Co-Creating Public Space: How Can We Thrive? Panel 1: Changing our idea of time Transcript

0:10 Vikkie Cheng

So, our first panel is *Changing our idea of time*, which will be moderated by Sepake Angiama. Sepake's practice stems from radical pedagogies, black feminist thought, re-thinking human, non-human relations rooted in how we might reimagine and inhabit the world otherwise. She is the Artistic Director of the Institute of International Visual Arts (INIVA), dedicated to developing commissions, artistic research, radio education practices, collective study, publishing and community-led commissioning, that reflects on a social and political impact on globalisation. I will hand over to Sepake who will introduce the panellists, Helen Cammock, Suzanne Lacy and Owen Griffiths.

1:07 Sepake Angiama

Good morning. So, for anyone who knows me, they know that I always start conversations by making us remind ourselves that we've all got a body. Because you're going to be sitting on your bums quite a bit today, but I might try and see if I can get you to move just a little bit. We're just going to start off with a really simple one, which I learned recently. Oh, tell you what I'm getting old as well. I don't know how you're feeling I had I got up quite early this morning. So anyway, here we go. So, first of all, just to say good morning, my name is Sepake Angiama. I'm the Artistic Director of INIVA. And I would like us to just take a moment because I don't know if you're on that train coming up from London this morning or you might have been coming from various other places. Maybe you had a nice short brisk walk this morning. But it takes a bit of time to land doesn't it? So, I just thought we should just have a moment just to land. And I always just start with breathing. So, it's like a really basic thing and I'm hoping this is available to everyone here. So, we're just going to take six deep breaths together.

2:36

[*Breathing*]

3:08 Sepake Angiama

If this is available to you, and you're able to do it, and if you weren't comfortable do it doing it, just to put your hands roughly where your heart is. Have you - when was the last time you checked in with your heart? How's your heart feeling? Can you feel it beating? It's always worries me because I never really feel my beating!

3:29

[*Laughing*]

3:35 Sepake Angiama

Oh yeah, there it is. Yeah. I'm alive. Okay. And just one last thing I'm not going to get you to move too much but I don't know if you've actually said hello to - to the people next to you. So, I just thought maybe you should just say hello so say, "good morning everyone", but you know, have a chat with the person next to you and say "hello".

4:10

[*Various Murmured speech*]

4:44 Sepake Angiama

Okay, wooh! You know I realised I made the mistake of speaking you know when you're speaking to educators or artists and you say like, just say hello to the person it's like a full on. We love talking so it's great. I'm among friends. I like it already. Okay, so firstly, just some acknowledgement. So just thank you to Elisabeth and Jack, for the invitation to come along today for this *Co-creating public space: How can we thrive?* talk, which I love as an idea, how do we thrive? This talk specifically is looking at changing our idea of time. I'm not sure if we're going to totally transform your idea of time. Then maybe I mean, who knows what's possible in the next hour or so. And I got the honour of being of hosting this conversation with three other people. So, I'm just going do their intros first. I'm not going to do all of your intro, Helen, because it's impressive. But I'm just going to do a paragraph. Is that okay? Yeah, okay. Helen Cammock lives and works in Brighton. I'm going to say first, Helen is an artist. Helen currently lives and works in Brighton, London. Her practice spans film, photography, print, text, song, and performance. And examines mainstream historical and contemporary narratives about blackness, womanhood, oppression and resistance, wealth and power, poverty and vulnerability. Her works often cut across time, and geography, layering multiple voices investigating the cyclical nature of histories in her visual and aural assemblages. Can we give Helen - just let's welcome Helen.

6:42

[*Clapping*]

6:51 Sepake Angiama

Who will I be doing next? Okay, I'm just trying to navigate this website. Just give me a little second. Just talk among yourselves. Oh, how do I get to? Yes. Okay. Who's going to come up on mine next, Owen. Owen is also an artist. Owen Griffiths is a socially engaged artist working with food systems, land use and collaborative processes. His practice explores the possibilities of art to create new frameworks, resources, and systems and takes many forms included - including curated exhibitions, events, rituals...which I'm so curious about, I'd love to ask you more about those...dialogues, co-designed spaces, gardens and feasts. He invites us to ask what is an equitable future and what could it look like, at a time of increasing crisis? I think an extremely pertinent question today. And last but not least, Suzanne Lacy. Suzanne Lacy is also an artist, and is a pioneer of socially engaged public performance art. Her installations, videos and performances, deal with sexual violence, rural and urban poverty, incarceration, labour, and ageing. Lacy's large-scale projects span the globe, including England, Colombia, Ecuador, Spain, Ireland and the US. So, first of all, just to welcome all three of you maybe just to give them a nice warm round of applause.

8:36

[*Clapping*]

8:44 Sepake Angiama

So, I just want to kind of begin this conversation by doing two things. One was I wanted to, for the people who haven't, weren't able to kind of listen into our conversation, our pre-conversation, I just wanted to kind of give some tid-bits that I got from that that conversation. And then I also wanted to look at the etymology of the word social, which I'd actually never for whatever reason, I don't know why. I've never looked into it before. I don't know if any of you already know what the etymology of it is? But if not, I think you'll enjoy it. I mean, I think the other thing that I found quite interesting, when invited to chair this panel was, I don't think I'd ever thought about economies in relation to socially engaged practice, in relation to the value of time. And actually, when, when we had our pre-conversation, all three of you were like, yeah, I've definitely got something to say about the time and in very different ways. I'm just also yeah, looking forward to being able to share some of that. And I think for me, and I think this will kind of connect very much into this, the etymology of the social because actually, the social is about being in relation, right? It's about friendship. It's about gathering. It actually relates initially to the word of domesticity and the home, which I find quite interesting because when I think about the interior life that we live, and those intimate spaces, it's often about time. Whether that's about the creation or making of relation, of experience, of sharing stories, cooking, being bored. But I feel like there is in the quality of each of your practices, time is actually so necessary, and without time - without the

formation of relation, without those kinds of intimacies, the practices won't have the qualities that surface. When I come as, maybe as if I even if I read about your practices, because actually Suzanne, that was the first way that I actually came to know your practice was, I think I brought the book with me one moment, please. People call me a walking library. Because I think everyone thinks you can get everything on the internet, but I believe that I believe in books. Yeah, smells so good. But this book, which I think oh, gosh, I'm going to have to admit something now. You know what, I think I might have stolen it from a library. No, no, I didn't. I know, it's okay, phew! So, it's all coming out now, but it's called, *But is it Art? The Spirit of Art as Activism*. No, it's quite an old book. But I've returned to it every - I've returned to it every time I want to kind of conceive or think about a project that might reach beyond the boundaries of the gallery space. So, when I think one of one I want to think about the ways in which are the genealogy of practice that has reached beyond the boundaries of the gallery, or the confines of what we might consider the public art space. I always think, well, you know, there's so many artists that have gone before who've broken boundaries. I'm smiling, because my dear friend, Moira, who's the timekeeper, she's loving her job today, she has given me the one-minute sign. So, okay, all right. So, let's just talk about the etymology. I just want to give the actual as opposed to my kind of abbreviated. So, from early - so yeah, from the early 15th century, it says devoted to, or relating to home life, living with others, and directly from Latin, "socii ("allies")", of companionship of allies united, living with others of marriage. Yeah, I just thought that was really beautiful. Actually, I just thought that was because actually, with the kinds of practices that that we're going to be considering today, I think the, the importance of recognising the relationships beyond the practice is also really significant. And I remember from working on a project that I've been running for a little while, *Under the Mango Tree*, I invited this artist Jorge González, and he said to me, "you know, it's really important to recognise that the people that you put me in contact with, it's not just for this project, that you're, you know, that you're engaging me with, with the community that I want to keep a relation with". And so that's, that's always really challenged me actually, when I think about socially engaged practice, is that that element of time that goes beyond what you're paid, necessarily to do or to deliver. Okay, so just really briefly, I think, just on just a couple of things that were said. Yeah, so, um, something that Helen said, really stuck with me. And it was the relationship between what the time that artists need intrinsic - need intrinsic relationship to making work with or alongside others. So, this notion of not also a practice is being formed that isn't something that is this kind of, you know, isolated idea of the artist in their kind of ivory tower. But this notion of alongside and with, I just think are really kind of beautiful sort of notions to kick off with. So, I believe, Helen, you're going to open, yes. I'm looking forward to it. It always helps when you just like cheer people on. Give them encouragement. Helen's about to speak. Let's give her a cheer.

15:08

[*Clapping*]

15:15 Helen Cammock

I already feel I have failed because I can't get the first slide up. So, I'm clicking the right thing. Oh, wonderful! Okay, so, yeah, I'm Helen, I'm relatively tall, I think? Black women. Have mixed heritage brown skin, shaven head. I'm wearing my favourite, very old now fleecy jumper, and I'm glad because I'm quite cold. Yeah, and I'm going to, I'm going talk relatively, with relative economy, I think. And then, hopefully, we can watch a section of film, which is from a project that I decided to write something in response to around the idea of time - I sat down thinking, oh, I need to write something really interesting in 10 minutes. And actually, it came out as a much shorter piece, so you might be relieved. It's called *Connecting with Rhizometric Spheres and the Nature of Time*. What does time contribute to the energy of a project? The fluidity and elasticity of time we might say flux. What does this mean in its depth? What dimensions take shape on a project in relation to the matrix lines of time? If I can say to you that I am damaged, and then by the conversation, realisation, informed formalisation of an idea, or a line, or a garden that we grow, I am changed. Then tomorrow I will consider different dimensions, the length and stretch of times travelled to a land in a room with someone else with someone else's. I might touch a different reincarnation of self, and that self might begin to understand the pain of a loss that chafes and connects with one I know. This might be called empathy. It might be carried across tides and through melodies, and therefore when I speak to my mother who has died, I think different words. When I listen to a child, the syllables I hear may change. When I asked you to sing, you sing the sound of a gunshot, the love of water, you taste the salt of oppression, I feel the heat sting of rain, you speak the scratch of a plant's thorn, and then the stroke of the dawn. When you move you are crawling when you dance, you glide and when we see one another, jump to the side, reach out a foot so that toes can collide. If we believe in possibility, we can collapse and we can ride through and across time, destabilising restraints that constrict blood to the mind. In my work, I try to somehow find this fluidity, this elasticity, this float and this stretch in the form as well as in the process. Because I believe that time is something that needs to be considered in all its forms when a conversation, project, collaborative journey is being undertaken. The build of time, ambition of time, its depth, its plan complexity, the risks that to be taken the space for reflection, the care that is offered, the care that's received. It asks that a robust and fluid container be constructed to hold all the magic and the fire that happens on a project that involves a dialogue between people in order to create something that tells not just its own story, but another story altogether, that reveals itself because of itself. The collide and swell, that is the evolution that I always hoped for. Now going to play a short clip, I've said a short clip, because I'm used to really long films, I hope it's not going to feel too long. But as part of the project, *I Will Keep My Soul* which, for me began as an invitation to work with an archive in New Orleans, which is the oldest African American Archive in the US and somehow embed myself in the city of New Orleans. So, I

spent a year in different moments. So probably in reality three months, but over three different month-long periods, with lots of kinds of conversations and connections happening on Zoom between that. So, it's a yearlong project till the making of the film, which is now first was shown in LA and is now being shown finally in New Orleans but has different elements that maybe we can talk about afterwards, as part of the panel discussion, that involves not only the people who are in it, but people who are connected in the neighbourhoods around where the exhibition is.

19:43

[Clapping]

19:45 Sepake Angiama

We're going to go actually straight into Owens presentation, is that okay?

19:56 Owen Griffiths

Hello. I just want to say hi, and I'm a 40-year-old white, cis man wearing a blue suit, brown hair, glasses. And I'm an artist. And I'm - it's really a real honour to be on the panel today with Suzanne, Helen and Sepake. So, it's really great to be here. Thank you. Oh, there it is. Okay. My slideshow is working. That's good. This is this is 10 minutes right Sepake? Okay. Okay, five minutes. No? Okay, okay, wow! Okay, right. Okay. So, I'll speed up. Okay, thanks very much. So, this, these notes I'm going to read a little bit from this just to sort of explain this concept - this context so this is Swansea where I live and work and wrote some notes to maybe contextualise how, what is to work at the moment in this global scenario of really difficult time. But what it also is to work in deep conversation with your square mile. So, I'm going to read a bit and then I'll change the slides. So, the kind of title for these notes is 15 years of working to find centres of locality. What is it to work in close proximity to your next project? What if it wasn't commissioned, but co-developed as a result of the last one, each work signposting to the next? What if the project didn't end? What if we engineered long term structures into its potential futures, developing multiple centres of relational localities? I want to talk about digging where you stand, long term relationships and the hyperlocal or working in your square mile. In Welsh culture, the square mile has a great significance - milltir sgwâr. In the next and in the next and in the next - to work like this could be one method of engaging in radical small, but accumulative change. The other side of this is that it could also be a way of normalising something or diluting something. So, it's tricky. Digging where you stand is a process of working with the soil, the ground of a place and with its people, with its history and with its future. Often this is meant - to be meant thinking about the industrial past of South Wales, the previous waves and disturbances and relationship between slag, black clay, or poisoned land, and the global narratives of capitalism, empire making and labour and profit that come from

through it. How can we work to remediate these landscapes, not only from the extractive and violent past, but also as sites of further speculative economic use? How do we explore and demand that they are not just dressed with the minimum amount of topsoil and flipped again into corporate and extractive futures - acknowledging the true narratives of post-industrial landscape? How can these spaces become and become places to grow food to feed people to meet our climate rather than economic agendas? Can they model the gentle work of the future and play host to the practices of everyday life? These projects form an archipelago - spaces where life is happening, slow processes that are being reclaimed. There's nothing extraordinary to see here. But through the acts of convening and collaborating, there emerges radical possibilities, which we shouldn't underestimate. Most of the work on the map here, is in the square mile of my studio and house. The idea of developing an archipelago of resistance of urban spaces which prove and support other socio-economic ways of working interests me. Edward Gleason proposes the archipelago as a place to propagate and resolve the contradictions of the world. One way of looking back at these projects, is a series of co-imagined, co-produced islands sometimes close together, but as a growing system, or series of localised relationships. The writer Barry Lopez says, "if someone says to me, you write about nature all the time, what I would say is, it's my metaphor. I'm not writing about how to identify birds and things like that. I'm trying to write about complicated, persistent problems like prejudice. And because I was steeped in a natural environment when I was a child, when I write - when I want to write about something like prejudice, I go back to that imagery. I've seen prejudice in the city. But when I want to go back to explore something, I go back to the environment I grew up in." Somehow, this coat has got something to do with why I'm still working in the city that I was born in, and why have returned to its after living in different places, trying to make relationships/dialogues that forge connections to place, playing for time, stretching the processes and expectations of projects, exploring words and process that are adjacent and opposite, contrary to those of capital individualism, or marginalisation. Words or processes which can feel almost uncomfortable. How to work through increasing circles of friendship. Can this be a way of model a model of, sorry, can this be a model and a way of working? Can you work with love? Bell Hooks recalls the experience of seeing the words, "the search for love continues, even in the face of great odds" graffitied on a building that she would pass on a way to work and describes it as a daily affirmation. She reminds us that love has always been a part of social justice. If culture is an instrument of change, then what about care? How to work collaboratively without coopting? How to work gently and urgently, especially when we might be witnesses and accomplices to what Mark Fisher described as the slow cancellation of the future? And how to explore what Caroline Steele calls - the architect Caroline Steele calls - a landscape for human flourishing. This is quite sensitive clicker. Okay, sorry, this is hypersensitive. So, I'm just going to talk after those notes about a few examples of projects two minutes, right. And, as I said, they're kind of places where everyday things happen. So, gardens like this one, which is a garden just in just

down the road, which we started in 2011 with a local community. 150 people are gardening there, it's still there today to sites of post-industrial reclaimed land, the copper - the copper works of South Wales, which had been turned into through these projects into *GRAFT : a soil based syllabus*, a garden, which really asked the questions of a museum, like how - how can people be in a museum in a different way? How can a museum work with its social responsibility to place? How can it work with its local community. So, everything here has been designed by the participants, but all the food that we grow goes into the square mile of the of the museum to all the organisations, which we cook with, and feed and connect with are all happening from this place. Since then, there's a five-day programme at this garden, which explores education, social services are using it, local authority are using it, there's a food infrastructure food poverty project coming out of it. And basically, just to say that even in just one garden, how you can work to explore agendas of justice, or climate justice or social justice or racial justice, how can we explore those places, and the garden, for me is an ideal space to have those conversations. These park projects are all kind of connected, and they're all within this square mile. So, we could literally walk from one to the other very, very quickly. And this one is a project called *Street Matters*. And this is a this emerge from this long-term work in this local community. And the idea was to continue the dialogue. So, what is it to kind of, the people, the participants that you're working with joining you as collaborators and working towards the next thing and say, well, what we want to see next, or what we want to develop next is this, and being led by that rather than any commissioning body, because there are none in Wales. So, which is good and bad! So, we've developed a project, which is about the urban planning of the area that we've been working in for 10 years, called *Street Matters*. And the idea was to create a public place plan with people but a really different one around social justice, climate justice and racial justice, how can we explore ways of working, which, thanks. Ways in which - in which, which, which kind of explores these agendas. So, in this one street in the primary school, we've been working with, there are 38 languages in the local primary school. The mosque is on the street, there are churches, there are over 45 independent businesses, and it's outside the business improvement district of the city centre. And it's seen as the diversity part of the street where you go for great food, where you go for halal meat, halal shopping, where you go for faith and culture, this is part of the city, which the city council completely ignore, because they don't really know what to do with it, thank God because they haven't messed it up yet. [*Laughter*] So being outside the business district, or whatever you want to call it outside the region scheme means that it's been allowed to develop really organically, and really based on the human scale on relationships and place and culture. Language is a really, really important part of the street. So, we've been mapping and talking to people up and down the street for the last three years, thinking that we would create a place plan, not realising that actually, what we want to do is to work on this project for the next 10 years probably. And actually, this is going to take a really, really long time to develop. Okay. So, thanks, I will wrap up. But this is a really weird clicker. [*Laughter*]

Beware of the clicker. So, what this looks like is developing an archive. So, talking to local people about the archive, the local archive, which doesn't reflect the diversity of the area, it's just full of white narratives of the post-industrial landscape. And how great those days were in South Wales. Doesn't talk about the global - global complexities, that doesn't talk about migration doesn't have anything, those things. So, we've been developing an archive as part of the project. I'll run through it really quickly. We've been developing an urban planning project where our core partners are organisations that work on the street, and we've been managing to the funding that we've got brings those people out of their jobs and into the collaborative spaces. So, we meet for working lunches. And this is what I think of anything like what does a team of urban designers look like? Well, this is like my idea of a really great team of urban designers, people who live and work on that street. We're processing asylum applications; we're translating languages who are cooking for people, talking to people delivering key services on that street and part of that political and social environment. So, this working group will become this much longer-term project. And actually, more and more people have joined us we've had residencies, we've had cooking workshops, we've had cookery books being printed. There's loads of stuff happening as part of the project. But essentially, what it's going to develop into is a really long term, 10 year project, probably when we're talking about the idea of a place plan, and how to kind of bring all these ideas together, and how to kind of really talk about a way of working, which is not what the local authority want to do, which is doing things to people, but exploring how can we re-engineer that? How can we play for time to re-engineer the power structures that traditional regions schemes have? And how can we do that working with the people who live and work on the street? I could talk for much longer and have about a million more slides. But I think that's it. So, I'll finish there and move on. But yeah, thank you.

32:09

[*Clapping*]

32:15 Sepake Angiama

Thank you very much. Owen, yeah, I took lots of notes. I've got lots of questions for you later. Last but not least, Suzanne. Thank you.

32:24

[*Clapping*]

32:28 Suzanne Lacy

Thank you. Owen. Thank you, Helen, for those brilliant works. Thank you UP Projects and John Hansard Gallery. I love coming to England, I spend a lot of time here because I learn so much. Social practice, as they now call it, it's been named various things over the years, has been an ongoing discourse here since the 70s, if not before, and I've been very much a part of it and have many friends here who work in this area. So, there's nothing new under the sun, including my work, I wanted to start with just three quick statements about the topics of the of this really innovative conference. The first is time, when I was working on *The Crystal Quilt* in Minneapolis, I had moved there for a year as a teaching gig and in the middle of this project, it was the middle, I thought it was going to be the end I said to my advisory board, you know I can I've got a job now I can finish the project in May, it won't be the best project in the world, it won't be very large, or I can stay for another year. Cavalierly, we went around the room and everybody there voted for me to stay in the year I didn't have a job, I didn't have a way to make a living - but I stayed. And I think that's one really good example of how time operates in these projects. Projects have their own time. Secondly, about care. This is a 10-year series of projects in Oakland, California, around public school youth. And this - and the various institutions education, police, health care that we're supposed to be serving them care in this case, and in most of the projects that I work in, carries an ethical responsibility. In the case of working with youth, I think you are obligated to support them with educational and leadership opportunities. Over 1000 educational youth were served in various educational projects as the work developed over the 10 years. And finally, this is a project I'm working on now in Manchester, about economics and economics is, well let me just say this, I've always supported myself, as a teacher, I'm privileged to be in a teaching position. On the other hand, I have two full time jobs. And particularly given the length and timing of my work, it takes some significant amount of time that I'm always juggling. So, I come here on Thanksgiving, because they celebrate Thanksgiving in America, but not in England. So, when I'm working, I would say that the market does not support the kind of work that we're talking about today. So, we have to find various other ways to support ourselves. So, I think that - that's something that makes sense for us to talk about. And I really appreciate this conference. This is one project I'm going to talk about briefly called *The Circle and the Square*. It's about a three-year project. And I'm going to go over it in about five minutes. So Northwest England, as many of you know, here is a de-industrialised area above Manchester, the Lancashire areas where I was invited by Insitu to do a project; arriving there and I'm always invited someplace and I co create the images there. We can talk about later the complexities of co-creation and collaboration and so on and what my position is about that. But I was very interested in this area. The immigration, as you know from Pakistan in the 50s and 60s brought a very skilled workforce to work in the mills. In the 80s and 90s, the mills left, and growing poverty was one of the features of that area, and including an increasingly divided culture between the original Pakistani immigrants and the white British people who were there before.

They no longer had a commons in the workspace. So, you would meet each - and you didn't - Pakistani Muslims did not go to pubs. So, you would not - they didn't worship together, so there was no common space, and the cultures were growing, more and more separate. I began to work with Insitu and Paul Hartley and his colleagues in the Brierfield Mill, which was becoming redeveloped into a bedroom community for Manchester, middle class and upper middle class people. Interestingly, was separated from the main part of the 45% Pakistani town by a railroad. And there was the mills were - were increasingly desolate, desperate places the - the culture separated. This was around the time of the Manchester bombing and the Ariana Grande I guess it's it was called. So, we devised a project collaboratively - put together I mean, I know you all know this kind of process so I'm not going into it in great detail. But we put together a team of people who began to talk we widen the spheres of conversations, we put together dinners, and I challenged the organiser Paul Hartley, who is a considerably expert organiser, I challenged him that, that in the outcome of the project, we would have at least 1000 people, and they had to be 50% Muslim, Pakistani immigrants - former immigrants. We used two musical forms; I think that Dhikr Sufi chanting is not considered music, so, but it's a vocal chanting. That's very much informed by a spiritual practice. This Sufi group I worked with, formed, did community outreach with different musical events. And we imported from the United States, a form called a shape note or music. And that is where people sit in a square. So, people sit and they're both acapella forms. So, we gave each other lessons, we learned the Sufi chanting, and we learned the shape note music. The second thing we did was we interviewed people whose family or who themselves had worked in the mills, about three issues: about racism, about economics, and about their hopes for the future of the region. We interviewed 75 people, and those were seen later on individual monitors. And then the performance itself was three days where the community brought people into the mill for the first time in years, people could see their work site. And we led tours, improvisational music would pop up whether it was Dhikr, or in this case, it's Appalachian music. And then the people were invited the three days before to see these interviews, as well as watch the setup of what would become a mutually produced video installation. The day of the performance was really like a singing lesson or a chanting lesson. And we had first the circle. Oh, and you don't see the square. Later that evening, we had dinner with 500 people. It was the largest gathering in that region for some period of time. And I'm happy to say that it was extremely balanced. And I want to show you a three-minute film.

40:51 Video audio

[*Music – violin plays*]

41:11 Video audio

[*Choral singing*]

41:54 Video audio

[*Singing style changes*]

42:36 Video audio

[*Singing style changes*]

42:57 Video audio

Thank you.

43:05 Video audio

[*Singing*]

44:20 Suzanne Lacy

It has been exhibited - has been exhibited in various places, it's a 20-minute film with several, I think, eight monitors with the 72 individual. You can see the installation. These people have continued working together, not as a result of my project, but as a result of all of the vigour of the organisations that that I worked with. And I'm going to end quickly with just to mention that I'm working on a project now in Manchester, called *Uncertain Futures*, it's on the work lives of women over 50. It features - we went into work during COVID. It started with an exhibition in a gallery where 100, well, it started with an advisory group of 15 women from Manchester, they each brought 10 women to be interviewed 100 Women in total. There's a research project that follows the process of this work, it features in November 16. There'll be a review of the first output of the research with university professors and the women themselves. And the 100 interviews you can see here. Oh, and I, the big issue here in this project is we're dealing with these kinds of intersectional issues within the group conversation and right, this is the 100 women dinner, where we celebrated the women who had been interviewed and we're now finishing the project that should have its final installation with a film in January. Thank you very much.

46:18

[*Clapping*]

46:21 Sepake Angiama

Thank you, Suzanne. I've got quite a few questions, but I'm going to look to Moira because I need a little bit guidance, Moira. How much time have I got to help? So, I can ask some questions and then I can open it. Okay, I just need to check this little cute little device over here. Just want to check the Slido, just to see if there's...okay.

Oh, okay. Oh, gosh. Okay, all right. Easy on the Slido guys. Okay? So, I'm going to start with a question, just I've got sort of two or three basic questions, actually, their quite, practical questions. Thank you so much for sharing your practices with us. I think I've been thinking about the different types of time, because what I realised is actually, when we're talking about time, we're actually not talking about one type of time, there's actually different types of time that are weaved into this project. And, but I was also really interested in the question of time, or the value of time that you put into the project in terms of your methodology or approach. So, it's something about a calculation of time. Sorry it's very, very pragmatic. But when you're sort of, you know, working on a commission or on a on a project or a work, do you ever sort of calculate the amount of time that you think your project is going to take? And anyone can start?

48:02 Suzanne Lacy

That would be a resounding no, in my case. [*Laughter*]

48:07 Sepake Angiama

So, when you when you're sort of thinking about a project, you're, what is the primary thing that's driving your project? If it's not, if it's not this question of like, the kind of quality of time? What is the what's the thing that's actually driving your project?

48:27 Owen Griffiths

Okay, well, I guess it would be need - what is needed? And what, you know, how can we stretch the parameters of this to assess what is needed, rather than working to the timescale of the partnership or the other things? So, whilst we're working within that one, I think we can also create different timescales. Like you said, there are different timescales. So, I think my job, or my work has been about creating a slow space for stuff to be held, and hosting that space is a really critical role. So, slowing it down to enable people to access and participate. Yeah, I think that's really critical.

49:09 Sepake Angiama

And I think that's a really key point, because I feel like this notion of slowing down time is something that happens also in your work, Helen? When I was looking at the film, I felt as if I was witnessing a slowing of time. And I wanted to ask you about the kind of is, yeah, so if it's time is not the thing that you calculate. What is the kind of quality that you're trying to? What is the primary quality that you're trying to bring to your work?

49:37 Helen Cammock

I suppose there's something about you were talking earlier about the relational. So, there's something about the different ways in which you can build relationships with people. And that's, that's not always the same. But like, I guess just on the two projects that you have both eloquently talked about, the way that relationships are built, take different amounts of time, they take different strategies, they take different relationships with different kinds of groups that might be set up already. If you want to work with people who you have no relationship with, and perhaps are not already kind of structured in a kind of system of kind of community group making, then it's about making an assessment about that what that is. And for me, which I don't know whether it's different for all of us, but for me, it's about what I'm thinking about making. Because I think for me, I do think about what it is I'm trying to make, and often for me what it is, is what I'm being commissioned to make. And so, then there's something about the fine balance between what you need to or want to or get excited about or a lead towards, for example, if I'm asked to work with an archive, and I can do anything with that. That's an example of the project in New Orleans, and I didn't want to just work with an archive. So, then I said, well, actually, I'm only meant to be here for like three and a half weeks. And I don't want to be here for three and a half weeks and sit in an archive. I want to be embedded within the kinds of communities that relate to what I'm feeling excited about in the archive. And that takes time. And that's a way of thinking about what is done with the time that you are offered. And then what is done with the time that you ask for or the time that you take. So, my project changed from being something that was three and a half weeks. "Oh, Helen will come and make something within that time in relation to this archive" and of course it became a year and now, we have another year in which there are lots of different elements for that project that happening outside of me, but in relation to people who are part of the, not just the film, but who are part of who have worked with me in the archive. So, there are many different elements that now are the kind of roots that that move away from the work. So, it tries to somehow even if you're asked at the beginning to make a piece of work, it's something about how the work then takes over itself. And of course, it will never just be about a film or a print or a performance, it will be the roots, the networks that start to spring from those that will last hopefully, for years in a way they look like they're going to.

52:14 Sepake Angiama

Thank you for that.

52:16 Suzanne Lacy

Can I respond?

52:17 Sepake Angiama

Oh, yeah, sure.

52:23 Suzanne Lacy

I'm sometimes commissioned, and sometimes work in the place where I live, which means I do whatever, and I become my own producer, and fundraiser and, you know, the whole the whole thing. But, but basically, I tell people, when I am commissioned, that there's that time, money and scale, are proportional in some way. And people will say like, in Ecuador, we want a large public ritual. And I say, well, then it either it's going to take more time, or, you know, more of my time, and, or more money to be able to hire other people to do things. And so, I think that that's an economy, an issue of economy in this work, unless you live in an area. And then like in Oakland, the projects continued for 10 years until I had to move for another job.

53:20 Sepake Angiama

So, there's this kind of notion of time unfolding, actually? And that, in some ways, the invitation is something that you're almost sounds of your own negotiating and almost pushing back on, in order to get the time that you require in to make me make the first step in your project? I just wanted to come back to this idea of like, slow time, and why that's important for the kind of work that you do Owen?

53:49 Owen Griffiths

I think also, because of because of the fact that I live and work in the area, you know, like, when I'm talking when I'm doing my shopping, I'm also doing the work sometimes during the work, you just it sort of the boundaries are all really blurred. So, I think the idea of slowing things down is about saying, what are the things that we know and that we don't have time to tell each other? What are the skills that we have? Who's growing what in the allotment? Who's sharing the seeds? So, this idea of slowing down time is kind of, in a way a kind of anti-capitalist way of thinking about it, maybe, maybe a way of thinking where, what is how can we be together in ways which are not economically measured? And how can we make spaces where that stuff can happen? And how - what role can culture or these projects play in making those spaces, even if it's quite gentle, and quite informative? What kind of opportunity is there in that - in that space, which is why a lot of these projects look like everyday things, because that's, you know, we don't have time to do everyday things anymore. And, and also whether we work with really very vulnerable communities in my square mile as well, you know, and their, their time is often prescribed by the home office or by the workshops they have to go to in order to get a food voucher, whatever it is. So how can we make space where the expectation is, is just a bit freer? And actually, we can look at each other and do what you did at the start of this, which is land, and be together. And I think that's

just a really important part of this work. In order to do that longer term really radical work, we need to see one another and be together.

55:37 Sepake Angiama

So, for my second practical, practical question, if – there - it because it sounds as though basically, you're artists all the time, right? You can't be like I've clocked on nine and finish at five. And now I'm I don't know who whoever you want to be when you're not an artist. So, in terms of then how you're renumerated, I know you've not even thought of that you're like, you could be something that could be something else but okay. But in terms of how you and your renumerated for that in terms of the time that you're then recognising as the work and I'm putting it like in these quotation marks because it sounds as if you're, you know, there isn't a time really when you're not working. If you're going to have a conversation while you know deciding what to have for dinner tonight on aisle number three at the supermarket, right so. So, the question is then how, how can you of demand or do you demand or request a renumeration for the work that you do? Someone's already laughing – Suzanne like "oh, dear". Or how do you build a model that you can recognise how you should be renumerated as artists in this kind of work? Tricky one who wants to go first?

56:54 Suzanne Lacy

I would like to say one thing is that the reason I have a job - another job outside of the art is one, I don't have participate participation in the art market. But two ethically, it's very hard for me to try to make a living on my work, when my work is with people who don't have a lot of money. And so, the economy within the project is something that is fairly thoughtful, and basically socialist, semi-socialist, you know, it's partly about the fact that filmmakers will not work for you unless, you know, camera unless they're paid a certain amount. But I think it's very hard to work with, like women in Manchester, I mean, my time is less than a penny a minute I'm sure. But, but it doesn't matter, because we're collectively driven toward either a set of values and or an image. And for me, those are the drivers, it's really what that image will look like, and what that relationality how we create a set of values collectively.

58:08 Sepake Angiama

But that model of practice would be that your income is supplemented from your two other jobs, right? Yeah, okay. Helen?

58:16 Helen Cammock

Well, we were we were talking about this in our brief conversation before the panel that I, I was also teaching, and then found myself in a situation where I was thinking of projects, making projects, getting commissions, being invited to do different things. And then I didn't feel like I was teaching well enough. And that I couldn't, I was teaching at the Royal College. So, you have your group of 10 tutties still, it's very old school. And I felt like I was letting them down if I'm, if I miss times, because I was abroad, or I was doing different things. And so, I then made the decision to step away from doing as much teaching, I still do some, but not as much as I was. And so now I'm in a situation where I have to have lots of projects on the go. And I'm exhausted. Yeah. So, I think there is something about there is no real balance to be struck. And I think it is something that we really need to be talking about more, more fully, in terms of how, how do people survive as artists. I know many people who are working as artists much younger than me, and who are struggling and do have three, or four, or maybe five, even different kinds of jobs that they're doing, whether it's kind of projects that they're commissioned to do, then they're doing bike couriering, then they're working in a bar at night, there's something that whilst there's something about doing it because we love it, and because it's exciting, and it's part of life's blood. And then there's also something that then can get into a space where we are accepting that as well. So, I am trying to talk now a little bit more about being paid for the hours that I'm working, which is not about getting massive fees. It's about just trying to calculate how much time is going into a project because I think, you know, I've had situations, this is a long answer now, it's not meant to be. Where, you know, people will say, can we have a massive group performance and a film? And then could you also make some screen prints? And could you come and do a talk? And then could you come and do some teaching? And that was in Germany. And so, then it's about, you know, two days travelling as well on top of that, and, and then being offered the same fee as the last person who just - not just - came with pre-made paintings and hung them on a word. And so, then I tried to have the conversation of well, actually, that doesn't feel fair. So, there's something that's about equity, which is also about what we're doing is that we generally are working with people who are not necessarily given the platforms or offered space to talk about their stories to, you know, perform their talent, actually. And how then we replicate that as a kind of arts community, without maybe really thinking about it, that the replication just kind of transfers up the chain really, also to museums and institutions who also are struggling. So, there's something about yeah, having a language that we really need to start saying that we should be paid for what we do. And some of that's about thought.

1:01:03

[*Clapping*]

1:01:32 Suzanne Lacy

Yeah, but I guess the question is paid by who? You know, I think here there's a robust governmental support or there was at one point. [*Laughter*] Okay, there was at one point in the United States, there's not. And really I have to say to my students who come in wanting to do performance, that you better learn to paint on top of it. There's no other way. There's scarce teaching jobs. There's a second job. I mean, I started as a carpenter. I think the other question I'm kind of curious about with all of us is how many of us start is working class persons? Because I came from the working class, I'm used to working and so I really have never calculated the cost of my labour in the way that perhaps I should. And I think for me once years ago, in Chicago, somebody that was trying to do one of these paid for work for artists kinds of movements said, you should not take that project unless you're paid. And I looked at her and I said, you realise I would not have an art career now if I waited to be paid.

1:02:42 Helen Cammock

I mean, we're all the same. We're all in that position, aren't we? But I suppose I'm hoping the more we talk about it, the more we might shift.

1:02:49 Suzanne Lacy

But who will pay us and why, I guess is the question.

1:02:52 Helen Cammock

Well, I would want the government to pay us. I mean, I'm not saying that that's likely. But I think there's something about us as artists speaking out, and we need that we need museums to be speaking out more, instead of, you know, sometimes curators saying, oh, you know, we've, we're, you know, we've maybe got where we could probably stretch to £1500 for that project. And they you know, they want a solo show or something, you know, that there's something about understanding everybody's position, but then somehow formulating a kind of united conversation about that - that's about resistance really.

1:03:26 Suzanne Lacy

Well, it'll start here, if it starts anywhere. [Laughter]

1:03:30 Sepake Angiama

I feel as if you two have already started, Owen would you like to jump in? I just because I, I was actually struck by, I mean, we giggled, but you sort of talked about, you know, not that they're not being many commissioning bodies in Wales. But then it allows for some, you know, opportunity at the same time, but I'm curious about

your response to this question of, of, you know, of living effectively and getting paid for the work that you do it if who's commissioning you?

1:03:56 Owen Griffiths

I guess there's two sides of the story. There's the side where managed to blag myself a mortgage, which is great, which is a fictional kind of economic side of my life. And then there's the other side of my life, which is actually when you're, you're trying to make everything stretch, and everything works. So really recognise the burnout. And that whole thing of we've got £1500 to make a show and all the stuff. But I guess in Wales, you know, there's no art market, there's not many commissioners, there's hardly any curators, nobody comes to see you to talk to you about your next big creative international project. That doesn't happen. So, you have to make your own system, which is why I ended up working really locally, and also looking at how we could support other artists really locally. So that one project, for example, the *Street Matters*. It's an Arts Council of Wales funded project. But it was £160,000 just to have conversations. Most of that money went out to pay artists who live locally to be part of that conversation and to pay for people to access spaces, to hire rooms, to hire facilities to buy materials, all that stuff. So, we've probably me and Isabel who run the project, we've probably been paid, as you said, like, not very much, really. But actually, what it is, is saying, how can - we'd like to get to the point where we can say this is the economy of the project? How can we break it down and make that part of the public conversation of how these projects work? How can we pay everybody to be part of this work? And we've managed to do it in some cases where we've paid participants to be part of projects, and of course, paying travel and different things. But it's a constant, you know, writing of one line for the funder and then the other reality of how you how you do it.

1:05:40 Suzanne Lacy

I think you're bringing up a really important point, because I'm not saying my projects don't cost a lot of money. I'm saying I don't make a living from my projects. And part of - once when I was in Oakland, I presented to the mayor a breakdown of the amount of money I'd brought in at that point. It was $75,000 from outside funders, and where it went to teenagers to local businesses and stuff. And it was part of the creative economy of Oakland. Yeah.

1:06:10 Sepake Angiama

So, we've got just I'm just going to ask me one brief question before we go out to for questions. Is that right? Oh, okay. All right. That means no. So, I think to ask you in my own time. What I wanted to see if there's apparently two microphones that are roaming. I love this idea of roaming microphones. Oh, look at this, these look extremely ready to take your questions. So, if there are some questions in the

audience, I'm going to gather them. And while I'm like multitasking here, while just checking the questions on here, okay, so can I just raise of hands if you've got a question? Okay, no questions. Great lesson for me. If you do have a question, raise your hand and then the microphone will come to you. And then while you're gathering your thoughts, I'll just I'll take a couple of questions from Slido here. There are 24 questions. So, for those wonderful people who have submitted those questions, there's also a rating system. So, I'm going to go up I can see, oh, yeah. Stacy, your questions rising to the top. But there is a question from an anonymous person who says, how can you compensate people who are working together with artists? So, the question is, how can you compensate the people also working together with artists?

1:07:42 Owen Griffiths

Yeah, I guess, pay them? Yeah. [*Laughter*]

1:07:47 Sepake Angiama

Yeah. Yeah. That's a very good...

1:07:49 Owen Griffiths

...well, short answer.

1:07:51 Sepake Angiama

Yeah. So, Stacy, her question has risen to the top now it says how can we encourage our partners and communities to reflect on the difference between consultation, collaboration, and co-creation? Excellent question Stacy – ten out of ten! That's a great question. So how can we encourage our partners and communities, and I would even say, commissioners actually, to reflect on the differences between consultation, collaboration and co-creation? Brilliant question.

1:08:28 Owen Griffiths

Often the, I think the community, or my role is I spend a lot of time to realise the community already has the answer. The commissioner is always the last to the party, I feel most of the time. And then behind them is the usually the local authority, who are way behind on that conversation. But I guess the difference is engineering that space and talking about how to do with rather than due to how to generate a truly collaborative space, and how to not to use those words, when it's not appropriate to use those words, what is - what's the invitation? And how long can we - can we work on this project. And to be really clear about this. So, managing expectations, managing the edges, and the peripheries of these projects are really

crucial, crucial. And also, to, to allow us to, in a in a space where there might be a lack of things to make, make a really rich space.

1:09:28 Sepake Angiama

Does anybody else want to jump in there?

1:09:30 Helen Cammock

Yeah. Well, I was just going to say, for me, there's something about knowing on each project what is happening. I think sometimes, you know, often, no, not often, sometimes. The idea of collaboration is kind of thrown around when it's not really meant. And I think there can be collaborative conversations, there can be consultation, there can be, there's something about being really reflective all the way through a process. So, I don't think it's about people being necessarily on board at the beginning, or understanding exactly what's happening, because projects unfold and unfurl, and they kind of grow, and they develop in ways that maybe you don't understand, but I think it's about the constant reflection about where the project is happening, what the work is doing. And what that means. Is it a collaborative, is it a co-commissioned piece of work? Is it a co-made piece of work? Is it about people working, being invited to work with you, and then it's about what people would like as well out of a project? Do they want to just consult and then suddenly, they get pulled in and told they're a collaborator, when it's not really something that they're up for? So, it's, I think there's something about being sensitive and being reflective all the way through everything that you're doing.

1:10:51 Sepake Angiama

I mean, it's also that element of relation and building relation, because I'm sure it's quite fluid, you can, you know, maybe consulting and end up you know, collaborating...

1:10:59 Suzanne Lacy

...I think the word I would use is transparency. And that, for me is very hard one because I'm very engaged with making images - performative images or filmic images and, and I recognise that I bring my own cultural age; all of my experience to bear on the creation of an image so constantly working with people, you know, kind of maybe somebody has a great idea and we work collectively to hone it, changing it when it doesn't seem to work. I think those and kind of continuing to be transparent about where your lines are, why you're doing something?

1:11:39 Sepake Angiama

Just, oh, there's a keen hand over there. If we can get the microphone over to you, and if you could, if it's okay, are you happy to say your name and who you are?

1:11:49 Audience member

Yeah, hi, my name is Ash Kotak. I think part of the problem, I've worked in lots of different fields, when we're talking about collaboration. I mean, I can just give you the idea of there's a play called Peshty at the Birmingham Rep where they bought in the community to advise on the play, then they didn't - the playwright wrote the play, and the community got the play closed down, because they said, we own this play. If you look at the AIDS memorial in New York, when they had a wonderful design, the community come in, they say, we don't like the design, they whittled down to design to an okay design, and then the community say no. And so, then they end up with a bus stop in New York, which in fact, would have been better as a bus stop. But so sometimes we have to be very careful if we wouldn't - I think transparency is really, really important, as you were saying, because actually, quite often, you know, the boundaries can be very blurred, when you're not necessarily working with people who work in the arts. And so, then ownership becomes something else. And I mean, I've made a film for Channel Four, which I directed, and immediately because it was about a rape case, and I was working with the rapist, and the wife of the person who went to jail for rape. And then the community, which is the community, my own community, disagreed with the film simply because we're talking about the community. And they forced Channel Four, to give an apology. So, I don't think it's as simple as we're talking about as it used to be. So, we have to be very, very careful of how we invite people in and make it quite clear that if you're a curator that this project or producer, or playwright because I'm all of them, we're very careful of the ownership of who is whose voice this is going to be at the end.

1:13:46 Sepake Angiama

Thank you. I think that was the point. We've got one more minute for a last question. There's one question over there. Was there a question down here? Yeah.

1:14:02 Audience member

You should go first; your hand was up longer.

1:14:07 Sepake Angiama

What's your - what's your question? Are you two talking through telepathy? What's going on? [*Laughter*]

1:14:46 Audience member

I was just saying her hand was up longer. So, I felt inclined to let her go first and take that last question. But I'm Zoey. And over 40-year-old white woman with long brown hair, wearing a white jacket, stripy top and some jeans today. I find that in this work. There's a lot of emotional labour that we carry in and around within the project. And I just wondered from panellists just how you may deal with that in your own ways, tips and tricks for that, I guess, and whether you've experienced different times of length of carrying that weight, maybe? Thank you.

1:14:49 Sepake Angiama

That's great. Did you do you want to shout your question at me and then I can...

1:14:54 Audience member

Alright, hi. Yeah, just a question. I kind of, yeah, kind of, sort of, like emotional labour. But coming into it from a voluntary standpoint, as someone who go into sort of social arts, through volunteering, and in my community were seen as a volunteer, trying to get paid as kind of a problem. But, yeah, and being a mother, family, like how do you deal with breaks? Kind of connected, yeah.

1:15:25 Sepake Angiama

I mean, firstly, how do mothers get paid? I mean, just like raising the nation. There should be some recognition for that. But anyway, I think so the question is around emotional labour, some tips and tricks. And then I think the second point you're making is around when you come into a project on a volunteer basis, what are the ways in which you might make a career? Okay. Oh, there you go. Big Questions. So yeah, basically really tips and tricks, emotional labour. [*Laughter*] Your last comment, I'm afraid.

1:16:06 Suzanne Lacy

As a teacher, and particularly a teacher of women or particular kinds of groups of people. I think, for me, listening deeply. And paying attention to what people say to you is, is the best thing you can do. If in the case of Oakland projects, it also required showing up at court dates for kids and you know, taking kids to the doctors and stuff. And that's another part of emotional labour. You just do it, listen.

1:16:43 Helen Cammock

I mean, I'm going to agree with you. And I'm going to, I guess what I'm going to say, which sounds a little bit strange compared to what I said earlier. But sometimes the emotional labour is the bit that gives you the energy. For me anyway. That, obviously, it can be tiring. So, I'm saying, well, I'm really tired. But actually, I'm really

tired by having lots of different projects. And it's more about all the other infrastructure bits, the admin, all of that kind of stuff. That's the exhausting bit. The bit, that's when you're doing the thing you're doing with other people. That's the bit for me, that keeps me alive, keeps me going. I would say that's, that's the lift. And I don't know, maybe really quickly in terms of coming to it late. I yeah, I think I went to art school age 35. I'm now 53. I, I just, I think you bring other things, I think you come with other things. And those other things help you support you to keep going to try to believe in yourself. You know, I always say that if you have one person in the whole world who believes in you, they don't have to believe in the art you're making. They don't have to believe in anything else. But for me, if they believe in you, and can see something in you it's for me, it's enough to kind of boy me up and keep me going through times where it feels really, really difficult. Because it's it is hard. It's really hard to have projects, to make projects, to have exhibitions to have shows. But I think part of what we're talking about is what happens when people come together. So, for me, that was the beginning was just trying to have projects or make projects or have exhibitions with people that I knew that I trusted that I cared about. And that was a way of also then being seen for me on occasions that were accidents. And there's a huge amount of luck. And I guess it's, you know, being brave enough to go with opportunities that come your way. Because there aren't that many always are there? I don't that's probably not very helpful. [*Laughter*]

1:18:50 Owen Griffiths

Just really quickly, then everything you said is completely Yeah, I agree. But also realising that I'm a person with immense privilege. So, whilst I work in these environments, I get to leave at the end, or if I'm working in a prison or, or a space like that, or wherever it is, or asylum refugee groups, I get to go home. And that's an immense privilege, which it's very easy to forget it. But exactly, as you said, the bit that gives you a lot of energy is that - is that amazing contact and that amazing ideas and the space where that's really flying, the bit that's exhausting is Excel, or whatever that is. [Laughter] And those things, which is why I always work with amazing producers to help me do the work because I couldn't do it. And you know, we've had up to 20 projects on the go at one time with the project I run, and you can only do that through a team of people. And those people are just local people who've been part of the projects in the past. So how do you spread the labour and do that work? But also, just a quick thing about the voluntary sector or the third sector or charities and groups that I've worked with, often the most radical forms of socially engaged practices coming out of those places, not from the art world, or not from a lot of places, but actually through social care projects, youth projects, youth - I've been in youth projects that have been absolutely mind blowing much more radical than anything you would see in an art gallery. So how, how can we learn from those infrastructures? And not just cherry pick things but actually really do the deep listening to those experts as well.

1:20:24 Sepake Angiama

Fantastic. Well, great way to end this incredible conversation. Thank you so much, Suzanne. Thank you, Helen. Thank you. Owen. And I could keep speaking to you. I feel as if there's so much I could you know that we could continue talking about but sadly, Moira, it's time for us to end is that you're happy with me, aren't you? I've done pretty well for time. Yeah, thank you very much.

1:20:46

[*Clapping*]

[*Laughter*]

1:20:55 Sepake Angiama

Just you know, one thing to leave you with whether you're curators, producers, artists, theatre producers, directors. I think it's really important for us to think through what are the conditions we need in order to make our work? I don't think we should be scared to demand, the pay that we need, or the care that needs to be provided for people who are you know, who are who are carers also. Because that's the only way in which I think our sector will change. I feel as if today we've really talked about bringing our lived experience to our practices and creating that sense of belonging, but also I think this is really I feel coming out of a lack of having the kind of social fabric in our communities and wanting to kind of find ways in which we can weave and craft those spaces. So, I just want to thank you all again and thank you all for participating, questions. You're wonderful. Have a wonderful day.

1:21:58

[*Clapping*]