

Compass Festival Podcast Transcript

Episode 1: The Making of Pick Me Up (& hold me tight) with ZU-UK

Elle Money 0:07

Light drums and music play Hello, welcome to the Compass Festival Podcast. If you didn't already know Compass Live Art is the driving force behind the biennial Compass Festival. We present playful and interactive encounters across the city of Leeds in all kinds of places and spaces. Previously, we've held medieval animal trials, collected 1000 stranger's handshakes in clay, and even let a chicken answer your innermost questions.

Normally, we bring all these projects together in a 10 day festival, but this year, we're spreading them out over 2021, and, to give you a taste of what to expect for the next four weeks, we'll be chatting to artists, makers and local folk all about the themes of concerns of some of our upcoming projects. This week, we're joined by award winning theatre and digital art company, ZU-UK, to talk about their projects Pick Me up (& hold me tight).

Pam Johnson 0:56

Today I'm here with Jorge and Jadé to hear about the making of Pick Me Up and hold me tight, and I say here deliberately and intently as listening, and the power of listening is at the heart of this work. But first to introduce myself. I am Pam Johnson. And really my background in the arts is that I was a dancer in a former-former life for around 10 years. I retired from performing at the age of 30 and launched into a career of education outreach in dance, working with a couple of organisations to support their outreach and engagement particularly connecting with communities and introducing people to the arts and create and creative offers new creative opportunities for the first time.

I did an about turn again in 2003 when I joined the Arts Council for an I stayed there for 16 years in Manchester in Yorkshire and for the last six years in London. But right now, I'm

happy to say that I'm back home in Leeds, where I work with Leeds City Council as their Head of Culture Development.

Jorge And Jadé! Welcome. Please introduce yourself.

Jadé Maravala 2:21

Hi, I'm Jadé and I have long dark hair with big hoop earrings and a 'girls' and 'boys' clips on either side of my head. I'm wearing dark glasses and a kind of sunflowers top. I'm the Artistic Director of ZU-UK. We make work that is really concerned with mediating the space between strangers. And it can happen on all different kinds of platforms. So often my role within the company will change sometimes I'm more of the writer, or director I also work with a lot of creative technologists and create all kinds of different sorts of experiences. And yeah, that's me!

Jorge Lopes Ramos 3:15

Hi, there. I am Jorge Lopes Ramos. And today I'm wearing a white shirt with lobsters Red Lobster, isn't it and large glasses and very little hair, but some facial hair. So greyish around beard and moustache. And I work with Jadé on ZU-Uk as Executive Director. We've been working together for a couple of decades. And around work that is somehow relating to interactivity or participation, often in public spaces. So we make work that more often than not does not involve technology, but it's not about technology. And what drives most of the work of the company is an interest in what happens between people, between strangers between players between audience members, and the space and sort of negotiating, navigating and curating the space between them.

Pam Johnson 4:24

Thank you Jorge and Jadé. I forget this every time but again just to describe myself I am a black woman. I have black hair, which is pulled back with a parting on the left hand side and I'm wearing round rimmed glasses and a black roll neck top.

It's a real pleasure to be in the space with you again, guys. So what was the inspiration behind pick me up and told me tight

Jadé Maravala 4:59

So the project came about five years ago because we had unfortunately lost what felt like quite a lot of people who had decided to take themselves away from the world. And that was that hurt me a lot personally, because I myself had suffered with quite a fair bit of suicidation. And in the past, and I felt I was, indeed, kind of living proof that there can be a way out of that darkness. And I also observed that these friends and colleagues and loved ones were all men. And they made me look into the statistics in that area, which suggested that there was this new demographic that had taken the lead, which was older men, whereas previously had been a younger men. At that same time, we were working a lot with telecommunication technology. And so we thought it would be incredible to ring all the remaining phone booths in the UK at that time, at the peak spike in the year of people taking their own lives, which, according to the Office of National Statistics is January the first at 11am.

So that was kind of how it really sort of started started, you know, it was like this, this sort of meeting of what we were working with at the time, which was the phones, but also, this new thing that was changing in society, and just bringing up the fact that we were living in

times of social and mental and environmental crisis, and the phone boxes to me chime do really well, with this feeling of, you know, like obsolete-ness, unused, forgotten, abandoned,

not not needed anymore, out of date, like losing that vital service that they that they once provided. And I felt like that chimed well with this new demographic that we were seeing.

Pam Johnson 7:13

That's incredible. I was on your site and and looked at the map of phone boxes, and was absolutely fascinated that you know, I'm in my hometown, and my home city of Leeds. And to see this the map of phone boxes really right across the city, including round the corner from where I live, that actually I now disregard because of course, you know, so many people have have mobile phones. It was really fascinating that there are still public phone boxes out there.

How do you how do you do that? How do you go about mapping where these phone boxes are and whether they work or not?

Jorge Lopes Ramos 7:56

Yeah, well, that is a very special gift through the relationship with Compass Festival in Leeds. We've been talking about this for a long time. And the project just grew from just I say, just making all the phones ring to actually visiting each and every phone across the whole of Leeds, and actually mapping them. And this was a project that took about three or four missions with volunteers, a huge kind of community of Leeds residents that just signed up for going out and mapping the phones and testing each and every one of them. So that map that you see is completely created by the residents of Leeds, and is an accurate representation at the time of visit, as to how what condition they were in or whether they were there at all, even from beginning of mapping at the end of last year, to this year. You

have some of the phones disappear, or be removed or have kind of warnings that they are about to be removed. So it's very much a live map and is a snapshot of this moment. But it's

something we didn't imagine would be possible until we we kind of made this joint plan to bring the project to Leeds.

Pam Johnson 9:21

Gosh, that is a labour of love.

Jadé Maravala 9:25

In their heyday there were around 84,000 phones in the UK. And now there's little more than 33,000. And out of those you know is anyone's guess really who or how many of those are working because BT is failing in its universal service obligation to look after the phones in the way that they're that they were originally intended to look after them once they've been privatised.

Pam Johnson 9:57

It's extraordinary. I've set myself a mission that tomorrow morning, before I am, I'm going to go out and use a public phone. Because again, it's something that really just dropped out of my being out of my life. And actually, when you stop using them is incredible how you stop seeing them as well. So it's really so you reintroduced, I think, a part of my city to me in the strangest in the strangest way. But how do you do you make them ring? So, you know, I've got to mention the fact that, that you're in Brazil right now. And you know, Leeds is, and I did the research, give or take a few miles, you are 5552 miles away from us. So how do you make them ring?

Jorge Lopes Ramos 10:53

So yeah, we work with an amazing team, an amazing team of people, some of them who are elites from the festival, some of them who are in London, and some of them who are in other cities and work remotely even before the pandemic. And that's a mixture of people

supported with collecting data from the mapping exercises, creating a map within the system, not just the ringing of the phones, but the mapping of each interaction, to look at each moment some phone gets, or doesn't get picked up, what happens, for how long so we can keep looking after those relationships. So yeah, it's a system that was developed by a technologist for this purpose only. And it's getting more and more accurate at kind of looking after these, these phone calls. And then the audio experience that lasts around nine to 10 minutes.

Pam Johnson 11:57

It's incredible. There's a common thread that I picked up from all of your works. And it's the role or the place of the audience in all of your works, that it's it's never secondary, it's never outside of the work that's made. But but the audience or participant experience is very central to to that work. So how do you it's another tech question, but how do you track whether the phones are ringing and that people are picking the phones up? Or do you not?

Jadé Maravala 12:32

Yeah, wedo. There's a system that Sam has written in, which means that we can see which phones got picked up and, and whether they were listened to the whole way through. That's something that's actually quite, quite easy to track.

Jorge Lopes Ramos 12:50

Yeah, we can tell, we can tell whether a phone has been answered or not, and for how long the call lasts.

Pick me up (& hold me tight) audio 12:59

Ambient music plays This is a nine and a half minute experience about listening, about how we listen, and what happens when we listen better. This phone that we are on right now was built for listening before smartphones and short attention spans, but phone boxes, they're being phased out now as they're not needed much anymore in the very nature of listening has changed.

Pam Johnson 13:30

I found myself listening quite a few times, really to the to the audio. And and I think what struck me in an incredibly busy week and an incredibly busy world, that, that I had to slow down that I had to pause and and that I was in in a space of mindfulness. And you know, giving myself the permission to stop and to pause and to listen. And it struck me that again, you know, so I stopped looking for and seeing, you know, public phones, as you know, as I'm roaming about the city, it really struck me that that I perhaps don't take the same amount of time or I don't stop to listen, perhaps as much as I could. Or that I should.

Jadé Maravala 14:26

Yeah, I think what you said is really important in terms of the rushing. It feels like the more fast paced and the manic quality of modern life, you know, thing you know, rush hour and road rage. And of course, that's all been sort of a bit interrupted. Now by the pandemics in some ways we can see it even clearer. You know how we were living before but it's always interested me how little of our human interactions are not based on capitalist needs, you know. So, like how much of our human interactions are just they are sort of always around something transactional, as opposed to listening and to listen is to put someone else's

speaking or thinking or feeling first. And yeah, and I think the slowing down is important because I definitely have come to the conclusion that unless you're responding less, you're kind of responding with your whole self, which would require you to slow down

and to stop. Unless I'm stopped, I can't be open to be changed by you. So there's a sort of willingness to be changed by you, whoever's taught whoever's talking to you, then you're probably not really listening. And I think that that's something that's really important about listening, and what then that means in terms of people taking their own lives, how that links back around to creating the world as a better place because of the potential power of better listening. There's this really nice, I mean, I, I'm far from religious, I'm a committed atheist. But there is a really nice story about a nun who's asked when an interviewer asks her, "What do you say, when you pray?" And she answers, "I listen." And so then the interviewer said, "Okay, then then what does God say?" And then she says, "He listens." And I just thought that there was something incredibly beautiful and incredibly inspirational for me when I was writing PMU, to think about that, to think about that really succinct way of getting to the intimacy of what listening might be the power of it, do you know what I mean?

Pam Johnson 17:07

I so do. I found myself when I listened each time and actually successive times, having to give myself permission to stop and, and to listen. And then I practised, active listening on work calls, you know, when I was back in front of my phone, back in front of my computer again, and it's that it's, it's being comfortable as well with the, you know, with the silences between and not not rushing to fill the space or, or not not putting so much importance on what you want to say. But actually being relaxed enough and and respectful enough actually to, to respond to what's coming into your space at that time. It's a whole different experience.

Jadé Maravala 18:01

Yeah, yeah! And it's, and then it kind of powers up this other thing, which I think we've also lost, which is curiosity, right? Like generous listening is powered by curiosity. There's this kind of virtue that we can we can invite into ourselves in order to make listening more instinctive as a kind of curiousness because the listener wants to understand the other person.

Pam Johnson 18:26

Yeah, absolutely. So, I can imagine that the, you know, it's quite broad ranging, especially given what we've just said, but what experience would you want the participants or the audience to have, you know, if they pick up the phone? Do you have a particular thing that you want them to take away from the experience?

Jadé Maravala 18:49

Yeah, I do. But Jorge, maybe you want to go first?

Jorge Lopes Ramos 18:54

Oh, just briefly, I think there is something that is a bit more general about all of our work is this... Well, I guess, because both Jadé and I are immigrants that kind of come from a working class background, that the work, we always want to make sure the work that we make, is not putting people off from participating and is not coming across as work meant for us for for a kind of selected view or a specific group of people. And so that attracts us to public spaces, but also attracts us to things like ringing phones where you know, it, it's a fairly kind of familiar setting that there is a ringing phone, and that means that there's an invitation to participate. So that is embedded in the action of a ringing phone, is you can pick it up and you can also not. And I think there is that desire for audiences to notice and invitation, decline or take it up. And once they do take it up to not feel frightened or feel that they should know more, that they won't understand it. So I think the first, in answer to

your question, the first thing we want audiences to feel is that they can belong, that they can be. It's for them, right? It's right for them at that moment, and they can feel like it's for them,

and they can own it. And then I don't know if Jadé wants to talk specifically about this project.

Jadé Maravala 20:36

Well, I felt I feel like the question was about what I wanted people to understand from Pick Me Up And Hold Me Tight. And I think probably my overwhelming desire is for audiences to recognise that neoliberal forces are making us worse listeners, and that that isn't their fault, and we, ordinary people, are not to blame for that. And I want I would love for that connection to be made. Because I think that everybody would be a better listener if they could be. And all of that means, in my opinion, that you're a wonderful human being even if you think you're not, you are. And everything that happens between me, the artist, and the person on the phone indicates that because they are here, and they are necessary. And so I think that that's the most precious thing that I meditate on, when I think about people picking up the phones is this is this connection, and that connection that they are making with us can only happen because they're responding to some some real resistance against Neo liberal forces and values that will tell you, you know, that these kinds of things are a waste of time. And so we're able to learn to listen better to voices that escaped the usual registers of meaning.

Pam Johnson 22:15

It's a really powerful word and a powerful thought, in these times is Connection. After a year of, you know, when we've been hearing "distance, distance", you know, all the time. That your, your life relies on distance. And so how powerful that this is about. This is about, as you say, an invitation to connect.

Jadé Maravala 22:43

Yeah, I mean, I had to rewrite the script, because the old script didn't make much sense. I mean, it did but it just it was interesting that I had to then do quite a lot of extra work to the original script and talk about you know, the not just the pandemic, but also the also the, the the crazy political turbulent year that was that was 2020.

Pick me up (& hold me tight) audio 23:18

Ambient music plays But let's keep it light. Let's take a look at the world as it is, right now. Can you see the sky, its textures, its colour. It's officially spring. There's a sweetness to the air. There's something about how weather. However, changeable, is mostly quiet every day. And yet, it's so extraordinary in its ordinariness. And do you hear the quiet underneath it all. It's in that quiet that we do not stand out, and that we are not separate from nature. It's in the quiet, we become extraordinary in our ordinariness.

Pam Johnson 24:14

I want to return to the the question around how people in Leeds can get involved really at the end, but if it's alright, I like to probe a little bit about your other work because I really do have this fascination with, just the importance and the value that you place on on your audience and participants were, you know, in a system that, you know, often or for the longest time, thought that the most important audiences went to the theatre and they sat in a seat and, and the curtain went up and came down and then almost lower in the hierarchy with this idea of participation as less important. And that's and that's really beginning to shift. But it's something that's been integrated in your practice for some time. And could you tell

me about your other work or more of your work that does that that places the audience at the centre?

Jadé Maravala 25:21

Yeah, definitely. So, well, one of the last things that we made, if we look at just the kind of more recent style of things that we made... One of the things that we made is called Binaural Dinner Date. And that is a live performance for two people that come into a restaurant and sit at a dining table. That also is going to happen in Leeds, actually, I think there's a plan for that anyway. And it has a real sort of dating agency attached to it.

So you can come as a stranger looking for a date, and we try to match you up with somebody. You can also come as a couple, and you can also come as just somebody who wants to experience the live performance. And that one is probably our closest one, to really interrogating the space between strangers. So that's a show that is still running. And, the pandemic definitely affected that one. Because that is not possible to happen in this current situation. So we started to make more work that was online in order to respond. And we created a game show called Playground. And now that's been really interesting, because we work so much with intimacy, that we also were, you know, trying to set ourselves the challenge of is it possible to create intimacy, digitally, you know, across across things, like using platforms, like this one, and we went quite deep into Zoom and looked at all its affordances and see what it what it could do. But we also started to mess about with hacking with things with the computer. So for example, just really simple things like, you can try this game together with a bunch of people and, and all put in a blanket over your heads. And the computer creates a hugely different atmosphere. So you know, just messing about with things like that, to see what happens when you just tweak the things that you already have. One of the things that I thought personally was the most moving was a game that we played with people online, where they were, they give us their address. And it was the time

when you could only go out for one walk, and it was quite a thing at the time. Like "you can go for one walk a day!".. you know, it's like, "Oh! What are you going to do with this one?" Yeah, and it became so like... "Aah! This this epic adventure."

And so we asked people, we we shared screens, and then somebody would talk us through their walk, you know, so it was like: "Okay, this is my front door, and then I go out of here, and then they would tell us like turn left now I go through the park. This is the this is the old lady that is always sitting on the bench..." And you know, you would accompany them on their walk in real time on Google Maps. And it sounds pretty cold on paper. But actually in reality is something really beautiful about it, really beautiful, being able to share that intensely personal thing. The other thing that's interesting about intimacy and being online is that while the pandemic has created this really, you know, have this incredibly atomizing effect on society where we're all separate, separate, separate and or, you know, isolated and distanced is also meant that we were getting close like ironically and conversely we're kind of getting into people's living room spaces or bedroom spaces and sort of seeing parts of their lives that we would never have seen otherwise. You can work with a colleague for 20 years and never know what the inside of their kitchen cupboard looks like. And those spaces are really super interesting to me. So we had another game where we were kind of swapping photos of the insides of people's fridges, the inside of their rubbish bin, the under the bed... You know all kinds of places that even pre pandemic you would never have looked in unless you're a stalker! Like a kind of professional stalker! And, creating this like very interesting ways in... So I guess in our work, we're always looking for what are the ways in to each other?

How do we create stronger bonds and try to resist what neoliberal culture wants us to resist, which is being together, that's what it wants. It wants us atomized, and competitive, and you know, scrabbling around for, you know, fighting each other for the crumbs sort of

thing. And so there's that pressure. And yes, so those were the online things. We also created Project Perfect Stranger, which, again, is an at distance project, this was an international project, this was much more of a headache, really hard, but really worthwhile. It was just very hard because the time zones and stuff. But essentially, what we did was we had a huge amount of people sign up, and then we randomly matchmaking them, which was probably the hardest bit like to just let go, and trust in serendipity, and just go, alright, we're just gonna do you know, names out of a heart sort of thing. So we matched people. And then we would, then their relationship started on WhatsApp, but they would have to be completely anonymous. So you know, if it was you, and I wouldn't know that you were Pam, I wouldn't know that you were Black, I wouldn't know that you wore glasses, I wouldn't know gender. I wouldn't know any of the things that might become a filter, ordinarily between us, you know, that we might inadvertently be making all sorts of assumptions about. And so that was a really incredible project, because you were able to have probably the, it's probably the time where it's been the most purest in terms of being in contact with another being. And then there was a moment where they did see each other and then they could decide whether or not they would continue their relationship or not.

And so out of our work, what I really love is that it can bring about life changing experiences. So people do get together, people have got together on buy nor dinner date, they do enter relationships, or become friends. And they've stayed friends since those projects, which is, you know, just just a really cute, nice, kind of quirky outcome. Still waiting for my wedding invites! People naming their first children after me.... So, that sort of holding the space steady through the pandemic has been really interesting, especially using a lot of lightheartedness, when it comes to the game show. So trying to understand that humour is actually a way of building robustness. And you know, and there's science that says that I can point you in the direction of it if you need, but there's science that talks about humour being a huge factor in how we deal with things and how we dealt with the pandemic. And you can

see that people were doing it like naturally, right, it just went like meme crazy! Just the things that people were sending each other to survive was just brilliant. It was just, like, so. So, so hard.

Pam Johnson 33:41

It provokes two questions for me. So do you think the pandemic has changed your practice, that lockdown has changed your practice in any way? And then the other one, which is really big question, you know, there's a lot of talk about recovery. And and, you know, sometimes people talk about economic recovery and social recovery, and they talk about a 'new normal', but thinking about the real value of, , the intimacy, the interactions, the connections that your work really creates for people. Do you hope for a different kind of recovery, that that, really that that brings people together? And what would that be? So two really big questions? Do you think the pandemic and lockdown has changed your work and what is what's your best recovery? There you go....

Jorge Lopes Ramos 34:35

And I know that Jadé has *a lot* to say on this, so I have a very brief answer. And I think that there is another condition to our work that makes us even kind of more reflexive than we already inclined to be. Because when you are creating work for participants with this level of care, you need to constantly revise what you're doing and test and hear from people, what what's their perception of what they're doing once they experience and iterate and iterate. But because we also have students, we run an MA programme, and have them for the last four years, there is yet another perspective to look through the eyes of these MA students, these artists who are making that work, and who this year happened to be some of the hardest hits by the pandemic, you know, students have had a very difficult time on so many levels, financially, mental health, and so on. So it's been quite a gift to go through that with our students and keep on asking ourselves, what do we do next? Nothing can be assumed

whether we can meet in person this weekend, the next one, we can't, whether this work is appropriate or that work, whether they will have audiences or not, and why would they be? So it's been so fundamental, that in answer to the question, has your practice changed? it? Well, maybe the practice itself hasn't, but what has changed is our needs to

reevaluate on a day to day basis and a need to really kind of be thrown away a lot of assumptions about what we thought could or couldn't work, what should or shouldn't work.

Jadé Maravala 36:33

Yeah, I mean, yeah, completely. So what I think is that, yeah, your answer to your question is, yes, pretty much. Everything has changed. Mainly on the level of, of politics. Because it's been so clear that in terms of the whole "Oh, we're all in this together" bullshit that was touted around in the in, you know, in times of austerity. We can see in the pandemic, working class people, especially working class women are carrying the work burden of the entire pandemic, as our people from Black and Ethnic Minority groups. Because they work more in caring, people facing jobs, their hours have been cut, they're less likely to be able to work from home during the pandemic, so is a total class and gender issue that the pandemic has brought into stark relief, you know, that the essential work that is undertaken by working class women, and also the risks those bring into their working lives and their wellbeing. And, the whole, you know, deepening of the problems in terms of that that already existed, which was, you know, low level panic, low level, anxiety around job loss, work, instability, financial hardship, you know, huge insecurity anyway, and that only the privileged few really were able to protect themselves from those difficulties. So, yeah, class, you know, I, I feel like we've made some decisions now, in the end, that the, the team are really supporting me in moving the company towards looking at the the gap between the, you know, the differences between what it's like for working class people in terms of both accessing arts, but also just what it what you know, what really are those cracks that we don't look at class being kind of

a bit weird and a bit sort of the last taboo? And in terms of the normal and going back to the normal? Yeah, this is like a really huge thing. For me, I think we've got lots of new terms that have come up since the pandemic to describe like everything new that we've been experiencing, and one of the phrases that keeps coming up is this thing called the "new normal". And I'm really interested in what is it inside that says about that phrase is that it conceals the most and yet says the least, because what is normal? You know, we genuinely accept that normal is what we called what we call connecting yesterday, with tomorrow, it's sort of suggestive on continuity. But Previously, we were, you know, in the old days before COVID, where the change was always so accelerated anyway, that a feeling of a reliable normality was in itself a kind of illusion. And a new normal implies an old normal, but the old normal was constantly mutating in such a way that was really unreliable, and maybe any sort of new normal would be equally illusory. And so in a post normal world, we have to accept that we're transitioning, you know, it's a time of upheaval. It's a time of not knowing, it's a time of a social and cultural messiness with this need for people to have a parallel realignment of power. Because there is very little at the moment, you know, that deserves our trust. And all those paradigms and values from old normal as it were, have no place in the world, I think post-COVID all those old orthodoxes and established ways of thinking, they're all dying, and we need to grow up and forget about returning to normal, because normal was the problem, you know, in the first place, and the world is so sort of hyper interconnected, interdependent, complex world full of contradictions, but complexity is very close to chaos in and I think that we can expect to see a lot more chaos in the currencies, in more pandemics, more extreme weather phenomena, more political turbulence... You know, so, what is, what is all of that game to bring us and it's in everyone's interest, no matter who and where we are to adjust to the reality post normal times, and know that complex problems require complex solutions. I know I kind of do go on about neoliberal values all the time but it's because new neoliberal values are always pushing towards production and growth. Whereas actually I think we need to look at de-growth and

anti-growth and less, sort of, like less global as well. This idea, of like, just being a certain few. Like going across and creating, you know, internationalism as opposed to localism, that's what the pandemic has done, hasn't it? It's like, because we were isolated in our houses there's suddenly like, "Oh, I did not know that this was 20 steps from my house... I had no idea that this neighbour this..." And those are the stories that we're hearing all the time.

Pam Johnson 1:10

I love that you know if you describe your works, it's there in PMU but then when you talk about whatever the new normal is or whatever we're recovering towards, there's still a really beautiful, authentic value in the, around, around, people. What I love about PMU is that, you know, it uses something that everybody recognises. That everybody, you know, is, is used to whether they still see it on the high street or not. So when you talk about playing game shows, they know about game shows when you talk about... you know, dating over food we all have food right? You take things that I think relate to humans and human life and you create an experience for people.

So in terms of accessing the art, so to say, in inverted commas, or accessing creativity, there's something that is so democratic and open really about your practice that it's not hierarchical and it really does truly open up, you know, experiences, again, in inverted commas, to common, everyday people, which I find really powerful. And so I'm going to just finish up by going back to PMU. Tell us how can people in Leeds get involved? Remind us how we can get involved.

Jorge Lopes Ramos 2:53

Every day at 11am until Sunday, the 28th of March, phones across Leeds will ring. Every day at 11am. And all you need to do is be there just before 11am so you can pick up the ringing phone. And if you're not sure where they are, you can go to the Compass Festival Website, or you can go to ZU-UK's website, and you'll find a map with information of where the

phones are, and the phones that are functioning, and those that are not. And if you have any issues Compass also has a direct line on their website, where you can answer any of your questions and help you get to the ringing phone.

Pam Johnson 3:42

Thank you. You know I started this conversation by talking about, you know, wanting to hear about your work, and, and what I've discovered about myself and listening by listening to some of the audio, but then I feel that there's so much that's been said in the space of an hour that's been shoehorned in, so I really encourage audiences to find out more about ZU-UK's work. I mean, I know PMU is still live, but please do come back to Leeds because there's so much more I want to learn about you and experience through your work. So thank you so much.

Jade Maravala 4:27

Thank you so much. I'm looking forward to coming back to Leeds when this is all over. It's one of my favourite-ist places in the whole world.

Jorge Lopes Ramos 4:35

Same here. Very fond memories of our phone hunt just before we left. It was so nice.

Pam Johnson 4:43

That is fantastic and I didn't even pay you to say that! I love Leeds too.

Great, thank you guys. ***Interview ends***

Elle Money 4:57



Light drums and music play You still have time to find a phone box near you and take part in Pick Me Up (& hold me tight). You can find your local phone box on the map on the Compass Festival website, and the project runs until the 28th of March, 2021.

If you enjoyed this episode of the Compass Festival Podcast, you might like what else we're up to. Head to our website compassliveart.org.uk or follow us on social media

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