# *How can we change the world of design for the better?*

**An Open Space event**
**Hosted by Scene/Change and Devoted &**
**Disgruntled**
Held online 5th November 2020

# Collected Reports

# Overview

On Thursday 5th November 2020, Scene/Change and Devoted & Disgruntled hosted a free online Open Space conversation for designers of all stripes, including the Scene/Change community. The event took place in the midst of the (currently ongoing) COVID-19 pandemic and served as an open forum to explore responses to the present situation and possibilities for the future.

The agenda was set by the participants as a group at the start of the event. Four main themes emerged across the sessions called:

**Career sustainability, resilience and mutual support**
- How do we sustain our utopian and progressive thinking in a time of grief and isolation?
- Joining a Union - Which one!?
- Networking & Opportunities/pathways for Graduate and Early Career Designers
- Strengthening our community and our voice
- Is there a place for us to tell one another's stories?
- Improving bridging the gap between established designers and graduates - how to progress?
- Non-hierarchical mentoring - what would this look like, how would it work?

**Improving the sector**
- A Home for UK Theatre Design
- If we could reshape the industry and how it functions - what would that look like?
- How might we develop opportunities for the next generation of Designer Artistic Directors?
- How can we improve the visibility and working conditions of assistant and associate designers?
- Do we need to rethink the way that Designers get jobs?

**Creativity and collaboration**
- Collaboration between equal artists
- Theatrical Designer as both costume and set designer?
- How to not to be put in a box?

**Designing in response to the pandemic**
- Designing for outdoor rural areas
- How to break the rectangle of online interaction
- How do we design for virtual spaces to make them tangible and satisfying?
- What work do we need to be making now

**Representation, access and inclusion**
- Better Representation of Regional Artists!
- Theatre Design and the White Gaze
- How do we learn from COVID to increase accessibility & diversity?

- The Trans experience as a theatre designer and how we can all learn and do better.
- How to make theatre design more accessible to POC

**Best practices**
- Safe Spaces from sexual harassment beyond the rehearsal room
- Sustainable and Eco-friendly Design

This document contains the reports from this event – the reports have not been edited or curated in any way and are presented as they were at midnight on 8th November 2020. We have also included the transcript from Closing Circle. We hope that these ideas, provocations, themes and questions may be picked up by participants at (or organisers of) future events.

For information about future Scene/Change and Devoted & Disgruntled events, please visit https://www.scene-change.com or https://www.devotedanddisgruntled.com.

# Contents

# Better Representation of Regional Artists!

**Who called the session:** Katie Scott

Travel is a challenge! How to we network?
Since moving to Bristol networking has been stronger
Is there a regional celebration of work that could showcase work into regional venues?
Bristol Design Assembly
Is there a regional exhibiton?
Exhibitons at regional theatres, each city celebrates its artists!
Design room for designers!
COVID has opened up opportunities to employ locally
Smaller regional theatres are supporting opening up
Local design networks not national, talking about everything
CHRISTMAS PARTIES
resident designers 2 year rota
To support costing programming in buildings
to be present at presentations
holistically suport designer
Bridge the gap between PM and freelance designer

# Safe Spaces from sexual harrassment beyond the rehearsal room

**Who called the session:** Grace Venning
**Who participated in the session:** Grace Venning, Emma Tompkins, Christianna Maosn, Jessica Staton, Caron Lyon (pcmcreative)

   - THERAPY

   - Code of Practise for assistants and associates, is being 'looked at' by a group of designers
   - MeToo didn't go far enough
- Precariousness of being a freelancer - are unions doing enough for freelancers?
- we are systematically downtrodden to feel that our work is less worthy than others
-designers who hire assistsants don't often realise they have power
- a culture of respect and support
- the emotional and cultural effects: many people believe in the idea of "snowflakes" and that ensuring safety for workers means the censoring of free speech. How do we stop these strawman arguments?
- How much do we have to fix ourselves?! - why should it be up to overworked and underpaid designers to stop being harrassed
- we like to think we're all progressive, we're a team, we have fun and we blend work and play - but what happens when those professional boundaries blur too much?
- The  "Network" - the fear that if you speak up, you might stop getting work
- HR Departments!?

- why do we have **a whisper network** about who to avoid in the pub, who makes sexually harrassing comments, as opposed to making these people accountable for their actions?
-If you're an equity member you have access to:  the sexual harrassment hotline, the regional organiser: you have their phone number (in your home area or the area of the theatre),
-How is there no safeguarding policy for reporting and investigating sexual harrasment within Equity?! We need one to ensure anonymity and protection

Without equity:

 - neutral safe spaces for meetings: a room in the theatre which is quiet but you can leave the door open to meet people for the firsttime or to have ongoing meetings. This prevents finding yourself in a stranger's home in an unknown area for a job interview (e.g. with a director), or meeting in a cafe/bar where the boundaries are blurred and you are potentially pressured into drinking; when you're working in a pub theatre it blurs the boundaries
 - we understand that designers are busy when they hire new assistants, but a meeting in a neutral space or a facetime conversation would be a good way to say hello and feel safer with the person
 - designers need to understand that their studio environments may not be safe for their assistants. That assistant might feel stuck for a day somewhere they don't know with other arists around who they don't know. If the assistant stays late, how are they getting home? Designers should charge a taxi to the production
 - WE HAVE TO BE OUT LATE!!!! We can't avoid being out in the dark
 - The idea of the "utopian design space" - using that as a neutral space to meet

 - Could we approach TheatreDeli, or somewhere with already - existing infrastructure, to have a certain amount of rehearsal/meeting space available?
 - Should we ask the producers if they have included meeting-space hire into their funding applications, for 'spafe space meeting rooms' as well as just setting a level of professionalism.
 -Should that be included in ArtsCouncil Applications?
 - Taking the equity safe space statement seriously: reading it out at the beginning of a production and ensuring people clap to show that they hear and they understand
 - As freelance designers we flit in and out of the building and in and out of the rehearsal room - who can we talk to? People think of us as these magical unicorns who create things in back rooms out of thin air. Even worse is being an associate or assistant when we have been hired by another designer, particularly if the designer is absent or extremely busy, as the building or company don't know who we are and it can feel incredibly lonely
 - No theatre production or deadline is so important that you should feel like your safety is at risk. If you are suffering, you need to feel like you can take time off. If you are scared to go into work, you shouldn't be pressured to "just get on with it". See Micaela Coel's McTaggart lecture: https://www.youtube.com/watch?v=odusP8gmqsg
 - WE ARE NOT ALONE

 For some time I have been disconcerted by the lack of formal safeguarding policy associated with the Equity SafeSpaces Campaign.  In the session there was a recognistion that SafeSpace outside the 'work place' when meeting for meetings with new people especially for jobs leaves the 'interviewee' vunerable. Fornt of House in venues with Equity or BECTU agreements in place should extend the awareness of

SafeSpaces to the General Manager or Cafe/Bar manager where the safe guarding reporting process can be initiated. Part of the current problen with the SafeSpaces campaign is that once its read there is no mechanic to use it should you find your self not in a SafeSpace.
 What am I going to do? I am the Chair and Moderator of Equity's Online Branch. I will forward this paragraph I am typing to the committee members and lead of the Equity SafeSpaces Campaign (also the President) as the situation with an absent safeguarding policy need s to be prioitised.
 My deatils if anyone want to continue this convesration caron@pcmprojects.co.uk I'm @pcmcreative on Twitter.


## Sustainable and Eco-friendly Design

**Who called the session:** Frankie Bradshaw
**Who participated in the session:** Frankie Bradshaw, Emily Bestow, Blythe Brett, Paul Burgess, Jamie Vartan, Rhiannon Binnington, Victoria, Isabella

There is a sense that designers are 'asking a lot' or 'asking too much' when requesting that a production managers, builders and makers to work in sustainable ways. How do we change this?

Lower budgets can go hand in hand with sustainable practise because it puts recycling at the fore-front out of necessity.

Re-using/borrowing things, even if in themselves they're not so green, is  often better than new.

It's particularly useful to store/recycle whole sheets - easier to store and more useful. Also, designing to faciliate this.

Materials for the Arts - New York - could we have an equivalent here?

Subscription-based storage/exchange? Needs good cataloging though.

We really need to start engaging with colleges (SBTD are beginning work on this!) to instigate teaching on how to approach designing sustainably. There could and should be whole modules on the subject, and a sense that this should be built into the whole practise. If our design graduates are eco friendly then things will improve more quickly! Some courses very inconsistent.

Need to show that green design can be clean, modern etc, not just obviously wearing its ecological leanings on its sleeve. That's it's not a specific asthetic. But also there's the problem of using other people's work.

Need to understand urgency/scale of change needed - it's not really embedded in our practices.

Fast fashion real issue in istelf and for sustainable theatre. But those kinds of clothes would lend themsleves well to storage/sharing.

Onus shouldn't just be on designers. Also PMs etc.

Need to have an intial conversation right from the first meeting. Get it in from the start!

Sustainability is easier for costume, but how to improve it for set?

How to create a database of eco friendly resources - the existing need to be combined and easily accessible

What if every venue had one person in charge of eco issues, and they could be contact with national orgs and initiaves/do the carbon checks etc. Needs to be across departments. Link to a resident designer role?

Need for a showcase of sustainable performances to demonstrate what can be done and that it is not limited to a single asthetic. There's a huge range, determined by the needs of the show. It's not always

What if every theatre included an environmental show each season.

If anyone wants to join the SBTD sustainability working group: sustainability@theatredesign.org.uk - you don't have to be an SBTD member to be part of the email group and come to the main monthly meetings. Our web presence (http://www.theatredesign.org.uk/working-groups/sustainable-design-group/) is a bit minimal at the moment but we're working on it! Hope to post a big page of useful resources soon. Any suggestions for that would be gratefully received!

Also an important conversation about time and our roles - which may well be changing. Eg designing a season. Also the length of time - the longer you're involved, the more you can do.

In uni setting there's lots of scope for sharing etc - how does that translate outside uni? Sometimes it's hard to reuse items of set for multiple shows within a season as there isn't time to repaint it, or the actors haven't had time to rehearse with it etc. So is there a need to work this time out from the begininng and communication between departments.

How much are we prepared to make small compromises so more thngs can be shared? Probably, quite a bit!

does there need to be a centralised place/person to facilitate larger items being stored/advertised/repurposed between different shows, potentially shared/advertised to more than just the theatre world

'Scrapstores' are a really good resource for materials recycled from industries etc A scrapstore in South London is a called Work and Play Scrapstore in Tooting, but is only for education or 'non professional' projects. But maybe a model to learn from.

Get out budget set aside for responsible disposal costs


Two orgs that came up in the Zoom chat:
   SiPA: http://sipa.global/
   Julie's Bicycle: https://juliesbicycle.com/

And two that didn't, but I want to add:
    Staging Change: https://www.stagingchange.com/
    Ecostage: www.ecostage.online - this a designer led initiative for shared ecological principles, and to share knowledge and experience.


# Theatre Design and the White Gaze

**Who called the session:** Matthew Xia
**Who participated in the session:** Matthew Xia , Mayou Trikerioti

    With an abundance of designers of white european heritage how do we preclude or challenge all stage design from being filtered through that cultural lense?

    Institutions getting into communities that wouldn't normally be contacted - for recruitment
    Equal opps with creative teams - no standard for this in our industry - it's a closed shop.

    Changing patterns of recuritment

    Ultz's proactive attitude of co-directing co-designing - a positive short term soloution?

    Finding talent that is all about design and space and but maybe not necessarily about theatre - equal power and status int he room. They bring experience which is equal to that of the theatre designer - albeit in a different area.

    International designers - Asian American designer mentioned white gaze in a philosophical way. In training there is a inherantly colonialist attitutude in the way minimalism is applied.

    Is collaboration with artists beyond desing a way beyond this?  As designers our ability to jump into research can limit us - what if that research is done collaboratisvely too? Could expand pracice of all involved.

    'house style' - british/european design aesthetically is an importable idea -


    I never questioned who told us that minimalism was a good idea.

    It never crossed my mind that we could explore maximalism or collage...

    Two schools - auter / chameleon like - needs diversity to break it up.


    Collaboration with non-theatre-design artists has proven to change not only practice, but also process and aesthitic through changing the gaze.

    Working with a print maker - visual artist - completely changin the disign language and the directorial language.

Budgetary question.


Can we only tell stories based on lived experience - would this lead to designers of diverse ethnic heritage only being offered stories which related to this background.

As theatre makers our responsibility to cultivate ourselves - we need to work with people who don't think like us.


What comes out is a product of what goes in.

Decolonise the training.

we feel like we can do our historical research for productions. These fuel our choices - we become overconfiident in the research based evidence.

Who is in the room - it's collaborative - and maybe only this can 'change the gaze'

No matter what youtube video you watch, or pinterest board you make... Even travel to those places, you'll never crack the experience or truly know

It's got to be about the be about the people in the room - real people as research instead of books and videos.

Unconcious conforming of the white gaze -

Tropes of design - different era (glass boxes, etc) is that perpetuating the white gaze?

The only way to reimagine these tropes is to have the space and time to allow these ideas to happen

What are the rules that determine who is allowed, and what is allowed onstage / what is good design and who told us?
The colonialism as conformity, no space made for differnt presentation methods and proceses.

## Collaboration between equal artists

**Who called the session:** Anna Fleischle

*No notes.*


## A Home For UK Theatre Design

**Who called the session:** Max Jones

I've always felt that UK Theatre designers might benifit from putting a 'stake in the ground'. Establishing a home, bricks and mortar, where our descipline can feel like it belongs. Where there is focused support and opportunity to galvanise our dicipline, improve visability and act as a beacon for our crafts.

There are theatres in the UK that align and provide support/homes for writers and directors... we have 'Writers Theatres' and 'Directors Theatres', where are the 'Designers Theatres'?

NT Max Rayne was mentioned as a design hub...
The Gate Theatre?... very positive work happening there for designers.
The Donmar?... good work here too. But are these venues 'Designers Theatre's'?

Doesnt need to be a theatre... think Bauhaus.

Is money an issue? ....why Design Artists aren't in a venues 'bones'. (a service industry rather than an essential artistic persuit that requires investment).


how amazing it would be to have a real architectural space which reflects this time of 'meeting' each other (VM) - surely there will be empty spaces available.... we would defintiely need to have a cafe!

It would be great to have a collective and a studio space in which we can try out ideas - again funding prevents this!


## How do we sustain our utopian and progressive thinking in a time of grief and isolation?

**Who called the session:** vicki
**Who participated in the session:**
    vicki, katrina, max d, rebecca w Alys, Blythe B


   - facing reality - facing the devastation, when we are all such positive thinkers!
   - are progressive conversations academic

- community-wide conversations about better terms and conditions are happening
- phases of relationship to project - parallels in reform now?
- where is 'home' - unions, different hats, enjoying range
- why does theatre design lack credibility within the wider cultural sector: lack of 'artefact'; collaborative discipline;
- expand the definition of performance?

- a 'wake' for the old ways
-designers as artists who create performance thorough space and installation as well as/instead of live performance
- a performance or event that hughlights the old and new ways - what is our utopia?
- This pause has potentially turned into a restart or a reboot. What would be fixed by turning it off and on again?
The Life of Pi - boat on a COVID sea... the tiger is with us in the boat
what are all of our  'firsts' which were lost this year?

burning of the work - collectively
digital wake? how do you do that?
visual representation of the loss?

window festival (Glasgow) - Ana Ines WINDOW WANDERLAND
https://www.whatsonglasgow.co.uk/event/041411-strathbungo-window-wanderland/
https://www.windowwanderland.com

art trails (Bristol)

fireworks/transformative ... to ash -Alys
5th of November - making something beautiful (a wooden structure e.g) with the purpose of burning it.
josh - burnt theatre this summer !
https://www.powderkegmcr.co.uk/build-it-up
https://www.theguardian.com/travel/2020/nov/05/city-canvas-walking-manchesters-new-self-guided-art-trail

- could theatres provide their spaces to designers to create work that speaks about this moment?


## How can we learn from COVID to increase accessibility and diversity?

**Who called the session:** Louise Worrall

Encourage more production companies to live-stream their work so that more people who may not be able to go to performances for any reason?

-financial reasons
-personal reasons
-travel

Covid has maybe brought positive steps to improve accessability. Down time to think about this more. Opening up and taking down stereotyes of who theatre audiences are. Audiences who may not normally see performances get to give feedback and get their voices heard.

Production companies who, don't have space it may have become easier to make work online.

More tollerant, open to adapting for young generation as well. Technically savy people, sharing knowledge and collaboraion between older and younger audience and theatre makers.

Development of own equipment for online work or an App to make it easier for online work to be made.

## Theatrical Designer as both costume and set designer?

**Who called the session:** Jake Shepherd

- How to make the work that goes into costume designing more visible?
- Costume regarded as the 'add on' sometimes for a Set & Costume Designer
- Issue with fees - a 2 jobs for the price of 1 mentality. Single designer taking on both jobs. Double the work but half the pay.
- The two disciplines should be seperate, paid fairly, and enough time/support given to both. Problems with rates of pay and level of exploitation that comes with that
- Why don't we challenge the default title ' Set AND Costume Designer ' ? In post Covid world, should we be championing increased employment oppourtunities and ask for the two roles to be sepe
- Costume Supervisor potentially taking on the role of Associate Costume Designer. A sharing of creative control, responsibilties when they may have been doing the work anyway as a good Costume Supervisor anyway but not necesarily getting the credit for it

## Please leave your details in this session if you have skills in or would be interested in training as a sign interpreter for design conversations, panels etc. If you would be interested in conversations about Access & Inclusive Aesthetics as designers

**Who called the session:** Fiona Watt
**Who participated in the session:** Mayou Trikerioti, Alys Whitehead

Hi I have basic sign language skills but would love to further them. Mayou Trikerioti

I learnt some BSL when I was younger but not much and would love to learn properly. whitehead.alys@gmail.com

Hi I would like to find out how I could learn BSL as it would benefit me especially with the show I am deisgning currently.
Gemmacaseleyk@gmail.com

Hi, I don't have training in signing but i have been very interested in developing relationships with audio describers in how to make a design feel as full to audience members who are visually impared as those who are fully sighted. issyvanb@gmail.com Isabella Van Braeckel

Hi I am interested in this! [louise_worrall93@yahoo.fr](mailto:louise_worrall93@yahoo.fr)

## Designing for outdoor rural areas

**Who called the session:** Elliot Mills

Sustainability in production
Accessibility in outdoor settings
Opportunities for touring theatre companies

Moved to regional representation group - Elliot
I just arrived when you left- Ana Inés
I am back on if you want to talk Ana :)

## The Trans experience as a theatre designer and how we can all learn and do better

**Who called the session:** Ica (He/They)
**Who participated in the session:** Ica (He/They), Davy String (He/Him), Jack Jenkins (They/Them) Vicki (She/her)

Thetare is not accesable in its current state
- Setting a precident for using pronouns in all spaces.
-  Creating safe spaces for queer people.
- Opening converations with insitutions about ongoing trans accesabiliy training.
-Awareness on costume sheets of gendered sections.
-Not speaking for the trans comunity if writing perfoemances, including R&D and conversations with people in funding bids.

- Echo Chambers and Hate kettles, inclusivity breeds inclucivity, but this leaves people ejected to only have spaces that are not inclusive. conersations about inclusivity need to happen first and foremost in order to keep spaces diverse.
- Apathy is not inclusiviyty. even if the end goal is not having to think about inclusivity because its the base state, not having diversity in mind can result in dismissivness and disregard for peoples well being.

- "creating tatoos not stickers" in terms of fostering long lasting connections with trans theatre makers.

Ica & Jack - Here are my contact details - I'd love to get yours regarding our upcoming project. Ica, I follow you on insta, I couldn't find you Jack:
    davy@davystring.com insta: davystring
    cheers x


## How to break the rectangle of online interaction

**Who called the session:** Aurelian

*No notes.*


## How do we design for the virtual space to make them tangible and satisfying for designers and audience/ participants alike?

**Who called the session:** Emma Wee
**Who participated in the session:** Louise, Josh Coates, Ana Ines, Elliot Miles, Paul Burgess, Jake S, Ica Niemz, Aurelian, IsabellaMayou Trikerioti, Mervyn Millar Anisha Fields, Jean - Marc Puissant, Sarah Mercade, Colin Grenfell


    Extended reality is something that designers can have a part in. We extend our understanding of the world through designing theatrical or performance spaces for audiences to experience. How do we feel about virtual spaces?


    Live performance / mixed reality

    Lack of space to have virtual exploration / collaborative spaces?
    What's available?
    Successful projects/
    https://dashouse.online/
    https://hubs.mozilla.com/FMUwpZj/stage/
    Mozilla Hubs  - you can create a 3D room that material can be inputted. Hosts can then be changed so multiple people and contribute


    https://xrstories.co.uk/project/block-an-xr-scenographic-tool/


    Blender  - 3D models.

Talking to Game designers? It's also about how we talk to software AR? IR developers.

What can we bring as designers to this conversation ? What is our language?
As designers we're inherently aware of physical space - it's the difference between spatial reasoning

how do we share tangible physical/ virtual space that works for the AR/ ER world.
How would we sell ourselves? What are our strengths? How do we come alongside programmers? How do we give ourselves the permission to be part of the conversation.

Understanding physicality of space
Versatility
Storytelling
Ethics about safeguarding for audiences.

safeguarding for online spaces - research ongoing at Goldsmith

Educating ourselves as to the tools that codes/ gamers use?
Oculus 2 - https://www.oculus.com/quest-2/

Software developers struggle with the conversation with production designers. Theatre designers drill down into the nuance.
How do we market ourselves to the Software development world?
HOw do we let people know that we're not restricted by our titles ?

Computational arts - using coding and programming to create new tools for performance . projection mapping @Goldsmiths
Coding in pairs -

Starting places -

Spiro
Menitmeter

Isadora - sound/ visual responsive

 3D tools
Virtchway
Tiltbrush - Rosie Summers is a really cool TiltBrush artist I'd recommend

Spatial .io

Altspace

Jake S -  I have been training up on Cinema 4D during lockdown. Greyscale Gorilla and Mograph Mentor have great free training videos. Further training is pretty cheap on these sites.


Great conversation - and really inspiring - thanks for taking part. If anyone wants to continue exploring, please feel free to get in touch - emmawee@me.com


## Joining a Union - Which one!?

**Who called the session:** Grace Smart

https://www.uvwunion.org.uk/design-culture-workers - UVW are great and the design and cultural workers side of it are also great

I am with Bectu and I think they are for Film and TV as well, I don't know what other unions are like (Louise Worrall)


## Networking & Opportunities/pathways for Graduate and Early Career Designers

**Who called the session:** Caitlin Mawhinney and Tom Lightbody
**Who participated in the session:** Tom Lightbody, Caitlin Mawhinney, Luke Robson, Gemma Caseley-Kirk, Alys Whitehead, Grace Smart, Hazuki, Blythe Brett, Alana Ashley, Davy String, Ana Inés, Jessica Staton, Natalie Johnson, Eleanor Ferguson, Max Dorey, Rhiannon Binnington, Jasmine Swan, Victoria Maytom, Sasha Mani, Louise Worrall, Emily Bestow, Elliot Mills

- Physical space for early careers across disciplines to network
- More exposure for designers to get their work seen by directors/ AD's etc
- Resident designers that help bring younger designers into theatres (assist, assoc)
- Having chat rooms that are just for 'chat' rather than specific topics
- Don't wait for anyone, start doing it ourselves and people will come
- Mixing different parts of design and different career levels.
- Network without the feeling of being 'out to get something', more personal
-

Networking - how to do long lasting meaningful networking during Covid

- Events can be stressful for people
- online can be great for people away from big centres/cities
- nothing is perfect! Some people find events/in person easier
- defining networking: today doesn't feel like networking for everyone. Today is not about finding/getting work
- we all have different interpretations of that -- like a pinball in a machine; pinged around by different bumpers. some big, some small

- Callouts for new designers from venues (annually?) - similar to or alongside OpenHire
- something wider in terms of visibility!
- Safeguarding against it becoming like a 'prize' that doesnt support
- Taking early career directors away from early career designers leaves them behind
- Linbury/JMK and the win/lose structure is not what we are as designers
- Colleges/grads not getting work seen especially since covid has taken away Grad Shows.
- Getting people to visit exhibitions in the regions
- Who funds it? How do we reach these people? Howdoes it actually work?
- or set up virtual exhibitions
- a network needs to be a safe space to ask questions
- easy to think that somehow we are inferior if a relationship changes or evolves
- importatnt to be kind to ourselves and each other
-Can SBTD or similar set up netwokring/mentoring spaces for earlier years designers
- Training doesn't generally include "how to get work", or "how to network"
- often we just want to meet people who are interested in similar things!
- Networking can just feel like work sometimes, which can be a drag
- Events - meeting theatremakers across the spectrum
- Facilitating the common ground; the coffee break chats etc
- Forum, chatrooms etc; "featured artists" etc
- There's a difficulty for people to reach out and make contacts, especially early career
- Important to include more established voices and show that they are accessible
- There's no set way to get in to things & it's importatnt to recognise that
- So many different ways to get in to the industry and to progress, and so many different ways to network
- increase views from people alongside design: life stories, balance, accessibility
- encourage thinking outside of hierarchy, and allow people to redefine "success" for themselves
- local area networking is just as important as accessing/meeting the big names
- is there a way to encourage each other to turn down jobs that are bad for Mental Health, financial reasons
- the more was say no to things (collectively) the better things can become
- can be difficult ot know if/when we're being exploited sometimes
- encourage production companies to read contracts, advise etc
- Schools often teach the jobs skills, but not the life skills. Some are better than others There are other routes to industry
- Not just the responsibility of schools to teach us things
- Other courses could benefit from more teaching around how to do things better
- we have a duty, and older designers have a duty to acknowledge our own support networks we have had, privelige and support and how we can support others less able to
- word of mouth is not accessible
- shouldn't necessarily be a bad thing to work with people you know/like
- Currently it can feel vey competitive; all applying for same jobs etc - there is a feeling that some current graduates might have to choose to leave the career, in order for it to open up to others. In order for a full range of designers to be entering the industry, in order for everyone to have a 'fair chance' - should some of us make the decision to move away from the fight for jobs and recognition?

- doesn't help that there are too many invisible jobs
-

Make examples of 'good contracts' visible to early career designers so they are aware of their worth, and can avoid difficult situations.

# How to not to be put in a box?

**Who called the session:** Ana Inés

How can we create a more flexible ecosystem for designers?
The fact that you are designing mainly childrens theatre doesn't mean you can design drama
If you do theatre design why is it so difficult to get into Opera, even if you are perfectly able to?
How do you get to convince people and to trust we have transferrable skills?

# Strengthening our community and our voice

**Who called the session:** Anna Fleischle

*No notes.*

# Do we need to rethink the way that Designers get jobs?

**Who called the session:** PJ McEvoy
**Who participated in the session:** PJ McEvoy, Caitlin Mawhinney, Jessica Staton,Ana Inés, Natalie Johnson, Davy String, Issy VB, Luke Robson, Grace Smart,Blythe Brett

- Havent got jobs through any official way. Through word of mouth, coffeee, repeat collaboration
- Repeat collaboration benefits one designer but is it our responsibility to pull away from that. Is it stopping people getting in to the industry and more importantly - diversity within the industry.
-  Rebuild and open the door
- Recommendations, spotted from exhibition
- What jobs are got on your chosen work and what on 'people liking you'

- Who benefits from the current system? Are we willing to open it up and standardise an application structure to stop the 'handpicking'. Open up diversity and new designers.
- Our careers rest in the hands of the directors we work with

- Make the commitments that each production you will interview 3 or 4 designers. Forces buildings/directors to look outside of their known circle.
- Buildings take responsibility, not just directors doing all the staffing for them
- Regional theatres using London creatives.

- You see an announcement and didnt even know that there might have been an opportunity to get in

- You are asking people to give up the current systems. But just cause it is tricky doesnt mean we shouldnt do it. Break the system to rebuild the system.

- New designers will bring unexpected. One designer reused lots for a certain theatre becomes an 'expected style'

- Create a pitch to designer a show. It is work that is not being paid for.
- Designers getting stuck in a certain portfolio (only done Shakespeare and want to do a musical), pitches help to show you can do other styles, break the rut

Hiring Transparency #OpenHire
https://www.openhire.uk.  (AI)

Here's another good article about it https://www.thestage.co.uk/news/theatres-urged-to-openly-advertise-freelance-jobs-in-new-campaign


What happens if designers choose their own teams?
Designers being put on a box.


Associate artists in buildings- more flexibility, how to get there

Designer callouts for pitching work to theatres and companies - just as writers and directors receive.
Is it viable for all designer positions to be interviewed for?
 - do we lose the value of ideas shared in interview? 'ideas as currency'
  - protecting intellectectual property
   - choosing designers based on who they are rather than their immediate ideas?


# Does sticking to just working within our own life experience stifle our creative stroytelling? Is there a place for us to tell one another's stories?

**Who called the session:** Ruth

Is this the end of fiction if we are only capable of telling our own stroies?

# If we could reshape the industry and how it functions - what would that look like?

**Who called the session:** Anna Fleischle


# What work do we need to be making right now?

**Who called the session:** Simon Kenny
**Who participated in the session:** Simon Kenny, Bronia Housman, PJ McEvoy, Jack Jenkins, Anna Fleischle, Gemma Casely-Kirk, Laura Hopkins, Rebecca Wood, Ed Madden, Josh Coates, Anisha Fields, Mayou Trikerioti, Aurelian, Jean-Marc Puissant, Christianna, Mason, Alys Whitehead, Grace Smart, Frankie Bradshaw

In these times, what work do we really need to be making?
What do we need?
What's the point...?

Current need for VISION, as it's not being demonstrated elsewhere - artists can offer that

Need for nourishment, communal experience - almost more than the content of the piece?

Theatre as a way of healing

IMAGINATION, INSPIRATION, COLOUR - pointing to a positive future

We need to make what our hearts and souls are telling us to make - if we're experiencing that, it will conect to an audience

Work provides focus for the artist as well as creating connection with audience

Working WITH the current restrictions/parameters - using them as part of the work rather than as a hindrance

WE NEED JOY!!!

Political Activism - with colour and vibrance. We need political engagement.
How to marry the political with the need for joy and community. Political Circus!

We also need Angry Work - pain links to healing. Still need to hold people/government to account. Digging into the general political situation, rather than pointing to specific current politics.

TAKE TO THE STREETS! - put the work in the public realm rather that keeping it the buildings/online. Engage with audiences where we meet them, on their terms - a chance for connection and political engagement.

Embracing new technologies, with people with in depth knowledge of working with them - use them as tools in their own right, not as a substitution for more 'theatre' techniques

The Communal Experience - is TV a more authentic communal experience at this time? Not pretending we're all watching a theatre performance in the same time/place.

Twitter - "the space outside the event is what makes it theatre". It acts as the bar, foyer, toilets - opportunity to discuss and bond with other people sharing the experience

Moving forward, the work we make needs to be made more accessible. Take the work to the audience, as wide an audience as possible. Mix of physical and digital. This work isn't just for this time, it's a way forward.

WE DON'T NEED BUILDINGS TO TELL THE STORIES WE WANT TO TELL.

## Improving bridging the gap between established designers and graduates - how to progress?

**Who called the session:** Emily Bestow

How can we improve the gap?
Opening up application process - not just jobs through word of mouth
EVERY theatre holding at least one open application process for designers to cast the net further and wider

There is definitely some overlap with the "Octupus" session on Networking & Opportunities/pathways for Graduate and Early Career Designers.

## How To Make Theatre Design, Backstage Roles More Accessible For People of Colour

**Who called the session:** Natalie Pryce
**Who participated in the session:** Natalie Pryce, PJ McEvoy, Jessie Mckenzie, Frankie Bradshaw, Emma Tompkins, Ruth Hall, Max Jones, Catherine Kodicek, Josh Coates, Ica, Louise93, Jamie Vartan2, Jean-Marc Puissant, Katrina Lindsay, Katie Sykes, Alys Whitehead, Ana Ines, Caitlin Mawhinney, Catherine Morgan

How to make buildings and producers aware of creative who are non-white.

Theatre is not accessible.

Schools tour of Hamlet that Frankie Bradshaw designed- more pieces like this, get in at an early school stage.

Rae Smith's current project for education- mini stage tours schools.

Which theatres run worksops and courses for young people? Give them a taste of theatre and backstage.

Apprenticeships- people want to get into theatre who may not have had the chance to got to universtiy. People who have skills outside our industry.

Give people an actual job- paid. Buildings should be doing more to action this.

Advertise in the right places, online, in publications, try to reach as many people as possible.

Should be able to talk with departments you would love to work in in bigger venues. If you work on the bar for example and have aspirations to work in costume, you should be able to go and talk with them, get advice, help.

Mentorships should be available. Look at someone's skill set and not just what they have worked on in the past.

Freelancers should feel that they can interogate more, have more of a voice. Ask questions to the people who employ us.

Once you know a director or producer well, are comfortable, you can talk more openly with them, recommend upcoming designers, give them a chance. Directors coming out of their comfort zones, being happy willing to work with new designers.

Catherine Kodicek is involved in a programme called 'Inspire'.

Getting into schools, designers running workshops, talking about their jobs and roles. Outreach schools from a very young age, inspire them with examples.

Theatres are no longer being built in schools, children are missing out on those experiences and facilities first hand.

How do we make the industry a less hostile environment? How does someone find their place, feel comfortable and get the opportunity to make the work they would like to?

Theatre should represent the diverse and vaired world we live in- on all levels.

"If we're the power in the room, we have to allow the truth to be spoken to us" Catherine Kodicek.

Each individual person in a building has to want to make a change- can truly recognise the problems and understands what needs to be different, how the building needs to be run differently. They have to make changes of how they behave and see things.

Budgets! Why is there often not enough for a designer to have an assistant when the workload and demand requires one? From buildings.

Backstage Niche, is an example of a website and platform containing creativesof colour in our industry, in the UK.

Can venues have new creatives being employed every season? Will break down the levels and keep things fresh. Not get stuck.
Providing equal opportunities.

Not just the people, we need to be telling new stories, stories that represent us all better.

Buildings perhaps need to be less rigid in how they operate, be more creative and flexible in employing new designers. 60% of the plays have to be new writing- manifesto for a theatre Katie Sykes spoke of.

Open Heart, initiative Katrina Lindsay mentioned.

Bigger buildings need to lead the way in employing new, emerging artists. They have the capacity to support them.


## How might we develop opportunites for the next generation of Designer Artistic Directors?

**Who called the session:** Max Johns
**Who participated in the session:** Ana Inés, Ruth Hall, Mayou Trilerioti, Christianna Mason, Davy String

There are artistic directors that are writers, there are artistic directors that were technical managers, most of the artistic directors are directors, which doesn't necessarily mean that are good artistic directors.

I think the skills needed to be a good artistic director are not necessarily related to your discipline of choice.
If there was a designer interested to become and Artistic Director, or a joint one it would be possible.

Associate artist positions are increasingly common... but dont necesarily influence building mission/programming?

Ingrained hirearchy in theatre.... writer/director/actor top of tree. So we typically see these discipline reflected in UK Artistic Directors (and their buildings mission/artistic support structures)

Are we allowed as designers?

Confidence! How do we develop this leadership confidence (and opportunity) in early career designers to take the next step?

(and established designers too)

Philip Ken (?) - Designer that's an artistic 'director'.

In Greece it is not totally uncommon to have Artistic Directors = designers.... thisalso displays differences in Theatre 'Visual Culture' between UK and mainland Europe.... in

the UK 'The play's the thing'... writers are more often than not lead artist, not visual artists.

Theatre Companies have Designers as part of the company = is that not co artistic directorship?

Directors/Producers Instigate work = Designer as Artistic Director instigates work

One figurehead or a team? job share model?

Training/workshops to introduce designers to the job role and skills required to be an artistic 'director' of a venue, and of a company. - Could Scene Change/SBTD/Equity run these?

make chance happen!

UK theatre industry revloves around the play... how do we break that?

Pigeon-holed into our disciplines

Moving beyond Artistic Directors - Dismantle the single figurehead structure...?

Is there an Artistic Directing school?

Clore Leadership program was discussed...

In theory a Designer (as Artistic Director) could build a creative support structure around them in a building, much like a Director does... (one could emply/'cast' a Director just like to can 'cast' a Designer/Actor).

It would be great to have a Webinar/Zoom Event where Artistic Directors explore/share their role, and the technical needs of it, with a room of Designers. What does it take to be an Artistic Director?

Whilst ultimatly we might want to dismantle the hierarchy... that won't happen for a while. In the meatime in the UK, the Artistic Director role prevails... we should support and encourage Designers to also occupy those positions, and in doing so, raise the visability of our profession both within and outside of the industry.

In a post COVID industry, a Designers vision and skill set is going to become increasingly important in shaping a sustainable future for UK theatre organisations moving forward.

# Drop Links

**Who called the session:** Josh Coates
**Who participated in the session:** Everybody and anybody

Hey everyone! Drop your websites/portfolio's in this notepad. Pop your socials down as well so we can keep connected. I've attached my details below as an example

Josh Coates - https://www.powderkegmcr.co.uk/ - @j_jcoates (twitter & Insta)

Hi Josh - the following links will give you a place to look at the work of a range of designers based in the
UK www.theatredesign.org.uk andwww.stagingplaces.co.uk  both as part of Society of British Theatre Designers. Always happy to help with any questions you have about working with designers fiona@theatredesign.org.uk
Be great to have a chat.

Mayou Trikerioti www.mayoutrikerioti.com mayoutrik@gmail.com @MayouTrik
https://www.facebook.com/groups/559083671701125


Jida Akil www.jidaakildesign.weebly.com // jidaadesign@gmail.com // @jidaadesign (instagram)

Hey Jake - I'm a lighting designer. tom.lightbody@mac.com // tomlightbody.co.uk // @TomLightbodyLX (Twitter)


Hi Jake - Set / Costume / Video Designer www.pjbydesign.com

Me: www.paul-burgess.co.uk and the company I run:www.daedalustheatre.co.uk

Hi Josh! Here are my
links: https://www.gracevenning.com/  |  gracevenningdesign@gmail.com
| https://twitter.com/gracevenning |https://www.instagram.com/gracevenning/

Hi! I'm Hazuki and I'm a lighting designer and composer. Twitter and Instagram - @hazuki_lc | https://hazukilc.wixsite.com/home

Hello - I'm at www.blythebrettdesign.com and @blythejessie

Hi - https://cmawhinney.wixsite.com/visual    and @mawhinneydesign
set/costume designer

Hi there -I'm Colin Grenfell, lighting designer https://colingrenfell.com  Twitter @ColGrenfell


Hi all, I'm Victoria Maytom, I'm a set/costume/performance
designer.https://victoriamaytom.co.uk or @victoriamaytom_design I'm newly graduated so I'm excited to work in all areas of design but particulary like a bit of absurd design!

## Non-heirarchical mentoring - what would this look like, how would it work?

**Who called the session:** Vicki
**Who participated in the session:** Ana Inés, Mervyn Millar, Christianna Mason

Reverse mentoring?

sorry not to be here to host this conversation - please do leave any ideas you may ave and I will collate notes later

best wishes to all

It's a really useful idea Vicki, especially as there is so much skills sharing and mutual support potential in the design community.
Some sort of (initially) virtual (eventually phsyical) meeting space? Sounds like something Scene/change might be interested in.

Hi Vicki - I have started a mentoring programme called the Designers Mentorship Network and would love to chat if you're  interested. It's currently supporting 37 pairings (52 designers are involved), and has taken a year and a half to set up but we have just aunched the pilot round with the help of SBTD. - Christianna Mason ( You can contact me on this email - Please include this email in the main notes too: designersmentorshipnetwork@gmail.com )

## How can we improve the visibility and working conditions of assistant and associate designers?
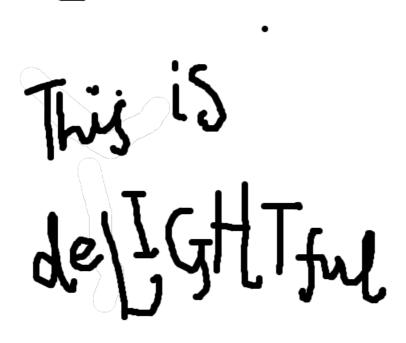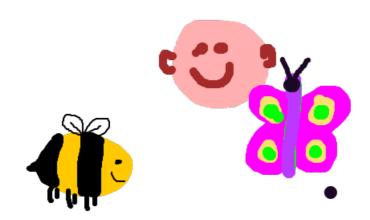
**Who called the session:** Catherine Morgan
**Who participated in the session:** Catherine Morgan, Emily Bestow

-Bad practice /getting designers out of bad habits? The designer needs to acknowledge the power they have. It is easier for them to bring up pay (associates can be shy!) They have more discussion between producers/directors etc in order to be at a level to already start that conversation
-Designers -don't exploit your famous name!
-Designers expecting and restricting the hours of the associates respectfully
-It is up to designers NOT the associate to meet the overall deadline, we can't help if they haven't allowed time and shoudl not be exploited for someone elses poor timekeeping
-SBTD or in general need to define what an associate actually is?

-How to discuss bad practices or bad experiences but without being mean?
-Technology and working as an associate - expectation of programs? The difficulty of money and technology/the reflections of this
-Flat fees make it extremely difficult and exploitative
-Tech week and proper breaks
-Ban lunchtime meetings!

## The Art Room

This is deLIGHTful

# Transcript from Closing Circle

PHELIM: Welcome back. Just a reminder, I know that we're in celebrity squares boxes, stacked in a grid. But, actually, if you remember, in are imaginative space, we're actually still we're in a circle, the chairs are probably a little bit more scattered. Than they were. At the beginning. You have got people sitting next to you either side. Notice the different atmosphere. That has happened. Since we have had the conversations. That is between us for space between us, the different kind of connections between us. We're in a large group again, and there is just an opportunity to connect in as a whole community. I have got the little talking stick here, I will put in the middle in a minute. And there will be an opportunity to pick it up and say something, you may want to share what is live in you, how you are feeling, you may want to report back anything that you discovered or anything that emerged you may want to talk about some of the themes that seem to be present in that overall groups that people have you may want to nouns anything that you are going to take forward if you making actions happen, even a single next step being announced saying that you will do it, is a good place to start the journey starts with the first step and/or you may want to listen to people. So, I am going to put this little talking stick in the middle of the circle, and if you want to pick it up, feel free to pick up your own version. Or to just mime it. Unmute yourself and share with us anything that is alive in you.

>> Did you want to mention something about the captions?

And the transcript?

PHELIM: Yes, so, remember there is a close caption at the bottom, you can there is a few put show subtitles you can see the transcript. Some people who could not be here, were interested to know what was said in the this we probably maybe if people are up for it tell us if you're not, anything that we will keep the transcript and put that in the report. So, that can be shared with people the who couldn't make make it to this as well. Basically, don't say anything that you don't want to go, you know, you will get Sued about!

>> I think if you did want to say something like that you can just say,.

PHELIM: Take it out.

JEREMY: Off off the record we will take it out.

PHELIM: Talking stick is going in the middle.

>> One thing I am going to do, following that prices talk that I can actually see is still going on is well inspired by Catherine talking about the work that, so salt has setup, something called inspiring future theatre, and it is a way that you can volunteer, your time, to be part of any talks or, I think you can go into schools and engage with young students about working in theatre. To encourage diversity, and accessibility, into the backstage industries. Which I thought was one really good positive step we could all do.

PHELIM: To say that was Frankie, sorry. If people can say, who you are as well that helps people.

>> High again everybody I am Tom. And, thank you, to everybody who putting in and out of our sessions on early career networking and graduate career paths. That ended up being a merged western between me and Caitlin. I am so thrilled about the conversations that we have been having, and the shared experiences and passion that we have all got. I meant to say before I disappeared from there to comeback here that if anyone wants to carry on the conversation and be part of the hopefully setting suspect something up that is my intention from here, then, please be in touch with me e-mail me, I will leave my details in the chat.

>> Matter pick up from what Tom was saying there that there was really fantastic conversations going on there, very inspiring, and interesting and frank. And, thank you,

for all the things, and I will love to put some of the things together in something we can do for everyone for us. Putting thing together. But I will leave my e-mail in chat if anyone wants to chat, suggest anything further,, but there was really strong suggestions. So, thank you.

>> I want to say, that I am so happy to have been here there is morning. And that the best thing from my point of view that has come out of the whole lock down is exactly this, meeting into be able to meet so many of my colleagues, and peers that I have not met before. So I, and having the conversations is importance conversations it is soul nourishing. Thank you.

>> Thank you, Laura.

>> I am PJ almost picking up from what Laura said a what I really like to about this morning is it felt like the way this space was created, maybe more, so than others zooms I have done in previous things, aloud more of an opportunity to disagree with people, in a really, really respectful way, I really enjoyed that this morning. So, in all a conversation I dipped in and out of, it felt a bit more like there was that freedom, to disagree, with people and, I think, that you, all take that the disagreement is what actually helps you build the stronger kind of solutions to things, so, just to say, thank you, to everybody who disagreed with me! this morning! It was great! [Laughter]

>> Today is I was not going to say there is, today is actually my birthday and at a time where, you know, it is, thank you! At a where, you know, plans fall apart, and, you know, we don't know what is going on, and we're all probably really isolated, what a wonderful way to bring us altogether. So, it has been a really joy. And I have really enjoyed to do. Thank you for the facilitator and everybody being around today. It has been a real pleasure, thank you.

>> I am going to say something, which is if we had been in embodied space, as we may call it, what would have happened is that I would have passed this little talking stick, to the person to my left, or my right. And it would have been passed from person to person. And you could hold it and say something or you could hold it and just past it on. So, sometimes especially on the line and the zoom thing, people can be sometimes it is not as easy to speak. So, I am just in imagining you to, asking you to imagine I to that I am passing this into your hand. As a really invitation to speak and you can either speak, or past it on, so that everybody is included. And all the voices get a chance to be heard.

>> Hi. I am Joe and, I think, that the primary takeaway for me, today is how much I have missed and how much I have missed out on with a lack of collaboration. Over course of the the past couple of months. And I think, that conversations and communications is a key to both understanding yourself, and your ideas and understanding the environment in the scene you're working and getting to talk to other designer and theatre maker today has really been just such a refreshing moment to realise that there are still like the still so much to do, in this sphere of work, and like it is one of the really set thees that it is still worth it and nice to know that it is I am still as engaged and as passionate about it as I have been and it just took like talk to other people who in those conversations about theatre and about what things mean, that as, you know, reignited the old passions over the last few months. Thank you to everybody I have talked to and everyone else for you guys for hosting and everything.

>> Hello, I am Anna Innes, thank you very much for Jeremy and Lee, and also Scene/Change for organising that, I think it has been brilliant I have learnt so much, especially, from the chat that out put together there is a lot of you need think about my own practice on how to prove and also Kath said there. And also, I think I have met I have couple of future ..[Distortion on the line].. say that, which I am really excited about. To how S how it happens and how they could hope, whatever is next. Thank you.

>> Just a big thank you for how you have organised this, I really hate zoom! And this is actually been good. You know. I have really enjoyed in the and that is a big shift so, I really appreciate how you have said it up. It has been really good. Thank you.

>> Hello. I am max. I am absolutely exhausted. Just by the sort of sheer intensity, of it all. And the scale of the sort of vision, of it all. And from everyone, and, you know, you felt it in the room you were in and you could feel it from the rooms that you were not able to get into. So, just, you know, looking forward to where we all go next. I think. You know. And as a sort of a as a community.

>> Hiya, everybody. I want to say, another thank you really for setting this up and how brilliant it has been. It is really interesting time because, I think that I know from myself a lot of us as though designer can feel like, there is always a better party happening in another room, or in another theatre. Or in another creative team meeting. What is nice about this time, is that all of those parties have been shut Dan, and it is enjoyable to all have to be in the this lovely party together. For once. And not wondering what else is going on out there. So, yes, that is what I want to say. Thank you.

>> It's vicki here, i want to say one of the things that has really overwhelmed me, in this time, is how much there is to do. How much we really need to be doing and all the different strands of work that all feel incredibly urgent and I have noticed that I have become sort of I am short-circuiting all the time in my brain trying to absorb and take personal responsibility recall those different strands and, I think, that what is so brilliant about being in this room this morning: And the way that the work is set out, so clearly is that I feel that, so trusting, after this session, that so many people are 'on it'. So, many people are having conversations, are taking interest in the bit that catches their attention, and that I just don't have to do it all. [Laughter]. And, I think that there is something sometimes in that designers tend to take a lot of responsibility for an awful lot of different roles and and different connections between colleagues: And so, it is just amazing to be in a space, which restores, it gives me some peace of mind that there are incredible people who I can trust to do what they are doing. Thank you,.

>> I am Katrina. Echoing what Vickie just said, but also just what I have really, I think the format is fantastic: The set up of how it works: Because it gives time around things, in a I think, what you said Phelim about time and not going through time in digital way allowing it to breath, I think, that is what has been just so lovely, about this setup, and this experience, and you know, being able to engage in the different conversations with not always needing this end result necessarily that it really allows the conversations to be real and authentic and, so, yes,, I think it has been brilliant. Thank you.

>> Hiya, I am aaaNI and it interesting to think about the whole period now, and if we think back at the first kind of moment that work stopped and we went into lockdown, and the kind of Papa real sees that came with that the and the feeling of, you know, there is nothing you can do about it how dependent we are on being allowed to be in spaces and being given work, and it, you know, in the kind of expression lockdown, really kind of felt right as new you buttoning everything down around you that is it you just sit there, still: Don't move. And then, obviously you slowly things opened up, again, then you feel I have been thinking about this the lockdown now, you going back but, I think, it is strongly feel we're not going back. I don't feels the same about it. It feels more like a cause got the the little bits of life have started again and what was really brilliant in this room now, is, I think it has been clear in the time since we have gone out of our rabbit in head Eliot mode is that, you know, we don't necessarily need the places, in order to be who we I am sure a lot of us felt at the beginning who am I?

If I am not a designer?

That nothing can take thataway. At that the vision and ideas and the need to look forward to create worlds and spaces is within us. Therefore that is something that is

there already that is bubbling we find more of a voice to show that. And go forward. And, so, it felt like a very felt like very positive, beginning, to what is next.

>> Lee HI everybody speaking as one of the non-not designers in the room, and I don't think, I have never met anybody who is as not a designer as me. Which has a relevance because, I don't really have anything to say about what may have been talking about today, but it is about I found myself having the impulse to say tribute to you all, and I am someone who helps make shows by directing or performing in them, or whatever and, you know, what -- I don't know. What you do seems magical to me. It is a mystery to me. And it is never ending delight to me. So, I suppose, that it is from the non-designer bit of that back room team, I am trying to express add miration and gratitude for your work.

>> I want to say.

PHELIM: I want to say reminder that the platform, the Qiqochat platform will stay live, until the end of the weekend, so any reports that you want to go read, any reports that you want to add in fact, anything that you want to add to the site, you can do in the next three days and at the end of that time, that is just a cut-off point for where we can create a final document that comes out that will get everybody, so it will stay live and those conversations can keep going if you want. Even means you can arrange to meet in the gardens or into if you need to have another meeting, about stuff that -- the sites still there, and you can come in and EU can use it. Feel free to use this as and on going space for your collaborations to continue. Is there anything else that people want to saying or share.

>> Can we do it again some time?

PHELIM: That seems like a good beginning to something. Thank you very much, for everybody. It is a pleasure and as Lee says a honour to hold space for people, and what they are doing, and you're creativity, I get fed back by it I wish I could go tall of the N outs conversations, but as Vickie says, there is something relieving, about knowing that the community of people that you are, I know it goes beyond this group of people here, are doing the work that needs to be done. And in a beautiful way I am going to ring these bells that is to end the this little bit of the chapter of open space, but it is a new beginning for you to take the work beyond this keep the conversations going. Thank you very much, everybody.