

Transcribed by <https://otter.ai>

Please note this transcript from the live Zoom event has been edited to help with readability if the Otter transcription had problems transcribing certain words.

B-SIDE ASSEMBLIES 05: SHOW AND TELL #5 11 August 2020

**Sandy Kirkby – b-side Producer** I'm really pleased to welcome all our panel here today for this event –Tom Green, Kim Wide, Andrea Francis and Amanda Wallwork.

When COVID struck, we decided to think about ways we could approach our work differently. And we hope that hearing about others work with communities during this strange time will be useful, and that we can help each other out a bit with some ideas and practical advice.

I'd like to welcome the Chair for this event – Lorna Rees. Lorna works extensively in UK and elsewhere. She's got a board of outdoor arts UK, and she's a very active arts activist – which is quite hard to say. So you need to check out her reach her recent knickers to choke anti-upskirting campaign which I think she's going to mention, and beside of working alone on a number of occasions over the years, and her recent family locked down band certainly cheered up many Facebook users over Lockdown. Lorna is also this year's winner of Corona vision contest, which she may or may not tell you about. But do have a look at Gobbledegook theatre website just to find out all the projects that Lorna has been involved with.

And now it's over to Lorna to introduce herself, and our panel..

**Lorna Rees - Chair**

Hi everybody, thank you so much for that Sandy, I'm Lorna I am really pleased to have been asked to chair this event by b-side. I am a performance artist and a director and I run an outdoor art company called Gobbledegook Theatre. I'm just going to give you a very brief snapshot about into my work, and why I've been asked – I imagine – to chair this event. We make multi-disciplinary performance work for the outdoors, usually inspired by Earth Sciences.

We tour nationally and internationally, from our Dorset base. And we have also a huge background of socially engaged practice. It's participative, and we create bespoke smaller pieces sometimes, and things like the art confessional which we made for b-side a few years ago now. And this is us on Portland, with the work and nonpartisan activism, under the banner of disruption and joy, and that's things like the knickers to Chope campaign pants of protest in Parliament Square, and also a constituency wide safe seat campaign that we ran for this last year's election. I'm also on the board of Outdoor Arts UK as Sandy mentioned and this is a really interesting time for us.

Artists in our sector are both in the spotlight, and we are a key source of expertise, because

we know all about the only type of performance which is legitimately and legally available in the UK at the moment. And as with most of us who are sat here. All of our plans were canceled in March. And, and our world fell apart slightly, or quite a lot, really. Now during the lockdown in various ways I have melted down, we had our major new commissions postponed. But we have put a lot of work out there we have focused a lot on our piece Cloudscapes, which is all about collaborative communal cloud gazing. And we have worked with festivals across the UK and getting that work out to audiences in different ways. This photo is us in the centre of Birmingham. This is what it often or used to look like it obviously can't look like that anymore with social distancing. We have run podcasts live district broadcasts. And now, socially distanced performances, this is us in Salisbury last weekend.

We've also even run a co production with CSS Teatro CSS in northeast Italy where the work was translated I directed it over zoom, and it's run for 10 dates with 20 performances by actor, Roberta Colacino, and that's just happened finished a couple of weeks ago now.

But some of the most brilliant work or maybe the shabbiest work but certainly the most playful work that we have made is for our own neighborhood, our own community. We've created a lockdown newspaper, with all the local children on our street. We formed a band with our family we've performed gigs for our neighbors. These are pictures from some of the 24 lockdown songs that we performed. And we realized that our neighborhood in, in many ways, made up of thousands of people that we know on social media, as well as people that we absolutely adore and that we live with in our neighborhood.

Also back in May I did win the Coronavision, song contest run by Richard Dedomenici. And now we're starting back to gigging. And we are taking lots of our lockdown learning into our artwork, and we are back, and that is strange and anxiety laden, but that is what we are here today to talk about the nuts and bolts of making that work with and for communities. During COVID so welcome everybody. Thank you so much for coming. And what I'd like to do is to introduce you to Tom Green.

Tom Green has worked for organizations including the Refugee Council and the Writers Guild. He is a writer and a playwright as well as a producer and his work has been performed in theatres and on Radio Four, Tom's here to talk to us today as a producer for Counterpoint arts, a leading national organization in the field of arts migration and cultural change. Their mission is to support and produce art by and about migrants and refugees, seeking to ensure that their contributions are recognized within British arts history and culture, the importance of this work has not ceased with Lockdown as I'm sure we can see in the news at the moment.

Tom works primarily to support artists and organizations including the Platforma network, he produces the biannual Platforma festival, and also helps oversee Counterpoint Arts international work, and he's going to talk to us today about some of the work Counterpoints has done since March, including Refugee Week. Thank you very much, Tom,

## Tom Green

Thank you very much. Hi everybody, this is going to be quite brisk because it's 10 minutes, obviously very happy to take any questions afterwards.

We've done a lot of work online at Counterpoints over the last, since March, both with artists and with our various networks. When I was going to think about what to say whereas there's a lot to say a lot of things that we've learned and we've experienced it, I'm just going to talk about one general thing about how we approach things, and then a couple of specific responses that we had that were connected to our Refugee Week festival, but I'm not going to talk about the overall refugee festival I'm happy to ask questions about that. In terms of all the networks and partners and all the different engagement that happened for that. So that's Counterpoints Arts. Once we kind of found our feet after Lockdown one of the first things we did was to ask, artists, and our networks, how things were for them, what they needed and what we could do.

We were very mindful from the start, about people being in potentially very difficult situations and concern about it not always being easy for people to transfer online and about being burdened with new expectations. So we included surveys so we translate a very simple survey had a really good response from that, we then we produced an infographic. We were working a bit already on this idea of precarity. The state of insecure employment and obviously the pandemic and the lockdown increase this a lot. I'll just give you just kind of look at there's a lot to take in there and you're not going to do it in the next 30 seconds. But it was really helpful for us to hear what people said some things in common some quite different. some very much connected to people's existing experience something's very new, but we felt, it's always just a good idea to ask people we also spoke to a network for example refugee network of hundreds of organizations we had some zoom chats with people with specific producers just to see where they are at what they thought was possible with very few expectations on our side.

One of the main things that came out of this was the parties want to work. One of the biggest traumas was obviously all the work being canceled. Artists wanted to work, so we could, so we devised a series of online Commission's my colleague Deanna who I think on this call oversaw this small commissions to work on Instagram. The idea really it wasn't about producing anything, it was about just reflections and observations about what was happening right now, to give people the chance to make work to get out there to be connecting with audiences and also for us to have a new experience of Instagram.

So this is one by an artist Xia Ahmed. He created this Instagram post. Some of the learnings from this as Deanna could tell you, small commissions don't necessarily take less time than bigger commissions artists needs can vary and sometimes even for small commission they're quite great, especially when you do some things work better on Instagram, than others but we tried to capture everything this was a dance performance is really wonderful.

You can see all this on our on the Counterpoints Arts Instagram feed. I think overall we felt that was really successful and has also given us, and we had this in mind from the start, leads to possibly bigger Commission's going forward. The things that are kind of rooted in this experience. And this time, that might lead to other things.

So the second example I want to give you is our stand up comedy project called No Direction Home which been running since 2018. Again, one of the first things we did just went to people and said, Would you be interested in doing some workshops online we've been doing them in real time. And people were up for it. We then moved to having gigs online we tried it started small. So this is another kind of practical advice is fairly obvious but start small with audiences you know, to see how it works. This was one of the first ones. And we didn't know it would work but it really did work. One of the great innovations, Tom Perry who hosted it had was to use this for applause to use it sort of loosely a kind of def signing for applause. The gigs were great, they gave us the confidence to go and do more. And to expand that program.

A couple of other things. So there's the things we could talk more about obviously you need to be across safeguarding, starting with participants, and then also anything when you're having audiences for, you know, zoom guidance now is pretty good on that I think but also if people have specific questions is definitely a thing to be concerned about. And to take seriously, especially when you're then opening out to doing tickets. We then did paid gigs during Refugee week, which went really well we actually made quite a lot of money from that we had some guests headliners. We use Eventbrite for booking we did pay what you can afford with a guide, and the real key tip for us for when someone said, you know, put a guide price. For most of them it's three to seven pounds. And what we found was that almost everyone paid, on average, We got the higher end of that amount. So, we also said, because on Eventbrite if it's pay what you can afford you can't have zero. So we also said if people are on low or zero incomes, please email us. And then, and you can have a free entry.

There's a couple more things just very briefly, we found, I think certainly to my surprise, zoom workshops worked really well for some people, they're much better. Obviously, you can overestimate or underestimate what a barrier travel is for people for cost, time, fear, social concerns, so many things.

So I think we've engaged, and also the listening on a zoom call really worked. So, we will definitely keep going with that. Some people are definitely more confident on zoom, and we had people joining on phones, it was fine now not to say there aren't digital barriers, but, you know, we, I think we generally overcame them. And then, finally, finally, of course, especially to where comedy you miss the connection with the audience, but especially when people have their videos on there definitely is a connection, and it's different, but you also see in to people's homes, there are some people having dinner there are people watching on the telly people with their kids despite the fact you're saying you chat saying them in the chat, please this is not approved for kids. Anyway, it's there is definitely a connection.

The final thing I'm just going to mention that we found through a lot of our work, zoom to Facebook Live is a really good tool in terms of reaching audiences, because most people on Facebook, they are just passing through you don't have an engagement is not necessarily that

deep, but we had Nish Kumar do headlining one of my gigs. We set up a zoom chat with him and Tom Perry, we streamed it a Facebook link. A lot of people just passing through. So lots of times for sort of discussions, for specific events. We just got slightly addicted to zoom to Facebook Live it's really easy to set up and also you can stream to multiple Facebook pages so if you're doing an event with partners, you can go to lots of Facebook, of course, again, there's safeguarding as monitoring those Facebook pages that again has to be taken seriously. But, there you go, I'll stop there.

## **Lorna Rees**

Thank you so much, Tom that was absolutely brilliant, and a great insight into Refugee Week particularly, and I'm sure there'd be lots of questions and there's already lots of things about infographics that brilliant infographic you shared.

But I would like to now, and move on to Kim, and from Take a Part. Kim engages diverse audiences increases access to arts and culture builds organizations develop social enterprises and community led regeneration processes. She works nationally and internationally and engages people and organizations with exciting projects and programs.

She's founder and director of Take A Part CIC, she's created innovative and award women co commissioned and curatorial processes which are developed and managed by communities themselves. And they're an NPO and Kim is also the founder of social making the UK's only biennial Symposium on socially engaged practice. Today Kim is going to talk to us about local responses to this global pandemic the Coxsides Community project. Thank you, Kim.

## **Kim Wide**

Thank you, Lorna. Hi everyone, I'm Kim. And I'm just going to talk to you for 10 minutes about a very specific geographic area of Plymouth, and why we do the things that we do. So just to give you a bit of background, Take A Part is a co commissioning arts organization we take an asset based community development approach to working with communities. So that means we're looking at what's strong in a place, and not what's wrong about it, and adding value to what's already there, the community are the experts, they lead the process. We commissioned an arts Action Group which is made out of community members and then schools or local agencies that are operating in an area, which allows us to all rapidly make decisions and unlock the potentials that are there, so they write artists briefs they interview the artists, and they help produce the work, and we work in the long term way.

So the Coxsides community in Plymouth is the fifth most deprived area of the city. It's on the waterfront and it's a refugee dispersal area, and has 60% social housing, there's a lack of infrastructure in the local area. So when the Covid crisis hit we already had been working in this area for approximately a year and a half. In many ways that's quite new for us still, it's still getting to know the space, but we had connections so we could keep working through the crisis for the entirety.

So we were having conversations with people about what they had and what they needed. And we rapidly found, obviously, and you touched on this that the digital divide was a real issue within these communities, they're already trying to homeschool, and then they're on zero hours contract potentially as Deliveroo drivers with one smartphone device for the whole family going off and doing that kind of work, precarious contracts and a just a huge amount of stress.

So, a very quick thing that we did right at the beginning was to speak to the local primary schools because they were where frontline workers were and where vulnerable families were going for support and asking them what they needed, and they just wanted more opportunity to connect with their vulnerable families and frontline workers through this and give them a sense of opportunity to have like joy in their lives in this process you know, it's very stressful and what can families do to be together so we made these creative packs with the local school commission the scrap store to work alongside of us with them. And they were just provocations to make joyous things with their family so this is a family, and they, they were drawing through sound, but not through sight, with each other and sharing that's just an example of one of the provocations. But it was also a way to link these schools up to more national campaigns so when the Arts Council and bridge organizations partnered on our Pack scheme, we were able to really just transfer these, these people, these groups right over to that so now they're running on their own these these art packs we're not really involved in them anymore, because again of the digital divide and loneliness, we also initiated coxside echoes which is a community magazine, so it's interesting you say that, as well Lorna, as a way for people to connect with one another, most especially the elderly population of the community that doesn't have a lot of digital in their lives and also shielding.

So we've given them cameras to become photographers, and we've given them some online workshops for those who want to write articles, and we should go to print in a couple of weeks time, and I'll let you guys know how that comes off, but I think we're thinking already about what this might mean in terms of connectivity and communication in the community and how we can keep that going afterwards.

So this is the Heritage Lottery one about oxides history called Coxside cartographies with Joe Brinton and Bridget Ashton, and that was going to be lots of workshops in the community, obviously we couldn't have that but because we were looking about mapping. We sent out a provocation again to community members in schools to create their own socially distance maps that could be put up in the windows of the local school, so that you could go on the same walk that Matilda aged eight goes on every day and see the things that she wants to see, we have a carnival as well that we've had to reframe, we can't really do that so how can we do it in a socially distance way. So we've commissioned Ellie Shipman to work with us on making some banners and marches in the local community. And we have also commissioned a local illustrator to work alongside of her on the illustrations for that.

What we needed more than anything and what we did more than anything was just kind of threw away a lot of the program, and spent more development time more time listening to people more time connecting so that meant that we had to go into the community with a phone people, we needed the time to pick up the phone. And so we ensured that a member of our team did that every day. We also went to do things with the community, far before kind of presenting work. So this is us doing a beach clean, at the end of June, with the community because they asked us to do it we had to say that it wasn't to take apart when it wasn't to take apart things that we were just volunteering with the community, but it started that another dialog a way for us to prepare to to land as we came back into the community.

We had a fun day last week we have one this Saturday. This one was the other week where we were again taking photos and showing people how they could take photography images for the scene, we were replanting the local community planter and just taking the time to talk and plan with them what they might like. We've also been able to invite others to share the relationship that we already have with this community so Barbican theatre has been able to come and bring their cafe acoustica sessions that they normally have in the B bar outside, and we've made a partnership with them to have that once a month as a touch base and the community now can start feeding their talent into that. And we have done some digital things, and that's been actually for artists more than anything, who are thinking about preparing for a post COVID world, so much of social practices really analog, and it's been of a concern to some artists like how can I keep being relational through this time.

So this was a workshop we have with Rachel Dobbs about fundraising. We have one coming up about making your events accessible with Farflung Dance Theater, and we have a series of them, we just hired a digital producer, so it's really new for take a part as well to work in in digital and we're hoping through this way. This process we have a feasibility study, if you will, that will steer us in the direction of where we should go next and create a strategy for us to work in digital more, so that's quite interesting. And we've invested in our team as well, we honored every single contract that we had at the very beginning, and we kept all of our team who are freelance on through the entire period of time never letting anyone go. We also introduced no work Wednesdays and gave everybody some money for mental health support and if you wanted to buy like a case of wine with that that was fine. It was your money to make yourself feel better. And we're working towards and after this is all over bonus so.

Yeah. And we even hired new people. So we're quite thrilled with actually what we've achieved, we're hoping to work towards having an impact study that we'll be able to release soon about COVID, and we can share that with you all. But thank you for listening.

**Lorna Rees 31:43** Thank you so much Kim that was fantastic and really inspiring, and I'm going to go straight to a question.

**QUESTION:** So quick question, either to where both Kim and Tom. It just says, um, do you feel your reach was greater during this period and I suppose I mean by greater I mean more diverse perhaps or more. And, and if so, how do you plan to foster these new relationships.

**Kim (take a part) 32:19** more diverse, well maybe we were forced to talk in different ways to different people, which was great, but in a way we still were just working with a community will happen because we were active for this whole time, is we were really amplified. And our work was then showcased nationally, because we were doing something at a time when a lot of people couldn't. It was really interesting exploring this kind of the topic of relevance in a contemporary context. And I guess in a way, yes will will work hopefully more digitally, I think I'm still trying to find out how it's going to change our work, we didn't change very much about how we work, it's just maybe that we couldn't be there as much.

**Lorna Rees 33:07** And Tom has it increased your reach to think

**Tom Green 33:11** it's certainly increased that digital reach. It's a bit of an endeavor for us reach the definite downside because lots of our work in terms of reach to wide audiences we do in partnership with big national arts organizations, London, National southbank centre. They were closed. So that meant we were not reaching those people in a live way we've definitely been more strategic in our social media. I think also, we have found, I think this will carry on that the potential for these kind of meetings is really great.

And although people will say I've kind of had enough of zoom actually. A lot of people travel and hadn't had enough not being able to go to things because they got kids or for whatever reason, so I think there's a there's a big accessibility, you know, we had yeah hundreds of people who would not normally have attended an actual meeting. Also within our team. If other people will have a similar thing when you've got, we have an office in London, but we kind of dispersed. It's always hard to know what's going on.

Actually we've been using slack. And because we had to actually we're probably in better communication with each other, its different for some people it's been very difficult for some people. But there's definitely lots of that, that we will look to do.

**QUESTION:** yeah my questions to Tom really and thank you so much for your presentation, and for your amazing work, and today and yesterday and probably many other times, we're seeing the UK press and specifically BBC Breakfast um turn people's nightmares into a performance, um so the film crews watching and gazing at people precariously traveling to the White Cliffs of Dover to start a new life right and and I guess I'm just wondering like what strategies, can we use as as artists as activists to push back against this and to tell our media that it's not okay, a to do these really disgusting things.

**Tom Green 35:55** That's a good question and a big one, I'll answer in sort of a narrow way, in a way, from our point of view as an organization. We see ourselves as an arts organization we're obviously this this subject is our concern so it's intimately in our minds and we're connected to it. But generally, our approach is not to respond to the latest media outrage, or indeed the latest kind of horrors that people around the world might be facing, we, our approach is to take long term approaches working with artists, communities, and the culture in general. So for example, we do lots of things through the year but one of the benefits of refugee week, is that it's a time when anyone involved is setting the agenda themselves, we're not having to do something because Nigel Farage has done it, or BBC Breakfast has done it.

So we everyone participating in that can choose their moment, the danger otherwise is that everyone's always reacting and no one wants to hear what you've got to say they either they either. They want to people you know you get drowned out by the shouting, it's not to say that lots of brilliant artists haven't staged immediate interventions and all of that is totally possible, but I would say is that for us as an organization as a general strategy, we're interested in the longer term change in the culture, the artists and artists can work in brilliant ways some with, like, eye catching interventions, some with very very slow considered work.

So in a way, if someone's interested in doing that work, spend some time looking at what artists have done. There's so many fantastic examples happening all the time.

**QUESTION:** Hi, yeah I just wondered what a socially distance Coxide Carnival actually was like, how did you navigate that we saw the banners and things. I'm wondering where they put up around town.

**Kim (take a part) 38:01** Well, it's actually hasn't been delivered yet, so it was interesting. Um, we gave, we gave the community we wanted to do this with a community of actually connecting with the community about a carnival at a time of crisis was really quite difficult. So we kept delaying and delaying the commission and we only appointed in the last month, which felt like a right time so thinking about timing is really important. And when we gave them the choice of artists because we always give the community the choice of the artist from the who respond to the brief, they, they took what I would say was really like the safest and most traditional route. In terms of what was on offer that was digital offers all kinds of different things but I think there must have been something about returning, you know, returning to normalcy meant returning to the thing that people felt comfortable with. The

likelihood is that, because in the community we have flats, all around the screen space with the amphitheater that you saw that these banners will be created and then they will be paraded and then they will be hung the community is very interested in amplifying who they are their nickname is the Forgotten corner of Plymouth, They do not want to be the Forgotten corner of Plymouth, so anything that we can do I think there's a physicality that still needs to happen for that community. Something that scene within public spaces, being there is still very important to them.

I think it's not quite the time for digital commissioning for them yet. But we are working with our digital producer to look at how we can break those barriers down as we move forward, potentially as we commissioned work can weave in digital aspects to that commissioning so the community starts to feel more comfortable without approach.

**QUESTION:** Do you feel like the arts can thrive in a post lockdown new normal way for the rest of 2020, and beyond looking into 2021. Thank you.

**Tom Green 40:23** Another big question. I can only I can only really speak about us as an organization, and in many respects in this situation we have things very straightforward mainly we don't have a venue. And I think for any organization with a venue, you know, obviously it is incredibly difficult and it's important for us to bear in mind that lots of people in our networks are facing. You know, in many ways, very very difficult situations.

Probably my main thought, I would say, I've been really surprised myself about how much is possible online. I just I think up beforehand, I would have thought really very little it's going to be soul destroying, and very limited. Now, some people may be feel like that. But as I said, I think, if I take example of our stand up comedy workshops, it doesn't it doesn't feel like that should work. But actually we've had some amazing sessions.

It's meant also that people in the group who now live in Armenia, or Brussels, or else or Newcastle can suddenly join and it doesn't matter. There's an intimacy over these video calls I think in the right context. Yeah, I don't really necessarily have the language to describe I just found, I've been really surprised. There's maybe something about we've all been in this together has made it different, and maybe as that changes it's going to get difficult again but I do think there's something in our world, accessibility is incredibly important. And while there are big issues around digital there are definitely big benefits as well.

And it's, it's something for us to really consider, but also just about time the amount of time I personally would have spent traveling to go to places it always felt incredibly important. Suddenly, was it all that important actually to be there in person I don't know I don't have the answer, necessarily, but I think that's a really good question just because you used to do it doesn't necessarily mean it was the best way to work.

**Kim (take a part) 42:37** I agree with the time thing I actually I live in Bristol and the organizations based in Plymouth. So, I didn't go down every day, you know that slog back and forth the last five hours of my time so it's been quite a bit quite prolific with the output. But we have taken part of it in a really good position because we work in communities where support is needed, and we've been able to continue to work, we don't have a venue either you know we're very fleet of foot.

Everybody's freelance, and we've been able to draw down like 60,000 pounds of funding just in this COVID time because we're working where people who are experiencing the most social injustice are, and the government wants to get that money to them. So there's something about survival also being wrapped in relevance. And I think wrapped in care, people will want something that is meaningful to them, you working on your street with your hyperlocal community, I think hyperlocal is going to be really important as well moving forward. People want to connect with neighbors where they are. That also plays into what you're saying, Tell them about distance. So I think those those thinking about the values of your practice is probably where you should start from.

**Lorna Rees 44:05** That's a great yeah thank you about your practice is a great place to start from and lots of people have been reevaluating their practice and what is the core and the core reason for them making art in the first place and working with communities or anybody.

**QUESTION:** Yes, hi Kim, I'm not sure I've got this right or no but I think I read somewhere that you gave all your emergency grants to the BLM movement. Am I wrong

**Kim (take a part) 44:35** We did give some of our core funding and it was actually not to the Black Lives movement, and when Black Lives movement happened in Plymouth we wanted to do something because we're an organization that does work with communities of geography and interests, and we wanted to support Black Lives Matter, and we thought at first about commissioning against that and we started to ring up black artists employment to ask them if they would like to make some work and their emotional labor was just like, No, thank you. Right now, we cannot cope with this, we have our own selves to take care of. We don't need to be making work for you. So I rang up the Plymouth and Devon race equality Council, who are supporting the black refugee communities in Plymouth, to ask them what they needed, and they said, their stuff had gone from 10 to three and a half over the last few years, there were spikes in racism, what they really needed was funding and advocacy, so I just took 2000 pounds of our core money and immediately gave it to them, no strings attached to support people who are experiencing injustice and are afraid right now.

**DELEGATE:** I really appreciate you saying Kim because I mean obviously we're in a very rural area and we had the similar dilemma of how can you support the movement without or doing all the things that you said, and in fact, one of the outcomes here in Forest of Dean has been that there was a protest event here and then they set up a local equality commission here which is fantastic. And now we're supporting them as well so yeah i was just interested whether how that gone. Great, thank you. Thanks.

**Lorna Rees 46:12** Thanks, um, we've got a few more questions before we move on to our next speakers Molly you had a question about safeguarding attendees to your events.

**QUESTION:** Hello, it's a question for Tom, because you brought it up a few times so I just wondered, what are the things that we have to consider when trying to safeguard participants, or attendees to workshops or zoom events online.

**Tom Green 46:39** Yes, it's obviously something. There's a, there's plenty of elements to it. I would maybe would speak about our overall approach, and the advice that we've had. I'd certainly wouldn't claim expertise, really. The first thing is to think about safeguarding. So have it on the agenda. If it's a partnership organization of with panels that have a conversation with people about safeguarding. Think about therefore, think about what issues there might be the kind of things that online brings up about contact details about the normal things they might be about are people confidence they know what they're getting into are they vulnerable, thinking about when people might be specifically vulnerable what kind of events might be vulnerable. So that's about participants. If you've got something.

So the big thing that zoom brings in is are there going to be people there who you don't know who suddenly have a lot of access to you and your world and the things you no we've heard horror stories about what people can do. My advice would be to go on to the zoom safeguarding and really make yourself as fluent as you can be with how these systems work and what to what and whilst, I'd be better personally very happy to have a conversation with anyone about any of these things just email me It's fine. But as someone who's done it. Who knows what they're doing.

Maybe get them to come with you start with something small, it's very unlikely these bad things are going to happen but you don't know, and even just having chat open someone can suddenly come in and be maybe not like hostile but can be in a pro career can be questioned you know there's, there is a lot of possibility. So, but the main thing just really try and think about it, get advice from people, and think about what you're going to do.

We also made sure we had events we always had training, how many people there were, how many members of staff who were just like scanning through checking like no one's doing something crazy and offensive on one of those pages, you're not looking at, and other people you know you can check them out if they are in our network we did have one or two issues.

Yeah, so there's a there's a whole lot of guidance, but it's the moment you've got first if you've got vulnerable people. Second, if you've got people coming who you don't know, then you've just got a whole lot of things to think about. And get advice from people who've had experience and just keep thinking about it.

**Lorna Rees 49:13** Thank you Tom that's really helpful, and a generous offer as well, for all those attending here Julie you have a question for Kim.

**QUESTION:** Yes. I just wondered about, and you said that you already had quite a long term relationship with the area of the community in the area that you're working in. And I just wondered if you had imagined like starting a new project in these times and how you know you're building on something and trust it's already established but I was, I've been employed as an artist, it's kind of a couple of times been sort of pushed and pushed back in time to deliver it was you know be face to face sessions, but it was a new project not yet established.

I'm not doing the producing on it but I've come up with a few different ways that we could think about delivering things but there hasn't really been the buy in because it's a big leap I was working, and we work with socially isolated old people and it's a big leap to join something online and on familiar platform and all that kind of thing.

So, you know, consequently, there hasn't been take up it's not surprising. And so I just wanted yeah if you thought yet about how you might develop new work in this time and whether the locale the physical locale will still be key because, you know, just wondered if you had any thoughts on that.

**Kim (take a part) 50:39** Um, I think. Normally you can go to. So we do initiate new work all the time we're brought in to do consultancy with other organizations or local authorities who want to do this on the ground, connected work with communities, but every community that you can approach, always already has an activist in it. There's already someone there, whether it's in attendance or Residents Association or the parent teachers group. There's already somebody who knows that community, that you can collaborate with to be creative and think about ambitions and start to bring projects forward.

I'm really still interested in the locality I'm really interested in communities geography, but we're now exploring we just got 10,000 pounds from HLF emergency fund to map communities of interest that are experienced social injustice and start creating partnerships in that way so we're doing that now online because we can thinking, though, about the time when we'll all come back out together, if you're if you're experiencing any difficulty or want some tips and tricks you should get in touch with me because Take Apart offers one to one advice surgeries and virtual visits to practitioners who are thinking about working in different ways.

I'm happy if you want to get in touch with us to have a conversation about that, and dig a little bit deeper

**Lorna Rees 52:05** Kim that's brilliant. Thank you, and we've got, I'm just going to squeeze in this last question quickly.

**QUESTION:** Hi. Um, so I just had a question from what I saw in the images that you showed for the cloudscapes book participation thing that you did. And it involves headphones, using headphones. So how do you use equipment in a time like this where you had to kind of sanitise up to each person uses it, and asked us because I came up with a project. And I pitched it, and I got the feedback saying please think about a way that people can actually touch this without having to sanitize every time.

**Lorna Rees 52:48** briefly, we do sanitize every time, and I'm lucky I've been, I'm on the board for Outdoor Arts UK as I mentioned, but that's meant I've been on the forefront of reading all the documentation the government legislation, what we have to do all the relevant stuff so we've come up with or with NASA UK and I'll put the link down here now, there's a checklist. And that's worth looking at if you're going to stage any kind of outdoor digital events, it's being updated but it's a really brilliant checklist.

We sanitize everything we limit the number of audience to 30 at a time, and we sanitize the headphones, each time and we've got two sets of headphones. We sanitize the plastic went through a very very detailed risk assessment very very in depth. So it's quite a lot of work, but I've put the, the link that it's worth looking at if you're going to do that kind of work for NASA UK, just in the chat there. And again, I'm happy to talk to anybody about that afterwards, you're welcome to contact me and I can pass on anything I know about doing those outdoor events.

**DELEGATE:** Thank you. That's very helpful.

**Lorna Rees 53:58** Absolute pleasure. And so we are on to our next two speakers now thank you so much everybody that asked questions just then and thank you so much for Tom and Kim but we're going to hand on now to Andrea Francis from Arts by the Sea festival in Bournemouth Andrea is the cultural development manager for BCP Council, so she has an overview for the whole of councils arts provision covering around 400,000 people, but she is also the festival director for arts by the sea festival launched by Bournemouth Council which is now the BCP Council in 2011. The festival became an NPO in 2015, and it is Bournemouth's annual celebration of art, culture, people and place arts by the sea has always aimed to increase opportunities for people to participate in the arts. It champions inclusivity accessibility and diversity, and there is a huge outdoor arts component with large scale spectacular events which attract huge crowds of thousands and thousands of people.

The festival is going ahead this year, but in a very different way and Andrea is going to tell us all about how they are safely going to do this.

**Andrea (BCP) 55:10** Thank you so much, Lorna and good afternoon everyone. I'm going to give you a quick overview of what we are doing with Arts by the Sea, this year. If you don't know us we are foremost an annual outdoor combined Arts Festival. And so we're funded by BCP Council and Arts Council England and produced by BCP Council, and we are as Lorna said an Arts Council funded national portfolio organisation.

The festival is generally over a shorter time periods to create a real festival vibe so that that's how the festival format has been in previous years, we would have over, 100 artists attract 130,000 footfall in the town centre over the festival weekend, and really just have a packed weekend of activity, and obviously COVID, like for many other festivals has completely changed what we can possibly deliver in our 10 year anniversary year so it's an interesting birthday for us this year.

And so we had to think carefully about what we could and couldn't deliver, as well as what be attractive to an audience.

So we were quite keen to do some live events if we could. And we also considered that a digital program. And we also do some audience development and community participation, elements to the festival. So we have to think about what was actually possible in that respect. We are following obviously government guidelines that's primarily, our first source of information about what we can and can't do. And we also have to follow BCP council restrictions so you know there's going to be local guidelines about what you can and can't do in your area and as a council on event. We are obviously supremely interested in public safety, and also value for money for the council taxpayers. So in looking at what we could do for a live event, we have come up with a limited number of live experiences, and they are installations rather than performances with live performance.

So, we're looking at installations. Some, some smaller some kind of installations that you can enter and walk through. So we've had to introduce a lot of safety measures, obviously, including things like managed capacity, and that some of them are ticketed with timed entry slots. We're looking at group entry by household or bubble. Social distancing within the queue and within the installations extra sanitization extra communication around things like toilets. Very important to get the toilets right and group entry size social distancing all of those kinds of things have factored into our risk assessments and our planning of these events. And we're also either having sort of one way entry. You flow through the installations come out the other end, or they're in a space that's large enough for you to social distance around the installations.

And so as I said, we also have to think about BCP council guidelines, all events on council lands were actually banned until the 31st of August this year. So we'd have to sort of fit into an overarching plan that the council has laid out about how they manage the public spaces. We've worked quite closely with the safety advisory groups throughout. So when we've been looking at designing these pieces. We have talked to the police and emergency services, about managing crowds and public safety in the specific locations we're looking at so they've been quite involved in it.

And it's meant that we've also spread the locations of this year's festival out. So normally we would happen in Bournemouth gardens itself pretty much primarily in the gardens. As you were spreading the locations out this year and the timeframe has been increased So, last year we ran over a long weekend this year over about eight days. So, I can't actually tell you what we're doing yet, because we are announcing our program. Next Monday. You'll have to tune in to the website and look up what live events, we're actually running.

And then our online program will be announced. I think it's the 31st of August, the online content will run alongside the live events. These will include creative workshops program. Some broadcasts of previous and current performances music videos, podcasts that kind of thing. And we've also really thought about, and we talked a lot in the team about what is interesting to an audience, you know we've all spent the last four months sitting staring at a screen and actually do people have screen fatigue and, you know, there's so much content available that what actually is going to be interesting to our audience that we're looking at doing things like releasing say a podcast mid morning so you can have coffee in a podcast and then in the evening, we'll release something else. That won't be overload of digital content. And we also have had to redesign our audience development projects which we'll talk about in a couple of slides time, and we've got a couple of engagement activities that people can enter into in a safe way, and also you can do when you're not online. That's a bit of a lay down, of what we're doing.

And when we were thinking about the program and another aspect of what we have to take into account was covid anxiety. So, you know, Will people come and how will they feel safe. So we are actually taking part in a survey that outdoors UK have just run, where we have posed a lot of questions to our audience to ask them exactly those questions. Are you confident in coming to an outdoor event and what would make you feel safe. It's been really interesting just to get the sort of headline responses and been able to weave that into our planning. So, I think they've had about 4800 responses. 77 participating organizations, and it shows that 88% of people are missing out or adverse events, so there is a real desire to come back throughout the last event, and 78% of people would attend with the appropriate safety measures in place. And these include things like hygiene and space management as the main concerns, so we had a few comments in response to to our audience who responded to the questions that one of their main concerns was about being able to search for distance and would there be stewards, to help you do that. Amongst people who are not interested in social distancing so we've all been in the shops or in and outside space where you know there's people who don't really seem to the mind and aren't really social distancing and people are concerned about how, how they maintain their own safety.

So I think in terms of what we can do to make people feel safe. We're putting together and FAQs. So that will have lots of information that people can refer to, so they know what to expect when they come to a live event. And then our communications will also involve information about public spaces in general and travel to and from events and datas government guidelines, all that kind of thing. So I think that's going to be key in in encouraging confidence in your audiences is just those communications.

So this is just going to touch on, as I said our sort of community engagement projects, how do you engage with communities when you're, you know you're physically apart. So last year we piloted an event in an area in Bournemouth called West Howe an honour engaged area where we brought a community party day to West Howe so we took some creative activity to to that community.

We can't deliver that in the same way. So we're developing that into what I'm calling a treasure trail type format where we're using a larger physical space so around a neighborhood of West Howe, and we're also having sort of pop up performances that you'll follow in a trail format, and these won't be timed performances so they will they will perform when people are there so you can you can attend at any point during the day, travel around the trail. So that will hopefully manage kind of crowds who obviously won't be coming for a set performance time, and should be spaced for social distancing, we're not doing any contact activities so we normally do things like arts and crafts, you know, lovely activities where you can really get stuck in this this will be something a bit different. And, you know, to enable social distancing and hygiene, obviously. And so we're redesigning that, and we were considering what about audience who is shielding and can't come to a physical event, and hence the online program so we wanted to make sure that people could still experience the festival and participate in some of the events, if they can't come physically, but also try and provide something for people who are not online you notice that there's a large population who actually don't have online access or not, or not much so that they would engage online.

So we've got a couple of engagement projects, and one called Postcards from memory where you will be able to create a physical or digital postcard that relates to our theme. And that will hopefully end up in a physical exhibition, so that you're actually still creating participating in something and creating work that's going to be in a physical format. And then we've also designed a community participation project based around one of our major live events.

And normally we would have community groups and schools participating in a parade or something like that which obviously is not happening. And so we've tried to design something that allows people to feel like they're part of a wider sort of whole event. So, this project will allow people to interact with the workshop leaders in a variety of ways so it could be video conferencing could be telephone meetings, or possibly small group meetings in person. And there'll be a walk up offer for a general audience. And that will allow them to contribute separately but towards something that's going to be sort of a larger home that will then be exhibited during the festival. So, and I think that that kind of pretty much covers an overview of what we're doing.

And as I say you can sign up for our program announcements or they'll be on the website. And feel free to contact me for any questions and obviously I'll take questions after this. Thank you very much.

**Lorna Rees** 1:06:37 Thank you so much, Andrea. And then our final speaker please don't forget to submit your questions on the chat feed as well. Our final speaker is Amanda Wallwork, who is an artist and curator based in Dorset her current practice is a continuing inquiry into landscapes based around a series of research projects and exhibitions and commissions concerned with the archaeology and geology of place.

Amanda is also the co-artistic director of b-side and he's going to tell us today about Outpost a shopfront property situated on Fortuneswell High Street on the Isle of Portland, which has huge windows. Outpost is usually a space managed by b-side for the use of artists and the community. But, yes, I'm going to let Amanda tell you a lot more about that, coming up. And, but it's particularly during lockdown, that the postponement of all of the planned festival happened. And it has then been employed to this beautifully curated site of socially distance community exhibition space. So Amanda handing over to you.

**Amanda (b-side)** 1:07:43 Thank you. Well I have assumed to certain degree that everyone is familiar with b-side so hopefully that is the case. We work with the Isle of Portland, which is a geographically contained community that serves as a physical border that actually, to the actual place, and the people and the community that we work with, which has its impact in what we do to a certain degree.

And we're best known for our biennial festival, which is when all the artists commissions happen across the whole of the island, using lots of different places and involving lots of different people in groups or individuals. And so, though the main activity happens during the festival among visible activity there's a lot that goes on in the intervening months. And normally, we, at this time, we will be really busy working with the artists, introducing them to people doing their research and development and putting people in touch and organizing artist talks and other events. So, obviously we couldn't be doing that now safely and we didn't want to encourage anyone to travel to Portland even if they were allowed to.

We already had decided to postpone the festival, which would usually take place this September, and we're currently still working on different ways that we can kind of look at how that might be delivered next year. But how do we, how are we going to keep in touch with our community, how are we going to have some kind of visibility throughout this period, and continue to build those links with all the people that we work with? None of us actually live on the island. And three of us don't drive, so we rely on public transport so none of us could go to Portland for the earliest parts of lockdown as well. And our base Outpost is very small, it's a tiny little space. And so we couldn't put any social distancing measures in place. So none of us were going there, we couldn't think we could do any events either but the one asset that we did have is our windows. And we thought it could really put these to good use by showcasing something.

What we had been observing on Portland Facebook pages were that a lot of people were making things, all sorts of things. During this period, and, and we just thought well maybe we can use our windows to share this in this in some way. So we put a call out to people to send us images of what they've been doing. And we thought, if we could make giant posters to hang in the window, which is a way that you wouldn't have to involve people and physical handling of anything.

So we put the call out. And we had loads of entries people, all sorts of people. Many artists amongst them but not all. And some people who are turned to creativity, specifically during lockdown.

So we had all these entries and we sort of put them together as big, giant posters and these were the first two that we hung, which were quite impactful in the street. And so, as I said there were a variety of people that took part – somewhere artists that set themselves projects like Antje Rook who stitched a virus a day, which make a fantastic poster when they're all together like that. Others who had originally trained in art but weren't doing it very often so they turned to they returned to their practice and to in great big paintings to feature those others who, such as Sue who found that creativity kept her sane, so she turned to online classes, which inspired her to try new things.

And she says “lock down has been a lonely place, but I've really felt connected to people through art and creativity”, another lady who had never never made anything before in her life, who was also profoundly deaf found that the visuals and subtitles of YouTube demonstrations, especially inspirational and very valuable. And she said, “I've enjoyed drawing and making these things to ease the pain and depression of isolation in lockdown.”

So there's a lot of these things were really revealing things to us that we didn't hadn't really appreciated perhaps before.

This was a family who set themselves a challenge of producing artworks every week and this is just a sample of some of their works all together, and they're really pleased to join in their poster is going up this week and they're going to all come and pose in front of it and share that.

Some work really needed to be able to be seen in the flesh, and by now some restrictions had been lifted, and we were able to organize the safe installation of these models in our window. So apart from the initial setting up because the windows are self contained space and you can see, without actually having to go into the building. So, this was a way of also showing some physical work as well.

Now this is work by Ray, Mayall and he struggled with extreme OCD and he found that making these models were way of focusing his restless mind, and the making of them kept him calm. He was overjoyed to share these and to be able to show them to people by putting them in the window, and they created quite a talking point, which has been really sort of exciting.

So we now we've got growing collection of all these posters some of these haven't gone up yet. Some people who are waiting patiently to see when their poster will go up. So this is a growing collection .....Sara has been taking photographs of the waves crashing on Chesil. There's also discoveries we made like Shani who is a blind ceramicist that does this useful work. Also, others, such as Holly has been dealing with depression and her work each square represents the blister packs of the, of the medications she takes each square representing a day signed off work whilst unwell, for example.

So everyone will eventually get to keep their posters, but we're hoping to exhibit them all at some point together. Already we're gonna take over more of a street with other shop windows an ambition will be to have them shown all the way down the street.

Because this is a very well visible position it's the only road on the Portland, everyone has to use it to get up to the top of the main part of the island. So, it's very visible. And the feedback has been amazing.

The challenges of the project have been, as always, the admin and organization has been greater than we anticipated. And the particular thing it highlighted was that a lot of our community which we're aware of anyway but this has really sort of brought it home, really. A lot of our community, are not particularly tech savvy they don't have access to computers or understand things like, send us a high res image. And so things like transferring images to us and be able to produce the posters are more challenging than they might have been for instance, especially as we're not able to physically go and help anyone with any of this.

So it's been a lot of either phone or online communication to be able to develop this, which has been, I would say, personally I find that more difficult than being able to just to talk to someone in person. But the whole thing has been extremely valuable experience gaining a greater insight, and being able to show and celebrate some of the work was going on, lots of it we were unaware of. And everyone being shown on the same equal platform whether they had any experience of all, or not at all. And so, Yeah. Simple, simple little projects but one that's been more valuable than I thought we imagined it would be at the beginning.

Thank you.

**Lorna Rees** 1:16:52 Thank you so much, Amanda and thank you so much Andrea, and one of the things that really struck me through lots of the work and through lots of lockdown is this disruption of some of the power relationships that we've seen, and people are doing less things, doing projects less on people and doing them with them or celebrating what is already taking place and that feels incredibly healthy for our arts community.

## Q&A SESSION

**QUESTION:** And so, I was thinking, with COVID restrictions limiting our physical interaction with others. There's understandably been a push for digital - digital art and providing art that is deliverable online.

However, something that I'm interested in is the research into the attention economy, which suggests that in our information which, or someone might say overloaded society. It is our attention, and therefore the attention of our audiences, that is scarce, with attention being the thing of value. And we as artists now competing for it with news information work, social communication and events, networking, appetizers. Prior to COVID, there were suggestions for screentime to be limited and encouraging people to have a digital detox. And I wonder if our audiences have now reached digital saturation. So a bit long winded background, but that's where I was coming from. And the question really is then I'd be interested to hear the views of the panel members on how COVID impacts increasing on digital communication and work has impacted on the appetite and capacity for online, arts, and whether on offline arts provision should actually be encouraged as the way forward to give everybody a rest from their screens. I think Andrea touched on it a bit in the arts by the sea of considerations.

**Andrea (BCP) 1:19:24** I think my, my initial response to that is we'll find out in September. With the Arts by the Sea program so we're not really sure how our digital program will be received yet. And as I said, Carrie we did talk quite a lot within the team about what would be attractive to an audience, and I'm not wanting to overload people with too much, online content so we thought quite carefully about what might be interesting. And about, and things that people can engage with in their own time, or they can have on as they, as they sort of see fit. So, you know, the creative online workshops that we're going to produce, you'll be able to actually access them whenever you want to. You don't have to view them as a sort of live stream. And, and then we try to think of things that people could do, while they could potentially be outside, like the music videos that you could listen to that way of setting your garden, and the podcasts, you can listen to while you're walking down the street. You don't have to be staring at a screen.

So we've tried to think about, you know, other sort of methods of digital that get that allow you to get away from the screen, and, but I think it was also really important for us to have some element of live event if we possibly could. And particularly you know we were designing this program, when locked down was in full throttle. And I think all of us felt that it was going to be really important to have opportunities to physically come together with friends and family and community if we possibly could.

Even if that's in a socially distance way that we really wanted to have a live element if we could, but I'll be really interested to find out how our online program is received, you know, because I think you can reach different audiences with online work, and you will be able to interact with people in a different way so watch the space of report back.

**Amanda (b-side) 1:21:36** I was just gonna add in that you mentioned about like the the online and other people online overload I personally have really experienced that and you know it's really quite challenging to actually do everything online. And, and I was in talking to a gallery other day who said that in the first few weeks of lockdown. They sold. This is online, but they sold huge quantities of ceramics, and the theory being all there is, is that people were craving something physical that they could touch and hold something real physical, and I'm interested to see how that might pan out in the long term as a visual artist myself and very keen on physical things. And I am particularly also aware in terms of the B-side is that not everyone can access online or, and I should also say wants to do it that way, that it does leave something's sort of left. But there is one aspect of the art world that that can proceed without any kind, which is like the individual reflective work encountering that so encountering that kind of work is something that can happen much more safely. When you're not having to think about groups of people. So I'm wondering if it's an opportunity also particularly for some artists who might feel that they, they might be losing opportunities but there might be new ones

**QUESTION:** Hello Andrea. I'm just I want to pick your brain really about how you briefed your volunteers and if they had any particular concerns about volunteering and being stewards at this time.

**Andrea (BCP) 1:23:18**

Um, that's a very good question. And the short answer is we haven't really briefed them yet. Partly because at one point, so we only really had the, the new format of the festival signed off about few months ago and we've been working with the artist to actually design the pieces that we're going to have live, and therefore we're not entirely sure what volunteer opportunities we would have. And at one point we were actually considering whether it was safe to have volunteers at all. We had a lot of discussion about whether we should have paid stewards you know who it's part of their role they, you know, know the risks and they've got the proper safety precautions as part of their employment and, but what we've done is actually put out some comms to our volunteers, and said, You know, we're going ahead in a different format, and there will be some live events, it will be very different. And, you know, we're implementing some of these kind of safety considerations, and is anyone interested?

So we've kind of put it really out there to people to say to come back to us and say, is this something that you you know you want to get involved with. And actually, we've had a really huge response. I think people are still really keen to support, I mean a lot of our volunteers are often students, and that's a whole other kettle of fish this year so you know we would normally contact the creative events management degrees and and you know we've not really done that this year because we didn't even know if we were going ahead. So, because volunteers that we have contacted tend to be our regulars and people who really want to support the festival so that the willingness is definitely there. And, and we're just at this stage finalizing the opportunities, we'll have which will be very different to previous years, but we're basically treating people as members of staff in terms of how they will be managed for their safety, you know, and we need to kind of make that the paramount concern because we don't want to put anyone in a position. And that leads them in in any kind of danger.

**Lorna Rees** 1:25:36 So the volunteers we worked with in Salisbury and that we're looking to work with in Cumbria and at Greenwich and Docklands and those physical people, a lot of it we've talked to them about being really calm and managing people's anxiety about coming to those public events the first time we did a lot of that at the weekend was just that, making it relaxed, non-threatening really, really feel safe and calm, and that was became a big part of the briefing for those people that we gave.

**QUESTION** Andrea you talked about the engagement project of the postcard memories something about that. I just wondered what have you and get what was that original plan for that engagement or what was your engagement been beforehand. And how is that shifted because of the virus. If it has.

**Andrea (BCP)** 1:26:34

That's an interesting one because that project came through our open call commissions. So that was a project that was submitted to us back in March, I think, and you know that we thought was a lovely project actually. And then COVID came along, and we. It was something that we always wanted to support because I think it is something that could have been delivered sort of regardless of the circumstances. And it's something that was originally I think designed to reach very isolated people, and but particularly through online methods and interesting the I think the focus of that has changed now that we're in an online world, to try and incorporate, people who don't have online access.

So actually, it's almost flipped the other way. And the people who are delivering that project actually have great sort of links and networks within care homes and community centers and things like that. And so actually they already have links with communities that they will be able to access non digitally. And, but the, the aim of the project I think is the same it was to reflect on theme, which is journeys this year, which can relate to COVID for sure, because we're all going through all sorts of journeys in relation to that. And so, I think it was really just the outcome of that was was going to be an exhibition whether we can do that physically this year, and it will certainly be an online exhibition, and probably a physical exhibition next year, I think. Thank you.

**QUESTION:** I'm doing something to map creativity in the local community so I wanted to find out I know you've talked a lot about. Did you identify new people through this process that you hadn't connected to before. And then thinking forward you've mentioned having an exhibition next year, along the lines of talent development of that group of maybe micro commissioning them to do some more projects with you, working with other lead artists on projects, if you've thought a little bit deeper I know you've already kind of touched on it, see I don't know how much more you want to say.

**Amanda (b-side)** 1:28:55 Well, yes, yes to all of those in terms of intention, definitely we're looking into all the different ways we might be working with people, and this has been a really good way of finding out a lot of that info. I mean, a lot of it is capacity and budget. So if we can resolve those issues in time to be able to continue with a window based program because it is so effective of just using our windows that way so other stuff can go onto the building behind. While the windows are there for anybody to see at any time there's no time limits on that at all. So yes, it's been a great opportunity to kind of find out a bit more, and look at ways that we can work in the future, much, much more on that side of things.

**Lorna Rees** 1:29:54 Thank you. Do you know what we're getting very near the end. Does anyone else have one more quick question that they'd like to ask, Well, thank you, basically I just want to say thank you so much for our speakers for such a wide ranging and really interesting conversation we've tackled things like hyper localism digital versus physical work or can these two things coexist certainly my work we're exploring that more and more now.

We're talking about these changing power relationships, who is an artist anyway. I think lots of our organizations have all tackled those things anyway and we're doing that but this feels like a real opportunity. Those of us without venues or venues that are just a shopfront can do so much to work on that. And we talked about these underserved communities, and how we can work with them. So thank you so so much to our absolutely brilliant speakers today. Thank you so much to Tom Green to Kim Wide to Andrea Francis and to Amanda Wallwork for their brilliant contributions and thank you everybody for coming.

## Links from Zoom chat

Artists in lockdown, blog by counterpoints: <https://counterpointsarts.org.uk/artists-in-lockdown-a-counterpoints-arts-online-survey/>

Counterpoints Infographic <https://counterpointsarts.org.uk/artists-in-lockdown-a-counterpoints-arts-online-survey/>

National Association of Street Artists - COVID-19 Risk Assessment considerations  
<https://nasauk.org>

Guidance for working online and online safeguarding from Arts Marketing, RIO and 64 million artist + partners can be found here: <https://culturehealthandwellbeing.org.uk/guidance-working-online-and-online-safeguarding>