

Ben Ash – So, it's Ben Ash here again with another in our series of experimental podcasts that I'm doing with Candoco, and today, I'm delighted to be joined by Charlotte Darbyshire!

Charlotte - Hello

BA - Yeah, and Charlotte, you and I know each other, kind of, in different contexts outside of the company.. as I guess, colleagues who've worked with each other in probably a few different guises over the

CD - over the years

BA - Yeah, and friends as well, we've got children that know each other, as well as now, you're artistic director of Candoco Dance Company, and I'm a dancer in that company, so I'm working with you in that way, which is really great

CD - Really great for me!

BA - So, welcome! And thank you for agreeing to come in today in this, I guess.. you know it's a little bit different in that up to this point, I've just conducted this among a group of dancers, and you're somebody, as I understand anyway in your in your role, who really kind of crosses over between us as a group of dancers and let's say like.. the other aspects of the company with the office and technical side of things and so on, so.. it's really, I was really delighted when we floated the idea of like, maybe would you like to take part, that you did feel like that you'd want to do..

CD – Yeah I felt quite touched to be asked, because.. I do feel part of the group and also not part of the group

BA – Yeah

CD - Yeah, I think I felt that I was being recognised as an artist, within a team, which is good to remember

BA - It must be important to remember! I really feel that.. like these moments when I don't know, occasionally you can.. you know you've got the space somehow within your working day to come in and join us within a practice that we're doing, or something like that, it's really.. I feel those moments. Maybe they're almost like.. not if I were to put myself in your shoes as Director - that's not what I mean at all - but in terms of an artist of a certain age, you know.. those opportunities to engage in your practice, they feel like quite crucial

CD - Yeah, it doesn't always feel like there's many opportunities to join in, as much as I would like, but I do really savour the moments that I can.

BA – Yeah

CD - I'm more I think in the practice of straddling two different worlds, or subgroups if you like, within Candoco. I feel that really at the moment, particularly in working up at Aspire where we used to

BA – Right, I mean I was about to ask you if you could say where we are today so yeah,

CD – Yeah, sorry to jump that

BA – No no, that's good!

CD - So, we're at Aspire, The National Training Centre, which is part of the Orthopaedic Hospital, in Middlesex, and this studio was actually.. I think, built for Candoco nearly 30 years ago. I don't know if it was built for us, but it was certainly given to us

BA – right

CD - and it was an important mark to be valued as a professional company that needs its own studio.

BA – yeah

CD - and it was through Celeste and Adams connection with Aspire; Celeste was on the board of the Orthopaedic Hospital, and Adam was an artist in residence.

BA – Okay

CD - so then they started doing.. I think like workshops, and they had a relationship with a Aspire.. and I've now forgotten the very main contact.. Peter - but I've forgotten his surname in this moment - who helped to realise this space for us. But we haven't been here

BA – No. We haven't have we, we've been in our new.. what's called.. shall we call it..

CD - Yeah, yeah, the part.. we've got.. now got at home at Mountview. That was a big step I think to move into more of a kind of artistic community; this feels more of a kind of medical or sports community

BA – Yeah

CD - Which I know means a lot to some of the disabled dancers

BA – Yeah

CD - So it's been a significant shift, and I think for me it was more about.. the office and the studio being in the same building, because it feels like conceptually we need much more

BA - because the office was never here, is that right?

CD - The office was on Essex road

BA - so it was never at Aspire

CD – No, the office was always different. So, we were.. the person in my role was always schlepping or straddling the roles, but it feels more conceptual to me rather than inconvenient, it feels like.. both cultures, both practices need to learn from and speak to each other. So yeah, I am grateful to have Aspire this week, but I'm also, you know, longing for a time where the office staff are back in the office, after a Pandemic..

BA - Yeah

CD - and you guys are in the studio,

BA – Well we're kind of getting there aren't we

CD - We are, we are.. yeah... we are getting closer to that

BA - Yeah, I mean that's interesting, in relation to say like this podcast series which started I think at the beginning of March, and when I maybe did the first.. first of these sort of collage conversations, and we're actually only like a couple months down the line from that, or maybe it was early in February I don't remember the date, but things have shifted a lot in terms of how much more time we're spending, really in physical space with each other - a lot of what we were doing before was, you know, online or virtually - and yeah so it does feel like things have moved on in that sense, in a way.

CD - Yeah it'd be interesting to hear your experience, because it feels a little bit of a lurch to me. I think I was really mindful of building up, in terms of the sort of experience of being back in the studio as a group, like the work.. you know, we try to really work with people's individual needs around the whole working remotely thing

BA – Yeah

CD – And of course, it was compromising for everybody, massively.. but you know, those that wanted to.. or needed a studio to work in, to take class in, those that could access it at home, those that had good internet connection, all of that. And it felt like we built it up steadily by having two groups, alternate days, and then we had two - what felt to me glorious weeks - where we were all in the space, all day together just before the Easter break

BA - That's right..

CD - and that felt like a real rupture for me

BA - The break?

CD - Yeah, I needed a break, we all needed a break, but at the same time we had been building something, in terms of being with each other, and being in the body, and being in the studio, and being in the group. So now we've been back.. is it for two weeks? No, this

BA - I think this is our first week back still

CD - yeah

BA - this is this is what I mean! I was saying to the other day that

CD – yeah

BA - we talked with each other briefly we were like, 'How's it been?' and I said something like 'it just feels really total', I kind of feel like I'm totally back, in a way.. and like I couldn't really tell you how long I've been back, or how long I was

CD - Yeah, I know absolutely what you mean, because I also took a break when you did but started back last week.

BA - That's right, that's why you think you've been back for two weeks, because you have (laughter)

CD – but yeah it is sort of, kind of immersive isn't it!

BA – Yes it is...

I'm pausing briefly because I remembered that I have been using some technology to transcribe the.. and of course I forgot to put it on.. so I'm just going to click that now while I can.

CD – yeah do. So you've got to manually transcribe everything we said before that

BA - that's okay.. it's good, it's all right, it's done.. that's fine.

BA - Yeah, so, yes, we we're kind of.. we're looking at those.. that sort of graduated and very considered.. you know I think I all felt very considered and nuanced in terms of how we began to come back together, and all of the planning and stuff that had gone into that, and I guess, like, in these iterations so far, I've, I've led into asking each of my guests or colleagues in the conversation, you know, 'What have you been working on recently?' because we're all working in different ways, looking at beginning to look at the archive, because it's Candoco's 30th anniversary 18 months, or whatever it's going to be, and that's sort of what we were beginning to do as I began this series, and this kind of grew out of out of that, in a way in terms of personal research. I think, for me, it was very much about kind of coming back together, but also, in a way Meeting, and what was it to meet again, and begin to sort of explore

those relationships in that way. And funnily enough, today we're actually focusing again on.. on material that arose in relation to that old repertoire - that's what the rest of the group are doing right now - actually just in the.. in the space next door. And I've asked, you know my peers 'So you know, could you talk a little bit about what you've been doing?' but you of course, weren't doing that per se, but you've been straddling a lot.. I guess it's not been a kind of predictable time, in the way companies operated right? You haven't had the usual sort of.. you've been doing a kind of slightly different... Is there anything you want to say about?

CD - Yeah, I mean nothing feels usual. Yeah, I can definitely dive into what I've been doing, but just want to start by saying that today I have just been part of the zoom chat with Celeste Dandeker-Arnold, the founding director, and Sue Smith, founder member, and Olivia and Meg, to look more deeply at those first.. ay Celeste and Sue's first experiences of working with Sue Davies, on the first piece. So that's been really nice! So that's been my first sort of direct experience of diving into the work.

BA – Yeah

CD - And even though I performed that work for five years

BA - five years

CD - I wasn't part of the original devising - I learned another role - but I came to it, I think 18 months later, after I finished my training. So that's, that's been really nice to connect with them directly and to remember that time.. and we had some really interesting chats about how.. the politics of what we're working with, you know, politics.. it is personal.. and we were talking about our own personal experience of the politics of that time, and now this time, so

BA – great!

CD - that felt really affirming, and sort of grounding, to connect with them. Because what I've been working on feels quite.. out there

BA – yeah right

CD – really.. there's a lot of problem solving, trying to predict the unpredictable, trying to manage support the team through the uncertainty and the chronic stress

BA – yeah

CD - of this last period, and trying to.. well I think survival has been what we've been doing, isn't it?

BA – yeah

CD - all in different ways on many levels. And I know that sounds dramatic. You know, last night, I was listening to a podcast about the situation this week in India, in Delhi in particular. So yeah, I was like questioning my use of the word survival, because it's all relative isn't it, but yeah, I mean, we've been struggling to survive financially, we've all had to look after ourselves in a different way. And so yeah, it's felt pretty core. But yeah (laughter) we're an International touring company

BA – Yeah

CD - So yeah, there's lots of big questions. Practical, political, existential.. and this.. actually this week, I think that's why I feel quite exhausted this week, is that if suddenly feels like we're on a.. on.. at the beginning of the runway

BA – yeah, right

CD - I mean, I don't want to worry you by saying that, but my experience has been in a kind of

BA – It doesn't worry me

CD - what's that word, that's between spaces? not linear..

BA – Limbo?

CD – Limbo..

BA – Liminal?

CD - Liminal, thank you! We've been in a sort of suspended

BA – Yeah

CD - and I was trying.. there was actually a lot of creativity or possibility there for me, and some freedom as well as a lot of responsibility. But now.. and time to really reflect, question, and also Dan's arrival

BA – Yeah, Dan Daw

CD – So Dan Daw is the first disabled associate artistic director

BA – Yeah

CD - Sue Smith was the first associate director who worked to support Celeste, yeah, I think at the end of first decade perhaps. So Dan's not the first associate, but the first disabled leader in that role since Celeste. And that's.. that's been really significant for me, personally, and I think will have a huge impact on the way that we move forward. So I'm really excited about that.. and that's a lot of what I've been doing.

BA – Yeah, you've been doing a lot of that

CD - a lot of really unpicking

BA – Yeah

CD - I think, you know, I didn't step down to make space for disabled leadership, when perhaps Ben Wright did, I think that was part of his

BA – okay

CD - not all, but part of his motivation. I really wanted to hang on in there, and work alongside a disabled leader, to really unpick some of the questions that form our reality, and so we're doing it

BA – Well you are.. and I mean, so I mean in a way, what we could do is maybe lead into something, which is a question that I've been asking, within these situations. And I guess I sort of proposed in relation to terminology - the word is 'Inclusivity' - in relation to whatever kind of.. whatever you want to call this sort of context of a practice of arts, happening with disabled and non-disabled, or the sort of labels around that. And actually, what's.. one thing that's transpired I think a little bit is like, is the term relevant anymore, and is it is it actually relevant to Candoco specifically? So I don't have enough knowledge historically about that, but why I would like to do is sort of put the question to you really just, you know, because I wanted to sort of learn a little bit more about what we understood it to mean, and where we see it, functioning or not.. and so my question is, you know, 'What does inclusivity mean to you, and how and where do you experience it working and finally?'

CD – Oof! Good question.

BA - But it sort of throws you a little bit on the spot..

CD - It's good. It's not really on the spot. I think I'm wrangling this full time.

BA - Yeah

CD - It's just it's big, isn't it?

BA - Yeah

CD - And I certainly don't feel I've got.. I've still have many, many questions and I feel like I'm learning all the time.. learning a lot. I mean, in the beginning of Candoco's life and when I was a dancer, we didn't use the term Inclusive

BA – right

CD - We used the term integrated, yeah, disabled and non disabled

BA – Yeah

CD - And then, you know, there were various issues around the kind of, well, the binaries there.. and include.. or an inclusive approach became the language I think, in the kind of.. 10 years ago. I think Stine and Pedro were really moving towards an inclusive approach rather than inclusion because I think it was always recognised that we weren't including everybody.. we weren't representative of society in this wider sense. And I do.. the more I understand the politics, the more I realise it really is about who's doing the including

BA – Okay

CD - and you know, it's still really true that we have white, largely middle class leaders inviting people in

BA - Yeah

CD - So it's less and less.. it feels less.. It doesn't feel so good to me as a term

BA – Yep

CD - I am super excited by seeing dance on a real range of people, performers, experiences, ages you know, I mean I am super.. I'm still super excited by that.. So, you know

BA – yeah

CD - and I think you know that I think

BA – yeah

CD - I was very excited that you auditioned

BA – Yeah (laughter)

CD – I know that was a big deal for you!

BA - It was! it was!

CD – Yeah, and I was really.. I'm super grateful that you feel, for now that

BA - Yeah, I do!

CD - Candoco is a place where you can bring your experience

BA - Well, it is I think, yeah.. yeah

CD - So that means the world to me



BA - That's great! Yeah..

CD - and I think I do want to keep expanding that as we go forward, but I'm also.. you know.. I've lost the sense of your original question about the terminology of inclusive..

BA - Well, it.. yeah.. yeah, I mean, it's just looking at this term, you know, 'Inclusivity', but I think already to state that, like.. you know, it points to who's doing the including is.. is really.. that feels massive actually, that's really key

CD - Yeah, and I don't know, if I've quite found the language that that really articulate the practice that we do. I mean, Dan's arrival is really helping me to do that.

BA – right

CD - you know, he talks more about, are we people centred, or are we access centred? And that we meet.. you know, we're in conversation with each individual about how they meet the work and how we can support them to meet the work..

But it's, and I feel that intuitively.. you know, instinctively I don't sort of lead from the top, although I do recognise that I am the director and have those responsibilities

BA – yeah

CD - and those decision making powers.. but, you know, when we auditioned you for example, we were all.. all the dances and all the panel, in the pub every night, and it was a collective decision.

BA – Yeah, yeah

CD – And of course, in the end, you know - because not everyone agrees - in the end, I made a call based on all that I know and hear

BA – yeah

CD - and want, and believe is the right thing

BA – yeah

CD - But I feel that we're trying to nurture a culture that is.. that really values each.. each individual, what they need, what.. what they bring artists, what they're interested in.. and that's.. that within a kind of.. that take some doing within a rep company

BA - It does! It does.. within.. within a structure.. that's exactly what I was kind of feeling into is that..

CD - Within a touring model of a Rep company

BA – Exactly! In a way.. but, it does feel to me that it is the.. you know, there's a sort of dynamism, or in a way, like.. you can't quite sort of like put it.. put the whole entity of Candoco and its culture in a box that's sort of yet to be defined, and I think that's quite an exciting space, because it feels like 'Hey, I'm not quite sure yet that I do know what this is, and that's actually good, because I'm part of.. there's an invitation there to sort of participate in what the culture can become. And I think that that's something that we spoke about, kind of quite clearly, and that I understand to be the way that you're interested in evolving and leading, not from the top, but you know 'With', in conversation with and, and that feels.. yeah really, really like an exciting, exciting space.

CD - And I think in the broader sense, that feels inclusive. I don't.. I think for me, before I understood the kind of political implications of it.. it, for me inclusion is like a way of seeing, or a way of inviting, or giving space for..

BA - right, yeah

CD - so that I feel.. in terms of sort of attitudinal.. yeah, this feels a space where

BA – well you talk about it kind of arising out of an approach.. you know, which is an attitude in a way

CD - Yeah

BA – Or can be.. can be interpreted as that

CD - Yeah. So I welcome the questions, I welcome the challenges.. it's like you know 'let's work this out artistically together'.

BA - So in terms of working something out artistically (laughter) like everybody.. I just thought 'Well, why would I do anything differently?' you know! I'll try and give you the same propositions that we've all looked at in terms of these collage conversations.. and I asked you.. you know, if you could explore something in relation to touch, or the sort of sensation or perception of touch, maybe the absence of touch, or something around.. you know.. touch could be understood as, as kind of both giving and receiving, or leaving an impression, being in touch.. whatever it.. whatever kind of came up for you, and not that you needed to produce a work of art! but if you could

CD - Well I have Ben! (laughter)

BA - Well, I can see it over there! So do you mind.. yeah, bringing that gorgeous thing over?

CD - Imagine me on the train in with this..

BA - Yeah (laughter) So what.. yeah, would it be.. how would you.. could you go about sort of describing it for our listeners?

CD - Yeah. Okay, so.. it's a sort of metal painted structure, which I didn't make.. I found in the shed

BA - Right

CD - So I think it came with the house. I don't know what it is.. but it's like a.. almost like a.. not a diamond.. What's that thing on Superman that sits in the..

BA - Kryptonite?

CD – Kryptonite! It's almost like the kryptonite

BA – like the Kryptonite crystal or something, isn't it?

CD – yeah.. form of it, but just the scaffolding, just a metal form

BA – Yeah, there's lots of space in it, but it's formed through a scaffold of kind of.. metallic bars or wires that are clad in this kind of pinky red sort of lacquer or something?

CD - Yeah, like a myelinated

BA – myelinated right, like a nerve (laughter)

CD - And then.. and it hangs, it's on a hook.. and it's on a string, so it swings, like a pendulum

BA – Yes!

CD - So I think that quite attracted me, that it had.. it was a structure, but it had space in it, and it swung

BA – Moves.. yeah

CD - But sticking to the task

BA – These are all things that already I'm really excited by!

CD – Yeah?

BA – Oh yeah yeah..

CD – Of course.. and look, I didn't put that on it.. there's a rusty little ring that was always tied on

BA – That was on it.. there's like a rusty washer tied on with a bit of blue yarn with sort of sparkly bits in it

CD - So you can see why I was excited when I found it! And then inside I've placed bag that is sort of Muslin.. an almost see-through material, and I've placed it inside the structure.. and then I filled the bag with sawdust

BA – Right

CD - I can go into the sort of rationale later?..

BA - Yeah, you can just go where you want with it!

CD – I filled it with sawdust. I hoped that it would sort of bulge through in quite a fleshy way... and then also in the bag, amongst.. amongst the sawdust. You can put your hand in, which you're free to do

BA - Can I put my hand?

CD – Yeah, are like.. or maybe you can feel what's in

BA – I feel like Peter Duncan in that film 'Flash Gordon', where he puts his hand in the box.. and so, I've got my.. my hand is going inside the sawdust now, and that feels like.. I don't know what that is.. is that?.. that's like a rock or a piece of bark or something

CD – Yeah

BA - it's a stone is it?

CD - Yeah, yeah. There's a few things in there.. a few hidden things. So, well I'll just finish describing what's here; and then on top of that there is.. so there's stones in there, there's three stones of different shapes and sizes, two of them are smooth, and one of them is a chipped off bit of brick that's quite sharp

BA - That's the one that I've found

CD – Okay.. Yeah, it's quite angular

BA – Yeah, angular and rough.

CD - And then on top is a silk scarf that was my 'Num-Num' when I was a kid, that I've taken to use them again during Lockdown

BA – Yeah, a comforter..

CD – Yeah, and then there's a feathery fake bird

BA – Yeah! I'm gonna say it's a thrush but I don't know if it is a thrush or not, or a sparrow

CD - It's actually Christmas decoration. So Sparrow or thrush

BA – Looks like it's hanging..

CD - which is hanging from..

BA – Yeah.. hanging on

CD - Yeah, but I somehow.. I wanted fur or feathers, and that was the closest that I could find

BA - Well, you've got feathers!

CD - I've got feathers! and then slid in between the panels and the scaffolding of kryptonite is (laughter) a visor

BA - one of the COVID visors

CD - a plastic face visor, face shield.

BA - That's so... it's odd, because when I saw that, I interpreted this object as.. because somebody said 'Oh, I think it's a bag' earlier on, and I didn't realise that it was yours.. But I thought 'that's really radical!' But I thought 'it must be a bag because it's got COVID visor in it', which sort of made it like a utility thing, like 'Oh I'm carrying my visor'..

CD- Oh, and I forgotten to name the bluebells that are resting on top

BA – oh, yeah

CD - Yeah I mean, I haven't been using it as a fashion accessory! (laughter) As I say, I found the object.. the sawdust.. I mean, I really enjoyed your proposition, I'll get to it, because I.. I really thought about my experience of touching and being touched this year, and first of all I was just drawn to things that.. the sensations that have really been satisfying

BA - yeah

CD - and one of them Manny bought with his Christmas money, my son Manny

BA - your son

CD - bought with his Christmas money, two guinea pigs.. and he's really rubbish at looking after.. cleaning them out

BA - Well, yeah

CD - As we know, and so every Sunday, I clean them out, and one of the pleasures I've discovered is laying the foundational sawdust before the straw

BA – right, right

CD - And I spend quite a lot of time just rubbing.. (laughter) rummaging my hands through the sawdust. I love the smell of it, it reminds me of my uncle who I grew up with

BA – right yeah

CD – he’s a carpenter

BA – yeah, It's an amazing smell

CD – It's gorgeous

BA – yeah when its just like Shawn, or whatever you would say

CD - and it feels amazing, so that was part of that. And that then led me into a sort of thing - a sensory thing - which reminded me that this NumNum, that I used to use all the time when I was a kid, and I had various ones because I got through them, so it's always a silk scarf..

BA - I like the fact that it could be.. there could be multiple scarves, that could be the NumNum..

CD - Oh, yeah, yeah. I mean, I've got through many, and I've started using this in the last six months, I think because I found it by accident and immediately, immediately, I had that kind of like melting, sort of

BA – that response.. aaarrgghh!!

CD – I found in my underwear drawer, and I sort of just went a bit wobbly legged (laughter) It did something to my nervous systems. I thought 'right, I'm going to pop it under my pillow'.

BA – Yeah

CD - So that's actually given me a lot of support this during this period. So that's in there, and I even was too precious to put it in the bag with sawdust because I didn't want to get it sawdusty, but what I did put in the sawdust was.. I realised that my experience of work is starkly different from my experience at home, and how.. what a significant shift that is because.. I've always worked a lot

BA – yeah

CD - and I've always found real connection at work and that's often through moving. But because I'm not in the immediate, you know.. I'm not in the dancing company, I don't get to move and touch you very much anyway but particularly during this time, I've had to stay on the periphery of the group..

and this visor! So I felt really removed, and then just the reality of navigating a public space means I use my knuckles to call the lift

BA – yeah

CD – or my knuckles press the.. what d'you call it when you cross the road.. at the traffic lights, yeah.. so I put stones in that felt like knuckles in my sawdust, and then I was actually quite surprised to feel that actually yeah.. my comfort, in terms of touch, is from home now.. is about my cat

BA – yeah

CD - who sleeps with me every night, or my son, and his soft skin

BA – yeah

CD - or my husband (laughter)

BA – Sometimes!

CD - Yeah, sometimes! (laughter) yeah, and less in the studio, which.. yeah, is almost a flip to what I mean - I've always obviously enjoyed my family! - but I used to get a lot of that from dancing

BA – yeah

CD - yeah, and from touching and being touched physically, and that has been missing.

BA – yeah

CD - So yeah that's what, that's what it led me to.. oh and the blue bells!! Sorry, I could go on..

BA - Okay. Tell me about the bluebells

CD - Because in the night, I wake up for a wee, and as I'm on my way to the loo, I see how the light comes through the bathroom, and it reflects.. it throws a shadow of the tree on the wall, and it moves.

BA – yeah

CD - and every night I admire it.. and I have a physical sense that it's.. the light and the shadow is touching the wall, so that's why I use muslin and then the bluebells because it's

BA - because that's about that sensation somehow

CD - the same kind of moving, shadowy imprint.. like a feather-light touch

BA – Oh it's.. yeah, wow..

CD – That's where it took me

BA - Thank you for sharing that, yeah. Awesome! I love the way that when you mentioned like, the structure itself, and you talked about it 'myelin', like being 'myelinated', that kind of almost makes me experience it like.. as an array, or like a receiver somehow for touch, sort of a signal, something like that. Lovely! Again, it's got me really excited, and I.. I must resolve to actually do my own. I keep saying like, 'Oh, God, got do my own thing!' But I will, I will get around to doing that.. yeah.

Okay. So there's just a couple of other things to maybe touch on, if we.. we'll keep our eye on the time because we're going to have this sort of loose sharing around..

CD –yeah I can see the clock from here

BA - Yeah, well, that's good. So just - if it's okay, I'm just going to move through into those - one of them is in relation to something that came.. came up in the room at one point when we were working with Jeanine. We'd been doing this score called 'Experts' with Jeanine, and I think in the lead up to that, or in the warm up - not the warm up, let's call it a tuning - we did some sort of tuning scores.. and I think we'd been doing some rolling and.. and so Joel, I've checked this through with Joel and I'll try to paraphrase what he said. He said something about 'Oh if I... If it was me and God, right now, I'd be sort of proud to lie down in front of him and show him this thing that I'm good at. And I'm good at rolling, something I feel really comfortable doing, I've got nothing to prove, and nothing to take away from it, I could just get down in front of my Maker now and roll', and like 'I'm good at this'. And I loved it, because it kind of came around the edge of something, it wasn't so sort of head on. But it wasn't,-- it didn't really feel like it was a sort of an ego thing that he was saying, it was just this really beautiful way of acknowledging like.. he has this sort of capacity or this..

(Sound of music in the back ground from the rehearsal studio)

this kind of.. this ease or comfort in kind of being or doing something a particular way. So, you know, rather than being asked like 'Well, what are you good at Charlotte?' If you were to like, if this was it now and whatever, you know, if you're with your Maker now, what would you.. what would be the thing that you would say, 'You know, I'm proud to show you this thing that I'm..' or I can say like 'I'm good at this'.

CD – Hmm, that's really tricky!

BA - So just say.. yeah! We've got some dramatic music in the background as well (laughter)



CD – (laughter) I was just straightaway thinking 'Gosh, our strengths are often our weaknesses as well, and vice versa' because I was just thinking

BA – yeah

CD - I mean, I am meeting a bit of a void.. or you might have just caught me on a bad day, but I'm struggling to think of one thing, but I do feel that in this role I spend quite a lot of time absorbing information

BA - yeah

CD - and in a quite multi-dimensional ways. Like.. not always listening if.. you know, like.. I listen to the best of my ability, but I feel that coming and going, but I feel like

BA - yeah, there's other senses..

CD - Yeah, there's a kind of taking in and processing and it feels quite kaleidoscopic.

BA – yeah

CD - and so that can make my process quite exhausting.. I'm quite slow, sometimes, but very full, and I'm learning to trust it as a way of making decisions

BA - yeah

CD – or moving through.. so I feel like I'm getting more aware of that, I don't know if I'm.. I'm trusting that more. I wouldn't.. I don't know if I'd say I'm good at it, but I noticed that that's what I'm doing.

BA – yeah yeah.. I think I've always had a sense of that in you. I mean, I see in your work here.. and I think when I first met you, and maybe like.. that was in a context where we'd asked you if you could be like an outside eye and help sort of mentor us in some works that we were making with Dog Kennel Hill Project or something, was the sort of.. like the experience of that I think, is aligned to, yeah, somehow you sort of taking on a lot on.. or kind of 'getting us' what I felt in a way was like.. quite quickly getting a sense of what we were maybe working at, and being able to sort of support us in that. So yeah.. that sort of resonates with what I hear you saying about this kind of sort of multi dimensional process of information

CD – yeah kind of sensing

BA - sort of sifting and

CD - Yeah, I mean, of course. that's also my weakness because everything needs to be balanced you know, it can be.. I have to keep in check!

BA – Yeah! But yeah, okay, well lovely, thanks for engaging with that one, which is basically.. that sort of put you on the spot. But I think in a way that leads on to the sort of last proposition that I would float to you.. which, which is in relation to, in a way.. sort of being put on the spot in an interview or a conversation, something like that, maybe a post show talk - I think that's coming up in relation to this question from somebody else in this podcast series - but it's sort of.. I tried to go with it like; rather than be asked the thing that that makes you shrink away from it, like.. if you were asked something, or somebody opens the door for you to speak to something, and actually like your visceral response, so your felt experience, is like 'YES!! I'm really glad you asked me that, because I actually am passionate about.. this is what I really want.. I've got something to say about that.. this is good' you know.. and then, what I asked you to consider was; well what comes up for you as that response in a way? like, what's the subject matter that's.. that's there for you?

CD - the subject?

BA – Well it could be... I mean, it could just be that you had a sense of maybe what it what the question was that you were asked. But yeah, what happens for you in relation to that

CD - Well my first response when you proposed that was 'This feels quite familiar territory'. Like I think I really

BA – okay

CD - Like I do you feel sort of 'Yes!'

BA – Yeah

CD – Like I feel really excited by questions, and challenges and differences. So I can feel that.. it's like I have an experience of a sort of 'Yes!' and when I, when I feel a kind of strong 'No!' which is really, really rare, 'I really have to listen to this like..' and sometimes I might override that.

BA - override the No?

CD - yeah

BA - So what happens when you override the No then?

CD - Well, there's a few, you know, in my life.. there's a few things where I felt I shouldn't do something, and I have, and then I've really regretted to listen to that No

BA – Okay (laughter) yeah right.. no, I know that one!

CD – To listen to that kind of.. the No! But the Yes is much more familiar to me, and in those posts show discussions - I love those post show discussions

I love - and I guess that's why I love the job as well, because it is super challenging.

BA – Yeah

CD - I really embrace that. I mean, it's like.. you know like, I think.. I think I genuinely do, like I find it really stimulating, and I think 'working it out' is the work.

BA – Yeah

CD - And I enjoy seeing that onstage.. I enjoy seeing dancers

BA - well, yeah!.. I know

CD - wrangling you know, with different propositions, different.. how do we talk about it? But you know, I enjoy seeing that process.. I enjoy being in that process.

BA - Yeah

CD – Wow! lovely..

BA - I like.. I like seeing the 'working out' work happening..

CD - I mean, it's important to then give space around it, isn't it.. to let it all digest and settle. I think that's what I'm learning. That it's not a place that you can.. you know - receptivity lets say - is not a place that you can be in solely

BA - No, you want a balance

CD - Yeah, I think that's more..

BA - Yes, striving for the balance eh! I'm on that one too!

CD – Yeah, hey ho! Well we all are in different ways aren't we..

BA - Well, Charlotte I.. you know, I feel like I could just carry on talking with you for hours about all of this sort of stuff, but I think we've also.. need to kind of bring things to a close because we've got a bit more to do this afternoon, and I want to give you some space.. I know you've had and are having a very busy time, giving everything to it, and.. so yeah, thank you for taking the time to be part of this today, it's delightful.

CD - Yeah. Thanks, Ben. I really appreciate this... witnessing this experimental series! Yeah, I think it really.. it's really great to hear people's experiences direct from them.

BA - Yeah

CD - It's.. I'm excited to hear them all

BA - Yeah, I mean somebody reported back to me that they found that it was 'like material, like it felt substantial'

CD – Yeah

BA - you know, at a time.. I guess when.. when it began, and started to roll when you know, there wasn't.. it's not that there wasn't anything substantial, but it was like you say.. things have been quite conceptual and kind of vaporous and there was something grounding about it.

CD - I think we've all been very busy, and all intensely involved in our own process, and the opportunity to talk about it, or to share experiences of things has been important. Thanks!

BA - Onwards! Thank you! Thank you, Charlotte. Okay cheers-my-dears.. Dramatic music!!