



OUTDOOR DANCE LAB - Event #1 - *Producing Work Outdoors: A Case Study*

Anya Saugstad (20-21 MiBC DADAO Des Arts Dehors/Arts Outside dance artist) discusses her ongoing process to produce outdoor work in Kelowna.

Julie Mamias 35:45

Morning, everyone. Hi. Hey. Hi. So nice to see you. I'm Julie Mamias, I have been the executive director of new works for the past two year and a half now, and you walk is a long standing artists report and presentation organization in Vancouver. I am currently based in North Vancouver on the unseeded and stored territories of the Musqueam Squamish and Tsleil-Waututh First Nations, and I came to Canada from France and more six years ago now, and I'm feeling so grateful for having the chance of being here on this land with my little family and especially during these very various trends in difficult times. So, thank you for joining us today and Made in BC dance on tour. The whole team is here today. So, we wanted to organize together an event to support dance and multidisciplinary artists in developing site specific outdoor dance practices and presentation planning so we have this ID and. And now we have three events to them. So, the first event is happening now with Anya and Jen will tell you more about that and then at 11, we will have a conversation in the lender acknowledgement from Nancy and at 2pm We'll be back to talk more about very specific prediction consideration and accessibility for outdoor work with many, many, you know, great panelists that will talk and share their knowledge about that so thank you again for being here, and let's start, Jane, do you want to add something. Sure, just,

Jane Gabriels 37:49

again, you're also a big thank you, and this was really mamasezz idea, and she was like Jane we got to do this I'm like that is a really good idea. So that's how it started and then. Yeah, and it was part of the does after your program which Julie Mamias kind of helped start and Sophie press are also managed for you know a good chunk of time, and that's really about design to your arts outside it's supporting the focus is on Francophone artists but then we opened it up to any kind of phone Anglophone non Francophone artists to create site specific work, it's very specific, it's really specific to outdoor work that's like the crux of it. So, yeah, I'm an annual applied and was selected to be part of this year's group and Steph Cyr, who's also here has been managing that group trying to like keep lots of good things happening, Olivia Davies is also part of it and helping to get it going and all these beautiful things. Okay, so, Anya is going to be showing her work ocean roaring in Kalona karma from the rotary Center for the Arts was going to be here but she had an emergency and couldn't make it, which is totally fine because Annie is totally used to improvising, so she was like, no problem, I got this. So, um, I think I'll just leave it at that. I should say that maybe B, C's work is also on the ancestral unseeded stolen land so the Musqueam and Squamish and Tsleil-Waututh nations. I feel rushed this morning so I

don't feel like I'm giving him my total. The best land acknowledgement I could can at the moment but you know it's a big thing and we're all learning more and more about land acknowledgments and anyway we're gonna learn a lot when Lindsey, you got to come back for 11 o'clock with Lindsay because she's got a whole like beautiful thing planned for all of us. Okay, that is the end. And yeah. Could you introduce yourself also a little bit more specifically than I did and and I'm we're here to support.

Anya Saugstad 39:47

Great, thank you. Thanks for can you hear me. It's good. Okay, great. Um, thank you for being here. First of all, I know that it's sometimes hard to show up on Zoom. I've been finding it hard to show up on Zoom. So means a lot. And yes, I am Ania, and I'm a dancer and choreographer. I am based on the stolen and unseeded territories of the Musqueam Squamish and Tsleil-Waututh nations, colloquially known as Vancouver BC, and I am very, very grateful to be here. I encourage you if you have, if you weren't planning on it already, to go to Lindsay's talk next. Because she is very knowledgeable and has a lot of information that is super. So I work with a small group of dance, music and film artists in Vancouver, to create live and digital performance that involves dance and projection and original sound scores, and performance worlds, and together over the past few years we've been creating works on film, and in theaters and outside. So I thought today, since karma isn't here. I'm just going to take the lead with this, and I'm going to kind of go from beginning to end this we're not beginning to end beginning to like where it's at right now. Kind of like mid process of the work, and some of the things I wish I had known, going into it, and some of the things that I've learned from it. Some of the things that I'm still learning, and some of the things I would do differently. Along the way, and I'll share a video of the work that we've made, and some of the photos from the live performance in 2019. And then we'll have some room for questions as well at the end. Um, so the piece that I'll be talking about today is called your ocean, boring, and it is a work that I created, doesn't it on the beach. It's an outside work that was pitched earlier this year to to or through a mentorship with NBC like Jay talked about. And through this experience I was able to get in contact with karma from the rotary Art Center in Kelowna, and she invited us to bring the work to Kelowna in August. So that's kind of where the work is at the present moment. And given COVID It's like, when will we be touring this work. But crossing our fingers that it all works out. So, in the 30 Minute dance and live dance and live violin work that was created at the shore of the ocean here in Vancouver, and I wanted to start by talking about the creative research that went into the project and what inspired me to make this work. And the story had to tell through this piece, recording in progress. There's something. Sorry, Zoom interrupted me saying we were recording, that's great. So, ocean running actually started as a poem that I wrote, and I was thinking and reflecting a lot on our impact as human beings on earth as we all do. I hope and I had this worried me, and I was hungry to mold that worry into something, some kind of outlet or some dance or art piece. And at this time I would often ride my bike to watch the ocean at night and just I'd live near the ocean to listen and to watch. And I grew up on an island on Long Island so I have very big sense of comfort when it comes to the ocean. It's always like surrounded me and the mystery and like vastness of the ocean and its power to carry and take things has always moved me. And at this time, I started to develop a long list of reasons why I was sorry for the ocean and why I was thankful for the ocean, or sorry to the ocean. And I have this list here

with me and I'm just going to read some of the things that I was thinking about at the time. And I think this piece was like one of the first pieces that I actually did this much thinking before I actually started the process of like dancing. And so I kind of, I want to continue with this idea into my work in the future as well. And it's also cool that this is like a list on my computer, and then now it's like a piece gonna be two or two columns.

So I can start with a list. So I was thinking about the animals that are disappearing, and as we are appearing like organ's missing, almost. The people who before they died so all the layers of The Blue Sea before them, the oil. They're not learning from our mistakes. The large vessels that sail across icing the waterskin open leaving everything forever. I was thinking of the moon, the garbage carried and have nowhere to carry to just floating forever or sinking forever. I was thinking about exhaustion, about the never resting state of water, which is a big theme and the work about the tide and the tie, we have to restlessness and for how we have taken so much and given so little, how it is middle place between two pieces of land. A really vast border, and a traveling place. That is a path that we've sailed across to take what isn't ours. It's a path for fleeing for cycle. I was thinking about the container of water and the edges and the shores and the mountains and the rivers, the wind tunnels, bridges, and that are disasters like to ruin from the inside out really quietly. That was kind of a theme in the work as well. The ocean has a graveyard and a resting place and also a beautiful dense world of living creatures, many of whom we've never seen. And I saw this image on the internet of like a whale swimming through a city, and I was really inspired by that. And I was thinking about whales, and how big they would be if they swam through the air, they were they swept through water, and how we would have no choice but to be sort of faced with our own oblivion. And on smallness. And I was thinking, then also about dance as a thank you letter to the ocean. And I'll read just a section of the thank you letter that I was writing. Um, thank you for nourishing us with more ways than we will ever know. Thank you for rocking us the lullabies you sing beneath our docks boats. Bye bodies that float above you. Thank you for the waves that crash comfort against the shore that bring us small treasures for tides stories for catching all the rain and waterfalls for your mystery. You're on denying truth for being a home for reminding us with your presence, how to be human. Thank you for letting us spread our relatives in you for feeding the force that grow from your edges for letting us past you for being more welcoming to those who flee that are unkind, for hosting creatures for hiding creatures from us for protecting yourself for showing up not inevitable for washing all our forgotten waste on shore into our own faces. Thank you for saving the sick with yourself grass, blue and green, reminding us things so small can be so big that the dangerous can be valuable, that the monsters can be kind, that the unknown is important. Thank you for catching our mistakes, for taking the sunlight and making life, for giving us oxygen for filling our lungs each day. Thank you for taking care of the people that have fallen to you when they can fall into anyone else for carrying us in so many ways, for letting us build bridges over you and tunnels under you, for your storms and rain and currents. So once I had written all of these things. I wrote like a very big one list, and it was so much longer than that. I still didn't feel satisfied I felt like I needed to evolve this list into something more. And it felt very separate from motion. On paper, and so I decided through sorts of art, and live music that I would bring this letter to the ocean through movement and music with my collaborators, and also to take something written and make it a dance was more comfortable for me. As I sit here

on Zoom like sweating. Um, so that was, I was like yes I want to, I never thought I'd be actually like saying these words, I thought they were all we just dances, but here we are. So,

That was important to me to make movement out of it, because that was my more comfortable language. And as I said I was thinking about dance as a thank you letter and a thank you letter that could like ride against the sunset at night, and show people there's more room for like a knowing and more room for asking questions and more room for being alive, different from how we are alive in our own skin and something about like rehearsing there and dancing and there's also like people playing tennis and there's people, it's uncut speech so there's people playing basketball and there's people playing volleyball and most people suntanning and running by biking by, and then all of those things could live together in one environment was quite special to me, and it felt like the practice was really a part of the community. And there was a lot of conversation with people around that. and that there could be a lot of different versions of living in one space. So, and also when I was like sitting there on the beach a lot. I often was just like I really want to like shake people like, just look out at the ocean and experience this and understand, we're a part of something much bigger and understand that this is where your plastic bag goes, and maybe like just look for 20 minutes, adult look down at your phone, which is like a hard, hard task, and people are busy, and I was thinking about how you could watch, so you could watch the sunset. Or you could just, or you could watch a dance, and a violinist and the embodiment of a letter to the ocean, all at once. And I want people to stop and watch and watch the letter with appreciation. So, therefore the story I want to tell feels urgent, and the same sense of urgency and often anger I felt towards climate change, I was also feeling about being an obedient woman, and it was being taught to society to be a woman who was polite and calm and relaxed and good at business. A good at emails and, yeah, all of that. And I wanted to gather a group of women, to make this piece with me so I got together a group of at the time it was five dancers and a live violinist and now it's, we added one more so it's six dancers, and to dance with like rage, unapologetically at the shore, and in the water, and to take up public space and for the public to witness both the rehearsals and the performance piece. So, folding the force of the ocean, and the force of like woman expressing themselves through with with those two powerful bodies like a wedding together, felt important to me. And so I had this whole vision. So we got together and then we created the piece we did about two months I would say, or maybe a month of rehearsals at kids speech and then Coover, and then presented it through VINES Art Festival in 2019 and VINES our festival was kind of a launch for us. Well yeah, I thought about this work and then I apply it to bites, and then vine said yes, let's do it. And we got like a very small or not very small but it was like, per how many people we had it was a small chunk of money but everyone wanted to be a part of it, and we just made it happen. And we made the work, and we did all the rehearsals on the beach in the same area that we performed, and then we had the performance, and it's wild to think now, like performing live with so many people in 2019, and I hope we can get back to that in August. So I'm going to share some photos of the live piece here.

Can you see that record. Great. Um I

don't know if Sorry, one moment. It's good to make the splits. See that, okay, great. So the live piece. This is shown here in Vancouver. These photos were taken during the performance. In August, 2019, and the live piece was based on one movement idea. So and that idea was that a line of woman would walk slowly backwards, would walk slowly into the ocean. Over the span of like 20 to 30 minutes, and they would come forward in groups and like one in solos or do what search was to explain themselves and explain their stories through movement, and to create duets with the sand and the water, and then they would continue back with whoever was walking back but that there would always be at least like one person walking back into the ocean. And we kind of tried to stay with that throughout the whole piece. And at the beginning of the piece, Cindy would play her violin, and she would ever feet in the water, and she would play kind of an improvised piece as a duet with the ocean and the songs you would play would call others to stand with her.

And we had everybody running all the dancers would run from all the way across the beach to wet like from where, if you were an audience sitting or Cindy was sitting, that you wouldn't really be able to see them, and that over time they would run and arrive. And this wasn't, I think I would think this is one of the things I would think about again really carefully. Not carefully. I guess we want to be careful with our art, but, um, I would think about, again, would be like exits and entrances and site specific work. So, like I wanted the piece to kind of be like fog like it would roll in and roll out with you ever really realizing when it finished and when it started, and that it was kind of just like happened like everything else on the beach happens. And there was no bow and there was no announcement at the beginning, but it just kind of appeared and it was interesting how the audience view that because I think there were a lot of people who would come up and they felt like they were lucky, like they were lucky to see it, which was which was cool. And then part of the reason for this entrance was I really liked the idea of like this fast motion and very effortful and exhausting motion, but that it was slowed by distance, so that from far away, there was a lot of effort and what you were seeing but that it was still slow because it was from a long ways away, and then also I decided to do this, so I could gather people, so that if you saw maybe a woman running long dress along the shore that you'd be like, Hey, what is she doing, and you would kind of draw your attention to what was happening at the performance, and so I think those are some of the things I thought about in terms of entrances and I would probably think about it. And once they arrived. Everyone was already exhausted from running, and I like this idea of arriving and being already exhausted. And so the woman make a line across the shore, and then slowly over the span of 20 to 30 minutes walk backwards into the ocean, repeating gestures in unison. So these are some of the gestures that you see here, and they explain themselves, and they explain the water through movement and sound, they create duets with their own being and the force of the ocean and sand, and each one is more drenched than the next having come from deeper in the water. So you see in this performance, some of the photos, you'll see that there's like,

Whoa, where we were sending you see. Am I still clear, I think I just said my internet. Okay, just that last part maybe say that last sentence. Okay, yeah. Um, so we, the dresses we wore, they had, they kind of reflect how deep we were in the water.

As we went backwards while we were on the water. When we come forward we can kind of get a sense of the the depth of where we had come from. And so, the performance, come forward they explain urgency as woman and as rising ocean and the depth of the water, marked clearly on their clothing. The line of women get deeper as the piece unfolds, until all we see is heads and shoulders have more images here.

And then eventually the dresses float off of their bodies, and that all the performers just swim away. Except for one performer is left. And she takes each stopping garment from the water, and she folds them on shore as if they're completely clean and dry. And then she makes a pile of of those dresses, and this was something I think that was interesting, like a motherly aspect that I was thinking about about how, even when someone is gone, you still want to fold their clothing and even if something is wet you still want to act as if everything is fine, everything's okay, and you're still gonna like do this, this ritual of flow then, um, and she leaves that pile there at the end and then she walks away and the violinist plays one last song, and then she two walks along the shore. And again, there was no bow so it kind of just like we wanted it to just happen, just be something that happened, and what was nice is even casting in this image here, there's a lot of like movement of the stand, so we always, it's kind of like this like mountains of sand happened from moving along it, no show. So this is like nearing the end of the piece. And so this. Now, this image is where we'll bring it to coda. So these are some images that karma took and sent to me. And we will be taking the piece and bringing it to a lake. Now, which will be really different for us. We really like this photo, because these are the little nitty gritty things that we've been thinking about. So it's like sticks and it's like, Okay, How are we gonna get rid of the sticks or how are we, what's like the ground like there's a sign right there and that's like, okay I guess we'll do it which side of the signs we do it on, there's all these things that like I never thought I'd be thinking about with this work. But then now we're thinking about it. So it's nice, it's a nice like open area, kind of like what we had in Vancouver. Great. So creating this work the first time, there were a lot of surprises, and I'm not sure why, but I didn't expect the response from the public that we ended up getting, and I expected there would be like people watching, obviously, but I didn't expect there to be so much engagement with the work. Um, as something I was so keep in mind with all the knowledge that I got from this mentorship with the public. I wonder why. Can you hear me now. Okay, maybe I can try. Not sure why. Okay. I wasn't expecting that to be as much engagement with the public, as we got as much engagement, and that was really an exciting part of the process and I think going into the making the next piece I would think more about that. And

there was overall a sense of curiosity, from people, and they were overwhelmed by that and then they had to ask questions and they had to like engage with us, which was really nice. And there were people who had come back the next day to bring their kids. There was one person who writes, before we started the performance on the last day, he came up and he said, Oh I saw I think I run the beach every day, and I think I've seen you almost every day and I saw you the first time and it looked really unorganized. And I didn't know what you were doing, and I didn't understand, and I wasn't really sure, and I didn't know who was in charge. And, and then he said, And over time, I've kind of like started to understand what you were making, and it kept getting better and better and now it's this like really cool piece, pretty much and he kind of like

describe process of art making. And that was really special, like that he was able to see a process of something. So it was so much more than just a performance but a process for the public. And there was also a Parks Board worker who would eat his lunch every day as we danced and watched, and that was special because I, he was the kind of person who like I wasn't expecting would be interested in dance, but, but he was and there were a few people, after watching that would say that is what they had needed. And that was really really moving for me, that they said that is what they had needed that day, and they will come up after to like ask questions. But what was like moving, was how vulnerable they had become. And like performance had opened them up to engagement, and I doubt that they would have had that engagement if there hadn't been a performance. And I realized through this process that by being vulnerable with our bodies we allowed other people to be vulnerable with their conversation, or to open up conversation, and be vulnerable with their words, so that was really special. And I also realize that when you aren't public if you stop and watch that that visually kind of shows your support or engagement with such a thing, and that you didn't need to dance to be vulnerable, but you could just stand and watch and stop. And that in itself could be an act of vulnerability. And just like life like if you're going down the street, that you can stop or you can keep walking. Those two things are very different and they mean very different things and they show very different things to other people in the same area. And like we literally Sam standing up for this. That's what it felt like it's like people were standing up for our people were engaged deciding to engage in art. That was really special. And there was also of course a lot of like exuberant engagement. There were a lot of questions what we did. We weren't annex we done before, who we were, there are people who asked us to do music videos or like other things, which is funny, and all of this interaction was overall just very nourishing and going into another piece I would definitely think about location and how many people are around and how that would change the work and how it would develop the work and what kind of audiences, we were trying to engage with and. Yes. Oh, it was like the most rehearsal directors I've ever had for a project. There were just a lot of opinions and a lot of people who wanted to tell me their opinions, and I think also in that regard, I overtime I did really want to like open it up to, to conversation and so maybe I would have like done more rehearsal time just so that we could keep those conversations rolling in terms of time and yeah so then we performed the work with VINES in 2018, and then through COVID We got the funding through VINES and Canada Council, to make the work into like a short film, and to continue to build the work virtually, and share it with people virtually, and the work then kind of had two versions so one was this live piece which you just saw the photos up, and then when was a filmed version and the film version, I'll play now. But it was created with the idea in mind of actually projecting it at the site where we performed it live onto a sheet hung slightly in the water. And so it was like a virtual, kind of like site specific installation kind of work.

And we're hoping to do that. This summer, fingers crossed, but it was also a really great way to share the work like to pitch the work to advertise the work to share it with people who are going to the beach, and it's been really useful actually. So, I'm going to play the video now. A moment is there supposed to be sound. Yes, thank you. Let me try that again. Can you hear that. No, no, No. Let me try one other thing. think so, Yeah, that's it.

So going just for the sake of time, we're gonna talk a little bit over the video, if you can still hear me. Yeah. So, this piece was also made in mind for COVID. So it was a little bit more socially distanced. More solo based.

Unknown Speaker 1:15:14

And,

Anya Saugstad 1:15:18

yeah, just with a lot more distance in between is less duets. And it was a different time of year, so a little bit less water involvement, than we had originally done, and it was shot over five days at blue hour each night. And I also wanted to touch on a little bit of the site, and that it kind of became this happy accident that we chose this this site and this location, and that the location, really changed what we, what we did and why, why we made what we did, and the location was just the right right now it looks pretty, pretty empty but there were actually a lot of people around us. And it was kind of a nice sight because it wasn't so busy that we felt in the way, but it was still busy enough that we felt like we had an audience and we had engagement, and I've been thinking a lot about, like, the sites that will bring it to and in that regard, like how busy it will be. I'm going into another work I would think also about like the business have a place and if you the difference between if you're in the way something or if you're in a place to make art and maybe sometimes we need to be in the way to change things, and to disrupt the system, but that this piece really benefited from being in a place that had room to be shown, but also that had an audience. And also, like, you can make a piece that is in a place that's quite private as well, and that that kind of allows for an audience that is always invited, but that this audience didn't need to be invited to something, but that they just happened upon it.

So that was also important. And I'll just let the video play to the end.

There are also a lot of people who made this work happen. And I think I always go into every process I need to remember that I can ask supportive people and then I can ask people if they'd like to support something, and if they would like to be a part of it. And like I said this kind of started as something with the dancers and collaborators that we didn't really have much of a budget and then over time, our budget grew and we were able to make the work happen. And there were also just a lot of people like Nate and we see in the works, who just helped us make it happen and he'll had a lot of conversations. And it's nice to remember that those people are out there. And you can ask supportive people, and they can also say no, but they can say yes. And then that really helps. And we're kind of running out of time. So I'll leave it at that. But thank you so much for being here

Jane Gabriels 1:18:29

and for listening you so much and yeah, thank you so much for sharing your process and just how you, you like it's so beautiful to think like, oh, you can start with a list, and, and that can grow into, you know, much more. We do have a little bit of time if there are, I don't know if people have questions or comments, this would be a good moment to to ask or take the leap. Come on, anybody come.

Guest 1:18:59

I have a technical question. Do you have to get parks permit to do that?

Anya Saugstad 1:19:08

Yeah, it's funny, that's the number one question I get asked and I've never had to deal with it, because it was through binds and binds had a permit and then now karma is the one who was going to kind of talk a little bit about that, about the permit side of things, and she got a permit for August. I think it really depends on the different cities, but I also believe that there will be a talk later today, and they might be discussing permits, yes, they'll be discussing permits. But that was something we definitely had to think about, we did not have a permit to film. So we kind of just cowboy it and went, and decided that if someone shut us down, we'd go away. And we had never had anybody go up to us. But that was another thing is like we chose an environment where there were a lot of people moving already, and I think I think I would think about that next time as well. And I also acknowledge that. We were very privileged like we were doing a dance form that people feel like they can engage with or feel like it's something that is peaceful, so to speak. So I think it depends on the kind of dance you're doing. And obviously unfortunately depends on the color of your skin, it depends on your music, your tech, how loud you are in terms of loudness and music we chose to do like live violin, and I think that also helped that we weren't making a lot of noise. But yeah for filming we didn't have a permit. And we were expecting to get more fast than we did. So

Jane Gabriels 1:20:41

it's great Neil Did you have a question also sorry thank you so much.

Neil (Guest) 1:20:47

Yeah, hi Anya, thank you so much for that. That was wonderful. You gotta fix your camera. Oh, sorry I was looking at anyway. So, I just had a question for you, I lovely to see that work, and I'm really looking forward to seeing it here in Kelowna and and being able to, to help you with getting all those things that you want to have happening for the show so yeah, really exciting to see it. I have a question and the question is about costumes. What did you how did you come to to the, the costume that you arrived, I didn't I don't think everybody was the same. And, but, yeah, what was your What was your process for costuming. Yeah, um,

Anya Saugstad 1:21:42

I was working a lot with dresses in some of the pieces I was doing before. Um, and I was inspired by like a, like, very strong movement inside of this very like feminine dress. So that's kind of where that stemmed from and I already had some dresses, and I was like oh, these would be really wonderful on the beach. And I liked the idea of the garments actually floating off of the bodies, so a dress pants would be very hard to take off in the water, and a dress was easy to take off, you just like dip under and take it off. So that was, that were, those are some of the reasons, and they were they were like silky so they did show that waterline.

Neil (Guest) 1:22:31

Hmm. It seems to me a great opportunity to look at different kinds of fabrics like what is cotton do what is linen do when you get it wet and and how that kind of grows up, you know from the water it takes it up and so there's some interesting metaphor stuff for the costuming that would, would be fun to play with, when you get here. Totally,

Anya Saugstad 1:22:53

yeah and well also the thing was we were trying, I was trying to thrift as many things as possible because we were trying to really make this piece like zero waste, and zero tech and really not having not leaving anything and not bringing really much and just ourselves in the costumes, and really trying to keep it low impact. So that was another thing that was a big reason why everyone was different.

Neil (Guest) 1:23:17

We got naked bodies did. Did you know The wreck beach syndrome. Did you think of the Buddha, what was the name of the, what's the name of the, yeah, yeah Bhutto by Nova the company in Vancouver, whose name I'm forgetting their name. Thank you Kokoro Yeah, did you think of doing it naked?

Anya Saugstad 1:23:39

No. Um, I think that we were women and dresses, dancing on the beach alone in itself was a, was enough. like a, like, already, already gave some behavior that was inappropriate or already called for some engagement that we didn't hope to have

Unknown Speaker 1:24:11

yeah sufficiently interrupted, it would be like a whole other. Yeah, yeah, just, just a question. Okay, thank you. And yeah, I think Janice Did you thank you so much, Neil Janice Did you have a question or comment,

Janice (Guest) 1:24:24

I did. Hello, and yeah, I got to see the piece in person and August 2019 And it was incredible. I was curious now that you have this video and you're saying you're going to do it. Hopefully, where you recorded it. Do you have any intention to do anything else with that video. I mean, now that we're in this possible hybrid.

Anya Saugstad 1:24:50

Yeah, I mean I did share it online through zoom, a few times, kind of like in this sort of situation of work. It doesn't feel as special as if it were on the beach, I think, but also it's, it's been used for promo and I think karma and I were talking about using it in some sort of context and Kalona as well to like promote the work but maybe sites specifically somewhere else.

Janice (Guest) 1:25:17

Like in another body of water. Yeah, yeah, good to hang up your sheet or however you do it. Okay, that's interesting, or you think, like, Thank you. Thank you.

Jane Gabriels 1:25:34

Thank you so much, um, this was, you know, it was great ocean roaring and small drop in the ocean, but we always make it a good drop, it's my classic line but it's true. And, Yeah I think Judy did you want to kind of orient us with what to do next. We need your help. What do we do.

Julie Mamias 1:25:54

Yes, sure. So, as you may know, like they will be transcripts, and live audio recording of this conversation and all the conversation that we have later in the day. And I think we need to sign up the zoom and then come back in order to record a new conversation. So I, I'm sorry about that but maybe we can all take five minute break, sign off and then come back the same zoom link. But then it will create a new transcript, and I think it's best for us later to share. So thank you so much. Thank you, Daniel, thank you so much for sharing your work and the process and, yeah, I'm looking forward to see it in Vancouver, I hope. So yeah, thank you everyone for being here this morning and now I hope you will stay for the next conversation within the very very soon. Thanks. Thank you, recording stopped.

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