

CS Lab #5, Wrap-up Session (Transcript)

This is the transcript of the live **CS Lab #5 Wrap-up session** that took place on June 5, 2020 as part of CS Lab # 5, co-organised by XTRAX and Circostrada.

Speakers:

Hilary Carty, Director of the Clore Leadership Programme

Vicki Amedume, Artistic Director & Founder of Upswing Aerial

Michael Hoar, Independent Arts Consultant

Bettina Linstrum, ArtsAgenda - Coach and Creative Consultant

Moderators: **Anaïs Biaux** (XTRAX) & **Stéphane Segreto-Aguilar** (Circostrada Network)

Transcript:

ANAÏS: Yes, and a special thank you to your speakers for your invaluable contributions and for keeping us engaged as well in the online format. So, thank you. My name is Anaïs and I am the Creative Development and Partnership Manager here. So together with my colleagues, and with the Circostrada team, we have been coordinating this session. In this wrap up, we'll be bringing to your attention some of the main points that have arisen during the keynotes and the practical sessions and for ease, and to keep the conversation dynamic, we will be asking questions to the panellists in a series of questions. So, as a reminder, you can use the chat as a participant, just say hello, who you are and where you are from, and you can also enable captions, if you would like to, simply click on the bottom where it says captions at the

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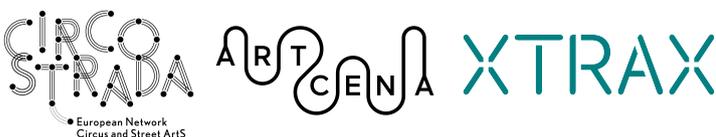
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bottom of your screen. I will now hand over to Stéphane to kick start the conversation.

STÉPHANE: Thank you. My first question would be for Hilary. You reminded us of the importance of living with purpose during your keynote session and I noted that there were other words starting with the letter P – people, plan, power. What about passion? Where would you put that?

HILARY: Thank you. Right, so I was on the letter P so I'll stick with it. I think passion is completely critical. I think passion is actually a mixture of the what and the why. I think it's the, what in terms of what are you passionate about and the why in terms of why does it matter to you and I think those two things kind of wrap around the passion. But I think it is important because when you are travelling through the various kind of stages of creative development, you often encounter some challenges, some roadblocks, some difficulties, somebody, well many people tell you no and you then have to really decide how important is this to me. That is where passion kicks in. So when you are not getting a straightforward answer and you want to go ahead, that is where your passion is. If you are passionate about something, that is helpful in getting you to go around the different situations or above or underneath and just finding other ways. If you are not passionate about it, you will just say "OK fair enough."

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ANAÏS: A question for Vicki. We haven't talked about audiences and some of the research stuff has been carried out in the UK. Audiences are more representative of the population than in many other sectors and art forms, so, how important do you think it is for festivals and venues to be representative in the programming in reaching a more diverse audience?

VICKI: That representation is hugely important. Anecdotally I've heard stories from practitioners about having visibly people that represent their identities in performances, whether on stage, in music, on the streets, has changed their perspective on them, about whether the space was for them or not. That is important but it's not where we need to end. We have to think about the representations and systems and productions. That prevents us from having a situation where that representation is sometimes an afterthought or something that's bounded around particular presentations in a way that's not the same as the rest of the programme, you know. Our phone would ring off the hook during black history month. Not a lot of approaches. So, the representation on stage is important, but it needs to bleed into the organisation and how that functions and the systems and processes that you have so that the leadership shift happens. There is a danger that people they that that audience representation is the work and it isn't. The idea that you book a company and they'll bring the audiences something that I heard repeated quite a lot, and that's not the case. The artist is there to present the work, your job is to do the audience development and of course, having

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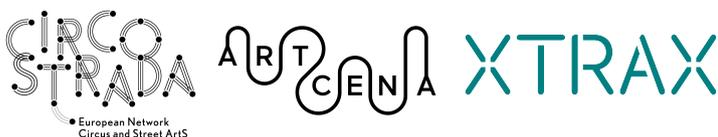
representation helps bring in a broader audience but it's not again the end of the work.

STÉPHANE: This is a question for any of you. So you can pick it up. You are all based in the UK but you have professional ties internationally as well. Do you think the way leadership, inclusion and advocacy are approached differently in the UK, and if so, why? Anyone?

MICHAEL: I'll say something about the context in the UK. We have a relatively open democracy where we can have conversations about things that we don't like in social cultural and economic policy, so, advocacy and lobbying and activism are visible day to day and take place and the climate is to varying degrees receptive here, perhaps in other countries it might be slightly less so in certain sectors and for certain messages. Approaching advocacy is something everyone is expected to do.

However, questions about inclusion perhaps relate a lot to the way that cultural policy is underpinned in the UK, particularly heavily by social and economic instrumental outcomes which I know is something that in the UK has been introduced, well kind of came to the fore strongly in the New Labour era, existed before that but came to the fore strongly and it was something the new government really, really maximised. The way inclusion is approached is certainly informed by that kind of way of understanding the role of art and culture, the way that, you know, it's on record that the UK kind of population

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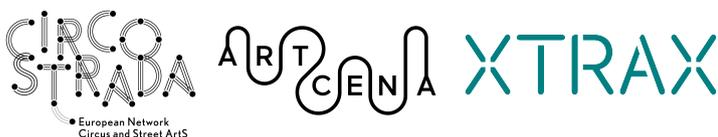
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and the Treasury were very receptive to more investment in arts and culture during the New Labour years, significant increases in arts and culture investment but it was on the basis that there would be the social and economic impacts and a lot of the bigger programmes were tied to those things. So I do think partly inclusion is informed by some of that. That difference. Social and policy context in the UK. And the way we do advocacy is too. I don't know about how leadership is different. Maybe Hilary and Vicki would.

STÉPHANE: Thank you. Bettina?

BETTINA: The leadership is different because it all exists in their own culture, so, something about language that is making it easier in English where you can be the form of you and the inform of you in French and more Catholic cultures, actually. There is a stronger hierarchy, stricter hierarchy and German as well (speaks German) these are all influential on the hierarchies. In the UK, language makes a certain fluidity possible where it's another step-in different countries and languages. For example, you know, the Baltic countries where leadership, it's not a surprise to have the director of a company cycle to work in different cultures. That would be a complete no no because they need to see the boss with status and that will be deeply rooted in the local culture, so I think it's a slightly different picture. I do think in the UK there is more fluidity. It doesn't mean... I mean I think there are other issues to do with class which I have not encountered that much in Germany where I've spent half my life. So,

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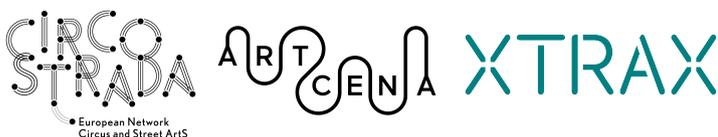
I think there are local situations which are part of the system that we operate in.

HILARY: I agree. There are local situations and that's informed by cultural norms and what we accept as good or come to accept as good in terms of cultural norms. But I think it's also interesting if you look across the world with globalisation and people mirroring each other, isn't it interesting if you look at some of the examples of leadership that are being replicated in Latin America, in south east Asia, in the US, in the UK, you can see parallels there in terms of leadership styles and I find it fascinating that even over above the cultural norms we seem to be moving in one direction at this stage in time or many countries and I wonder whether that is through globalisation and influencing and cross referencing. So I think transfer answer does happen as well.

STÉPHANE: Thank you for answering this question.

ANAÏS: For context, I was going to ask a question for Bettina. You did a session on listening and developing skills to a dozen people back on Wednesday. And so, I noticed something that you said in the session which was, in leadership, emotional intelligence is more important than IQ. I really like that sentence. My question to you, is could you tell us a story of your own experience or somebody else's where emotional intelligence made a true difference?

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BETTINA: Yes. It makes a true difference every single day probably every single hour of everybody's day. The example in my head is something practical. I chose it because I hope that it finds different applications. It's not my story, it's my colleagues who were looking after a community choir for an outdoor project which had a group of professional artists involved as well and she set up the Green Room, a village hall for them, for them separately thinking, that is their space and they can be amongst themselves, they have a lovely biscuit selection there, tea and coffee, she thought she had everything they needed, thinking of the hierarchy of needs that I mentioned also. She went in and she realised there was tension when she asked them how they were, it was a little bit sombre, there was no enthusiasm before the Big Show. She thought there was something wrong, they were not their usual selves, they were not enthusiastic and excited. She thought, they've got their biscuits, what else could they want?! And she then realised that they were separate from the professional artists. And that meant that they felt side-lined. They felt like second class citizens. They weren't as important. And then all it took was a very quick turnaround, create a space with the other artists where everybody and the musicians, everybody together, and yes, the biscuits stayed in that room, but it wasn't about the biscuits. It was about feeling that they belonged to the big project, they were all equal in that time.

To have recognised that sometimes it's not the obvious thing, it's not the thing, it's not necessarily the comfort, sometimes there are other needs that

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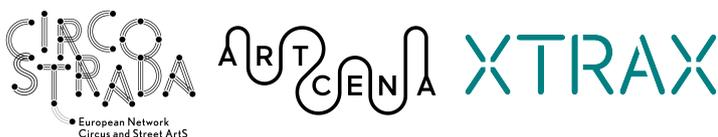
are playing out and it's worth investigating what they might be in order to get the best out of these people.

ANAÏS: Thank you, Bettina.

STÉPHANE : Before I ask a question to Vicki, to all the speakers, if you want to reply to any of the questions, it's possible, so jump in whenever you feel like it OK because I know this feels a little artificial but we had to find a format so that we could get all the insights. I have a question for Vicki that came up during your session from a participant and we weren't able to answer it. And it's about the associate direct programme you run or used to run, and they wanted to know how you supported artists within that?

VICKI: Yes. So, we had an associate artist, we'd had a lot of different programmes to support and develop the artists we worked with. I think the thing about the way the programmes have developed is that it's been an evolution. So every time we have run a programme, we've stopped, we have looked at what was successful about it, what was less successful about it, and what the needs of either of those individuals that we have worked with or the wider sector are, and then decided what we do next. So, we had an associate director programme which was about bringing in one artist to work in parallel with me for an extended period of time that was paid, it was necessary that it was paid because you can't ask people to give their energy and their creativity to you for nothing.

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It was really focused on people who weren't in the circus sector to come into the circus sector and kind of grow into that space.

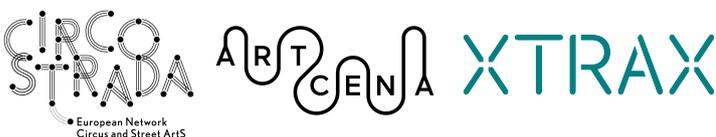
As we were running that programme, we found actually what we really needed to do was to do something different than that, that it needed to be a space for multiple people so we evolved that programme into an associate artist programme where we found artists that we wanted to work with on our project that were all paid but found ways in which we could support them in their own personal priorities alongside them working with us in our organisation. It's a little bit of a looser relationship, it's less formal. But the understanding of a mutual commitment is present.

STÉPHANE: Thank you, Vicki.

ANAÏS: I had a question for Michael. This is a question that came through one of the participants towards the end of your keynote but unfortunately, we didn't have time to address it. That person was in your practical session, so it's already been semi addressed. I wanted to repeat it because it's an important one. The noise on Internet can seem insurmountable and top constant pushing of our messages to your family of supporters to get out there often makes it like a broken record lost in a forest of broken records. How can you keep it fresh?

VICKI: You are muted.

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MICHAEL: Great question. And we do need to be careful about how much we put on the shoulders of our supporters and our friends and our patrons and those who are our champions. I wonder whether there's a couple of things here really. I'm probably going to take inspiration from something Vicki said in the practical session too which was something about flipping the message away from crisis and towards celebration and a unity of message.

I get the sense that some of the save the arts style campaigns can potentially be a turn off and actually they present a picture of negativity and I kind of like the idea of actually a celebration of what outdoor arts has achieved and could achieve. I wonder whether playing some of that to our family of supporters might inspire them in a new way. We talked a lot in our break out session about the potential of outdoor arts which feels potentially a little different from the potential of the broader arts sector in this moment because we can do it, we can socially distance and do art this way in outdoor spaces. So, I wonder whether there's something about emphasising that and emphasising the role that outdoor arts could play in post COVID reconstruction, both economic, social and cultural. People's opportunity to celebrate unify, come together, gather, something outdoor arts can achieve. I wonder whether taking that kind of approach with our family of supporters, rather than a kind of... I don't know whether the person who asked the question was kind of pushing out a message about, we are in trouble, we are in crisis you have got to help us, kind of asking what is it that we can do to become involved in this

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kind of a re-imagining of what outdoor arts could achieve in a re-imagining of what society and culture could be like as we recover and as we go into recovery phases.

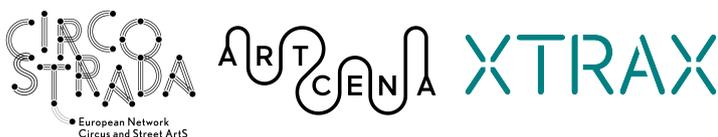
That would be my thoughts. Obviously, I would want to look at what that organisation was doing if it is pumping out stuff and it's not working, I would want to look at the context of that. But those are my immediate thoughts.

STÉPHANE: Thank you. There is a question that has been asked a couple of minutes ago by Lucy in the question and answer box and I would like to take it and twist it a little bit.

There is a word in French that was invented by a French writer, a writer of sci fi novel, very important in France right now. The word is a composed word from democracy so it would be if I would have to translate it into English, it would be democraship which sums up what Lucy is trying to say. How do you feel about this, about the tendency in today's society, especially in the Western part of the world because we are all talking about this right now, about the relationship between a real democracy or a not real democracy? Anyone who want to speak?

HILARY: I can start on that one. Rather than answer, I will tray and explore it if that's allowed. I think that the issue of real democracy and kind of Overt democracy is partly what challenges us because if you have real democracy you might not like the answers. But sometimes our democracy is Stacked in order to give a certain answer, we Stack it in order to achieve the set result

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and we'll move the boundaries of who can vote and why and what the issues are, we will play with the questions, we will do all sorts of things to try to get the results that we want rather than really handling democracy, of saying each person has a vote, and they can genuinely respond as they would like.

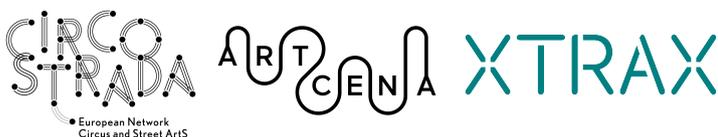
When you have real democracy, it's messy and we don't genuinely like to deal with mess. Democracy is so and we want things to happen quickly democracy is slow. That is why we are entangled in democraship because we want quick answers and tidy answers and democracy doesn't always give us that.

STÉPHANE: Thank you, Hilary. Bettina, your mic if you want to come in?

BETTINA: I'm wondering out loud what another more comfortable word might be, you know, a different thing around social communism or something like that, whether there's something that ticks all those boxes and yes, the messiness and our need for certainty, it's all difficult isn't it and trust is somehow at the heart of all of that. Yes. I think it's a great one to explore.

VICKI: I agree. That question of trust and that ability for people to see their impact on the system actually is the thing that is most challenging for us right now. I grew up in south east London and during the whole Brexit yes, I said that word! During the Brexit situation, I was talking to a lot of friends I went to primary school with who had no intention of voting because they felt it would make no difference to the outcome. They were convinced that they had no

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impact on the system. And then, I reflect on what is going on with Black Lives Matter and how they organise themselves as a democratic organisation that there isn't a single leader of Black Lives Matter, they have a purpose that all of them are committed to and each cell, understanding that purpose and understanding the values that inform that purpose organise themselves in whatever way they want to in order to achieve that purpose. It's really interesting to see the difference in activation in that system versus a system where you feel you are at the bottom of the pile and that you have no influence on what happens at the top.

MICHAEL: It occurred to me across what Hilary and Bettina and Vicki said, what is the role of arts and culture in a functioning democracy? You know, what role does it play today? What role could it play if we really invested in it? Is it a frightening thing for those in power if you have people, because art and culture has the potential to radicalise doesn't it? But if we invested more, if we were more focused on inclusion and engagement, genuine practices of engagement, I'm always curious to know what that kind of society could look like and the role art and culture could play. When there are big shifts in how art, and culture is delivered and funded, I wonder what that means and what is changing and what the impact on that will be for the role art and culture can play in a functioning democracy, yes.

STÉPHANE: Thank you.

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ANAÏS: Such an interesting topic and so French!

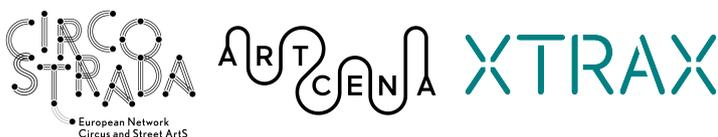
We are talking about uncertainty and a question I had for Bettina is, could you give us some tips as to how we could stay centred with all this uncertainty and with our tendency to kind of always feel like we need to multitask?

BETTINA: Yes. Lots of thoughts about that. First the recognition that we are all animals, our brains have been developed to keep us safe. They've been developed for survival and our needs for certainty is quite strong and we are very good at negative forecasting, so all the situations are very, very challenging for us. However, all the people here, we deal in uncertainty all the time. You have all chosen this as your career path in uncertainty, that is what you are experts at that. Embrace that, remind yourself that you are at the forefront because as creative people you are able to embrace uncertainty because you always have.

But in more practical terms, what can you do to centre yourself? I think be your own witness, just be aware of what is going on with you every moment, every day and ask yourself and do a body scan of whatever you need what is going on with me today? And articulate it. Maybe write it down. Ask yourself where am I feeling it? It's very likely to have a physical representation in your body. Ask yourself, has it got a shape or a form?

Do a to do list with only three things on there. And then do a list of three things that bring you joy. And multitasking I think is overrated. So, I would

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urge you to do at least one thing properly. And take pride in that. Really enjoy and if it is just watching your hands, it can be banal but just know that you have done that thing really well. Pursue things with passion. Make that your task, make that your project. No point stirring at the computer for two hours and not getting anywhere. Stop right there. Say, today I'm not going to produce any good work so what else I can do that will at least give me pleasure or joy and do that with passion. Work out what your medicine is, what is your medicine, what are the things that make you feel better? Music, dancing, shouting, going for a run? You work out what is in that medicine bottle? And make sure a friend of yours is in the medicine bottle as well, arrange with a friend that there's somebody you can call to just say, OK, I just need you to listen to me today, can you do that for me for 20 minutes? Especially if you are working by yourself, on your own, by yourself, and you are living on your own, just make sure that you have one person that you can call and say, today is not going so well, can I tell you about it? And be a very good reason listener for the other friend that you are there for.

That could be the one thing that you do really well on that day.

If you haven't got either of those friends, call me! Honestly. I would be only delighted to be a friend and a good listener.

ANAÏS: You are going to get a lot of calls there, Bettina! Hilary?

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HILARY: I want to echo what Bettina said, you know, finding the things that bring you joy and really knowing that you can use those as a release, it's really very important. I have a couple of friends that know that when I call and I forget to even say hello, I just go "well... blah blah blah". It's not about then giving me an answer, it's just about them being the space where I can just go, this is what is troubling me now. And very often, just the interchange is enough, I actually can probably work out the answers, I just need to release the pent-up energy. So those kind of good friends are really important and yes, trying to be there for people in that same way. When you get those mutual listening sort of friendships, it can take so much of a pain out. So yes, with you 100% on that, Bettina.

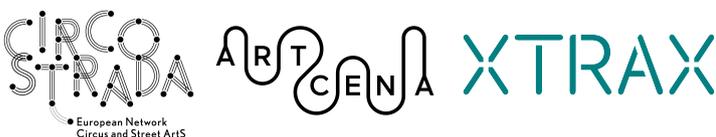
STÉPHANE: Thank you.

ANAÏS: There are a lot of people clapping on the chat as well.

STÉPHANE: Yes. You will receive lots of calls tonight.

ANAÏS: A note about the Manchester weather as well, it seems like it's trying to have an effect on this event as well by just like coming and going with the sunshine and the rain so you might notice the background changing. Manchester will follow.

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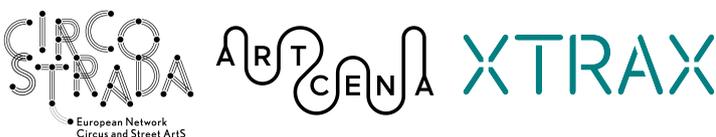
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STÉPHANE: Hilary, another question for you, following my initial patterns with letter P, you talked about perseverance and persistence. How does it translate in your daily practice?

HILARY: OK. I think perseverance in order to try to find the energy to persevere, I think it's important to reflect so when something doesn't quite go the way you wanted it to or ideally, I think sometimes if you step back a bit and just reflect on what happened there, what happened, where was I, where was the other person, what else could I have done? If you can dissect it a little bit, you can say, perhaps I could have done that differently which can give you the energy and momentum to try again, rather than just repeat the same issue to perhaps inflect a little differently or to try a different way around, but it enables you to persevere because you still have that same objective that you are working towards but you are not just finding one way to come at it, you can step back, realise what wasn't working and perhaps come another way.

For me, reflection is a really important part of being able to be persistent and to persevere. It means also being able to negotiate and to really listen. So it's tough if you are just hearing your own voice, sometimes when people tell you no, there's a goodness in there if they will have the trouble to explain to you why they don't agree or why they don't want you to do it, etc. If you can put your listening antennae in and sort of sit in their shoes and say, why are they not liking this or doing this, then again it gives you the room to just blend what you are doing and think about different ways of doing it. That way you

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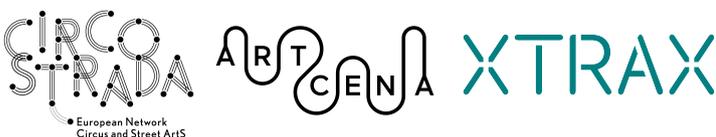
don't have to give up your objective but you do have to be prepared to work at it from different angles and in that space between reflection and listening and negotiating and being open is where you can then find persistence and it just moves away from arrogance and bullishness into being more in for the long term but not rigid. That is where I like to view persistence.

STÉPHANE: Thank you.

ANAÏS: I have a question to you all really, so whatever wants to answer first, you are welcome to. Can you tell us about that one person that might have inspired you in your career or in your personal life and why, what sort of qualities that person has and what you admire?

MICHAEL: I can say something there. There's a person, I'm not going to say who it is, they might even be listening today, it's actually the person who helped me leap across from one career to another, someone who works in the arts and was actually at the Arts Council and now runs a venue. She was absolutely fantastic. I had a secondment to work with an organisation and my organisation wouldn't let me go. And she said, do you know what, there are loads of opportunities here, it's going to work, take a leap, come on a short term contract and you will succeed I'm sure, take a jump. It was a woman who basically said, you know, take a chance and held out her hand really across a divide or across a kind of crack in the earth. It's someone I still work with today

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regularly really, but yes, it was someone who gave a helping hand to take a leap really.

ANAÏS: Bettina?

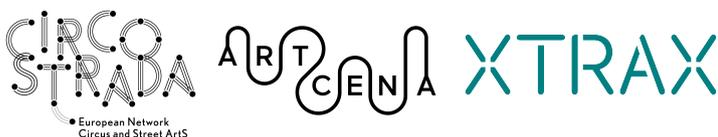
BETTINA: I think it's an interesting question because I think there's probably loads of people along the way who have inspired me and I've taken little bits of it along the way. I was thinking the common thread is probably the people who've shown their own vulnerability and appreciations of other people's skills and karma. Those are the people that want to chime with me and I think, I want to be like that. If I were to name one person, it would have to be Tom Andrews, the founder of People United who has just taken kindness as his value to pursue and his recognition that being kind is still and it's so sad but it still is radical as a concept.

I think kindness, the moment you start giving it to others, they will take it on and pass it on. For me, that is a daily inspiration.

ANAÏS: Vicki?

VICKI: I don't want to name names either because I know the person I'm thinking of would be embarrassed but it's somebody who works in outdoor art, and is completely different to me, white middle aged money who actually from early on in my career always challenged me to be better than I thought I

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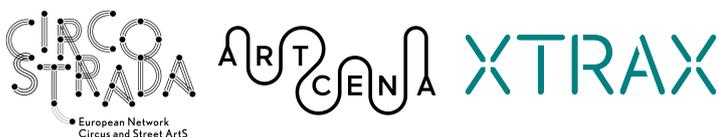
could be and, you know, there was a lot of kindness in that relationship but also a lot of honesty and a demand for growth and improvement which I didn't always have the confidence to see was present within me. So yes, that's all I've got to say. I'm going to get emotional if I talk about it anymore.

HILARY: I think there are lots of similarities with what the other panellists have said in that you can find so many good examples when you move through your career and things that resonate with you. But I think of one of the earliest ones for me when I was just in my late teens, was someone who we'd now call a mentor but at that time we weren't using the term in such a formal way, it was just someone who was looking out for me, as it were. I remember he asked me, what do I want to be? It was a very simple question. But I knew he meant it. I knew he wasn't just kind of faffing, he was really looking me in the eye and asking me to tell him what I wanted to be.

It just felt so profound to have someone really take me seriously as a young person and genuinely want to have a discussion with me be about where was I headed and help me to think through what was the path to get there which of course he then went on to do.

I just always remember that moment of treating someone, because he was much, much older than me, but treating them with the respect and saying, what do you want to be, and taking their opinions seriously and that's something that I think we can do much, much more of just in terms of passing that baton. So that had a fantastic impact on me over a number of years.

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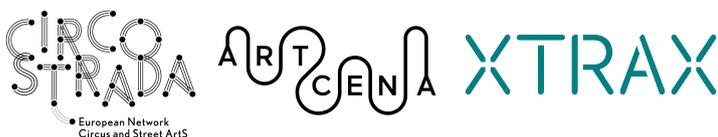
ANAÏS: Thank you.

STÉPHANE: Thank you so much everyone. I have a question for Michael. The COVID 19 crisis has created a paradoxical situation where culture and creativity have never felt so important. But at the same time, many professionals working in the live arts sector are portrayed as non-essential workers with venues closed, festivals cancelled, so what kind of useful things or tips you could share with us to have an impact on that?

MICHAEL: Yes, it's a really good question and something I was thinking about early on in this crisis. I think I heard a theatre director on the radio talking about this and there was a bit of uncertainty about what the role of our sector should be and could be. Are we allowed to say anything, speak up and say we are important, are we allowed to raise the volume, is it dangerous to do so, will we get shouted down, you are not important right now? It's something I thought about bemusing a lot, not in a great deal of depth but my response would be about people equipping themselves with the particularly the economic value but also the social and cultural value of arts and culture.

We have got a lot, we are overloaded with statistics in the UK about the economic impact, the GVA, gross value added of the creative industries, the scale of them growing and so on. I think we can argue a very, very simple case about our role and our potential in economic recovery and the cultural and

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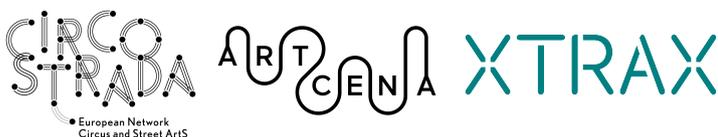
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artistic sector is an ecosystem, it functions as an interrelated series of units. If we can argue that kind of case, but we need to do it. The same in terms of our impact on society and community. The statistics and the evidence and the research are there. There's a lot of new analysis, social value analysis in the UK taking place around the impact of arts and culture and what the economic value of a social intervention of arts and culture can be, how it compares to other kinds of interventions. There are studies being done on this using the Treasury green book analysis and so on. Some of the creative people and places projects may do that, people in the UK will know about that. We can argue the case about our role there. I think it's that thing about the unique role of art and culture in rebinding us together after this crisis, after we know what the long view of this crisis is going to be.

I think always we need to be sensitive, delicate, make sure that we are expressing things in the right way at the right moment and that will be different in different national contexts. I did a bit of research on the people who were coming to my workshop group and the national contexts are different in different countries. Ireland spelled out its road map out of recovery sooner than England did. Very different situations in Hungary.

Different situation in the other countries represented in my group. I think we just need to be cognisant of that and different countries, the populations in different countries will be ready at different times to hear from us and to hear about the role we can play. It's being mindful of all of that, so it's kind of no

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one size fits all but know the role we play. We play a role in social and we will play a role in social and economic reconstruction of places.

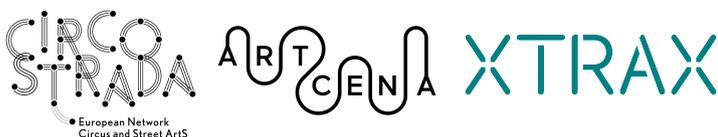
The outdoor arts sector will be pulling people into places where they haven't been and people will do other things like shopping and eating out and there's a role for us, revitalising communities, places, retail centres. So, I think we can argue some of those things alongside other industries which are rightly arguing their role in re opening and restarting. That would be my answer to them.

STÉPHANE: Thank you, Michael.

ANAÏS: I think we only have ten minutes left now but, as we are talking about the future, I can't help but just think about the next generation and I had a question for Hilary but for all really that we will need the strong leaders in the cultural sector and that need will not disappear and it's even more important now than ever really so how do you think we can best empower and inspire the next generation of leaders in the arts?

HILARY: Hm. I think empowering is the critical issue and that is about creating space and about sharing space and about validating and equipping. So for me, leadership is something that you practice over time, you don't just acquire it all straightaway. But if you are not given the space to trial things out, to test your ideas, to put forward suggestions, then you are not empowered

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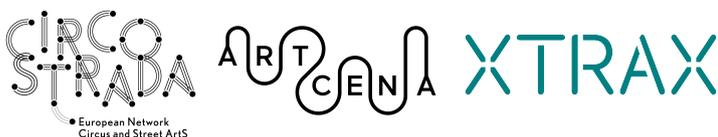
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to start to really hone and practice those leadership skills. So for me, the empowering element is perhaps even more critical than the inspiring element. Creating opportunities, letting the next generation step forward, I think one of the things that I think about is that, as the current generation, we have experience, and experience is really good, it's really important part of the mix, but if you mix that experience with the innovation and the energy and the, well do it differently, of the next generation, then you can have is something really dynamic and powerful. If we only sit with our experience, then we are living in the past and we are living with what we did yesterday or the day before and innovation doesn't lie comfortably with that, you have to work it differently. So I think creating space and allowing new voices to come in and then combining it with experiences is where we'll get the next generation of strong leaders.

ANAÏS: Thank you, Hilary. Did anyone else want to reflect on this?

MICHAEL: If I could just add something about did you want to speak Bettina? No, OK. I'll just add something about diversity and leadership really. I'm talking about diversity in a broad sense. I do mean in terms of what our leaders look like and what the ethnic and make up of our leadership is, but I'm more thinking about, it was interesting, we come to think of leadership as something, the primary quality is strength. Actually, is it always, you know, and Bettina talked a bit about emotional intelligence being more important than IQ and I kind of think we need to be on the look out for different types of

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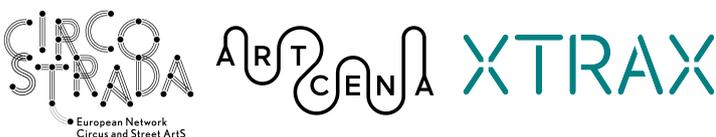
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leadership, sometimes we only... I mean I'm in rooms with people all the time facilitating workshops and very often the noisiest person sounds like the leader on the surface but they are not always and actually if you look and dig more closely and listen to some of the softer voices, you can find leadership there too, it just looks and sounds different. I think it's, for me, something about everything Hilary said I completely agree with, creating the space and sharing the space but we need to alter our filters a little bit and make sure that we are looking for different qualities, different qualities in leaders and then we'll get better answers and better decisions in organisations.

BETTINA: Just following on directly from that, I think if this was the era of the introverts, you know, and the era of listening, wouldn't that be great, maybe confidence and loudness is not what we need right now. We need to just have a bit more humility, listen to the introverts because they'll have very deep thoughts that we all need to hear.

VICKI: I think adding to everything that has already been said, I've always thought of leadership as a function, not as a person. In my organisation, the leadership passes from person to person as is needed. It's not held by one individual pushing things forward and I think the more we start as a community to think about leadership being an action rather than a person, the better off we will all be.

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STÉPHANE: Thank you so much. A very quick last question for today and I'll address it to all of you. It's the following what did you learn or how did you find the experience of CS LAB in a short sentence? How was it for you?

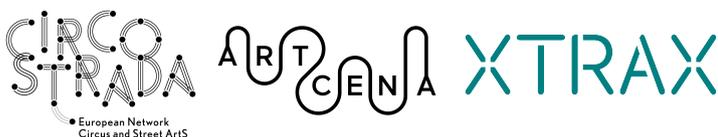
MICHAEL: I'll go first. I loved it. Adrenaline filled, really exciting, a lot of this way of working is new so really exciting.

VICKI: I really enjoyed the opportunity to connect with people that I probably wouldn't have had the chance to connect with, being digital has enabled that. But I do miss the bodies, I'm a physical practitioner and I'm used to working with bodies, so, I'm very relational. I've missed you all! Missed being in a space with you and I look forward to being in a space with you again in the future. But let's connect the way that we can right now.

BETTINA: Yes! I think it's been fantastic. I didn't expect it to make me feel connected. It did. It's wonderful to think there are so many different countries represented right now on my screen in my house in Brighton. So that is fantastic and I thank Circostrada and XTRAX for making that possible. It's been wonderful to connect with Hilary and Michael and Vicki like this and it's been a great joy. I think I'll have to do a little bit more practising with the digital elements of it. There's always learning to be done!

HILARY: Likewise, it's been a pleasure, I haven't been able to engage as much as I would have liked, but to be interested, to be engaged in different

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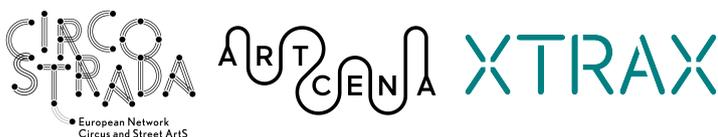
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conversations with different sets of people and a much, much more wider diversity of people and international, more international than usual that I think points to some of the benefits of working digitally, just in terms of the breadth and the scale which you can reach different people. So I think for me, the idea is, how can we retain the best of this format, as well as the face to face relational format going forward, because there are pros and cons for both and I think that having worked this way, that's really becoming more and more apparent, it's a place for both I think.

ANAÏS: I would definitely agree with that, thank you Hilary. I think it's time to say goodbye! I just wanted to say thank you so much to all of our listeners from all over the world. It's been so difficult not to see people actually physically but we know that you are there and you have all been very busy in the chat, so thank you to your all for taking the time to take part in this and obviously, absolutely huge thank you to all of the speakers who've gone out of their comfort zone to do this and I think it was new for a lot of us! So thank you so much and I just saw the word wisdom come up quite a bit in that chat and I certainly feel a lot wiser and I want to thank you for your generosity and your time and just that wisdom! So thank you so much! Yes, that is it from me.

STÉPHANE: Really thank you Hilary, Vicki, Bettina, Michael for being so generous and caring during these three days. Thank you, Maggie, Irene, Anaïs and Elle that for all being such a wonderful partner in the project. I would also like to thank my two colleagues, Laura and Laura from Circostrada and a big

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thank you to all the participants in these three days. Before we part, I would like to make two important announcements. So, first of all, to provide a little bit of a connection even though our bodies are separated right now, we would like to put all of your beautiful spaces on the screen and take a collective picture so don't worry, you can either accept or refuse it in case you need to do something right now. The second big announcement is that all the meetings are being recorded and we are working on a bilingual option and this publication will be out by the end of the summer. So, I see people coming out and see faces of people I know, or I don't and it's lovely an exciting. You can put your micro phone on, we can go wild, it's Friday!

HILARY: So good to see faces! Visual feedback!

STÉPHANE: Real people listening to us!

(Laughter)

HILARY: Gosh!

ANAÏS: That was not just an illusion.

ELENA: We are not done yet. There are so many of them! We are working through the list.

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IRENE: Maybe we could find a drink and do a visual cheers to wrap up as well.

ELENA: Absolutely, let's do that.

ANAÏS: We can say cheers in our own languages a. I'll say it in Gaelic and Lucy can say it too if she's still there.

STÉPHANE: Could you make me the organiser so I can unmute people?

ELENA: Yes, absolutely. There's only 30 left.

IRENE: You can tell a lot of people are from the UK because there's a mug always.

VICKI: There's a mug but it's not tea!

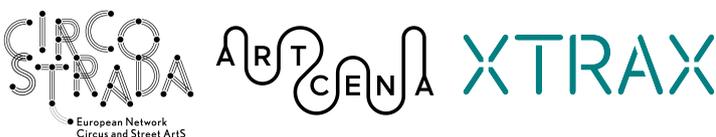
(Laughter)

IRENE: Brilliant to see you all.

ELENA: It's great. We only have a couple of people left.

LUCY: Hello Rafaella.

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ANAÏS: You are welcome to talk to each other as well.

ELENA: All done. We are all in, guys.

LUCY: How do you know who else is listening?

IRENE: Everybody is.

ELENA: Switch the pages and you can see everybody's faces. It's so lovely to see you all!

Would you like to lead the cheers, Stéphane?

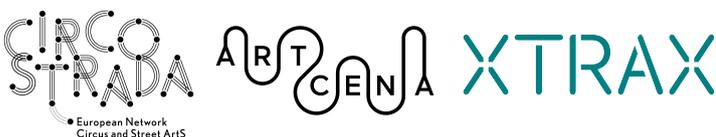
STÉPHANE: Sure. Here is my cup I've been drinking the whole time, it's lovely to be here with you and I totally agree with Vicki, I can't wait to meet you in the same room but I'm sure it's going to happen soon. Thank you so much everyone for this week it's been amazing, I'm so pumped and I know that in five minutes I'm going to be by myself in the living room but cheers!

ELENA: I'm going to end the meeting. Bye.

VICKI: Don't end it.

STÉPHANE: Never end it!

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