



## Report: The Great Outdoors 2012

# Wales's first National Conference for Outdoor Performance

Prepared by Articulture Wales [www.articulture-wales.co.uk](http://www.articulture-wales.co.uk)

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## Executive summary

This report documents The Great Outdoors 2012, Wales first National Conference for Outdoor Performance, which took place in October 2012. It aims to give a context to the event, as well as an objective account of the actions and subsequent materials created, which delegates and other interested parties can use for future reference.

The Great Outdoors was produced by Articulture Wales in collaboration with a range of leading Wales and UK based arts companies. The event brought together 115 Welsh and other UK based outdoor art practitioners, funders, academics, local authorities, festivals and venues. It included a one-day Conference and optional day site visit across the Dyfi Valley, the aim of the programme to create opportunity for networking and sharing, as well as sparking debate around the future of outdoor arts in Wales.

Based on attendance figures and event feedback, it is clear there is an active interest in and commitment to generating more high quality, outdoor work in Wales. This was fueled and compounded by accounts of personal experiences and case studies shared over the day that indicated that outdoor arts can play an important role in the social, cultural and economical development of Wales.

It was this commitment that helped to create a collective picture of current strengths and challenges experienced within the industry, as well as an examination of solutions for a positive way forward. A series of unique strengths were identified including; the Country's history of the creation and support of site-specific work; the cultural connection to its exceptional landscape; and the emergence of successful work such as National Theatre Wales (NTW). An investigation of these strengths gave rise to a call to explore outdoor arts from a broader perspective, rather as a specific genre, asking the questions '*what do we want to make and where do we want to make it?*', in order to continue the development of innovative and highly responsive site specific work.

Challenges included facilitating projects across rural Wales (in particular Powys); low potential audience numbers; health and safety; and the weather. Positive working ethos and practices that have addressed these were shared by guests, including NoFit State, NTW, Citrus Arts, Marc Rees and Gwynedd Council, and included creating a sufficient sense of spectacle and involvement with the community; partnering up with arts and non-arts organisations; and embracing a greater timescale for development. Inspiration was also taken from successful outdoor arts organisations Articulation (policy development outside of Scottish government), who cited the community led and high quality work of organisations and artists such as Ruthless, Conflux, Mischief La Bas and Alex Rigg rural Scotland, as well as guidance from Arts Council of Wales on future steps – a stronger sector with a collective voice is what is needed to help shape policy and funding.

From this a discussion of actions was initiated that delegates hoped will help form the basis of a way forward for outdoor arts. These included a joined up policy between ACW, artists, facilitators, local councils, training institutions that supports outdoor work; a commitment to the fostering of artistry– collaborating to create opportunities through mentoring, training and skill shares; and more networking and showcasing - through artist hubs, events, meetings, online - to share practice, resources, facilities.

# Introduction to The Great Outdoors 2012



The Great Outdoors was a unique networking event produced by Articulture Wales with support and input from Arts Council Wales, Independent Street Arts Network, National Theatre Wales, Walk The Plank, Citrus Arts, Emergency Exit Arts, NoFit State Circus, Small World Theatre and South Wales Intercultural Community Arts (SWICA). It took place on the 12<sup>th</sup> and 13<sup>th</sup> October 2012 in Machynlleth, Powys.

It aimed to bring together Welsh and other UK based outdoor art practitioners, funders, academics, local authorities, festivals and venues to –

- Provide an opportunity to meet new people, make connections, and start to generate increased collaboration, support and creation of new high quality works here in Wales
- Start to explore ways to increase and raise the standard of the provision and aspirations of the outdoor arts in Wales, drawing inspiration from its language, heritage, culture and landscape

The Great Outdoors 2012 was in two parts –

1. A one-day Conference with inspirational speakers and sharing of resources, ideas and best practice. This was followed by an optional networking dinner.
2. An Outdoor Adventure; a optional event the following the Conference led by Articulture, where delegates were given the opportunity to explore three potential new performance sites for the future.

A total of 115 delegates attended the Conference, 60 the celebratory dinner and 50 the Outdoor Adventure

# Aims of this report

This report has been prepared by Articulture Wales. It aims to give an objective account of The Great Outdoors event using the material and feedback created by those who attended, that delegates and other interested parties can use for future reference.

This includes -

- Providing a context for the event
- Providing a summary of feedback and materials produced during the event, with full documentation available as an appendix
- Providing summary conclusions

## What is Outdoor Arts?

Outdoor arts activity is accessible, time-limited performance and installation work that happens in outdoor locations in the community, in rural and urban environments, on rivers and beaches and in the air. Some outdoor arts activity focuses on attracting larger and diverse audiences, some are focused on exploring and experimenting with critical artistic practice, some offer opportunities for participation and some position themselves to deliver very well against school, higher and further education objectives.

There are specific areas of work within the overarching definition of outdoor arts, including (but in no way limited to): street arts, tented circus, carnival, celebratory and participatory arts, spectacle, community arts and art in the public realm.

The work is often free to the public and can be presented as part of a programme, festival or as a stand alone event, e.g. Carnival and Mela. The work uniquely links its audience to the landscape in ways that cannot happen within buildings. The qualities of the work, its aesthetics, and the nature of the participatory experience reflect the relationship with the environment in which the work is presented.

Like arts practice generally, outdoor arts incorporate a range of genres and styles ranging from light entertainment to sophisticated arts-based practice. The economics of outdoor arts activity is complex, the range being a mixture of publicly supported and commercial work. Many individuals and companies thrive in a commercial sector that develops and presents outdoor work without the need for public subsidy. Arts Council England recognises the importance of this mixed economy and will focus its support on practice that is artistically developmental and ambitious as well as investing in innovative partnership projects.

Reference: 'New Landscapes, Outdoor arts development plan 2008-2011. A plan to support the development needs of outdoor arts in England' (<http://www.artscouncil.org.uk/media/uploads/newlandscapes08.pdf>)

# Why The Great Outdoors? Developing outdoor Arts in Wales

Outdoor arts are acclaimed for their accessibility and for their powerful ability to engage the broadest range of audiences with the arts. In the UK there has been a marked increase in this combined art form with companies such as No Fit State, Walk the Plank, Emergency Exit Arts (EEA) and Small World Theatre achieving international reputations and contracts in the last thirty years.

In Wales, the Arts Council acknowledges the importance of facilitating outdoor arts work in their key strategic document –

*“As in other arts sectors, the vehicles, channels and protagonists in critical debate in theatre can sometimes feel narrow and claustrophobic within Wales, and achieving broader comparative critical debate and contexts for discussion of the work along with exposure is seen as a positive goal and one that needs facilitating”*

Reference: ‘Artform Strategies 2008-2013’ in relation to circus, street and carnival arts ([www.artswales.org.uk/2952.file.dld](http://www.artswales.org.uk/2952.file.dld))

However in the recently commissioned report into festivals and events and creative and cultural industries in Powys (carried out by Wavehill, on behalf of the Rural Development Programme), indicates a marked dearth of processional and street arts activity, particularly in Wales, most notably in the mid and north regions. This is despite an extensive database of Welsh cultural and creative industries who are currently working in the UK and internationally. These include puppeteers, makers, pyrotechnical artists, circus artists and other outdoor arts practitioners.

The indication is that in Wales we have all the ingredients to deliver large-scale outdoor arts and street arts, but with the ingredients so geographically spread out in our rural landscape the opportunities required for combined arts events to develop do not arise.

In 2011, motivated and supported by leading Wales and UK based arts organisations, Articulture Wales, with the support of the Arts Council of Wales, created The Great Outdoors 2012 event to address and explore this, initiating opportunity for the generation and support of more unique high quality outdoor arts in Wales.



# The Great Outdoors 2012 – Summary of feedback

The Great Outdoors programme was designed to maximize networking and sharing, as well as sparking debate around the future of outdoor arts in Wales.

This was achieved through a series of carefully curated talks, workshops and delegate led sessions, as well as hands on creative exploration out in the landscape. From this wide variety of feedback and materials were produced by those who attended.

From the outset on the Conference day, an open and engaging atmosphere was encouraged through the invitation to get involved in the introductory 'give and gain' bunting making session was held during registration, to help co-create a colourful installation. This gave the opportunity for collective reflection and sharing of the main things that delegates hoped to take from the event, as well as the wealth of diverse knowledge and skills they brought together.

Delegates then gathered in the auditoria and were addressed by leaders in the field of outdoor arts with an opening panel and series of talks. Following a networking lunch they then broke out into ten discussion groups, led by facilitators/note takers to discuss the current climate and future hopes for the industry, before coming together again to form the beginnings of a collective plan.

Inspired by these sessions, the floor was then open for delegates to lead with 'A Plot and a Pint' – initiating ideas and project sharing mini sessions fueled by drinks at the bar. This also gave space for feedback about the event itself – what was most useful and what delegates would recommend for the future, through open invitation via poster prompts and post it notes.

The following day was the optional 'Outdoor Adventure' - delegates were invited to step out into the landscape of the surrounding Dyfi Valley, exploring on foot three diverse locations – hills, quarry and estuary, sharing ideas for future outdoors arts projects.

The following is a breakdown of each of these sessions, providing an overview of what happened in each, the feedback and materials it created, and a summary key findings.

Where appropriate additional material is referenced in the appendix.

# The Great Outdoors Conference: 12/10/12

## Introductory session: 'Give and gain' bunting making activity



**What:** 'Give and gain' aimed to create an open, celebratory, hands-on approach from the outset, focusing delegate's intentions and hopes for the day, and gathering responses together to create a collective picture. Each delegate was given two pieces of paper bunting on arrival. On one they were asked to write what they would like to 'give' during the day, the other, what they would like to 'gain'. These were then hung up as a colourful installation in the venue.

**Summary of feedback:** Approx two thirds of delegates took part in this activity.

A summary of 'Give' responses recorded created a picture of the diverse variety of knowledge, skills and approaches were pooled together for the event. These included – sharing general knowledge, ideas, support, skills and inspiration were the main responses as well as sharing specific projects or services (venues, props). They also promised views from specific expertise (student, venue, welsh speaker, different kinds of practitioners), as well as offering humour, curiosity, optimism, and openness to ideas and visions.

A summary of 'Gain' responses created a picture of the main reasons delegates were attending and what they hoped to take away. These included - meeting new people, networking and initiating new collaborations were highest on the agenda, as well as getting inspiration for new ideas and learning from others experiences. Resources for funding and connection to Wales also featured.

**See appendix for: Full list of 'give and gain' responses.**

## Session 1: Opening Panel Discussion - Welsh Outdoor Performance - strengths, challenges, benefits, and hopes for the future



**What:** A discussion from leaders in the field aimed to start exploring on the present state of outdoor performance in Wales, and its potential future development.

### Summary of panel discussion –

The panelists considered a six prepared questions. Under each is a brief summary of their response (note that these do not include audience responses):

*1. As a leading force in outdoor performance what do you see as the art form's current strengths in Wales, and what we should we be developing and building on for the future? (Directed at John McGrath, Director National Theatre Wales)*

- 8 out of 20 NTW shows have been largely outdoors. Had not occurred to me to ask until now. The question for NTW has been what work shall make, where, and with whom.
- For me Wales greatest strength is that we don't see this work as a separate sector or question – its' embedded in what we do. There is huge history in Welsh performance site-specific work – Mike Pearson, CPR, NotFit State.
- So for Wales it is not a question of 'we have a bunch of indoor theatres and how should we make some outdoor work' – it's a question of what work should we make, how we should make it, and in what context.
- Examples - The Passion – arguably one of the biggest and longest of outdoor performance in Wales of recent times (3 days). Did also include indoor and digital elements - important to consider in this context. Also Marc Rees and Sian Thomas's 'For Mountains, Sand and Sea' – the NTW piece in Barmouth, and Adain Avion - a giant plane fuselage pulled round Wales. Is it an outdoor piece? You can go inside the plane, but big things happen outside as well...does it matter?
- What's important is the work that Marc is making is responsive to the world and environment that we are in, and is thinking about theatre in the most expansive way possible. And this is key.

*2. It has been acknowledged that the rural spread of people and resources can present a significant barrier in the development of outdoor performance work in Wales. What do you see as the current*



*barriers or challenges for outdoor performance in Wales, and how have you worked to overcome these?’ (Directed at Bridie Doyle, Co Founder, Artistic Director/Producer of Citrus Arts)*

- Bit a background on us - in 2012 we have worked on three major outdoor performances in collaboration with Walk the Plank, The Riverfront, Salford City Council, as well as various other companies. Also made two site-specific pieces as part of Marc Rees’s Project Adain Avion. Lastly made a tented touring theatre production with Theatre Genedlaethol Cymru.
- Acknowledge that there are many challenges, but actually some of the highlights of my career have been overcoming these.
- Challenges that I have encountered include -
  - A lack of a platform in Wales for creating and showcasing work, and opportunities to develop work over time
  - The weather and cost implications with infrastructure and cancellation, practicalities of rehearsal - sometimes difficult to do this on location
  - Facilitating projects across Wales, where dispersal means that the team does not meet until show day. End up working with more established artists rather than taking a chance.
  - Tech and health and safety such as road closures and health and safety.
- Ways we have found in working to overcome these include -
  - Finding partners to match fund and coproduce with –when theatres work beyond their building with artists facilitating work within their area – support in making links with the community and marketing. The Riverfront (The Big Splash Festival) and Pontardawe (NoFit State shows) do this well.
  - Mentoring/Collaborative working. Riverfront and Walk the Plank took a chance with us – these collaborations have ensured our successful development.
  - Making links with non-arts organisations such as scaffolding companies, canoeist who like to perform!
  - Considering carefully the product and nature of audience – how to get audiences to places – also their expectations – and nature of how they encounter the work. Linking with communities in the creation and delivery of the work and choosing the time of day are important.
  - Creating a buzz early on so that people want to travel – NTW do this well – people will travel far to see their work

*3. From your experience in Gwynedd, how are outdoor performances currently benefitting Wales? (Directed at Hugh Edwin Jones, Creative Enterprises Officer, Gwynedd Council)*

- My background is in the arts from leaving school, but I have been in Local government for 20 years.
- Gwynedd Council has three roles I can identify with regards to outdoor events – 1. A managerial role 2. Assisting artists to hold events - we have a unit that works with the creative industry in the community to do this, and 3. Event management with a focus on connecting people and economic development, which often does not exist in other councils, but we have had had for years.
- Whilst I accept that it is a huge challenge to hold events that pay for themselves in an area where audiences are hard to find, there has been considerable potential demonstrated what outdoor arts can bring in terms of economic and other benefits. Events such as BBC Radio 1 that brought in 3.5 million to Gwynedd’s economy, and the recent Festival No.6 demonstrate this.
- One of the tasks I believe I have is to embed your skills into events such as these (at the moment often public bodies, local community and Welsh culture generally are not integral

to these events). We are discussing at the moment bringing Celfyddyd Gwynedd into a festival like Wakestock, so if you have ideas, if you have a scheme to develop, it's very important to let me know.

- I'm sure that some of you know that we have an outdoor event strategy sitting in Central Government and there are funds, worth £5 million a year to support events. Please make sure that these events happen in this part of Wales and not just down in Cardiff.

*4. Scotland, a country also with a rural layout, has an outdoor performance industry that appears to be thriving. What do you think the secrets of this success are and what benefits could this medium potentially bring to Wales?* (Directed at Jaine Lumsden, Development Officer Creative Scotland)

- The outdoor sector is flourishing in Scotland. We do have some way to go, but compared to 10 years ago we have made incredible progress. I am going to flag up a few current projects and recent organisations. If you want more info on any, do email me -
  - 'Articulation' a non-public facing organisation who has been instrumental in driving this sector forward. They are a non-commissioning, non-producing organisation, pretty much unfunded. Represent outdoor arts, street arts, and physical theatre. They have played a key role in advocacy, strategic planning and hosting events such as ISAN conference in Glasgow. At present there are no specific policies for outdoor arts in government and Creative Scotland – so they are the ones who have been working to raise the profile with various strategies that have informed development.
- Specific examples project examples in Scotland -
  - Ruthless, by UZ arts - tour to rural remote locations, such as Shetland. Takes outdoor artists to communities to co-create unique artwork that will subsequently tour to other rural places. Also explored alternative platforms for presentation, in Shetland they went to agricultural shows. They got 40% of the population of the island to see the show this way.
  - Conflux – a participatory programme that is for young people, but also for adults. Toured rural places such as Dumfries and Galloway, Argyle. Have done this over time – crucial. Co-created small-scale walkabout theatre, which they presented at local celebrations, as well as in Glasgow. The key thing lesson in working with local partners, best results are when they make an investment – could be nominal fee – then more likely to be effective in their delivery.
  - Mischief Las Bas - established outdoor performance group. Have a specific strand of work created for hamlets/one street with no technical requirements at all.
- Other lessons I can relay - echoing others –
  - Useful to make connections with non-art organisations, and also non-art funders. Ruthless did in Ayrshire funded by Local authority social services/tourism dept. find the person who can be your internal champion – it might not be the most obvious person!
  - Not compromising on the standard and quality of work in outdoor location – good EG is Alex Rigg, his work is highly visual, not immediately accessible like Mischief Las Bas, but does not compromise on his work in an out door location.

5. *ISAN are well known advocates of outdoor performance; what have you seen to be the benefits of outdoor performance in England?* (Directed at Helen Cadwallader, Director, Independent Street Arts Network)

- Going to talk more generally, in particular about the economic benefits of outdoor arts, linking in with regeneration. Outdoor arts can increase visitors to a particular location that can bring benefits to local business and well being of the community, creating memories and restoring a sense of place.
- In terms of England – we have an incredible diversity of people, locations, culture. Three great of successful outdoor arts work -
  - Creating/defining space and engaging broader audience - Stockton international riverside festival with various stages with a regular audience over 25 years. Brings arts to audience who would not normally engage with it. Outdoor arts does this very well – there is not barrier between performers and audience.
  - Mobilising community participation and pride - Desperate Men and other partner orgs multi sited project in the southwest that culminated in the Olympic sailing event in Weymouth. Including 2000 people walking into the sea with fire torches.
  - Establishing a brand across a large landscape - Lakes alive in the Lake District. Has brought people from large area and united them.

6. *The Arts Council of Wales has part funded The Great Outdoors. What do you hope to see as the next steps following this Conference, and what support is there for development?* (Directed at Peter Gregory, representative for Arts Council of Wales)

- In terms of the next steps, referring to Jaine Lumsden talk, is that my hope is that the sector is a stronger sector – is talking more, doing more and advocating more, pushing the Arts Council to say what needs funding, rather than someone in an office to decide the sector. A stronger sector is one that argues for what it needs to help improve.
- It's working in Cardiff and South Wales in terms of the hub around NoFit State Circus, which is leading to other organisations jumping on board, with organisations collaborating.
- From the ACW perspective its first time after the restructuring that there is a senior portfolio manager for outdoor arts and circus is on the team (she sends her apologies she has a longstanding engagement at the Royal Albert Hall today). So it is recognised that arts does not need to be based within four walls.
- Its important to know that anyone can apply for funding, not just established organisation. Even a small amount can help you start working/thinking in new directions.

**See appendix for: Full version of summary feedback points from panelists, including audience responses.**

**For mini film documenting this session visit <http://www.culturecolony.com/videos?id=12064>**

## Session 2. Celebrating successful outdoor Arts



**What:** A series of short presentations aimed to demonstrate the range of inspiring and recently successful outdoor performances in Wales and across the UK, by leading outdoor arts practitioners. These were - Dead Good Guides, Emergency Exit Arts, Riverfront Theatre and Arts Centre and NoFit State Circus.

**See appendix for: Conference program with full presentation titles, John Fox (Dead Good Guides) presentation and poem.**

## Session 3: Future development for outdoor performance in Wales



**What:** A breakout group brainstorming session aimed to start to spark initial ideas about ways to increase and further raise the standard of the outdoor arts in Wales, bringing responses back together to form a collective picture.

Delegates were split into 10 discussion groups, each with a facilitator. They brainstormed two questions – 1. *'What is working well in outdoor performance across Wales at the moment?'* 2. *'What do we want to develop and what changes or actions will best allow for that development?'*

They then distilled their notes down to three of what they deemed the most important responses for each question, gathering back together as one group to share. Those that reoccurred amongst these were combined to distill responses further to a set of key collective responses.

### **Summary of collective responses (in no specific order):**

#### *What is working well in outdoor performance across Wales at the moment?*

1. Emerging body of exceptional work, which is being documented (EG: National Theatre Wales)
2. Strong cultural tradition – pride and support of culture integral to Wales through celebrations of history, language, culture (poetry, singing, mythology). There is an openness in the audience, a willingness to participate, a growing appetite
3. Landscape/sense of place/location/diversity (city and rural) – an amazing resource. Also a strong cultural connection to landscape evident through history.
4. Big festivals are working well, and key decision makers are recognising the value of them.
5. Diversity of work, both current and the potential in the future – art form, scale, venue
6. Political culture – Wales looks out internationally, linking to current global themes

#### *What do we want to develop and what changes/actions will best allow for that development?*

1. A joined up policy – ACW, artists, facilitators, local councils, training institutions – including and empowering everyone rather than just one faction dictating. Focus – developing work that is engaging the disengaged.
2. Fostering of artistry– collaborating to create opportunities through mentoring, training and skill shares
3. More networking - through artist hubs, events, meetings, online - to share practice, resources, facilities
4. More showcasing – more work with existing big festivals (taking the lead from points of gathering) or as an independent event(s), both in process and performance.
5. Advocacy – articulation of the significant and diverse value of this kind of work from respected origins – cultural, social, economic
6. Opportunity for partnership working – in particular with Welsh non arts orgs such as CADW, Forestry Commission Wales, Countryside Council for Wales
7. Develop work at the roots of cultural heritage – drawing on the Welsh people's innate desire to perform and participate as part of community life
8. Accessible funding that takes allows risk taking

**See appendix for: Full notes from individual group discussions.**



## Session 4: A Plot and a pint: open delegate led networking and sharing

**What:** An open talking shop led by delegates over drinks. Delegates were encouraged to sign up to this session if they had a project, idea, issue, funding or support that they would like to share and discuss with fellow delegates. They could do this by signing up to host one of the ten 30-minute drop-in slots available during the Plot and a Pint session.

**Summary of response/actions:** A total of fourteen delegate led sessions were initiated and run in this session.

Subjects varied considerably from *'Pass it on...mentoring, training, developing the next generation. How to do it well?* run by Liz Pugh, Producer from Walk the Plank, to *'Should festivals be talking about the type of work we want to book? Is there room for a 'Without Walls' type of org in Wales?* by Ben Pettitt Wade, Outreach Manager & Unity Festival Coordinator, Hijinx Theatre.

**See appendix for: Full record of sessions and leaders.**

## Closing session: Evaluation

**What:** An open evaluation activity during the last session with the aim of getting an overview of what delegates had found the most *'useful'* and *'enjoyable'* about the event, and what they would *'recommend in the future'*. Delegates were invited to voluntarily write responses under these headings on post it notes and stick to posters in the main reception area.

**Summary of responses:** This open invitation method got forty-five responses. Many of these could be grouped, as they were similar.

*'Useful'* - main themes were networking, feedback, awareness, as well as affordable, open and fun.

*'Enjoyable'* - main themes were food, venue, quality/balance of program and John Fox's talk.

*'Recommend'* - similar networking events in the future, more focused events including specific sharing and more defined interest groups, better translation service, more of the 'everyone' discussion rather than just the panel, and a report on the day.

**See appendix for: Full record of feedback comments**

# The Outdoor Adventure: 13/10/12



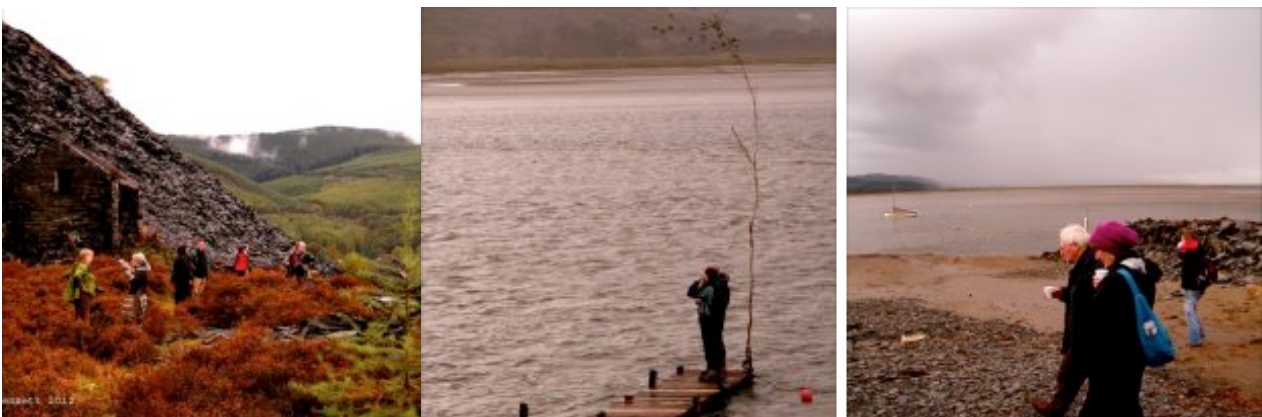
**What:** An optional event following the Conference day, the 'Outdoor Adventure' invited delegates to step out into the landscape of the surrounding Dyfi Valley, exploring on foot three diverse locations, sharing ideas to help start to create an outdoor art event in 2013.

Gathering in the historic Y Tabernacle building (part of MOMA Wales) for an introduction to the Valley, a geological history with local geologist John Mason, and the locations the group would be visiting. The group then set off by foot up the highest hill overlooking Machynlleth. They then took a coach to Aberllefenni Slate Quarry, before ending up at Frongoch Boat Yard, Smuggler's Cove.

At the Cove there was a brief introduction to a current project by local artists Jony Easterby in collaboration with National Theatre Wales. A creative visual brainstorm then took place incorporating ideas that explored the three sites.

**Summary of responses:** A total of 50 out of the 115 delegates from the Conference event the day before came on the Outdoor adventure (the events maximum capacity). A wide variety of different ideas for an outdoor event at the three sites were recorded through visual note taking.

**See appendix for: event program, event delegate list and image of visual brainstorm**



# Conclusions

The feedback and materials gathered in this report indicate that The Great Outdoors 2012 achieved its aims in bringing practitioners together in one place to start to connect, share, debate and envision a positive and productive future for outdoor arts in Wales. It has helped form the start of a collective picture of an industry that has great promise – taking inspiration from Wales' unique culture and landscape, and building on successful historical site specific work, as well more recent innovative Welsh projects that demonstrate the potential benefits outdoor arts can offer.

It also indicates Welsh outdoor arts practitioners clear interest and initial commitment to the future of the sector. Looking forward they ask for an increase in joined up thinking across Wales that can help advocate and support new innovative work, partnerships, networking and training. They also identify the importance of taking a broader perspective in the creation of diverse and high quality Welsh work in terms art form, scale and venue, that is integral to Welsh community.

At present this event provides an important building block for the future of outdoor arts in Wales, But by itself is not the answer. However what is hoped is that through the guidance created, and the greater conviction and strength mobilised in the practitioners who attended, it can help initiate a collective voice that can make those actions identified as needed a reality.

# Appendix

## **The Great Outdoors Conference: 12/10/12**

1. Conference program
2. Conference delegate list
3. Introductory session: List of 'give and gain' responses
4. Session 1: Opening Panel Discussion - Summary feedback points and shared information from panelists
5. Session 2: Celebrating Successful Outdoor Performance – John Fox Dead Good Guides presentation and poem
6. Session 3: Future development for outdoor performance in Wales – notes from individual group discussions
7. Session 4: A Plot and a pint: open delegate led networking and sharing - record of sessions and leaders
8. Closing session: Evaluation – full record of feedback

## **The Outdoor Adventure: 13/10/12**

1. Event program
2. Event delegate list
3. Visual minutes of creative ideas