**BACxHoG - Collaborators**

Transcription

A - Ant Shea

AB - Arthur Britney

H - Halima Malek

Recorded remotely via Squadcast.

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Recording Length: 46:30

**A -** I'm Antony Shea and I'm from St Helens in Merseyside.

**AB -** Hello, everyone. I'm Arthur Britney. I'm from Liverpool. I work with Heart of Glass in the creative process of The Mic Drop, which is space for asylum seekers and refugee LGBT to express their ideas.

**H -** Hi, my name is Halima Malik and I'm from Gloucester and I'm an associate creative artist with Strike A Light.

**A -** What was the thing I most wanted to start collaborating on art projects? Most wanted me to start collaborating is, it was a natural progression for me. I was there at the inception of Heart of Glass, when the money had just come in and it was going to be an actual thing that was going to happen in the town. And I was surveying the local St Helens populus really to see what they would like to happen, the sort of things they would want to see in the town. Projects they would like to get started. That got my, sort of, interests going as to, because I don't come from an arts background. I'd worked in, I'd worked in a bank all my life, from 16 to late 40s. And so that got me into a whole new other field, and from then it was sort of volunteers were asked for for the first project and I just wanted to see where it led and where it went to really. So it was more like an organic thing, that sort of a natural progression of, of, of a different path in life, really. That's, that's what got me started wanting to collaborate was just to see where it led. And it was a whole new, exciting path, you know, that I'd never been down before. Totally different for me. Yeah. That was my starting point.

**H -** It's amazing.

**A -** What about yourselves?

**AB -** So I think this is a little bit complicated question. Not in the sense that, in the sense that, the answer is more like to understand that sometimes, in my particular case, especially, I believe some people got this like, being, you know, that something that's inside of you. That I always had that I remember since I was a child, a child, I participate on school events or stuff like that. And when I grew up, I started to look for myself to places. So when I was in the university, I started to attend to a theatre class or acting classes of my university, aside from my my career. So I was like having my career, but at the same time I was in a theatre group. And when I came here to the UK, because I am, I used to be asylum-seeker, now I am a refugee. When I came here to the UK, the first thing I thought because I knew that, I didn't, I won't have like the right to work or do stuff like that will be, I will spend my free time doing arts. So in that way I started to look for charities here in Liverpool to, I don't know, start to develop my acting skills or stuff like that. And eventually I started to to find different charities, and one of these is Heart of Glass, and that they wanted to collaborate with the asylum seekers and supportive network I was, I am part of. And yeah, I think it's because part of me always wanted to do something related to arts and I was looking for that place. So it's like I would say that spark inside of me or that flame inside of me, like burning and saying, “Do something.”

**H -** It's really cool. Really interesting stories. OK, my story, on and off I've always been doing some sort of art, but being a mother, a carer to my parents had to do work jobs that worked around them. And then three years ago, not only did I lose my mother, thank God now, I became a single mum and I had these opportunities and I hit my 40 and I thought, “I got to do this now, I can't, I need to start my life.” So I went back to college, did a make up artistry course after being selected to do the make up in the carnival. And then Strike A Light approached me and said, “Why don't you do something in the arts? You've always done something.” And I said, “Not really.” I said, “I don't feel the art. I feel it's time for words.” But at that time, they didn't have a budget or an opportunity to work for them. And then last year they rang me and said, “Do something.” And I said, “OK.” So I co-created a poetry and art and textiles project through covid, and it just shot. And then I started off with seven women and we targeted 30. And we have an amazing, beautiful piece of artwork reading the poem we created. And then there was an opportunity to sign up to become a women's leader in the South West. 350 women applied for 16 places and I got one of the 16 places and it's changed my life. And I'm doing something that I'm, I know I'm good at, but I need help with, with other sides like funding, this, this, that and that. You tell me to run something, find the women, I can do all of that. So I'm sort of learning and co-creating and it's like my new journey in life. I’m more than just a mum, and that's how I see it. So I'm blessed, blessed by God that I've had this opportunity, and in six weeks with covid we created I co-created my own project called She Spoke and I have a project called She Spoke and it's all over YouTube and Instagram and and Facebook, and it's just, it's just, it came at the right time. I couldn't have done it three years ago. I couldn't have done it five years ago. This was, this was the right time for me to, I guess, flourish in what I've always wanted to do since I was a young child. So, yeah, that's me.

**A -** All the projects I've been involved in, my role has been different I would say most of the time. Each time I’ve been working and working with a different artist and there's exceptions to that we used to do something called Family Act Club, which, which had a certain artist who was running that. But it would be a different artist, guest artist each week. So you had a very small time frame there because it was only a project for two or three hours at the most. And so it's quite defined how that was going to be, what you were going to be doing for those three hours was quite defined. But with longer projects, when you're working on a long project, it changes all the time, your role changes all the time. You come in and sometimes the artist has only got like, like a vision of what it's going to be, it's not, they've not got the finished article in their mind, the finished project in their mind. Everybody that comes in to it adds something and it changes, it changes. I, for me, it's for me it, the collaborative role, it's quite fluid, really. It's sort of, keep your mind open and it's always subject to change. Things, things that you say to whoever you're working with can change their projects. It's very, it's very, I find it very rare that it's set in stone, what they, what they're going to do and what they want you to do. You know, I would, I would say it's, it's always, always, it's always different, it's always that you expect the unexpected, really. That's, that's, that's my, as a collaborator, collaborator I do, I do feel it's, it's always open to change.

**AB -** I've been lucky enough to have been in every role, I think. I, I mean, I've been since the, since audience to the stars. You know I've been the headline, but I also been on the, on the first row watching other projects that I've been involved. In the sense like I been, I say I will say I've been blessed like in the sense like, I got the opportunity to grow up this skill, you know, like to being able to in some moments I have this, let's say, the spotlight in the stage, but in the other opportunities, I got the on the back stage job you know. Like setting up things and running, basically running, running trying to make everything work. But also I've been in opportunities, a coach. And I remember especially one opportunity when I was back in my country. I got the opportunity to be the teacher for some students that they want to make a play. So we and a couple of friends, we, we, because we were part of the theatre group. We've been called to do this task lets say. It was amazing because at the end, we teach, we told these guys in like, we get him, we get them like an introduction to the arts world. And now there is that I'm doing stuff like, like, my job is different, you know, because when you start like a lets say hobby, but it's not a hobby. But now I'm getting a job of this and take let's say, taking more serious, but I always take it serious, but like, say now it's a contract I'm behind. I also have the opportunity to, see the things in a different way. Like to see how through the arts and the projects, we can reach communities and that's actually what we are doing with this project I am involved in right now to reach a particular asylum seekers population that they don't have a voice at all that because people, when they thought about asylum seekers most thought the people are leaving places from wars, violence and stuff like that. But they didn't thought about the people leaving their countries because they are not accepted or their sexuality, their accepted for their gender identity, and they actually are persecuted for that. So in that way it's wonderful how my whole year I'm still young. But I had a long journey of arts, I came from dancing on my school events to the main stage in El Salvador and now doing arts to help communities to raise their voices. So it's just it's just a wonderful journey I have I will say.

**H -** It's very inspirational. You're very inspirational.

**AB -** Yeah.

**H -** I think for me, until now, I've always been employed and asked to sort of do a certain specific job for them, whether it's art or promoting theatre in the BAME community. So when this opportunity came, I felt like my name is now on it because it's my project and it's my idea. I had, I had the ideas. I knew I wanted it to be some sort of poetry and I knew I wanted some sort of textiles by now. Luckily, I had a, the project manager of the whole project is a very, very good friend of mine and she knows me and she said, “Halim, you know, one step at a time. You first tell me, what do you want, don't get overexcited and then let's start. As long as I know what your aim is, then we'll work backwards.” So I told her exactly what I wanted, and then we filled in all the finer details of how are we going to do it? If lock-down happens again, how are we going to cope? But because I had a very clear aim of what I, what the, what the final piece was going to be, I think that really helped So like Ant said, you know, you have to be flexible because things happen and people might opt out of the project or you might not be able to finish it on time. So I think for me, what worked is, like I said, because I knew if I'm going to do something, it has to be amazing if it's going to be my first project by myself, if I'm co-creating it. But we then had specific, we had specific targets. But then we also had a leeway of if this doesn't happen, if covid happens, if this person doesn't happen. What I don't think I had imagined was what effect the project was going to have. I knew it was going to be something really good. I knew that the women were going to love it and it was going to give them a voice and a platform. I don't think I understood how much. I think that was due to covid and the fact that a lot of people were now self isolating. They had no, no way to sort of express themselves. So I was just blessed that it happened at a very good time. Even though it wasn't a good time, you know, worldly. But it was a good time to put this project out there. And it was a success, but it was more success not just for me, but for what it gave to women. We didn't just have Muslim women. We had Christian women, women of non religion. We had women who had not written anything for 50 years. And we started, I have a girl from the age of 18 to a woman in her 70s. So we literally reached everybody. It wasn't just one specific culture or gender, you know, it was I mean, it was one gender because it was targeted at women. But it was just for a first project, I mean, I couldn't have asked for anything better. I had a brilliant team and without that team and my friend who sort of put down some ground rules, I couldn't have done it. But I've learnt so much from it. And I think that's, that's what I loved. I've learnt so much from it.

**A -** The term co-creation. What does the term co-creation mean to me? It means well, obviously creating something with somebody else, but as I said previously, it's it's never, it's never my, it's never my projects. I am a collaborator. I am just a collaborator and participant in projects. So it's, you’re working, you're working towards the artist's vision at the end of the day, and it's sort of what they, they will, they will lead you towards the finished products or projects. And you are sort of helping them as much as you can, either by doing exactly what they want or by saying, “Why don't you why don't you try this way?” or “Why don't you do a bit of that?” and local knowledge if it's obviously in St Helens if the artists aren't from St Helens, my local knowledge, comes in handy I would say quite a lot. So you, you just, you're always helping, you're always helping towards the, to make the project better, working with the artist, but always keeping in mind that it is, it is, it is their project. Don't try and take, take over too much, just suggest things. You know, artists are very, generally very often people, you know, they're very, I find very easy to work with and. But, there's a couple of artists that have sort of, I've worked with a pick up on things very, very quickly, you'll say something almost as a joke and it will become part of, it'll become part of the project. They'll take it on board, and what you just said is like an off the cuff comment will become part of the project. You never know what's going to, what's going to happen. I love a lot of collaborating with people, different people. It's, it is, it is, eye opening. It, it does sort of, it's very therapeutic, it takes your mind off other things in your life for the an hour and a half, an hour and a half a day or whatever it is that you're working on the project, how many hours a week. It totally takes you, takes you away from, from, from, from your normal, you know, your normal life. So co-creation for me, it is, it's, it's, it's full on. When, when you’re doing it, it does, it is sort of I'm totally focussed on, on that for the amount of time I'm doing it. I'm totally focussed on it and what the artist, bringing the artist's vision, vision to life really. It is, it is like true, true collaboration towards, towards, you know, a positive end. That's what that's what it is to me.

**AB -** I think I'm going to touch on delicate stuff here. Fingers crossed I can express myself, right. Well, this thing about co-creation, it's really interesting to me because thanks to this, you can build up a project in a better sense. And I would say the best way to explain this is on my own experience, especially in the current podcast I'm working, which is at the Heart of Glass The Mic Drop podcast. You know, it is, we got like a sentence that resume all the purpose of the podcast. ‘It is a space for migrants to talk about the stories about especially asylum seekers and refugees.’ But the thing is, when you think about asylum seekers and refugees, you only got this idea of people suffering. You know, people like and I would say this not trying to be mean, but it's like there, there were people who thought it's like people that they are living in a miserable situation, you know, that's the idea. But when we started to do this collaborating and co-creating project, I realised there were other gamers on the group. So it's like, “Oh, I like video games.” “Oh, you like video games.” So we start to talk about video games and eventually we made a couple episodes talking about video games. That they are going to be released soon. They are not yet out. But the thing is, in this, that's the example I want to put here, it's like; yes, we are a group of people that, yes, we suffer in life. We, we came through difficult stuff about coping with our sexualities in our country. We suffered discrimination, persecution in our countries. But we are more than that. We are not only a label, so we got passions, we got stuff, hobbies and stuff like that. And we want to, to, to show that to people, you know. I'm a freak as hell, if I can say this here, with video games and, you know, they are other asylum seekers or refugees like me with that love video games as much as I do. And you don't think about that when you think of asylum seekers and refugees. And so in that sense, we talk about a lot of stuff. We talk about relationships. We talk about our struggles in mental health. We talk about detention centres. We talk about a lot of stuff. But they are all of this part of this reality regarding asylum seekers. I mean, we are not just a matter of legal stuff. We are persons, like I said, that we got our passions. Even I got one episode where I talk a lot about Britney, is like. I mean, it's like. We don't want to be labelled, like I said, it's just people, as miserable people that suffer, you know, we got other sides that people might want to know. And this is the beautiful thing about co-creation, that you can explore different sides of one thing that you probably missed and you probably don't know. Just to make a point and finish this, and if, for example, it was just me trying to set up the topics, probably I will never discover that they are other gamers on the group that want to talk about video games and they feel, and they feel that as passionate as I, I got this passions. So it's really interesting in that sense how co-creation can bring up new stuff to a project.

**H -** So lovely. Yeah, I think I completely agree to collaborate with other people, and I, what I know for most artists, and I can't say 100 percent because I don't know the artist, but we're very, a people, people people. We like socialising. We like talking to new people and meeting new people and listening not only to our ideas and sharing them, but listening to other people's ideas and like as soon as I went up to my project manager and I told her, she just looked at me and she said, “Oh my god, because I've been thinking about this for years now.” So it was so nice to meet somebody like Ant said and you have an idea and somebody is thinking some way or the other on the same wavelength or the same platform and you come together and that little idea. I mean this idea was in my head for years. And the, the banner was an idea I had at the age of fifteen because it's something I was part of in my secondary school. So to bring that together with like minded people who are thinking exactly the same but can help you on your journey, for me, that's what co-creation is about. It's not just you. It's, it's being a leader. It's being a team member. It's being somebody who you guide, but also you’re guided by other people and open to other people's ideas. I think that's really, really important that you might have an idea, but it doesn't mean it's manageable or it might be manageable, but it might be something that's the second step or the third step. And you need to rewind a little bit and go back to the first step first. So that's what I love about the co-creating. But what I love the most is that your idea is possible. Anything you want is possible. You just need to know how to co-create.

**A -** Yeah

**H -** And I think that's what I learnt that, I am, my ideas are brilliant but I need to know how to now produce them or, or who do I work with to collaborate them. But also it's so nice because you meet so many people and since I've done this, I've had people come up to me who want to now commission me to do similar things. And I think that's what then gives you the confidence to think; OK, well, you know what, it's not just a one off idea. What's the second step? And can we now take this to another community or another project or another artspace or somewhere else, not even local to you, and sort of do something similar, but with a different different group of people or group of women or asylum seekers. You know, whoever it is, and you can change your idea based on who you're with. So it's very changeable and it's very workable. But it can only happen as a team, even though you might lead it without your team's support and other artists who support you, it is not it's not possible to do it by yourself.

**A -** Would you like to know the strangest thing I've done?The strangest thing I've done during my eight years of collaboration with Heart of Glass was was to dress up in, and I think it was seven different animal costumes, stuffed animal like animal costumes from like a fancy dress store with them all hanging around the waist or the heads were all hanging around the waist. So that was what I was wearing on the bottom half of me. I on the top I just had a vest on. I had a bowler hat and my head, my face was done up in sort of a black and white like clown makeup, old vaudeville stage makeup in a forest, dancing in a forest were talking heads track in a muddy ditch, whilst being photographed by Heart of Glass's brilliant photographer Stephen King. That was that was the strangest thing I've been called on to do. And suddenly there was a point behind it. But sort of when you look back into your thinking, what what on earth, what would anybody passing, there weren't many people passing, passing at half past eight through a forest, you know, that saw us doing it. What it was that was the strangest thing I've definitely done, over the last eight years, you know.

**AB -** What do you think are the main ingredients in a successful project? I would say it’s commitment. Without commitment you cannot do anything I would say. I'm really, let's say, professional and strict with this. Like Halima said, in my let's say ethic work, if I, I am involved in a project, it's ‘Go big or go home.’

**H -** I love that.

**AB -** It's like that because my name is, like Halima says, my name is on that and I want a project to be successful as much as it can. In that it should look good, it should look the best it can look because my name is on that. But that's something I would say, in Spanish we call that like the ego artist, you know, the ego of an artist. And it's not a bad thing actually, it's, it's this kind of a special sense of duty with your projects, the special sense of, oh, to be stick to, to and commit to realise the idea and transform it into art. So I would say, yeah, that's the main ingredient. And that also includes so tiny other steps like organisation and stuff like that. But anyways, you can have the best schedule, you can have the best resources, you can have the best budget of the world, but if you don't have commitment, it's not going anywhere.

**A -** Yeah, I would agree with that, commitment. Enthusiasm and commitment, that's, that's, that's what it's all about. I mean, things can go wrong, things that, you're not going to foresee everything that's going to happen during the course of projects. You've just got to keep, you've got to keep plugging away in. The first project I did was, the first big Heart of Glass one was at Saints Stadium. And it was quite an ambitious project for Heart of Glass to start with. It was the very early days and it was, I think it was coming up to not far off Christmas and the weather was just terrible, both during the course of the project, preparing it, and on the actual night. So volunteers were short. There was a lot of work to get through. It involved covering one whole stand of Saints Rugby stadium in sort of red, red, red sort of flags to try to block out the seating because it was being filmed and, you know, it looked like blanket red. It took a lot of time. There was a marching band that was movable, movable shapes on the pitch with people inside them. Sculptures, movable sculptures. It was just like a massive project. And it was, it took it, it took a lot of work to get through that. You know, it wasn't it wasn't easy to get it going, but you've got to you've got to stay focussed. You've just got to work towards the end results and keep your enthusiasm up. So, yeah, I think, you know, that commitment, commitment and enthusiasm, an open mind at all times is my main thing, and sense of humour as well, are the three, the four main ingredients. I would say, yeah, yeah.

**H -** I would say commitment for sure. Just like Arthur said, a great sense of humour. I think you need to be a good listener, because you need to understand and listen who you're working with, your team members and not being afraid to say you've made a mistake or things could have changed. I think that's really important, that we we sort, of tend to think that we have to do we have to be what's the word, amazing at everything and you don't have to be. That's why you have a team and that's why there'll be a member of your team that might be able to do something that you can't do. Like for me, funding numbers, money, it doesn't make sense. It still doesn't make sense because I've never had to do that because I've always been employed and that's always been sorted. So it's learning that I can turn to somebody and say, “OK, I need help.” Just because you lead a project doesn't mean that you have to know how to lead every aspect of that project. And if something does go wrong and put up your hands, don't be embarrassed and say, “OK, you know what, I am only human. I did have this idea. It hasn't worked out. But that's OK, because the next time I know that this isn't going to work.” and it's everything, even though you might be in your 40s, 50s, 60s and, you know, a young lad or, you know, young like you guys, Britney. And, you know, there is no there's nothing to be ashamed about to say this didn't work out. And this is what I'm sort of re learning now that I can say to somebody, this was an idea. It didn't work out, but I've learnt from it and next time will change it. But to be a really, really good friend, to have who you're working with so they feel confident and happy enough to come up to you. And if they have a problem with you, that you address that and you can work together as a team. And I think for me that's the main thing, is that I have to be able to work with people, but I need to feel comfortable enough to come to me and say, “Look, Halima I'm not happy with this or can we change this?” And I should be able to listen to that. So, yeah. I think there's a lot of ingredients. It's like a curry, there's too many ingredients, you pick the brilliant five or six that makes that curry and then everything else is like, like cobwebs that sort of drift off. But you need five, six main ingredients to make that curry work and I think you need it for every project.

**A -** Yeah.

**A -** The main challenges of co-creating on projects. Oh, that again can vary, depending on what the project is, because you never know what problems are going to crop up on a day to day basis, whether you can't get hold of something or somebody goes off sick or things like that. So there's always those everyday life sort of things that can happen in whatever field you’re working in that can happen. There is one really wanting to do something and then for some reason or other, not being able to do it for whatever reason and finding a way around that. So, again, being flexible and sort of having a plan B, sometimes a plan F.

**H -** [LAUGHS] Plan Z.

**A -** Plan Z. I like that. How to get round and circumnavigating the waters really. There's all kinds of, all kinds of challenges. Have, having the creativity and flashes of inspiration to get, to get through that and not, not, not letting it get you down and keeping your enthusiasm up. You know, all kinds of things can crop up. Being a collaborator, I suppose that would be harder for you Halima because if it is your, if it's your project, it's more difficult for you than it is, it would be for me as a collaborator because, you know, I'm sort of, we're guided by, at the end of the day we're guided by whoever, whoever's project it is. So we, whatever path the artist is taking as a collaborator, you sort of have to sort of follow, follow them to get through the problems unless you can, you know, you can suggest things yourself, obviously. When you collaborating on something, if you if you can see a problem, then speak up and don't feel like you're being held back by the fact that it isn't your personal project. Well, yeah, of all kinds of challenges and you've got to, you've got to be open to whatever, whatever life throws at you, really. You know.

**AB -** What do you think are some of the main challenges in creating on projects? Well, first of all, a challenge not necessarily needs to be something negative, in fact a challenge can be an opportunity. Yeah, but I will agree sometimes with, with Ant there are some times when you need to be humble and accept others points of view, especially in co-creating projects, because creating projects is not about yourself and it's about creating something with people. So it's really different when you have, like your project and you have the leadership and you can say, “I'm going to use my vision.” that when you are trying to construct a collective vision in this sense, in co-creative projects. So the first thing I would say the most important project, aside from budgets because they are usually the main challenges, I would say it will be to first to create I think this is the thing to create a collective consciousness. You know, before you start to share your visions or your thoughts about the project, you should build a space when we can collectively feel comfortable to accept and interchange ideas. So if you put me in the middle of a room with a lot of people that I don't know? And you say, you know, “You need to deliver this.” My first instinct will be to try to impose the stuff that I thought was will work better to deliver this project, because I want to deliver it. Instead of create a space and a community that can interchange these ideas. So I will say it will be, I know sometimes it's not like easy to set up this kind of stuff, but now we are in a different times when Zoom is being daily, daily basis stuff it’s more easy to get people together. Even if we are not in the same room. So, yeah, I would, I would say in this sense art also will evolve. Yeah, this sense of our excuse to not put a time ahead to meet together and try to build this relationship, let's say even if it's just our work relationship to create. This will be I think the stuff that sometimes blocks the creative process to not have this kind of relationship that can help to build, not in the sense of selfishness, in the sense of a creator, sorry, a collective wellness, if I can say.

**H -** Yeah, I like I said, I think we all agree with each other. I think for me is, so I suffer from anxiety pretty bad. So I think it's recognising that if I'm having a bad day it's understanding that maybe the other person doesn't understand I might be having a bad day and sort of voicing this. So if something goes wrong, thinking and talking to myself and saying, “OK, I can do this, I just need maybe a little bit of help” and sort of ask for it or let my team members know that, you know, today I'm struggling a little bit and can we talk this through? It might take me a bit longer to sort of, you know, understand it or process it and vice versa and give them those opportunities as well to let each other know we're all grown up adults to say that, OK, you know, yeah, we are committed, but, you know, things happen sometimes or funding might not come and you were expecting something, so what, what’s the next stage. But sort of expressing your fears in a comfortable, safe place and sort of just, just asking for help, because I think otherwise your projects are not going to run. If you're always too proud to say you can't you can't do this or it's not workable or, you know, like Ant said, you know, you might have to go up to plan Z. You know, they might have to be this steps that takes you to these steps because in your head you thought, OK, well, it's a brilliant project and you're just going to get that funding and you've got these amount of plans and you're going to do this and it might not happen. And I get quite anxious when I can't do things that I sort of have in my head. But not everything is in my control and this is what I'm sort of learning that I have to understand. It's not in my control and I need to be able to work based on. And I think covid was a brilliant time for us artists to understand that things can just go completely crazy. And now what are we supposed to do? We can't meet face to face. We can't do these projects that are artistic and teach things to a person in a room. You might have to teach it now online. And I think this really helped me learn and to control the fact that I can't control everything what's happening and that I've got to find a middle ground. And it means that I get less anxious because I, I have I need to understand that I can't always deliver because it's not physically possible because of circumstances. And I think that's a really, I think it, it's not a weakness. It's a strength. I now actually see that as a strength that I am capable to do this and voice my fears or my anxieties to my team members and say, let's just take time out and walk away and maybe come back and address things at a later date or in a couple of hours when we've all had time to think instead of doing it while we're all upset and anxious because we're not going to, we're not going to actually achieve anything.

**A -** If I were to give advice to a friend about what, take part in a creative project, what advice would I give? I would say be open. Expect, expect the unexpected at all times. Just be open, enjoy it. If you if you're not happy doing something, say you're not happy doing something. Try and, try and go try and go with the flow as much as you can as regards the artist's vision. Just, just, just relax, relax and just enjoy it, make sure you go, you go into it, like Britney said before, with enthusiasm and don't go into it half hearted. Just, just be committed to, to whatever. Don't take it on without feeling that you really want to do it. Now, it's not I don't think it's something you can go into half heartedly because you don't you don't want people, if somebody's doing a project you don't really want people dropping out or going, “Oh, it's not for me.” You want people that are on board with you and committed to like Britney said before. I would just say, be committed, enjoy it, be open minded and flexible. Open, open minded is the way I would say anybody collaborating with anybody. And it's whoever you collaborating with because it changes all the time. People's vision changes, everybody's different. Just always be always be open minded.

**AB -** I would say don't be afraid and don't be afraid of being open to new ideas. Don't be afraid to say “I am wrong.” Don't be afraid to take leadership, but also don't be afraid to give the other one's leadership.

**A -** Mmm

**H -** Yeah, I think the same thing, just everything, but also just let them know that it's not going to be easy. It takes, sometimes it takes a long time. I mean, I'm in my 40s and I've only just got this opportunity now. It's, you know, it doesn't always happen straight away. For some people it does. And for some people it doesn't. Just, you know, don't let that sort of hold you back. But just remember that this field of art or any kind of work that you do in this in this field, in this career is always, can be difficult. And just, you know, be still be passionate, don't lose your passion, don't ever lose your dreams. But it might take you know, there might be certain steps that you have to take to, to achieve those goals and, but just enjoy your journey. I think for me, it's about, we have this Indian song and it it's it's so beautiful. And it says it's not the destination that's important. It's the journey that got you there. And I really believe that is like. Because why do you want to find a destination, because once you reach that, you want to achieve something else. So it's a journey that you took to reach your target or your milestone or whatever you did. For me, it's not the milestone. It's not what I achieved is what did I do to get to that milestone and what journey did I take and who did I meet and who was there when I cried and who hugged me when I needed and who gave me a wink from across the road and say, “Hey girl, you look good.” You know. It's those moments that I think makes it so important and you wouldn't be anywhere without those special moments. And for me, that's what it's about, is just enjoy the journey. It's not always easy. There's going to be a lot of crying, a lot of whatever. But when it's beautiful, it's fantastic. And just, just embrace them.