



# MEET ME @ MAHOGANY: A New Sound

Wednesday 20<sup>th</sup> March 2024

**Captioners:** Karen Pritchard, Eluned Charnley

**Speakers:** Frederic Wake-Walker (Mahogany Opera), Eszter Marsalkó (Snap-Elastic), Jane McKie (University of Edinburgh), Jennifer Williams (Edinburgh Futures Institute)

## [START]

FREDDIE WAKE-WALKER: I'm a white man in early 40s with red hair, beard, a green jumper with books and scores on the shelves behind me. Can I invite Eszter, Jennifer and Jane to introduce themselves.

This day in Edinburgh that we won't talk too much about was run partly by me, and partly by Jennifer, Eszter and Jane. I'd like you to introduce yourselves, then give a reflection on the day, perhaps something you thought about afterwards, that might inform the discussion today. Jennifer?

JENNIFER: Hi, I am Jennifer Williams, also JL Williams as a poet and librettist. To describe myself visually, white woman, 46, short brown hair, tortoiseshell glasses, red lipstick, purple and blue clothing, greyish wall behind me with a shelf with crystals on it, because I finally found somewhere to display them.

I work during the days as creative project manager at the Edinburgh Futures Institute which only recently came into being at the University of Edinburgh. I'm also the mother of a 4-year-old and trying to fit being a poet and librettist into and around all those busy-nesses. I feel you asked me to say something else.

FREDDIE WAKE-WALKER: Introduce yourselves first then I'll ask you again. Eszter?

ESZTER: Hello, my name is Eszter, I'm a multidisciplinary artist, dramaturg, director, choreographer, occasional film maker, I'm here to represent Snap-Elastic, the 3 of us run the company together and hosted the event with Mahogany and Edinburgh Futures Institute. I'm a white woman in my 30s with long blonde hair with blue at the front, wearing a cool looking on the screen black Adidas top and I'm in a new house I moved into yesterday with a completely bare wall behind me.

JANE MCKIE: I work as a senior lecturer in creative writing at University of Edinburgh, involved as a notetaker, on the day we got together, I should say more - I am also a poet, middle aged white woman, with long darkish hair with a fringe, wearing a top with pink and purple and dark green on it. In a room with bookshelves and a picture - behind me.

Worked with Freddie and Gareth Williams in music to run short intensive opera course, inviting creative writing students to collaborate with music students to create mini operas in a week. Freddie is there to oversee. In previous years, we had showcase rehearsal performances at the end of the week. That is my main relationship to Mahogany Opera.

FREDDIE WAKE-WALKER: Before I asked you to do your reflections, Marc did a lovely thing, we wrote a manifesto, a series of words we pulled together at the end, a soundtrack to this text, our own performance of Paragraph 7, from the Great Learning.

Jane, who has listened throughout the day, gathered words and created a poem that we plugged into this piece by Cornelius Cardew a collaborative piece that requires no musical score.

What was distinctive about the day, even though an open discussion day, it wasn't sitting around talking, but more like a rehearsal room, a special way to share and get to know one another and discuss these ideas.

**[FILM]**

FREDDIE WAKE-WALKER: A taste of what we got up in Edinburgh that day. thank-you, a round of applause. Can I now ask Jennifer to give one reflection on the day - and what you have been thinking about since?

JENNIFER: In a physical way, I took away, how beautiful it was to sing with other people, I don't do that a lot in my day to day life, so it was so beautiful, we did it a lot in different ways throughout the day, it felt like swimming in other people's sound, and together with other people in sound.

And, you know, I feel, so much talk about how we reconnect and be in communion with one another, in a fragmented world we have created for ourselves, but it was deeply connecting to feel those vibrations from other people coming into my body and touching others in that way, you could have a physical experience with another person, without having to physically touch them, was very beautiful.

FREDDIE WAKE-WALKER: Thank-you, Eszter.

ESZTER MARSALKO: It was an exercise that Jennifer led, we were invited to imagine the future in 20 years, 50 years, I am making this up, maybe not 20, but an imagination exercise - then we would share what we came up with, with a partner, I felt, as we were sharing, I realised I am so negative, but don't want to be like that, and decided to be more positive - it was interesting, that this was a recurring theme, when we shared as a group. I have been thinking about that since, the choice - of deciding to be active and positive - I guess, making that choice, and how powerful that felt. That was a great highlight for me.

FREDDIE WAKE-WALKER: Thank-you. Jane.

JANE MCKIE: I am here. Yeah. All those things, when Jennifer was talking, I was going to say how powerful singing together was, I don't do that at all, even singing aloud to myself, only in private moments, so to share that and singing while moving, I loved it, it was enlightening, I loved the freedom of moving and singing and not being self-conscious and having your voice join the communal voice, and for someone who doesn't feel confident about signing, was liberating.

We were thinking about the future, that was one of the purposes of the day to collectively do that. and the level of anxiety people felt about the future, I wasn't surprised by it, I guess, but think one of the lovely things about the day and this plays into what Eszter said, articulating your fears with others in a structured way and share them, felt also - an unburdening and liberation, that gave people the confidence to think tentatively about more positive visions as well, together. so a real feeling of solidarity.

This isn't just one reflection sorry - but the other thing, Snap Elastic offered an exercise, where you didn't have time - you had to divide a big sheet of people, into quadrants, 20 boxes, you had to - in a short amount of time - come up with all the projects you wanted to work with, an unlocking of creativity, you had to aim to fill every box and do it quickly.

That was really useful, and we did it again and I found it interesting, do the same again, but imagine we were looking back on our lives and list the 20 things you were most proud of. And for me, I struggle to articulate what I want, was illuminating, I came up with things, I didn't realise I wanted, being proud of something, retrospectively, it gave me permission, that you don't have. That was interesting as well. Yeah, that will do, I said about three! [chuckle]

FREDDIE WAKE-WALKER: Yeah, one thing that seemed to come out strongly from the day - was this idea - in our

publicity around this, we talked about radical care and asking what that was, radical kindness - and radical gentleness came up on the day and the concept of radical care as well - does anyone want to talk about what THEY think radical kindness or radical gentleness is, and how it could be applied in the context in which we all work

JENNIFER: Yes, useful for me to kick that off, I tried to think about it a bit this afternoon.

I am not sure - I missed the end of the day, so if saying things - feel free to add to and educate me further about these things.

I did a little bit of quick googling, interestingly, all these things come up around radical kindness - funnily enough, I looked at this in a podcast and many churches had podcasts about radical kindness and radical care brought up more about things like - arts councils trying to provide money to explore what that may look like. As far as I could tell, getting a handle on a definition of some of these things, radical kindness was maybe coming up along the lines of - how can be really kind to one another, even people we don't like or in circumstances, we find challenging.

Radical care might be about the inequalities in caring that make it challenging for people - who is doing the caring - many women, many people of colour are doing this work and not being paid or paid properly. It interferes with people being able to participate in - ways - they might otherwise like to in their professions. Radical gentleness, interesting things that came up - about how we treat ourselves. So, how you know - we are often self-critical and negative - as Eszter touched on, without realising, are there ways to be literally be more gentle with ourselves.

All these phrases could be interchangeable in different ways, but they were interesting ways to differentiate between them.

As art practitioners, as opera makers and theatre makers, and having a platform, there is a way to represent things on stages, are they things we want to represent - and the more practitioner side of things, how do we incorporate these things into our practice to be radically kind to ourselves and others around us, in often straightened circumstances.

I think there is a lot to say about our structures - social structures, family structures, we talked a little about this, on the day.

I think Mahogany Opera is interested in ritual at the moment, and there is a sense of ritual in our societies at the moment, mutual ritual breakdown, a loss in the way we gather and connect with one another. It feels like this kind of art making is a potential path to follow to - I mean, it is still a way that people come together and sit around the fire and listen to the beating of the drum - something we can celebrate and explore. For instance, my experience of growing up, or living in Britain for a long time, most people I know, are not going to church or local community meetings. But people I know, do go and sit in the theatre together, so something communal is happening.

I think in some of my practice working as I do at this new part of the university called the Edinburgh Futures Institute, all the things they're saying about it is it's meant to be a groundbreaking part of the university, interdisciplinary, hybrid, bringing together students and community to think about wicked problems we face and how to make real change happen in the world.

But as usual with these great plans, it's like how do we do things every day in a way that is supportive, kind and caring to people with good intentions trying to do that work. It's so easy to fall back into hierarchical structures and ways of working, so hard to push against. But I don't know how we can - I think there is so much to be gained from trying to do things differently. I think often that can look like really both in terms of your personal life and personal day, start small, think about your family, colleagues, people you see every day. How do you

make little changes that make things really more beautiful for your everyday experience?

I think there's so much about, oh can you squeeze in 5 minutes of meditation, 2 minutes of yoga. I struggle so much with it, there are all these great things I know would help me but how do I fit it in amongst things I have to do to feed my child and pay my mortgage. But I really think - Eszter said something that stuck with me on the day. There is only so much time. What do you do with your time? We decide what our priorities are and what we are spending time on. Not everyone has so much freedom depending on their jobs or roles, but I would argue that's what we need to work towards is deciding to do things in healthy, kind, caring beautiful ways.

One project I work on is called Utopia Lab, which I shared on this day. Utopia Lab is in some ways about slowing down and bringing stillness to the world. That feels radical to me right now. The idea of slowing down feels like a radical anti-capitalist which is hard to think about because part of me is like the world is on fire, this is the time to throw myself in front of a tank or recycle a thousand bottles, there must be things I can do to help. But I want to do those things, but we all need to slow down a little and think about what we're doing that's contributing to all this madness, and then start having conversations and making from that point.

To me there's something radically radical, kind and gentle about thinking about ways we can slow down, and then start talking and thinking about what we want the world to be, not from this place of manic overwhelm. I feel like I've been talking a long time. I'll let others talk.

FREDDIE WAKE-WALKER: That's great. It feels like what makes the kindness or care radical is when you do it in a system that doesn't allow you to do it, that dehumanises you or treats you like a cog in the machine. Can I open up to anyone - does anyone have a strong idea of what they think radical kindness is or an example of where they've had to be radical with their kindness in order to bring a gentleness or kindness into their work or practice.

Anybody? Toria?

TORIA: Hello. Yeah, hello everyone. I'm a blonde, white woman, it's dyed but blonde, in my early 40s against a white wall, with an orange scarf and shirt. I jotted down a couple of things that might be useful. When thinking about radical gentleness I thought about why I reacted slightly against it, because I think I am a gentle person.

What was interesting there was a tension between the drive lots of us have in feeling we want to individually express things, that there's an individual artistic drive, but also, we might want to make work using the ideas of force and challenge. Maybe the radical-ness of the gentleness comes with being able to live with both those things and being able to apply gentleness in situations where we challenge and dismantle and set fire to things literally and metaphorically. Those things need to live together and there's a challenge in that.

As theatre makers I know we're not necessarily interested in just representing people being good all the time. That's something else there. That absolutely isn't an excuse for being a dickhead ever, but in knowing it's never an excuse, a challenge in reconciling the two. A constant challenge, not a solvable challenge.

The other was in it being talked about where phrases come up, I hear radical care a lot in the disabled community. I don't want to talk about that for ages and don't consider myself an expert, but I think there's - one of the ways that comes up is it's an embrace of interdependence and not of independence. There is a radical-ness in the acceptance of the need for care as a kind of universal and positive thing. Therefore not in dividing the world into people that need care and give care reluctantly or generously, and reluctance and generosity become irrelevant in the giving care. The reluctance or generosity do something to the care that make it less valuable.

FREDDIE WAKE-WALKER: Beautifully articulated. I saw Craig turning on your video. I wondered if that means you want to say something. I know the phrase radical gentleness came out of your group.

CRAIG: I don't know if it was our group, but I did want to say something, because we can be radically gentle or kind to others, but as artists as well there is an importance in being kind to ourselves. There is a tendency for artists to be self-critical and hate themselves. There always has to be a step back to make sure you're being kind. There is a worry of coming across egotistical there, but we also need to make sure we're healthy, happy and okay.

FREDDIE WAKE-WALKER: Thank you. Marc, will you tell me when we need to take a break? I assume when people turn videos on they might want to speak. Jen?

JEN: A reaction I had to radical care and gentleness and kindness I had to sit with was an antipathy towards the phrase, I think because of being in environments where I'm told radical care and kindness is practised, but never being asked if that's felt. I think there's something about when applying these things, being open to the possibility that what works for one person doesn't necessarily work for another, and what the pressure in a group situation is where radical kindness is the aim, to say you've received radical kindness even if it's not actually what you feel.

There is something about the complexity of that and a lot about the relationship with audience and how that group pressure can work, and how it can shut down the possibility for people to say how they perceived the treatment they were given in a given situation. And that idea - I'm articulating this terribly because it's a brand-new thought I've not sat with long enough. I'm interested in what Craig said about the relationship with ego.

I think that's probably at the heart of what this thought is, that in sort of in managing our own egos in relation to the radical-ness or kindness, can we create space for a kindness to be criticised for where it is not as kind as we intend. Also coming from a disability background the lack of one size fits all is a big concern, something I spend a lot of time figuring out where people's kindness flashes are and where they feel needs are not being met.

In regard to the day you're describing, what were feedback processes like? I know this is part of the feedback. How were things articulated? Were there ways you feel you'd have benefited from different forms of kindness or where kindness levels could be tweaked in direct relation to yourself.

Does that question make sense?

FREDDIE WAKE-WALKER: It does. Whether I or anyone else can answer it quickly, I don't know. We are in the process of evaluating that day. This is part of it. I don't know about anyone else. I hadn't thought about the level or depth of kindness, just the fact it was there and being talked about and was a leading part of the day, to me felt good and enough to an extent. I suppose this is a new concept for me and Mahogany, and this is why I'm interested in asking this question. I'm personally interested to find out people's perspectives on this topic and how we can better articulate what it is and how it can manifest. Sorry that's not a real answer. Anyone else? Jennifer?

JENNIFER: It's the most traditional and perhaps least useful, but just to say some actual feedback gathering we did, following the day we sent a traditional feedback form asking questions like, what did you like about the day? What could we have done better? Keeping it short but open enough that if people had any thoughts on any issues we'd raised, there was an easy form. We didn't get as many responses as I'd have liked. I know people are busy and don't want another form to fill out.

Ava, I think I saw in your bio you're doing a PhD on evaluation. I'd be curious to talk to you and learn more. I think what's interesting to me as someone running events and interested in these ideas is how do we make them better and how do we hear what people want in ways that allow us to be most responsive?

TORIA: I am interested in how one sets up feed-back process that allows the person feeding back to be critical, but kind at the same time. People struggle with this, where you need to say this or that could change, but the

feeling of putting - this didn't work - on a form, feels sticky. I don't have an answer about what the answer is for that kind of feed-back.

**[BREAK]**

I was going to jump away from radical kindness though, I would like to think about the future and perhaps also what Eszter was talking about, about making positive choices. Taking a couple of minutes now, to do a bit of guided visualisation.

If you would like to make yourselves comfortable, sitting comfortably - take a moment to feel your own breath, close your eyes, if you feel comfortable, or turn off your screen. Focus on your breath - take a couple of nice deep breaths. Now imagine you are waking up in the morning, and it is a fantastic day, you feel amazing, you get up, get dressed, put on your favourite clothes - and feel, fabulous.

Everything is wonderful - you go to the kitchen, starting making breakfast and start eating it and it is the most delicious breakfast you have had in your whole life, and as you are munching away, you realise, today is the perfect day, the day when everything clicks, everything is wonderful, everything is beautiful. As you make your way now to your studio, rehearsal room, theatre, concert hall, practice room, wherever you are creative and the way you work - what is it about your practice on this day, or yourself on this day, or the environment, this perfect day - that is different - to a normal day.

Take a moment to think about what that might mean - perhaps write it down.

I will give you a couple of more minutes to have a think and write anything down, that you think about.

And when thinking about that thing - I hope I have given you enough time, but thinking about the thing - what are the concrete actions that you can take, we can all take, to make that thing that happens on a perfect day - how can we make it happen every day.

I will ask Eszter to say something about this, while the rest of you are considering the question. Eszter.

ESZTER MARSALKO: Thank-you for asking, I will tell you what was amazing, apart from the weather, and things like that, things that I can't control. It was a clear thing, things were easy - things were happening, people were saying yes, [chuckle] and I think - that, you know in many ways, my first thought was - well that's a cop out, you are getting external forces, to say whether your day is perfect or not perfect.

But I guess, I have had days like that before, that have been perfect, and sometimes that has to do with external forces, and sometimes, I don't think so, so much. and it is not all down to me. I can't make every day the perfect day either. But there was something about, just knowing, what is a perfect day for me, I guess, already contributes to me getting closer to this perfect day, because of the choices I make, as a result of what kind of day I would like to have. also, thinking - for me, what a big - such a clear thing to articulate, that had to do with things happening and people saying yes - that can be reversed.

I guess, that means, about asking, so that people can say yes - that was one thing. The other thing was - imagining, that I am the external people in someone else's imagination, when people ask if I can, I can say yes, obviously, that doesn't mean I will say yes to everything, but having that as a guiding star, or something?

The other thing that came up after the things were happening and people were saying yes, there was the sense that there was enough time and so when it is the end of the day, you feel what you have done, you are satisfied with. Doesn't mean you have necessarily finished something, or you have jumped a goalpost.

So that kind of - in a smaller way - really - I know what I am talking about, when I feel like that day was great, in smaller ways I have had lots of days that have been perfect, probably we all know, we have all known and will

all know again, when a day feels like it has been a good and perfect day and you have done enough for yourself and you are quite satisfied with myself. So they were two clear things, and I will take them away with me.

FREDDIE WAKE-WALKER: Thank-you for sharing.

JANIE: For me, a perfect day - would be - would have balance in it, between having some quiet, reflective time - that is a little bit more internal and that may or may not involve writing. that doesn't happen very often, given the pace of life, so I appreciate what you are saying about time Eszter, that is the potential ingredient, I think.

Also, sorry - my dog - erm, also - I would like to do something collaboratively that I am excited about, a creative thing, a performance perhaps with people I love, that would be a perfect day, and for it to be, in front of an audience, to have a sense that it went well, would be good - like the cherry on the cake.

But it would be a mix, I think a need a mix of doing collaborative things with people I love and trust, colleagues or friends, and having some time, that isn't all about making and doing and it is less rushed and pressured, and allows for reflection, so more balanced.

FREDDIE WAKE-WALKER: Thank-you anyone else like to say something? Leslie?

I am picking on people who have their videos on, (you're on mute), does that mean you don't want to say something? I can't hear you. (you're on mute).

LESLEY: Sorry a while since I have been using zoom. Yeah, I thought those were lovely descriptions of a perfect day, I enjoy in a sense, because we are on zoom, that we are trying to collectively come together and breath at the same time. I enjoyed hearing the recording, of the sound we all made, in some ways - it left a feeling, rather than a sound.

And I think the perfect day - is about a feeling - because if we feel that the day is going well, or a much nicer day, it is not necessarily because it is good weather, but because we feel happier inside, and feel more at peace, no matter the circumstance of that day, or interruptions we come along, we can make a conscious effort to accept what is happening and look for opportunities within whatever those interruptions might be.

So when thinking of the perfect day, I was trying to go through what my feelings might be in that day, the quietness in the morning and hearing the birds singing, would be a good start for me, something natural, that involves being there. That links with something when we were doing our manifesto, I felt like we had to step into something, in order for that final place in the timescale to be a place that was something beautiful, I still think about that a lot, but it is partly what you said just now, you have to step into a new day, each day with new dreams, hopes, whatever - and a little bit I was thinking, instead of being people who are competitive, first and foremost, that we are actually more collaborative, which is what that lady just said.

When you asked us all to breath and just sit, we are the group on this zoom right now, and that stepping into that place or realm, is a sense that wherever we are located, we are connected because we are breathing at the same time, that air, in our own homes, or wherever we are and we are trying to reach out and connection. That whole new sound idea - so exciting, because it is very much more - less - trying to get this job, or auditioning for this, or just been made redundant, and what am I going to do less - less worry. A perfect day to me, is a day where worry is eliminated from pretty much everybody's lives, and much more a sense of peace.

FREDDIE WAKE-WALKER: Thank you very much. What are the concrete actions that we can make? How can we create world peace - I'm not going to ask that question, but would anyone else like to share both their perfect day and what they feel a concrete action could be to achieve that?

TORIA: Hello again, sorry I'll try not to talk too much. The things I noted down, some of which other people have talked about are both very banal and also quite creatively specific. Immediately when you talked about

getting up in the morning, I'm like, okay I have ME and chronic pain so for me that happens half 9 earliest, and leaving the house is half 11. I won't have had breakfast or enjoyed it.

In order to fit in my excellent rye bread and marmalade we're already well into the day. I realised the perfect thing I really wanted and imagined arriving at was somewhere I was bringing something I'd worked on alone to a larger group, whether a big collaborative meeting, rehearsals or a workshop. What I really want is to have my work challenged and really dug into by people who I know aren't trying to undermine me.

For that to happen in an atmosphere where I know so entirely people aren't coming from a place for wanting me to feel bad that I can get better, because I can take feedback and take Yes But. Where my ideas clash with and meet other people's ideas and there is no interpersonal ick to get in the way of that.

Those are the things I really wanted. I guess the concrete steps are accessible rehearsal schedules, number one. The second one is harder because you can't fake it. There is no, oh well you'll create the atmosphere where no one undermines, everyone not wanting to undermine anyone. There is no shortcut other than not wanting to be like that.

FREDDIE WAKE-WALKER: That's great. That second one is about how you create an environment around you in which others can be supportive of you. Andrew you just turned on your video. Do you want to say something?

ANDREW: Not really, I'm still trying to get out of bed. Interesting what you say Toria, I have a similar struggle which shifts the day a long time in advance. I was also trying to get my head around the idea of a perfect day. It's almost impossible to improvise. You can have a day that's fulfilling and worthwhile that might not be perfect. You might get that feeling, when you get back to bed, that you feel the day was worth slowly crawling out of bed in the morning. That's my problem, wrestling with the negative intellectual arguments just to get almost anything done. I'll see if I can get around to my breakfast now.

FREDDIE WAKE-WALKER: Can you say anything about concrete actions you make personally or in your organisation to mitigate against the [unclear].

ANDREW: Certainly within our organisation, a new music and sound arts organisation that work with artists and often young artists, for a long time we've tried to find ways - again this is - I was interested, I can't remember now who said we can get rid of the radical in front of kind and gentle. We're an organisation because of the way we started that have always tried to be kind, gentle and have always asked people what they need and tried to fulfil that. It's a difficult thing to fully achieve.

Often there are contradictions in place you have to try and deal with. Again by being kind, thoughtful, taking time, listening, all those really quite simple things - on the face of it, simple things, you can allow things to happen in a way that everyone can feel valued.

I think I mentioned in the comments at the beginning we re-developed the old park people's house in a Victorian park in Barrow. We put an extension on that that's a performance space. The building is still a family home. That's the design of it. We try to hold onto the feeling of welcoming audiences and artists into your family home and to make the necessary adjustments, so people feel welcomed and cared for, including the people that work there.

It makes us sound like a bunch of hippies, we're far from that! But there is something about the day to day where we interact with each other. If you do it often enough it becomes almost habitual and you don't have to think about it, you do it because the culture has changed. We've been going 15 years now. There is something about culture change in organisations of whatever scale that is the thing that needs to happen. It feels like that's done by incremental change and personal change and people having the courage to step aside a little bit and to do the unexpected.



The sort of thing we all do as artists. We all know doing the unexpected is a really good way of off-putting an audience that allows them to change the way they think and feel. Sorry I'm rambling now; I've had a long day interviewing for a new post. I wasn't going to speak tonight but I'm really glad I got invited. I wish I was at the event in Edinburgh, it sounds bloody great. We don't do it enough as a sector. We don't do these things enough. The visualisation was a glorious thing to do. I sometimes feel uncomfortable doing those things, but that sense we were somehow all together in another space was an absolute delight and should be part of what we do, I think. Great to see everyone.

FREDDIE WAKE-WALKER: Thank you Andrew, great. It sounds like we don't need the radical. We just need organisations like Full of Noises and Mahogany, and [unclear]. It feels like I've been pushing this, what are we going to do? We don't need to do that by the sounds of things, we just need to be who we are and behave in ways that serve our needs and desires and bring people with us who also want that.

ESZTER: On that note of concrete action and linking it back to the conversation about not radical care or radical gentleness, maybe mostly radical gentleness, is that I think this also links to what Andrew was saying about incremental and personal change. It's how I feel anyway that I have my own way of doing things and I don't think there should be one or two or how many ways of doing things. I think that one of the good things about even just talking like you said about kindness and gentleness being in the discourse, a good thing about that is we think about it and practice it and practice it in relation to ourselves.

So I think - it comes back again to being satisfied with what we're doing. If we are trying in the ways we can, and through practising radical gentleness we're not hard on ourselves to do it differently or do more, then I think for me anyway it feels like that sense of satisfaction can be achieved. You are doing something that is what you can do. That might be for some people to jump in front of a tank, and for other people to have breakfast and feel confident to ask for things, without questioning ourselves.

That's a really good thing I've learned from working with Snap-Elastic in that context, to link back to radical kindness, I think one of the things we've approached this, to respond to what you were saying Toria, that you don't want to be radically gentle, one might not want that as an artist, to think about our work not just as the output that comes out, but how we do that thing, and sometimes prioritising the way we do something, even that becoming even more important than what we do in a way.

FREDDIE WAKE-WALKER: Thank you. I'm conscious of the fact we've got to 7.30, the advertised ending of the event. So we should probably take a moment to say goodbye. Thank you all for coming again, it was a wonderful evening and wonderful for me to reflect on what was a really great day in Edinburgh and wonderful further reflections tonight.

**[END OF LIVE EVENT]**