

ScreenShare Screening Q&A

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SUMMARY KEYWORDS

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07:46

Hello everyone, and welcome to the post show q&a. My name is Alison, and Emily's here with me and we produce screenshare together. Thank you so much for joining the post show q&a. Yeah, if you are happy to turn your camera on please do that would be brilliant, but no stress. No pressure. We are going to be recording this post show q&a so if you're not happy to be recorded. Just turn your camera off, and that's absolutely fine. And so congratulations mentees you've shown your works. Amazing. Round of applause.

08:28

just before we start I wanted to say that, and feel free to ask questions in the chat, as we go along. I've got a few questions to start us off. But you can ask questions in the chat and you can also turn your microphone on and ask your question, with your voice in real life, if you want to. We're going to kind of keep this quite chill and informal. My hope is that it would run as if we were in a theater and everyone's just gone to the bar got a drink and now we're all coming back for the, for the q&a so we'll keep it quite relaxed. And we're also streaming on otter ai, ai captioning service. So if you need access to captions. If you click the link in the top left and click Open live stream that should take you to the captioning of everything I'm saying. And so yeah, amazingly well done mentees. I hope you're all proud of yourself, and it was great to see. Katrina on both systems as well. And I'm going to start off by asking the mentees to just tell us a little bit about the program and kind of what has happened over the last month. And so Maria I'm going to start with you if that's okay. If you can just explain a little bit about what's happened over the past three weeks, how did you apply for the program and kind of what's led you up until this point.

09:43

Okay, so I applied for the program,

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and I can't hear Maria.

09:48

Oh. Oh no.

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No. You know me this I should be able to do it. Maybe, maybe

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I'll come banner or Mohika do you want to jump in while Maria's working out her microphone issues. Oh, you can hear her. Okay. I can okay that's fine maybe it's me. Brilliant, keep going, Maria then that's fine,

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and connected I can everyone else hear me. Oh, yeah. Okay, so, um,

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so I started.

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So I. How did I get into this so I applied via an email I received from someone who I use no ages ago. And just just for this is an idea, just check it out there, see if anyone's interested. And, and it was, and I got accepted. And so this process began. We met Alison up, and, and then we got given our mentors, and I've been working with Buddhist saver for the past four weeks in mentoring sessions discussing ideas and questioning what it is we're doing and what what am I, what could I do better or what could I dive into more. And so yeah, it's been. Oh, and we will say, of course we also got to collaborate with sightlines, which was really great.

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Can you explain a little bit about what sightlines is for people who don't know or might not have watched that version of the screening.

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Say sightlines. So they they work with Sadler's Wells something. So their audio description service to describe your dance piece. And sometimes abstracts and sometimes quite a

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word, I guess, logical,

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so that more people can access it,

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which was really to see that perspective on how they describe your films, quite crazy.

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Amazing. And, Monica. Can you talk a little bit about your like what the biggest learning point C was over the last

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few weeks.

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I think there were quite a few points actually from technical aspects of it to more life skills as well, just managing organizing, and even creatively how to bring to life a concept which you are in charge of because I personally think I'm not, I'm like, very indecisive so just you know leading the project and being responsible for the creation of

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something was just,

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it was a lot of fun, but also a little bit of pressure. But more fun yeah

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yeah it was definitely a quick, a quick turnaround so well done for making those decisions really quickly. James I wanted to ask you about the process of mentoring and, and we spoke a little bit about it earlier but what was that like kind of using your expertise expertise for young artists and I wonder if you learn anything about your own work with your own practice through that through that relationship.

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I think you're on mute James. Sorry.

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I mean I guess I approached it from now having been mentored when I was younger and had very generous mentors who never tried to mold me into them, they just kind of in a way how to premiera and ask questions that made me, investigate more and so now I guess when in this role, that's what I kind of tried to do with Anna who I worked with. And he It was a super quick process we didn't have, we didn't have a load of time and actually. In our last session and also, that, that time is kind of up and I'm sure I'm sure we've got so much to talk about. But that was that that was really nice in a way that you know there was, there was real depth to our conversations I felt which is really nice. Um, and yeah just got working through every every stage of it working through from, from hearing the concept and kind of asking questions about that discussing that how to, kind of, investigate that more go deeper into that. And then, talking about how we're. I was actually going to film it. Thinking about that aspect of it and then also be edited as well so kind of working with her, all the way through so really fulfilling process for me as well it's really nice to.

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Yeah, to, to

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kind of get into someone else's work in this way as well. I think, you know, any experience that if you're always learning something about your own work and you're thinking okay well if this was mine What

would I do and you know was that process is kind of going on. So ya know. It's been a wonderful experience and i hope i mean i'm sure from hearing other guys talk earlier I think it's been similar for everyone.

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Yeah, yeah, that's amazing and it's amazing to hear about all of the things that they've had to consider in such a short time you know there's, it's not just the film it's the idea how they're going to film it. Who's going to be in it, the music, the whole you know the editing.

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As you gave them a, you get a picture.

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Yeah. Yeah.

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And I think when we first spoke about it, it was, um, it seemed longer in a way and then suddenly like it was like she you kind of got three weeks to like do this, you know, which is nothing from kind of conception to see having the final, final cut. So, I mean, congratulations to all of them the films are amazing and so different as well. It's really wonderful to see.

16:21

Yeah and such a you know such a variety among them. And, but yeah you know it was only three weeks because we kind of had four weeks but then the fourth week was working with the audio describers to describe the film's accurately and making sure that everyone was happy with, with the wording of that. And, and five minutes, you know it's quite a long time you know it sounds like only five minutes but five minutes of footage is really quite, quite long especially for an early work and Anna I wanted to ask you, unmaker as well but Anna, mainly you performed in your work you were the main kind of dancing character. What was that like, and directing yourself and being kind of behind the camera in the edit and also in front of the camera, performing What was that like,

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um, so I guess it was a bit of a challenge, because, like I really have to make sure what shorts. I wanted and like how they might look like. That's why I really like this kind of storyboard like some drawings and like, how am I like that so then I could show that to my friends were videographers on, they feel me like I was like, telling them like this is more or less what I wanted to look like and it was a process of coming in front of the camera and going and watch the material and come in again and don't see the same scene again and repeat it until I got something closer to what I have in mind.

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But

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yeah, I think I managed to organize it in a way that it worked somehow. And, but it was a it was really nice also live in to other person to look for details instead of me being the one looking for them in a camera. So I told him like just look for the details on like anybody put on any shot that looks interesting just put it on a like this recorder and later on the editor and he was interesting to see in a different way than I imagined as well, so it was both like feedback in both ways.

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Yeah. So you were instructing some friends of yours on what to film and how to film. Yeah. And, and boatus I know you made your film in lockdown so cannot really have a crew around you. And so you were kind of filming yourself and obviously you're in your own film as well. And so I wondered if that was kind of what that experience was like for you having to yeah film yourself may know that you had this quite big rig behind you for the behind the shots.

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Yeah, we'll see ya soon as I said is. Yeah, it was a weird one I think doing it by yourself is very a weird experience because you're just like locked in. I mean, one being locked in your house and then like trying to figure out, as is my first time kind of working with a camera like properly. And I figured out just loads of stuff I was just kind of glitchy on YouTube every night just watching stuff about how can make this thing. Look, a nice decent lockdown but yeah I think you learn it's quite crazy expense because I think you learn quite a lot about how you can kind of construct things and how how you can make things, and I think I would have never done it before and I think a lot that kind of gave you a chance to kind of be like let me just explore and play and then see where I kind of get to so yeah chosen experience has always been in it as well and trying to direct yourself is a bit weird directed and how you move, what you do and what you wear and stuff like that so so it's a totally. Yeah, great experience but just super tough.

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Yeah, absolutely. It's, it's probably easier when you've got that outside eye, and can just

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see

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what's happening,

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and Katrina I wanted to ask you I see your film was a bit, a bit older, 20 years ago it was made now. And how do you think kind of the screen dance is happening now and these films that are being made now defer to the kind of work that was being made. Back then, you know, you said I said in your introduction that it was called dance video dance or Sydney dance and now we've got this new term for screen dance and kind of what's the progression been in the sector of the last 20 years.

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You're on mute as well Katrina, apologies.

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Actually I was just reflecting there listening to everyone talk about the process and thinking about this kind of illness like one person band. Making of screen dance that's happening, particularly in lockdown. And I was reflecting that actually strangely, making moment, wasn't that different for me because although you could see from the credits, it was actually quite a large crew, because it was a very low budget film, and also because of, you know, certainly 20 years ago I was the kind of approach I was taking to making screen dance was very on the edges let's say experimental compared to a lot of the work that was being commissioned for television. I spent a little, you know I basically made a moment alone, apart from the few days, you know the few hours, I had the dancers in the rehearsal studio and then the one day that we filmed. And then the few days that we that I worked with an editor editing it so weirdly wasn't as different as you might think. That's the big difference obviously is, you know, was mentioned in the introduction was that 20 years ago that the technology was not such that I have my own camera and I have my own edit system, and and So, in a way, you know, this is the nuts my dog barking and

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sheesh being online

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everyone have the choice. Sorry guys. No, you're good Katrina's absolutely fine. We had some we had some cats in our screenshare workshop on Tuesday, right.

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What was gonna say is weirdly less different than you would think. And I think it's. That's what's so fascinating about what's happening in this kind of the more recent sort of surge of activity in screen dance is. Yes, it's like, amazing because suddenly there's there's much bigger audience for the work, maybe more interest in it and so on But fundamentally, we are all working with similar ideas and not not the ideas aren't similar but there's similar processes of having a concept evolving that concept finding a way to make that work. Making the work finding your audience I mean that that hasn't changed, you know, in the 30 years I've made work so that in a way is what I feel that we have in common. Also between mentors and mentees is that although we may come from like different times and backgrounds, we're all we're all striving to find our voice and find the best way to communicate what it is that really, we feel is important, and and so you know for me that's one of the huge joys of mentoring is that it's almost, you know, I think it's as Jesus and Buddhists have also said it's, it's also how it reflects back on your own practice in your own experience of making work as much as it is. You feel like you're able to help somebody along their way. So, yeah, different but the same.

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Yeah, that's really nice to hear. And, and, yeah, we wanted it to be like a mutually beneficial process and exactly what James was saying earlier you know we didn't want it to be you guys telling them what to do but just being being there to support and let their ideas flourish. And yet if you do have any questions please drop them in the chat. Otherwise I'll just keep going because I've got loads. Maria I was gonna ask you, you wrote this in your application. But yours is one of the only the only film out of

the three mentees it doesn't use any dance or traditional ideas of dance. And can you tell us a little bit about what that choice was based on and I mean it's obviously hugely choreographic but why you didn't include any dance and vocals,

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I think, for me, I kind of, I just am more drawn to found movement and how those pick how people naturally move or how objects move or machinery, someone made that machinery they choreographed it in that way. To do this, this certain task, and it moves in that way for efficiency and for the humans who operates it. There's so many people involved in its choreography. And so, for me, I'm just more drawn to that side of balance I guess I didn't even can't really explain it sometimes it's just, yeah.

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I've got a couple questions coming up, which is great. So Kaiser asks mica as your video was almost a collaboration with nature, how did you find that navigating filming under the conditions that you needed a sunny day for example and also making sure that you were able to capture the shadows you wanted for the film, or did the fact that the day was sunny influenced the piece.

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Yeah, so there was actually I think you have it, and actually weather conditions, played a huge part in the challenges that I faced, I had to actually postpone have a day or two for filming with my fellow artists and, but I think it was more about how I felt when we went to the location. Because even though sometimes we started with like rains, but by the end of the day, it would be the sunlight used to appear and yeah I just felt, you know, if. Whenever I get whatever I receive from, you know, the universe that I think it was in a way the universe was guiding what I captured on my camera, So, it was interesting, and a bit. Yeah, I had to navigate in my schedule that way. But, yeah, it came out beautifully on the camera and

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Anna, did you have to deal with any filmed outside as well did you have any weather issues that came up.

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Um, yeah, it was more, it was less about the weather, but because I was dancing in soaking wet. Like, I would just put myself in the shower and then in the, in the courtyard in the patio. The tire like that day was really cold like really cold. So they've had times where it's super freezing and I had to lay down I was like, I'm freezing here but then you get move in and you get warm but the beginning like just getting out and moving there, and I guess in the field. It was quite sunny that day, and you can see like it was really sunny but sometimes the clouds could cover the sunshine so I had to wait for the clouds to move, and then keep on recording when the light was similar to the, to the, to the other shots and. But yeah, I was in, like, the freezing day was the worst one, and the rest was okay.

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Yeah, it's not fun having to dance was cold, I can attest to that. Okay, Joe, Joe, I don't know if you want to ask your question, with your microphone if not I can read it out for you.

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Yeah, sure. Um, I felt that there was a lot of hope in the pieces, especially from the mentees, um, was that a conscious choice work is that something you've explored before in your work. And how was that also like sparked sparked on by like the current situation.

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Yeah, go Maria Yeah. So I think for me like hope was such a big part of my film and I really struggled to portray it initially because I had all this, and split screen going on. And then all of a sudden it's like how do I get people's faces in here because they are, they are the who fits this coming together of people. Once everyone disappears and COVID. Everyone came together to create these, these gowns, that they've never done before. And somehow, they made it work together. And so I guess, for me, the hook came from COVID, but it also came from the people who I work with on a day to day basis. I think that's where the hook came from for me

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was the factory making other things before it hasn't always been an NHS GM factory.

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Yes, it's actually a, an events company, they make marquees for events but and their events happen in a minute. So, that is, that's a bit insane. Yeah.

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Maria whilst we're talking to you Hattie's put a question in which she says, How can we share your film and get the message out about the possibility of effort in your workplace losing their jobs. I'm really touched by the care and support you gave to your colleagues and want to support it. And

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so I'm hoping, if I need to discuss this with you obviously but maybe get on YouTube and share it that way. But also, we've been in touch with the local MP and hopefully he's going to share it as well so kind of connecting. He's, I think he may have watched it tonight. The festival so hopefully I get the word out little by

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little. Amazing. Yeah, and when all the films are kind of online we'll share them, and if you just keep on the field, social media, we'll share any developments. Other questions that we got Gemma Jeremiah if you want to ask you a question with your microphone on.

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Yeah, sure. And I just want to echo what James was saying, which is the work that you have produced in three weeks is just phenomenal. And my husband and I have just watched and been completely blown away. So, as someone who is part of the field and yeah I just really want to say, an enormous well done. And also how much you can see the relationship between the mentee and mentors and I think it was beautifully programmed to have the mentee, and then mentor straight after and I think it

was, it was really beautiful programmed for that. But I guess my, my question comes around now is, what are your hopes and sort of next steps for the near future. So, Maria you were sort of touching on that. Just then of saying, you know, some of the hopes that you have. But have you thought about some of the next steps that you might put in place. And yeah what those might be.

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And that's to all mentees.

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I'm gonna go for it, because I know otherwise no one will speak okay Anna then Monica and then Maria.

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Just a good question because right now. We sold the situation like it's a bit crazy like like how do you share this and like, I guess because dance feel like, you can do it online like this but somebody feels like it's not the same going like, live on meeting people on face to face and like really getting the feedback and sharing with the world, and not by screen, just like life. But I guess like everyone does. Future steps or maybe moving this. This video we have created. I have created personally and put it out there and like festivals may happen in the near future or, or anything similar and keep on creating and being creative and looking for, like, opportunities like these like to, to share on like communicate with others and during inspiration from that and getting all those ideas are written down in a notebook and put it down, put it create in making them reality. Yeah.

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Yeah, I totally agree with and actually.

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Yeah, I think there's so much more to explore. Even the you know the currencies.

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I personally feel that if

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the dollar credited. I might come up with a different actually a new piece altogether. And, yeah, sort of exploring all those aspects, and, maybe, applying to some festivals online.

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Yeah, that's pretty much the same as Anna Micah really

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trying to get the film out there more and delve into other things that didn't have enough time to do, but also just keep on creating films and see what comes out of it. Right.

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And, yeah, James,

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um, kind of a follow on question from Maria, and I felt

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what you said about finding

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the choreographic in the sort of every day I find really interesting and seems like a driving force for, like, something you know interest and maybe what you're creating the future and but also this social element feels really strong like the saving the factory so that people maintain their jobs. And I'm wondering sort of following on from from Gemma's question about you know where you see your self going like, is, is that social element, something that you would want to continue in your, in your film or was that sort of more, just this instance, I guess, and actually it's more about the found choreographic.

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This is a very good question.

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I think. So I've worked. Doing choreographic screens before, which was great that that was kind of more like a personal extreme exploration. And so this new element of the social side. All of a sudden that scope and a new meaning behind what I'm doing and it's for other people rather than for me. And it's something that Botha said actually in one of our mentoring sessions, and he was saying how are your ideas are already there you have something to say, this is, I'm saying this for everyone in the factory. And so, this other stuff this other stuff is just kind of

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like a partnership with it.

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So,

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in a way, I'm collaborating with the social aspect might be I quite like the idea of that collaborating with real people and telling their story. And so I think I will go into that even more, and see. Maybe it becomes something else. who knows.

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Amazing. I'm so interesting to hear there's loads of questions here so I'm just gonna pick and choose but I'm gonna ask Vicki's question. And I'm going to direct it to James first and then boatus, if that's okay, Said. Can you share with us what the difference is between making decisions around content for live work in contrast and making decisions for film. How different is the lens you use for live work versus screen work. And before you answer I just want to add to that. There might be a question around

translating the same work, because I know James within her eyes is a screen dance work first and then it became a stage work, or maybe the other way around, other way around. And boatus mad that you made on nasheids Dance Company was a stage and a screen work so that translation or adaptation of the work from one medium to the other maybe speaking about that a little bit but James go first and then

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notice. Yeah, nice question Vicki. I think in terms of the actual content. I don't personally I don't think of the content has been that different. Like I quite often use the similar or same content, but how I think about how it's going to be perceived is totally different. I guess there's something around the difference between a collective experience, and a more personal experience, I think there's something for me that with with film, that feels very personal. I can get the camera really close to the performer.

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There's something about that

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when I'm watching it I feel like it's from for me. Whereas, when I'm thinking about theater, work. I think very much about the collective experience of the whole audience. And for some, I guess because my work doesn't go into cinemas. Um, it's more for online so I think about people watching it. Just themselves. I'm sorry, so I guess I'm thinking about that difference, a lot. I guess when I'm making a show for stage I'm always thinking about the lighting like how it's where it is spatially how, how much of the space we're seeing. I'm thinking about that bigger picture. And I guess when I'm thinking about film I'm thinking about, kind of, you know, how much are we seeing in terms of framing. So I guess there's kind of. It's kind of similar just through a different medium for me.

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Yeah. boatus.

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Yes, an interesting question.

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I think for me, yeah, I think both decisions in terms of live, work and visual imagery work, which I call. Yes, I think some most times are like putting stuff on screen for me feels. I'm kind of a bit more harsh and decisions where I can't be that freely to always change a piece like you return a PC lacking changes for time and time but I think when you're kind of when you go into you edit online like wherever you miss that. That's it. that's the you'll never be able to change it ever again. Unless you take it off and like, just take off low and no one's going to do that but I've been asked when it comes kind of the hard balance because yeah like I said we've life it or having that kind of free freeness of allowing yourself to change things is great, but also their fitness and there's a nice spin about being discipline is a nice discipline about understanding that sometimes always making changes doesn't always work and I think is yeah is sometimes a great experience is watching something that you've made and it's left and, and also Yeah, we're in film everyone kind of kind of experienced at the same time online, everyone can

watch it together which is quite cool. Yeah, so we I would say for me. The decisions are probably visual stuff is harsher and work that kind of tour and stuff is probably a bit more relaxed in terms of about what this is, I can make So, yeah, I like both of them but sometimes it becomes becomes a cost to both yeah to do both basically so yeah so that they're both hard, basically, there's no easy route out of both of them so yeah.

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I was just gonna say well I think Allison in terms of what you said about transit, turning a station into a demo piece first screen. And I've had a piece that then, like within horizon sample continues to talk. Even after the film's be made. So there's something really weird for me in that in that. Like this piece that then film sort of a mortal as Botha says sort of immortalizes something. But then in the live like the live version of it continues. And so, and and evolves and changes but that version stays the same. So, I've personally have found that experience really weird. But, You know like boatus says it's like quite nice that something's there and it's that moment, and, you know, and it's and it's those people and that cast can't change and that's what it is and. And there's some things to prove powerful and wonderful in that.

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Yeah, cuz within her eyes, the live version effect of different dancers and the costs change as it's gone on tour, but once it's recorded it's just you know it's there, it's locked in and amazing we've got a few more questions, and Georgina, I don't know if you want to read your question aloud. If not, I can read it as fine. Cool. I will read a question for all the artists. Where do you find your inspiration and then how do you develop and research to come up with a fuller concept. And maybe mentees that are going to approach that to you because part of the application process was you had to state what your idea was or the beginnings of your idea, and so should we go is an actual start okay from that

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inspiration so I guess in the introduction video mentioned how I wrote this idea like months ago like I wasn't gonna touch it, it was there, like, delivered there like, I mean, concept like it has words, images, or write down some text and some ideas might become something, and then with the, with the program. I decided to use that and see where, where it was leading me to, and it really just came naturally just, I was here and lock down on like, I didn't see my family months and, and I came here and I see them every day I like I feel like this cut this feeling of come home again and, but at the same time I'm feeling all of this confusion with because of lockdown so that's why the text is really personal to me like that appears in the, in the piece and. And then I found out isn't the word he came originally because of the Instagram filter and I realized I was like going through him my phone and I said like, Okay, this word like this word represents what I wrote down the other day and. And I kept on looking on the and that's where the research came from and just became story, I guess, and

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I can talk about the development of your idea and your inspiration.

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Yeah, so, um, punch that Well, basically it's the five elements right by prescribed by the IV that as I said in my introduction video. I actually learned a small choreography. In my kata training, which surrounded. These elements, but obviously we learn in classrooms and I feel Kathak is very descriptive and very literal in the sense that the movements are quite literal. Select water. This son is like nothing is coming. So, I, when I learned that choreography I always had this idea in mind that I want to sort of translate it or take it out into the nature where it actually belongs. And sort of see how, you know, the light interaction of us human beings and these forces of nature comes into form. And I feel, you know with locked down, and with the pandemic. A lot of us have gone back to these natural forces to sort of seek comfort and also hope. So, I felt that it was the perfect moment for me to explore this. And that's how I kind of developed on this idea

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area.

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I think for me it was folding gowns, every day is like one by one, it's just like this ribbon you just get into this rhythm, because the void you just go crazy. So, this rhythm just kind of was like, and then I was seeing other people's ribbons like what rhythm, do they have to do so they don't go crazy. And so, this kind of this idea came about that all these people have these have these different rhythms going on. So how can I collect these and create something from it. And I think inspiration. And where do you go next when you have an idea for me I just kind of create. Even though I don't really have a plan on what I'm doing, necessarily, but I just do what feels right. And then I sort through everything that I've done, and whatever feels the best. That's what I go with. So it's almost like working backwards, but for me, that's what works best.

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how many gallons Do you vote in a day.

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Oh, I think like 300 was like, yeah.

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That's a lot.

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I'm

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Ellie, I'm going to read your question now if unless you'd like to ask it.

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Nope. Okay.

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What's the biggest thing you've learned from the process. Is there anything in particular you think you carry into your future work.

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I'm

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kind of already already touched on this in terms of like where you might go next. But if there was like one. One thing that you've learned that's the biggest kind of lightbulb moment in your process what what would that be. Let's do the same order again so Anna mica and Maria.

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I guess the one thing like comes in mind is something that James told me on when I was using material like my first draft was like eight minutes and I needed to cut it down, I was like, well this footage will look so nice, this and that but then he told me like, if you can take it out and it doesn't make any difference to the, to the end product and you don't have to really rub that and like, just keep it, keep it just because it looks good. Like, you can just put it away and maybe in the future you can use it or like you could just leave it on because then your piece will be more meaningful like DNS, the essence will be there, rather than put stuff just because they look good and doesn't make any sense to the, to, what you want to say so. That's the one thing that that I took from, from the whole thing process.

49:14

We yeah for me I think it was more of letting things flow and not sort of controlling a lot, and you have a structure but then, then you sort of trying to control everything, the essence of work or concept. Self it just it, you lose out on that. So it's just going out there exploring having fun, and just letting things flow.

49:50

Much like the HCA just letting things be as they are and trusting your instinct and being curious in what what it is you're interested in what why you've gotten to in this like asking yourself that question all the time. This one could.

50:10

Brilliant. I'm Katrina there's a question for you from Vicki, and she says can you share any tips on how to choose the right equipment for filming. I guess it is a total minefield as there's so much out there. I'm thinking about how would a first timer who wants to invest in equipment, not a phone, make decisions on what to buy.

50:38

Yes. Well, perhaps not strangely This is a question that's asked quite often. And I always feel like the answer for me is because it's a really important question. You know that and when you see equipment for filming I'm assuming you mean a camera, so it's obviously the camera is the, the thing that will allow us to do all these things that we're talking about doing just now so there's two, two parts of my answer to this one is, I guess, in the here and now it's you need to ask yourself, what is that a what's important to me. How much, you know, have I got money what sort of money have I got to what can I, you know,

what's my budget. Once I know what my budget is what you know what's the, what are my priorities is about, you know, being that can, I can move easily as a you know you have you have to start asking yourself questions about what it is you actually want or need or feel you need. But, but more important than that for me they're like the much bigger answer is, is that yes it's really important. What's in your hand but but like we've been hearing all evening the really important thing, are the ideas and, and the way that you're investigating and moving your ideas forward and I would give us an example of that, you know, for me, certainly, you know, when I started meeting screen dance over 30 years ago I was using VHS cameras that I borrowed from the hospital that my dad worked and, you know, and I would get this big massive VHS camera and start filming anything that moved, and I over the 30 years of work with Digi bita film phones, dV cam mini DV big cameras small cameras, no cameras. So ultimately, it doesn't really matter while you're using the thing that really matters is what your idea is, but but only to us that part of the answer would be glib, and the other side of that is absolutely, you know, ham, ham, if you're investing in something how much money have you got what's your budget. And once you know what your budget is and what's within that budget, what are the things that are important to us so there'll be a difference between whether you spend money on a camera like a DSLR where you can change the lenses or do you spend money on something that's a bit bigger and easier to hold but doesn't have detachable lenses, those are all the questions that you can start to ask yourself when you know what your budget is but, yeah. So I hope that's helpful. And then, then it gets down to the nitty gritty and it's always difficult to make the final decision when you're parting with money.

53:19

Do you, um, change the camera, depending on the film that you're working on, do you use different cameras for different projects or do you kind of found one that you love and you stick to it.

53:29

Well well, a little bit of both. And again, I would say that's partly circumstantial So, again, you know, for example, there was a period of about eight years where I used a Sony Zed one mini DV camera and I would say that was my absolute favorite tool when I shot the documentary force of nature on that I shot there is a place which is a film probably some people have seen, I shot loads and loads of screen dance on that. But there came a point where I went to a festival, and watched there is a place up on the big screen, and it was just it was about 10 years ago it was the moment when people started working more digital video. And I thought, hmm. Now this isn't old enough to look retro, but it's not quite up to date enough to look like as good quality as everything else. So that was the point to move over to using DSLRs which would be tend to be, you know, this kind of thing, you know, where you have the wonderful possibility of changing lenses and therefore, I have spent quite a long time getting into prime lenses so fixed lenses which for me are a lovely score like a sort of restriction which is really nice to work with. But then that also changes you know some projects demand, different types of camera within it there was a film of course there is a place where I used forms DSLRs my old Sony's Edwin a VHS camera. And so it really it's it depends on the context it depends on the idea, it depends on what's available. What the budget is, if there's no budget what I have all sorts of quick answers but I think again, going back to the sort of the overall picture of that is remembering that it's not just about it's certainly not about having the most recent and up to date equipment is about engaging with the materiality the quality of what you're working with as an I don't mean quality as a high quality I mean, the quality What does it look like what does it feel like what does it convey. What's important is

important to have a little camera that is in unimimidating for the people you're working with, like, for example from Rio maybe going into your factory you don't want to arrive at a massive big crew and lots of huge lights and everything, other situations it might be brilliant to do that. So it's, again it's all for me it like comes back to what the idea is, and working out what's important and what's less important. And what's doable.

56:03

Amazing. And yeah because mica you used to do formulas on a phone is that right yeah entirely filmed on a phone which is really cool and Maria and I use news cameras see. Yeah, but a nice, a nice mix across all of them. Okay we've just got time for a couple more questions, and shinies asks, Is there any advice you would give to dance slash visual artists and makers now. In general, but also in the current climate and James Do you want to answer that one.

56:38

Any advice, no okay like no I don't want to give advice.

56:45

Maybe voters Kenya's got really

56:48

bought us as well.

56:50

Okay, go for it, Katrina's got an answer go

56:53

right at the top of my head at the moment because I'm part of a commissioning scheme and I've spent the last few days looking through proposals, and budgets attached to proposals, and I was really dismayed to see that dance artists are still putting in proposals will, where they're willing to pay the videographer 250 pounds a day and they'll only pay themselves 20 quid a day. and I'm like, No, please, can we can we use this idea of parity of collaboration of, you know, people being in front of the camera and behind the camera and having agency and all that to be also be a way of trying to equal out. Pay within these situations because I think it, it feels extremely outdated to me that just because you're the person with the technology that you should be paid properly. And the person coming with all these other skills is somehow not as valued. So that would be my advice.

57:52

That's great advice. I definitely agree with getting lots of claps in clap emojis from the audience. And boatus Do you have any advice that you would give to dance and visual artists now,

58:03

boy.

58:06

Yeah, I think, now we're kind of in a different time of before we could like not not that not saying that before we couldn't make films that we couldn't do stop I think it is just having a display and playing around with light, especially if you do it and it's not about obviously getting the cameras and stuff like that even even if it's just a phone I think the idea is that sometimes the concepts of sometime dance pieces can become so abstract when you can't visually express the idea of free speaking and and the police, probably a prime example thumbs up sounds like articulate, my idea so I have to like pick up a camera and just kind of shoot stuff and then start editing and having a plan doesn't mean that you have to just like make something to put online I think there's a there's a there's a natural idea of just kind of making stuff for yourself and editing it and having a play and then eventually you know might take two years for a process but then you have you have like a pack of ideas. So yeah, the vices basically just create content and it doesn't have to be released it has no pressure, and just kind of enjoy the process of making which is something that people are not doing during lockdown so I'm just having fun as well I think I think sometimes it gets a bit too serious when you're making stuff to me. So, yeah, have fun and just continue playing if you can.

59:19

Yeah definitely that and that thing of trial and error and just just trying it. And, and suddenly we were talking about we had a panel discussion on Thursday all about kind of what screen dance is looking like now and in this world and, you know, the fact that it's kind of democratized the process that if you have a phone and internet connection you can you can make a film. And a lot of the panelists and Omar is here tonight we're saying, Just try it, just just make something and put it online. There we go. Thanks Omari.

59:52

I would second both those things, say like, Just do it. Like, and I know that, and sort of we I think we need to remember in the, in the arts and dance in all of the arts, that, you know, it's an essential thing in people's lives I think over lockdown we've got it to this point of like, you know, people who work in the NHS, and care homes are the essential workers or supermarkets and actually like yes they are of course I'm not taking anything away from that but like arts are also so important to people's lives. And, you know, I think we've seen in the films tonight. How that also meaningful that talking about the experience that people are going through right now, and communicating something about that in a really profound beautiful way and and sort of remember that, that importance, and to. Yeah, to not apologize for, for wanting to make art at this point, and knowing that knowing that it has real, real importance and impact on people's lives.

1:01:11

Certainly, definitely agree with that

1:01:14

time. Yes.

1:01:16

Yeah. Thank you, James. Yeah, absolutely. Um, yeah. Look at all these clubs obviously evaluating the arts, this time is so important. Okay, so we've got five minutes left so if you have a desperate question

and you haven't asked it yet, pop it in the chat now. Otherwise I'm going to do a quick wrap up question. And can we go through and just say one word or one line to sum up your experience on the mentoring program. So that's a mentor mentee. Let's go with one sentence. And, and by just did you want one word. I just saw your face change. And we'll go mentee mentor mentee mentor mentee mentor, so we'll go Maria boatus, Anna James Monica Katrina.

1:02:01

You can choose one word or one sentence let's go with that.

1:02:06

Maria you first

1:02:08

hopeful. Nice.

1:02:16

I'm

1:02:24

glad that all word.

1:02:29

I would, I would say to just say a big blessing. I thought I'd say

1:02:39

no yeah

1:02:39

yeah you know,

1:02:44

I think I put it down and like the first day with the contract we made something about this is like independently learning, while being guided at the same time.

1:02:59

That's really nice.

1:03:03

joyful and enriching

1:03:10

fulfilling

1:03:16

inspiring and affirming.

1:03:19

Well those are all pretty good words, so that makes me and I don't know about Emily but very happy program was a success and we don't if you want to say anything. And you don't have to.

1:03:33

I'm

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just that I'm so glad it's

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been so rewarding for all of you.

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And just Well done, all the mentees for doing

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such a brilliant job in such a short time, because I know at uni I had a

1:03:47

lot longer than you can get.

1:03:49

So really well done, and just a huge thank you to our mentor just for, you know, saying yes and no being a part of this like we're really honored to have all three of you with us. Just thank you. Thank you everyone who's come to join us and watch.

1:04:08

Yeah, absolutely. And I think we'll leave it there for this evening everyone, but thank you so much for coming. I hope you enjoyed the films, and all of these guys are on our Instagram if you want to find them and send them any feedback you have anything like that, and stay in touch and yeah thank you so much for coming. Thank you to the mentors for an amazing program and the mentees for your brilliant work and have a lovely evening.