## Arts in Education Podcast transcript EP1a - 09\_08\_2024, 12.03

Hello and welcome to the first ever podcast series from the Arts and Education Portal. In this series of two episodes, we present the presentations from the 2024 Arts And Education Portal Regional Conference which took place at Sligo Education Centre on 25th May 2024.

In this first episode, we hear from Lorna Kavanagh, Project Manager at Kids’ Own Publishing, Sligo; teacher Triona O'Dowd-Hill and artist Andy Parsons on their collaborative journey embarked with Triona's class in Saint Cecilia's school, a school that caters for students with moderate to profound learning disabilities.

The Arts and Education Portal is a key national digital resource for arts creativity and education in Ireland. Its ethos is about building a community of practice within arts in education and providing a space where both artists and teachers can be supported and inspired. It is a joint initiative between The Department of Tourism, Culture, Arts, Gaeltacht, Sport and Media. It was established in 2015 and it's funded under Pillar One Of The Creative Ireland Programme Creative Youth.

[00:01:35] **Lorna Kavanagh:**

I'm Lorna. I'm with Kids’ Own. I'm just going to say a couple of words before Andy and Triona talk.

I am Project Manager at Kids’ Own Publishing. We are a children's arts organisation and publishing house. We work with and for children and young people through a range of creative projects both locally and nationally. We connect children and young people with professional artists and publish the work that they create, be it in book form or with this project, an exhibition and a process video. Kids’ Own give visibility and status to children's artwork and writing within mainstream culture, championing the young person's voice and respecting them as experts in their own lives and as change makers within our society. We are delighted to collaborate with Saint Cecilia's School and teachers Triona O'Dowd-Hill and Janice O'Brien.

This amazing sculptural project is the second project we have been able to collaborate on with Triona's class. And the first project being a book publication. For this project we developed an artist residency in the classroom with Kids’ Own associate artist Andy Parsons. Andy is recognised professionally for his own art practice of drawing, painting and sculpture and has also worked with Kids’ Own on a number of other projects. Placing an artist with an independent professional arts practice within the classroom setting, was an important element of this project. It gives significance and weight. It provides sustained creative engagement that will explore modes of expression for the young people some of whom are nonverbal and it shows that value is placed on their experience by employing a professional artist. In turn, the engagement and interactions the artist has with the students is an opportunity to feedback and inspire further work for their artistic practice. This is something that Kids’ Own encourages.

The collaboration element on this project had many strands that strengthened the teacher artist students and Kids’ Own relationship. An added element of this project was the inclusion of mainstream students from the Ursuline college. Inviting the students from the Ursuline to collaborate with Saint Cecilia students provided a sense of equality among their peers. Connections among the wider community and for the young people. I know friendships were formed. This project allowed all the young people from both schools a greater range of artistic expression, increased focus and confidence in expressing their creative voice. Voice is something that is important and powerful to all of us and Kids’ Own are aware of the many different ways voice can be expressed. It is something we are dedicated to exploring with children and young people. From a practical point of view, being a Project Manager, this project was a dream to work on. Working with Saint Cecilia's and teacher Triona, who has been so invested and committed to this project, has made my job easier. Triona was up for and willing to experiment with anything that was presented to her and her students. She took on all aspects of this project with joy and enthusiasm. I knew once Andy met Triona and the students that the relationship would build beautifully. I had no hesitations about placing Andy in the classroom, knowing he would be welcomed by the school, teachers and students.

As mentioned, working with an artist who has an established professional creative practice is important to Kids’ Own and building these relationships with the artists means we know who is best suited to take on each project. Asking Andy to be involved in this artist residency we knew it would result in a fun, creative, dynamic and beautiful project. Andy has committed himself and his time to this project along with Triona and the students and we could not thank them enough for all their hard work. Through this process based, abstract, sculptural art project, we feel we have seen the transformative impact it has had on all the students that took part. Here are Triona O’Dowd-Hill and Andy Parsons to chat more in depth about the project and the collaborations that took place. Thank you very much.

[00:06:00] **Triona O'Dowd Hill:**

We have some slide pictures of our project and Andy might chat through the materials and stuff and I might chat through the sort of interactions that the kids had with the materials and the processes.

[00:06:12] **Andy Parsons:**

I think the emphasis that we came up with from the very start with this, was to concentrate on process and to like celebrate abstract language in visual art. And you know I make a lot of sculpture which is predominantly figurative, but parallel to that, I’ve always made abstract things as well. I've always been interested in, between the sort of like, relationship between abstraction and depiction if you want to call it that. So what I did, and what I think we'll see in the slides, is to create a set of activities that were building blocks that took materials and processes that would lead towards the creation of bigger objects.

And I suppose, I think I'll do it slide by slide, won't I? So the first thing that we did was, of simplest material and probably the most familiar one sculpturally; clay. But what I chose was to get a whole slab of clay and then cut it like slices of cheese so that each bit of it was exactly the same size. So it's almost like it was an abstract form or a minimalist sort of form straight away.

And I'm gonna pass these around. I was quite interested, and am, in the haptic quality of these things. The interesting thing about clay is that it's a wholey plastic kind of material. But it's interesting to give and limit the amount of time that maybe you have to interact with it so you get these shapes like those ones there that are just literally a twist, but within that twist there's captured energy, dynamism, visual interest, all of those things. All of the things that are characteristic of sculpture, that are sometimes lost in the drive to kind of represent something with a sculpture.

[00:08:19] **Triona O'Dowd Hill:** Yeah, and I think that for us, and as an educator in special education, that idea of that tt was just the process, that we didn't have to represent something and that we weren't, we didn't have a theme. You know, the theme was just let's create!, - just do whatever you want, because especially when you're working with autistic children, they will point out, you know, that does not look like a dog. You are wrong.

So, no child was going to get it wrong. And that was really the beauty of this. And, you know, the first lad that was there, that was touching the clay with a knife like this, - I'm not going to touch it, wore gloves, all that. But the funny thing is, you know, we've continued since, that was back in September, wasn't it Andy?

Since then, we've, you know, every maybe once a month we, we add in a bit of clay and much like the work that Andy did. And yesterday, or during the week, we had another project outside and, uh, that same lad who has the knife and - I'm just about gonna get that much of my finger dirty, uh, had a slab of clay in his one hand, was sticking stones and, uh, pieces of reeds and everything. Moved it into the other hand and stuck it on a tree, and I'm like, Ah, yes, that is it. That's what you want.

[00:09:38] **Andy Parsons:** That is, and I suppose just sort of picking up on that, I think the second session we did, I came in with a whole ream of newsprint. And, um, so I suppose, you know, like, there's a, like I said a minute ago, like a minimalist thing here, about kind of things which are the same, but then kind of like have variations to them.

So, what I was sort of intrigued by, and am intrigued by, is the idea of, of kind of form, of form coming from places, you know, and it is terrific craic as well, but we've kind of got loads of this stuff and of course if you kind of bunch up paper and then kind of tape it, suddenly you have a form.

If you put loads of those bits of paper together you suddenly have something that is kind of a shape. Now it might not be a shape that kind of represents something, that has a signifying kind of role, but it is certainly an interesting form. And of course, you can kind of grow. And you can kind of make things organically rather than kind of like delineating the edges of it, it grows from the actual matter. And so that, that kind of, I think you can see the iterations there, but that was, that was just really, it was also kind of really good fun.

[00:10:50] **Triona O'Dowd Hill:** Oh, it was great fun. And I picked these two images because, what I loved as a teacher in a special school is sometimes they really need that routine, and they need the predictability, so this was our setup for every session.

So we had the big long table, there was actually, um, two classes involved, so 14 kids came together, but we had the big long table. Of course, every week they came in and sat at the same seat, even though it wasn't the seat assigned to them at all. But, there was safety in that, the tablecloths went out, and then Andy just came with the materials.

But there was safety in them knowing that, okay, this is the setup, and now we'll get stuck in with whatever we have available to us.

[00:11:33] **Andy Parsons:** Yeah, and so the next thing that we did was to kind of introduce, uh, plaster scrim. I won't pass this round because I don't want to get plaster on you all.

[00:11:44] **Triona O'Dowd Hill:** Andy introduced this to us in the first week. And one of the SNAs was like, Oh, maybe we should have some aprons. And we're like, Nah, nah, you're grand. The next week I had aprons on my back as well as my front. We were covered.

[00:11:55] **Andy Parsons:** My entire, my car was completely covered as well. I suppose the kind of plan was that, you know, you've got these incredibly, kind of, like fragile and sort of flimsy things made out of paper. But if you're careful about it you can kind of make them really rock solid by adding this to them. And I suppose it's that idea of formlessness, and kind of, transient, becoming kind of more solid and more durable - through process. And I think there's something also kind of really lovely about when you put this on, it's all kind of drippy and wet. And then you leave it 20 minutes in a hot classroom, it's rock solid, and it will kind of sustain weight, and then you can add more to it.

[00:12:47] **Triona O'Dowd Hill:** Yeah, and it's that layering process and, like, this image I love, particularly where the two students are working together. We've been really lucky because we had our initial project with Kids’ Own last year. So for my students, that project would have started off and them working very much parallel.

So, sitting beside each other, but, - do not touch my work. Nobody touch, this is mine, this is my space, my thing, nobody touch! To moving on here where you see these are collaborating together. You put your piece, I'll put my piece, we're going to create this together. And that was really joyous to watch for me as a teacher in the classroom.

[00:13:22] **Andy Parsons:** Yeah, and I think that idea of collaboration is integral to making sculpture because you can't actually make a sculpture of any kind of size or complexity, without enlisting some kind of help. Like if I'm working on my own, I'll have this incredibly elaborate set of clamps and broom handles holding things up. Whilst they're kind of fixing together. But obviously if you're kind of in a classroom and you're surrounded by people, you can enlist the person next to you. And I think there's something really lovely about that as well.

So the next set of materials that I introduced, and I've actually got the sculpture here.

[00:14:03] **Andy Parsons:** I was kind of interested in combining the elements that we've looked at so far. With sort of linear things and bits of card and paper, and I'm kind of interested by constructivism, the sort of early 20th century utopian art movement that took the language of science, science and engineering and architecture and kind of made it into aesthetic objects. And so with no kind of anticipation of what the things would be like, we introduced these things, but I think it's a spectacular kind of, a really complex, sculptural kind of entities.

[00:14:47] **Triona O'Dowd Hill:** Yeah, and what I loved about that was that they, because this sort of followed on from the big pieces of paper, and those big pieces of paper was that big gross movement of, you know, lots of them were standing up as they scrunched the paper down together. And then we come on to this, you know, more precise fine motion where they were having to take off the tape and we had lads that just sat for an hour being given pieces of tape and oh my gosh they just loved it.

Just tape, tape, tape, tape. So, there was a place for everybody from those that wanted to create that piece, to the kids who just had like a ball of tape. But they all had their place. You know, making that sculpture and whatever form it came in.

The other thing I just added in this was because Andy was great because he came in also with a little side project. A little side one for those that didn't want to be at the big group table. So this lad just had a big lump of like, Plasticine. And Andy had popped down those two pieces, he saw them with it on the ground and Andy popped down the big pieces of paper and this lad in here was just slamming it down and was squishing it out. He was up with his hands, he went and got bits and was sticking it in it. So that was just a lovely element of that as well.

[00:15:57] **Andy Parsons:** Yeah, so I suppose we did a kind of two dimensional thing as well, in that we did drawing based on objects. I actually went down to Ross' Point Beach on my bike and filled the panniers with things that I could find and then cycled back to the store.

[00:16:22] **Triona O'Dowd Hill:** It's not like five minutes away either!

[00:16:24] **Andy Parsons:** It was a very very wet day as well. But it's really interesting and it kind of riffed on that idea of abstraction as a kind of herb, you know, taking something and then kind of abstracting it. Uh, but interestingly enough, if you look at things like seaweed, they're not recognizable objects in this, in a sense. They already have a kind of biomorphic kind of other-worldliness to them. And I was quite interested in sort of exploring them. And the way we did it actually was to just draw, I actually bought this from the studio. It's got acrylic paint and bits of all sorts of stuff on it, but to actually kind of again, displace this kind of thing about wanting, having to draw a representation of something.

If you've got a big stick like this, you have to draw with your whole body, with your arm. You know, there's no way of getting kind of hooked up on detail. So, the things become quite interesting as shapes, as really big shapes, in space, just as the sculptures that we've made previously have been big shapes in space. And that was the kind of connection between the two.

[00:17:40] **Triona O'Dowd Hill:** And I love this especially because lots of our kids, their fine motion control wouldn't be as good. You know, they would have more difficulties. So, you know, just that fine detail of drawing a picture, they just wouldn't be able for it. So, there was no expectation with this.

It just was drawing lines, and Annie had put out two massive sheets across the classroom. So some were going around here, and then they were like, - oh he's in my way, I'll move over and we'll go over here. So it was just lovely to see that movement as well. Do you know, um, that, uh, I suppose poor receptive, where they were finding their space in the classroom beside each other.

Where can I find my space on the sheet? Um, just all that worked really well. So that's, this was sort of the follow on session from this then. Uh, where Andy's talking about the seaweed and bringing in the extra materials.

[00:18:29] **Andy Parsons:** The other thing they were doing, I suppose, it kind of was around this time, in the sequence of things, Triona came to my studio for the day, which was terrific fun, and it was kind of just a play with materials.

[00:18:43] **Triona O'Dowd Hill:** yeah. yeah.

[00:18:44] **Andy Parsons:** I guess we, we did a lot of the things that…..

[00:18:48] **Triona O'Dowd Hill:** ..then you introduced them later on in the classroom. Yeah, and I suppose for me as a teacher going into the art studio, I suppose it was lovely to know how the students feel sometimes.

Do you know that, like, oh God, you're watching me, what am I doing? Do you know, but that definitely wasn't the feeling by the end. Do you know, and it was sort of the, I think at the beginning I was trying to create something, as in, you know, these sort of precise lines and stuff. Which then moved on to that freedom of, create the line and Andy would just come around and put some paint on it.

Even that idea of that, I sort of made that bit. But you know, it's a really good way to understand how our kids might also feel. Do you know, that you're talking them through this process of, we're all working on this piece together and it's going to change as we go along. Do you know, I just, for me to get that sense of how that would work was really good as well.

[00:19:45] **Andy Parsons:** Yeah, and I suppose, I suppose the thing that we did, we mucked around with lots of things to sort of paint with and make marks with that I wouldn't ….

[00:19:54] **Triona O'Dowd Hill:** Yeah, just don't think it out…

[00:19:55] **Andy Parsons:** it wouldn’t be conventional, so like marks and squidgy, and as you can see - I won't pass it around, but you can see it's been kind of extensively used.

I suppose what we were doing, we were trying to experiment with ways of making marks and creating forms in space that didn't have that kind of, you know, small brush. Yeah. Kind of like concentration, that were much more physical. Yeah, it was terrific actually.

[00:20:25] **Triona O'Dowd Hill:** Yeah, no, that worked really well.

And then it was lovely to see, because we had sort of done all these practices, I suppose, in the studio, and then when Andy brought them to the classroom, then to see how they translated into new pieces as the kids created with them. And I just sort of chose these two pictures here because, um, like, when you're doing a collaboration, what is gorgeous is that there's a place for everybody, because this lassie here was doing all these big movements with the charcoal. And, you can see her arm even reaching across, while this lad here, he worked in a space about that size for an hour. He just did these tiny little marks. But his piece was as important as her piece was. All those little elements made the full piece.

[00:21:14] **Andy Parsons:** So, I suppose, with this slide, these are some of the works on paper that were exhibited in the foyer at the Hawkswell, at the end of the project.

But, I mean, interestingly, they're really kind of like sculptural things, because they're floor to ceiling kind of hang and they kind of have a physicality just like the three dimensional objects.

[00:21:41] **Triona O'Dowd Hill:** And what I loved was because we hung them like that vertically in the Hawkswell for the exhibition and then when I brought them back, I'm like, - oh my god I'm gonna get more use out of these so I put them up as my notice board. But it was lovely because so many of the staff were coming by and saw it. So it's putting what we do, I think that's the important thing when you're fortunate enough to work with an artist like Andy or any artist, is that you can sort of spread the knowledge. And I think a project like this, they saw it and a couple of teachers came to me and said, How did you do that? What did you do? What did you start with? And talk through it. And about a month later, another teacher in a different class did something similar. So like, that's brilliant. Yeah, isn't it? That's the fantastic thing about it.

You know, spreading that knowledge within the school. And it just looks so different even, from the vertical to the horizontal. That's what I loved about it.

[00:22:34] **Andy Parsons:** I think it's really interesting that you brought that one in today, because there's, I can see, I look at that and then I see the kind of form.

[00:22:40] **Triona O'Dowd Hill:** yeah, you're right, yeah.

[00:22:42] **Andy Parsons:** And it's that idea of like forms growing out, you know, like finding the contours of something, delineating it. It's growing organically from the inside and finding its own kind of edge and that, you know, it's very, very interesting. Um, so going back to the process thing again, I suppose one of the, I kind of went back to the idea of bringing in things that are kind of modular, sort of, kind of minimalist idea. I went up to Evans and bought reams of this quite stiff card, cut it all into the same shape strips. And just, I just gave everybody a massive pile of it.

[00:23:20] **Triona O'Dowd Hill:** A mass? I know now why Andy is so chill. Because he must spend, he must have spent hours just cutting it.

[00:22:21] **Andy Parsons:** I did, I spent like a day and a half cutting it.

[00:23:22] **Triona O'Dowd Hill:** Because even when we had those rolls of plaster, like, I would try to be as efficient as possible. And I'd pull them out like this and chop them. And he'd cut each one.

[00:23:40] **Andy Parsons:** Yeah, I did that.

[00:23:41] **Triona O'Dowd Hill:** I'm like, no wonder you're so chilled. You're practicing mindfulness every day, all day long.

[00:23:47] **Andy Parsons:** But, I mean, I really, I love this part.

I love this part of it, yeah. Because, it's this thing about materials and processes, isn't it? Like that card is really bendy and it won't kind of like, kind of crease like corrugated cardboard. Uh, it's also brilliant if you kind of wet it, it will kind of retain its shape.

And like, we didn't prompt anybody to do anything, we literally just gave…..

[00:24:14] **Triona O'Dowd Hill:** You just put the sheets out and the simplicity, it was those, those strips and masking tape. And we spent, what?, about an hour and twenty minutes just at this. Do you know, they all created different shapes. So they went through different stages of, like, one person put something on their head, and then the whole class arrived.

[00:24:35] **Andy Parsons:** that was one of them. This is it, actually.

[00:24:38] **Triona O'Dowd Hill:** One of them started off with just a ring around his head, and then somebody else took it and put on another bit, and I mean, for this cohort of, I mean, all these students have a moderate learning disability, do you know, it's not practice that you might see on a normal day from them, so it was just so beautiful to watch how they interacted with each other.

[00:25:00] **Andy Parsons:** It was, and I think, all the while that we were doing these things that have these kind of playful elements to them, we're building a kind of vocabulary, a sculptural vocabulary, all those big sculptural things like balance, weight distribution, symmetry, asymmetry, all this sort of stuff.

Um, the next session, and the ensuing sessions, were kind of, as you can see, this has got plaster scrim on it. So it's, again, it's taking something that's really kind of bendy, maybe a bit kind of provisional as an object and then making it quite solid - rigid. But it's kind of weird because it is really particular. If you get another sort of card, it will kind of bend you know, but not in the right way.

[00:25:46] **Triona O'Dowd Hill:** Yeah, so then you introduce these little stands, Andy, that one there on the table. And that really changed, that really changed what they were doing into that height and sculpture.

So we did all this work before we then did workshops with EY students. So our students were so familiar with all the practices along the way. Andy had introduced every element of it before we started working with the TY students.

[00:26:14] **Andy Parsons:** Yeah. And I think, you know, going back to my observation about sculpture, and the fact that it's best done as a kind of collaborative enterprise. There's a brilliant kind of rapport straight away between the two groups of students, because, you know, if you're working together on making something, it will, gravity will always be trying to do its thing to you to whatever you're making. So, you have to kind of work together.

The thing that we've introduced as an element that really probably changed the structure and shape and form of these objects was this armature wire, which has a great kind of surprise-ness to it. Because it's really kind of bendy but it'll retain its form as well, especially if you clad it, as we did, with the plaster bandage.

So basically all the things that we've done prior to the collaborative sessions, all kind of like folded in together as it were.

[00:27:20] **Triona O'Dowd Hill:** Because we even have one student who, he, he will be averse to anything sticky, tacky, - nothing. But he created a whole sculpture, you'll probably see it later on, of just the wire. So that was really wonderful to watch.

So we had then two workshops with the TY students. I'm just conscious we have about one minute. Um, and then we did, and that was lovely. And I suppose the big part of the TY students coming in was that, you know, we wanted them to be similar age, my class for 15 to 18, and that they would just get known.

And the funny thing that happened then at the weekend. I was, my daughter was part of that TY group, and we were down at Strand Hill Market. And one of my students, who'd never go to - she wouldn't be from the area, but was at Strand Hill Market, and she says, Hi Lara! and I was like, oh Yes!. And that's exactly, she had sat chatting with her for the whole session - they did absolutely no art, but they talked for the whole thing, which was so lovely, just to have that.

And then we had an exhibition in the Hawkswell Theatre, in the Hawkswell lobby. And, uh, you can see how proud they are. Do you know, they're beaming. And this lad over here. That's his sculpture there.

And I had put out the call, does anybody, this is months ago, Christmas we had it. So I put out the call to parents to say, - Oh, does anybody have their sculpture? I think that they might be all gone, you know, at this stage. And his mum said, - of course I have his sculpture - It's on a table in the hall. It's only on loan. You better give it back to me.

So, but you can see that pride. And this lad, he came in in bad form that day and I said, - and here is so and so's sculpture. And he was, down at the bottom, ran up to get his photo with the thing. So just that pride in the project itself is fabulous.

[00:29:06] **Lorna Kavanagh:** One of the outcomes of this project was also a video which shows the process and a bit of the exhibition at the end. So I'll play that, and just to mention it, thanks to the funders, who is the Ireland Fund's Heart of Community Fund for this project.

[00:29:20] **Triona O'Dowd Hill:** and a thank you from us, especially to Kids’ Own for funding the second project with us. We really do feel so fortunate and that, you know, the kids get so much out of this, as do I.

I am Triona, the teacher in Saint Cecilia's school or one of them anyway. So we've been working with Andy over the last few months and it's been a really great project. It's been really good for me just to see the progression from how Andy introduced the idea of sculpture to the kids and it came in a very small form of just some clay and just moulding the clay.

There was no expectation to do anything with it, to make it be anything. It was just handling the clay, moving it in whatever way they felt, and then even just the start of that sculpture should maybe stand.

[00:30:16] **Andy Parsons:** My name's Andy Parsons. I am an artist based in Sligo. The project has been an absolute joy. It's been such a process driven experiment, really, in kind of making abstract work. It's actually a really interesting process for me to engage in as an artist to be involved in encouraging people to make work which is entirely abstract. And it's made me really think about what I'm doing and kind of question things in my own practice as well.

[00:30:48] **Triona O'Dowd Hill:** One of the biggest thing was that idea of working with the transition year students, so our students working with their peers in the same age group. As a teacher, to watch students sitting and chatting, having real, real conversations. That was really one of the most wonderful parts of the project for me as a teacher.

[00:31:09] **Nara and Aoife:** I'm Nara from the Ursuline and I'm Aoife from the Ursuline, and we came to St. Cecelia’s to do the project with the kids there. So we went in the first week and we met our partners for the project. I was with Shania and we were showed what we were going to do.

We got a tutorial from Andy. We were given sort of pieces of metal that we twisted about into different shapes and we attached lots of fun paper things. And then the next week we used plaster. So we put like plaster into water and it turned into kind of like a clay or like messy type thing and we just stuck it onto the structure and it looked really cool.

It was like this big white structure and um, yeah, no, it was so cool, like seeing everyone's different way of making the structure and like how it was presented and everything. I think it was great. Yeah. And getting to know the kids as well. It was insane. Yeah. I loved it.

[00:32:04] **Andy Parsons:** The actual way that we did it was to start by doing drawings that took inspiration from organic forms. And to take those and to play around with their shapes and then make a kind of very sort of gradual transition from two dimensions into three dimensions by inventing these amazing sort of elaborate baroque forms using hard aluminium wire and wood. And making assemblages from those and then giving them a kind of a skin using plaster scrim.

So they've become these amazing complex forms that have got a real presence as sculptural objects. Uh, and they actually kind of hold the space, when one encounters them in a room. They do what sculpture is supposed to do, which is to kind of work from every angle that you might look at them from.

What was brilliant was the way that the students immediately clicked and started working together and actually collaborating and making these. It's very hard to make a sculpture stand up, particularly if the sculpture is quite big, which a lot of these are. So they overcame those kind of technical, practical kind of problems in a really smashing sort of collaborative way, working together.

[00:33:29] **Triona O'Dowd Hill:** So we might just have a couple of words from Andy…

[00:33:31] **Andy Parsons:** ….getting them to stand up. We've got to kind of work out where the weight is. It looks like it's kind of going through….

[00:33:37] **Triona O'Dowd Hill:** …The greatest chats were had at this table - I found out what my daughters favourite bands were….