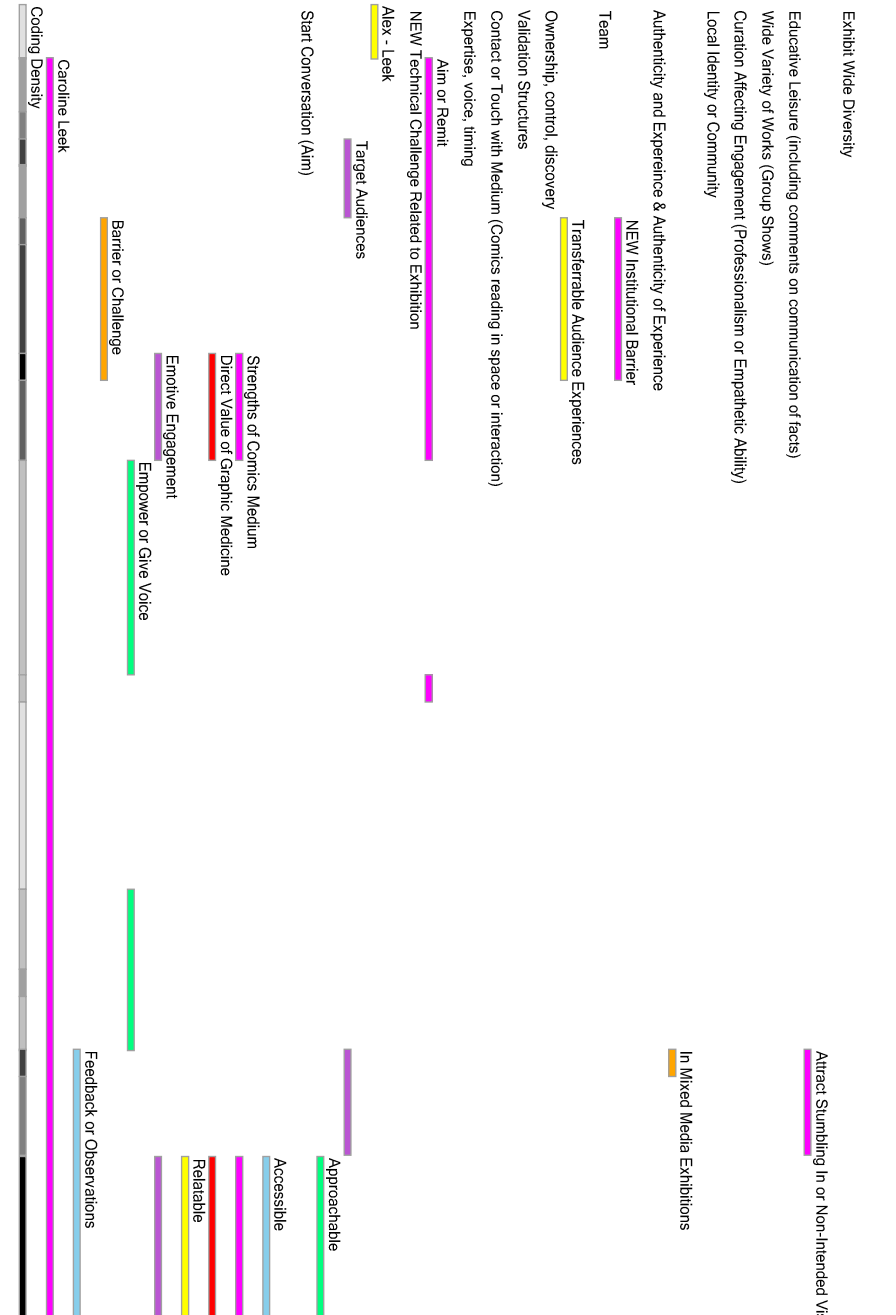


Speaker 1: Alright, well, thanks again and we'll get started and I was just wondering if you could give me like an introduction to the project that the exhibit was about.

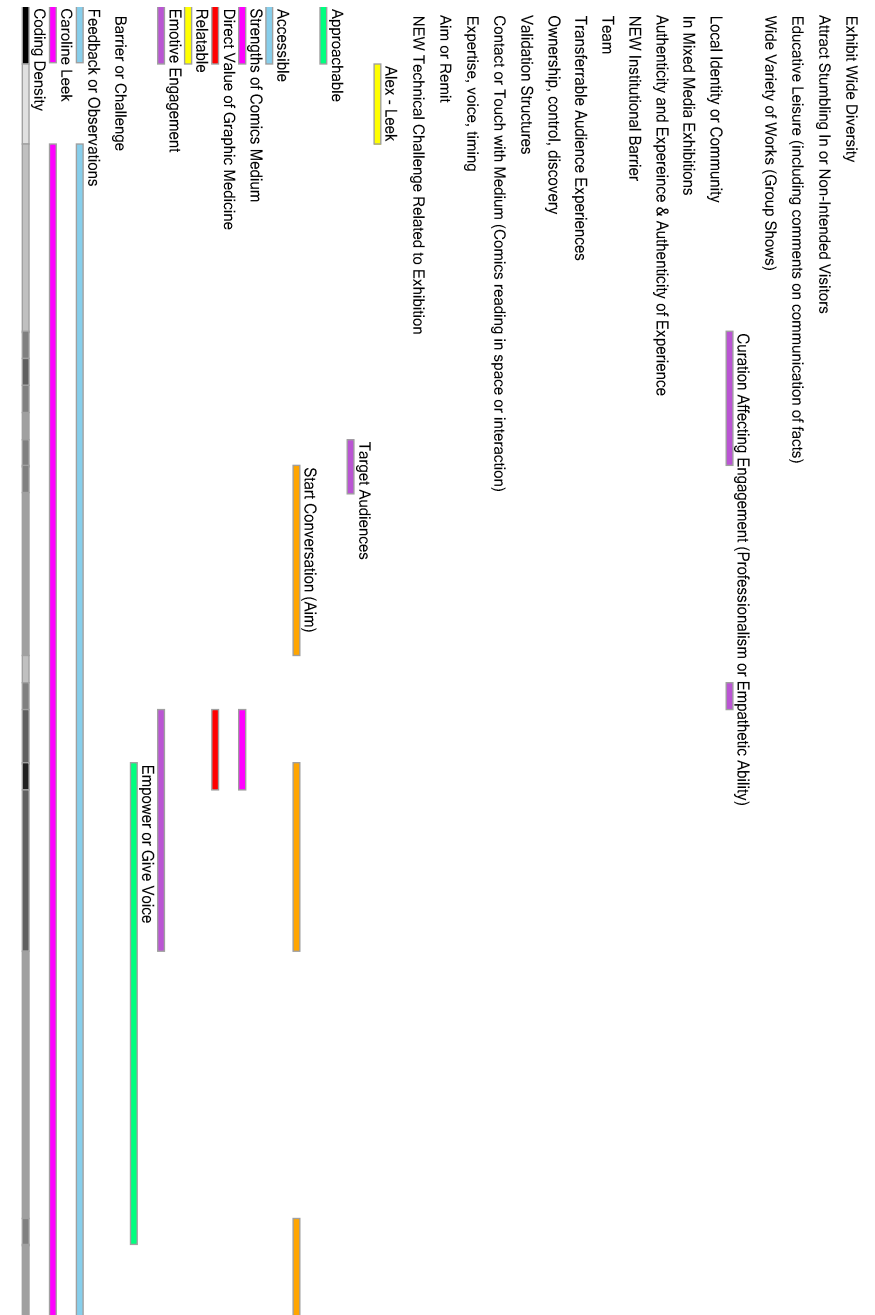
Speaker 2: The project was to collect stories from people who had experienced cancer. We wanted to specifically try and collect stories from a diverse group. So we called it unheard cancer stories and the aim was to be able to collate them all and put them into first of all a zine and then the Tate modern exhibition sort of was an off shoot but it was to put all these together and to put it into sort of waiting rooms and hospitals specifically for those target audience that aren't they don't sort of go to support groups or anything about that for the various barriers that they have because there's lots of research showing that, you know, sort of kind of attending support groups. If you have cancer can increase you know improve your mental health but there's lots of **barriers to attending these and this can be whether its cultural or stigmas** or you know, **men generally don't like talking about it being so** we wanted to be able to provide something that actually when they're sitting in the weight room because there's a lot waiting when you have cancer just flick through and **we want to use visual narratives because it can convey a lot more emotional Concepts, but also when you do have cancer or When your in a traumatic state, you don't want to read through a load of text a Lot of the cancer information is very bulky with text.** So that was again a [low] We've got some money from th Mellencamp's support and we put out a questionnaire and there's there was just like ten questions very simple or we allow people to do free text and just email us their stories or whatever and this was quite a nice way because it sort of went it's people retweeted it and it got to sort of quite sort of groups that we wouldn't have known that are out. There across the UK. So that's good. And then many of them like took them into their sort of their own support groups to get the information from people there and stuff. So it was quite nice. We got over a hundred responses to the questionnaire and then on top of that we had lots of people about content just been Fuller more sort of like stories. And so the questions themselves We kind of want to look at **self-identity**. we wanted to look certain supposed whatever sort of open-ended questions that people could just use as a platform to you know, just discuss with everyone. Also we sort of asked them you know, what advice would you'd liked at the beginning of your cancer Journey, you know and all of that so from that we put them into some kind of themes and what obvious themes that came through from that and then we have two artists who then took them we divided up [inaudible]. They took them and they ran with the kind of cleaned and using patients words to inform their illustrations really and then the two things that came out of that was the Tate modern exhibition. So we had lots of we had a lot of PR work that had been done already but also as a sort of a thing people get contacting us because they knew about this and they wanted to exhibit their work and we - that wasn't the remit but then we just sort thought Well, yeah. Yeah go for it. You know, we've got this massive space on the wall. And actually why not have people who have gone through this incredible Hideous, you know experience why not put their work that so we had sort of a mixed mash, but and that was amazing because we that's for three days in the Tate Modern and It was the part of a wider exhibition. So actually it got a good load of people who wouldn't necessarily probably have gone to that because they went to see something else and we sort of we kind of collected feedback but not in a structured way at all and and then we from all of the stuff we put into the zine we created the cancer hive which is a now so that was issue one so issue two is coming out now but it's **all based on sort of emotional support in mental health of cancer patients through some more much more visible and kind of means and so the feedback from that has been again its not been thoroughly structured that had lots and lots of feedback from patients from Healthcare professionals, and it's all been really positive and it's centered around not using loads of text and it's a visual thing which people can absorb and then you**



know apply to whatever or whatever it just you know, the strap-on is that you needn't feel alone because people are experiencing similar things. That's it, really

Speaker 1: and so you mentioned just there that you Had received some feedback that was mostly positive although informal or formal feedback. Do you remember any specific or any feedback from the exhibition that you recieved?

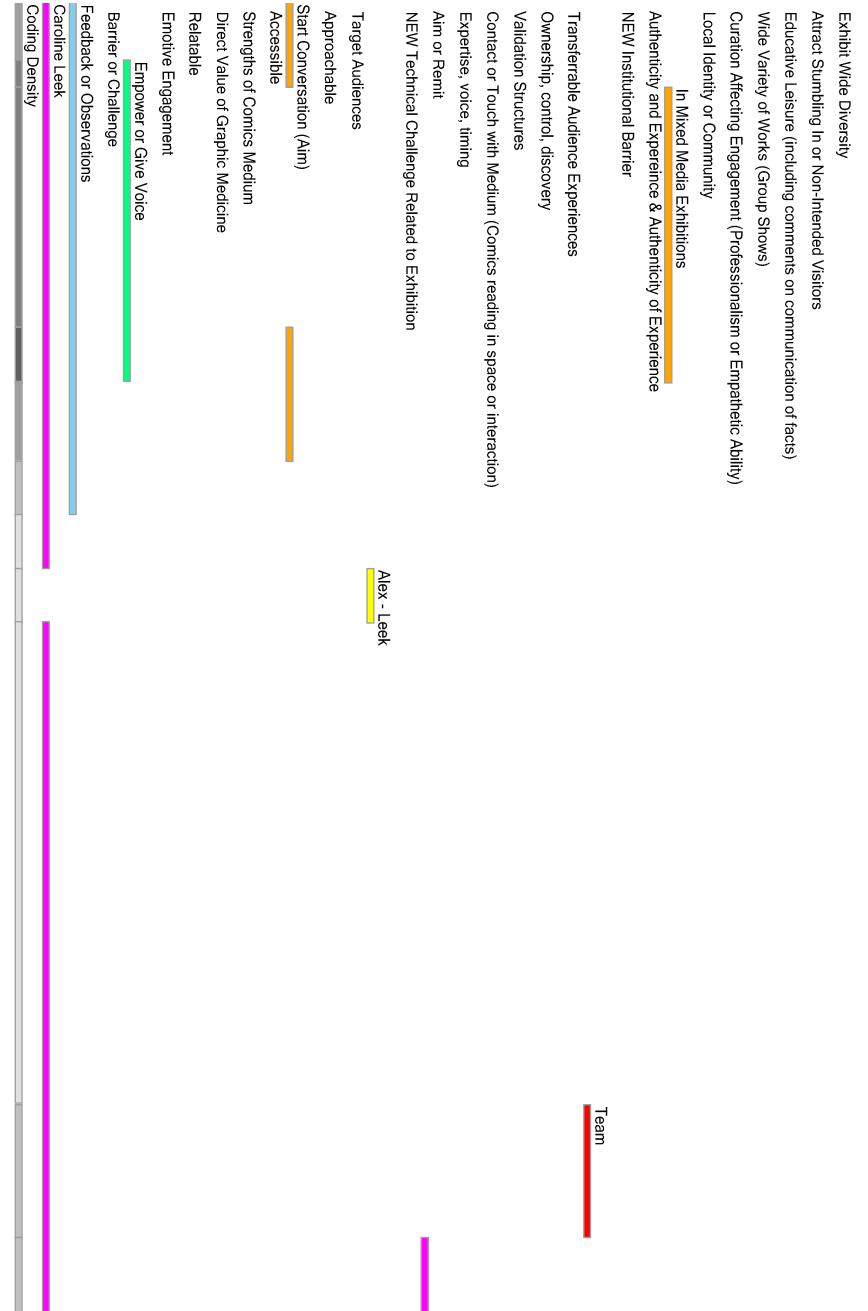
Speaker 2: Yeah, so, I can send it to you but we had what I did was to because it was we kind of posted through social media. a lot of that stuff we were doing over the three days and the build up as well, we did a big build-up of whatever so I just collected all of that feedback from people. So it was like during the during the event and then prior to it as well as we did, you know, five days left. and because McMillian want an evaluation of the project so it was collecting It for that reason, but I can send you that if you want. I am just trying to find it. generally it was about. I can't find it. I mean, it's just it was - the people that gone there for because they are have experienced cancer. they are cancer patients themselves They were **A delighted it was like in a building and an extremely famous building, you know, a gallery**, yeah. And therefore it was removing the taboo around talking about cancer. It was normalizing it. It's making it feel like you shouldn't be shunned and if there are any art exhibition about cancer a lot of them tend to be like within the hospital, but whatever. It was just a very open to the public and anyone and everyone can see it and **they love that they really did and you could see that there was such a buzz with people talking about their experience and it gave people like a platform of sorts stimulated a lot of conversations** because I was there for the whole three days and it's quite interesting to see how people interacted with the work also with the ca-, **you know, whoever was in it looking at the stuff and sometimes it's some people that didn't know each other and stuff, but they would be it was full of conversation provoking** so they thought that was a big thing it was about it was there and they really wanted to tour it they wanted it to be there longer and it felt it felt like a very important statement to have it in such a **public well-known place** the other thing with that it was very visual obviously, **but it was able to portray a lot of their feelings and the lost their worries concerns fears and all of that sort of stuff in one. Image or series of images** or whatever and again and it's loud like not much more conversation around you know, what they think that meant and how that meant to them and how not going to somebody else and how it's different and all that sort of stuff. So it really provided a lot of conversation then for people that didn't have cancer. There's lots of conversations around understanding how people are feeling how this experience of living with cancer or Having had cancer. So there's a lot of kind of empathy learning from people who hadn't previously really had any experience with anybody with cancer. So that was really brilliant. And then there was the professional Healthcare professional lot because our organizations links with lots of clinicians, so they all came along and again that was Was brilliant because again, it's sort of you know that took them out of their day job and looking at actually these are patients and you see patients in every day. And you know, as a job can be just as you see the patient you don't see that sort of outside of the clinical stuff so that gave them an understanding of how patients are feeling and you know from a lot of it is about living after treatment. Because once your out the treatment pathway you're like right, you know, you'll be you've been you've got no disease - evidence disease within you go and have the rest of your life but actually it doesn't work like that so it was quite interesting for them to see that all these people who have experienced cancer and we're living without the disease still had the fears and so much, you know, the concerns that didn't go away. So that was quite an interesting conversation so we had lots of room and lots of different types of healthcare professionals coming from Pathologists that wouldn't necessarily see patients but they see themselves so that was - kinda



married those two things up yeah So that was interesting and that was quite interesting to see the interactions between some of the healthcare professionals and people, you know normal people, you know the public. Just about that. and there were a lot of the family members that came with so we had we asked we had a rap you know not only just visual stuff. We had a guy who created a video of a song that he had made about his mom's cancer and that's brilliant because it was you know it was about his experienced about his mom's story and it's a - he was quite a young Man sort of a rap kind of composition and it was just brilliant and it was very good and and their family were there the whole time and she and I spoke to them and I said, you know how to feel you're standing there watching people that you don't know who are listening to your song all about you and there's something you know and something **she said it is really freaky, but actually she was very nervous about coming. to the event, but they ended up to coming every single day and the family got bigger and bigger and bigger and actually she said it was a turning point because she could now have these conversations that she just couldn't have because she had a secondary cancer.** So it's a sort of opened up a massive communication and and understanding so how their feeling and how they process somethign so there's lots of lots of conversations and it will say it was a brilliant bring experience so I captured some of the ones on but again, you know because those made on social media and captions and demographic but it was all it was all really positive and and it's highlighted that it's important to have this out there, but I will find you because its somewhere becuase I sent it to the other - maybe its in the other folder. Yeah, but I can send that to you that's the kind of the overview of it.

Speaker 1: that's great. So did you with this exhibition did the Tate modern approach you or did you approach them

Speaker 2: No so it's a very weird way that it happened so a woman who works for McMillian she was - her role is in engage and patient engagement. I think for the London region, she that she was new to the post and her prior job was in a Hospice in London and and she so the Tate modern exchange have this program where they had I don't know how it works, but there are maybe 15-20 organizations that are a part of the Tate Modern exchange program. So, they range from like schools to Healthcare Trusts and sort of things like that but to organizations and it's you know to sort of designed to sort of bring col- like just part of society into Community sort of place and up just to show whatever so I don't I don't know how you would have these organizations apply to get to become an associate but they do it anyway. So this one organization is a collition called flourishing lives, which is a brilliant. Superb organization and they are kind of colliation sort of basically supporting people over the age of 50. So there's a really wide range of things but a lot of their stuff is all kind of art and creative practices based so they are an associate of the Tate exchange and the year before this one got this woman got the job at MacMillan. She was at that hospice she had done. a photography or she curated a photography exhibition using people with in the hospice. So she had that connection anyway, so the next year when they were looking florishing lives were looking for new people or whatever. They approached her and she said she had changed jobs and then but then they had discussion about action. That would be really good to have kind of maybe some cancer-y thing going on. So anyway, they had a call out for McMillan's opted a call and she contacted me. I don't know how she knew. About me but I think anyway thats how it did and that's how and we wrote the grant around that. So that's why I think Florishing Lives like the idea of sort of having big charity names associated with them as well for the the mutual benefit of trying to highlight they're kind of organization supporting that way. So yeah, it was a really odd way of them. So actually The Wider exhibition was all about Ageism but then the Tate Modern had its own theme as well. that being movement **So we because we didn't have any age thing going on. But so we kind of connected with the movement thind and it was**



very broad term, but we decided to interpret that as a movement of power from patient - from clinicians to patients by providing them a voice and providing them a way to talk about their cancer and stuff and take control over their own health. So that's what we sort of did that whole kind of and we called it shifting identities because they shifted from healthy to ill and that can be very unempowering? and removing of power. And so it was about to shift that power back to them, and that was the whole idea really

Speaker 1: And at what point in your larger project with the zine and collecting the stories did the exhibition happen or like come about?

Speaker 2: What was that? Sorry I can't hear you properly.

Speaker 1: Oh, sorry. So for your larger project when the lady reached out to you from McMillan, were you at the beginning of your larger project with the zine or was that kind of all happening at the same time the exhibit and then putting the zine together?

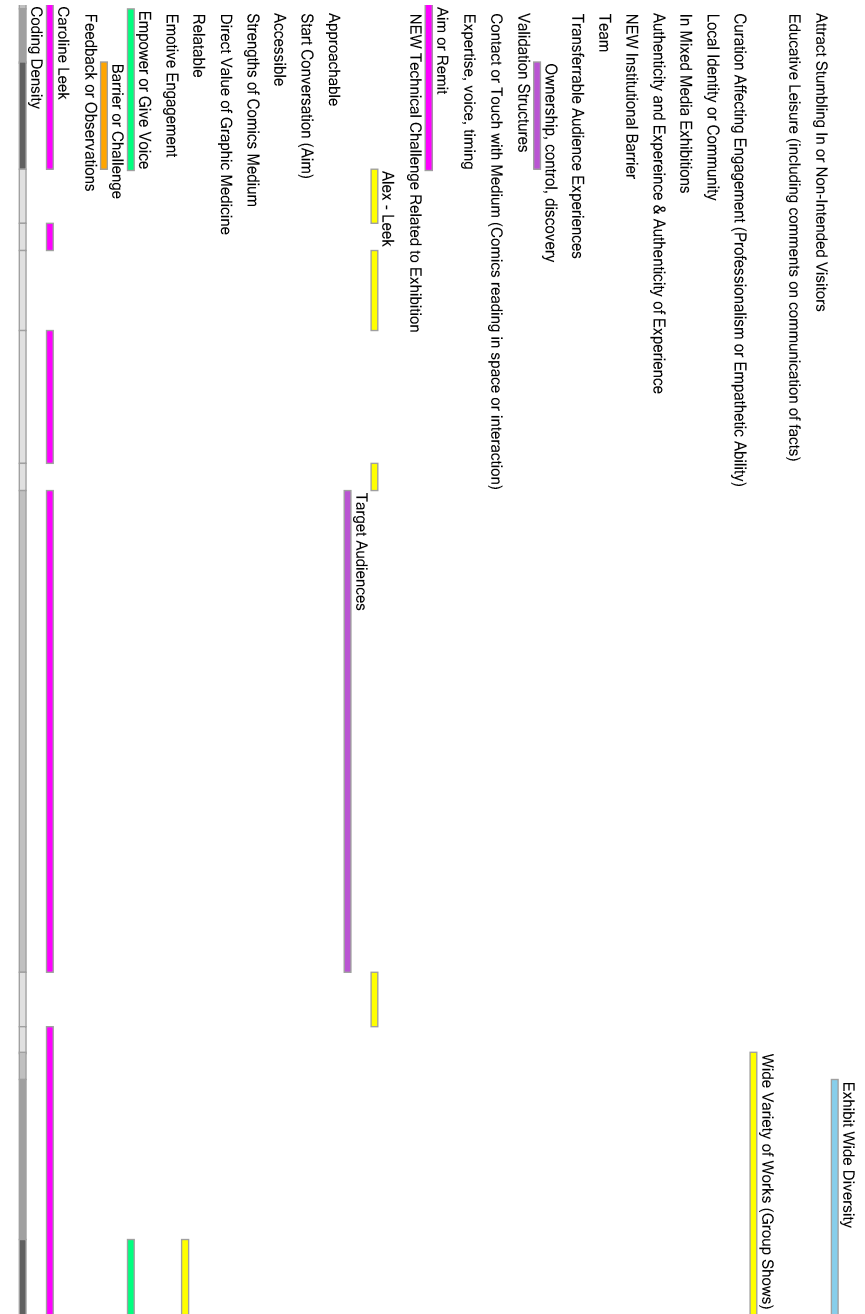
Speaker 2: No that was right at the beginning, because it gave us the funding because McMillan do tiny support grants or not tiny but they are like 10 grand support grants. To enabling for patient to - for public engagement work really I don't know whether they do it now. But so that was crucial because then we needed the money to be able to pay the artists and to design the project really

Speaker 1: And then what was the or sorry who was the intended audience for the exhibition?

Speaker 2: Wel, it was really it was the general public really but we knew that we could get a load of we knew we'd get the cancer Community because we publicized it but we also knew from people's responses of people chatting at the exhibition. There was lots of arts and health people who are interested in Interested in being able to put something about health within an arts context. So and that's like a massive movement now, so. Well, there's a great organization called London Arts and Health Forum, which I've been promoting anyone's work and stuff and they do their own conferences and stuff. so we, but we kind of wanted we just wanted to be able to open the subject about cancer. We wanted to be for everyone really. So we didn't for the exhibition we didn't have anyone in mind because we knew that people come for the wider exhibition because there's loads going on there was dance. There was music. So people there was the London Symphony Orchestra so you know there was just massive stuff going on. So we knew that the g- and also tourist because its the Tate Modern so we knew that we wanted to Have a mixed audience really whereas the zine is a bit more of a target audience. People who were newly diagnosed or for people who couldn't reach out. but Actually what it served to be is for anyone with cancer and even people family members. They've passed on the magazine to somebody else. so a family member or whatever to deepen their understanding of what you know, they're going through so yeah, so the magazine very much. For the cancer and Community, but that the exhibition was for everyone.

Speaker 1: And do you remember? How many Works were in the exhibition or at least artists?

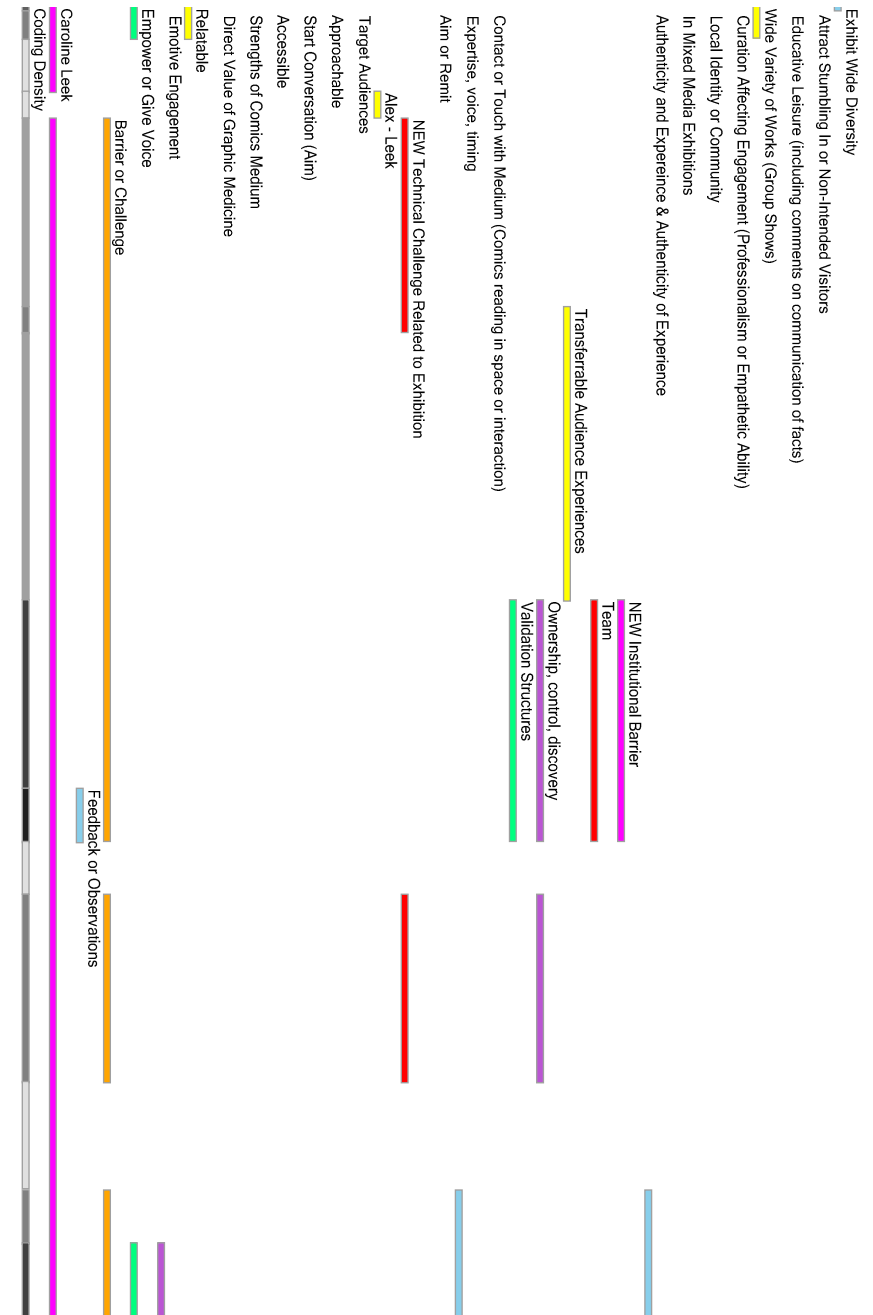
Speaker 2: Yes, let me do something quick look we had I can send you all of this and the i can also send you the exhibition program and stuff like that so there was - I think they were 24 some of them were. A series of small A5 things so and there was mixed. Media, so there's one some Ceramics and music installation but there were four from the the unheard voices project you know the words of the artwork that was informed by the patients. There were about 17 pieces from there and the rest were artworks and we also did a piece on yeah, I'll include that so there were 17-18 just from the patients from the questionnaire and from their story and the others were people who lived experience and they wanted to submit their artwork. Most were - there was one that was an artist. The other ones do art therapy. But they were we kind of had a we said to you know, It had to reach out to everyone so we tried to sort of make it so it wasn't just about one personal story. it could be relatable to



everybody. it was quite challenging really with some stories we got it was just we couldn't get anything from it really because it was just a diarised you know of someone's treatment. its not a narrative that lends itself to exploring really but anyway, yes, that's what we

Speaker 1: and the were there any other challenges to organizing the exhibit?

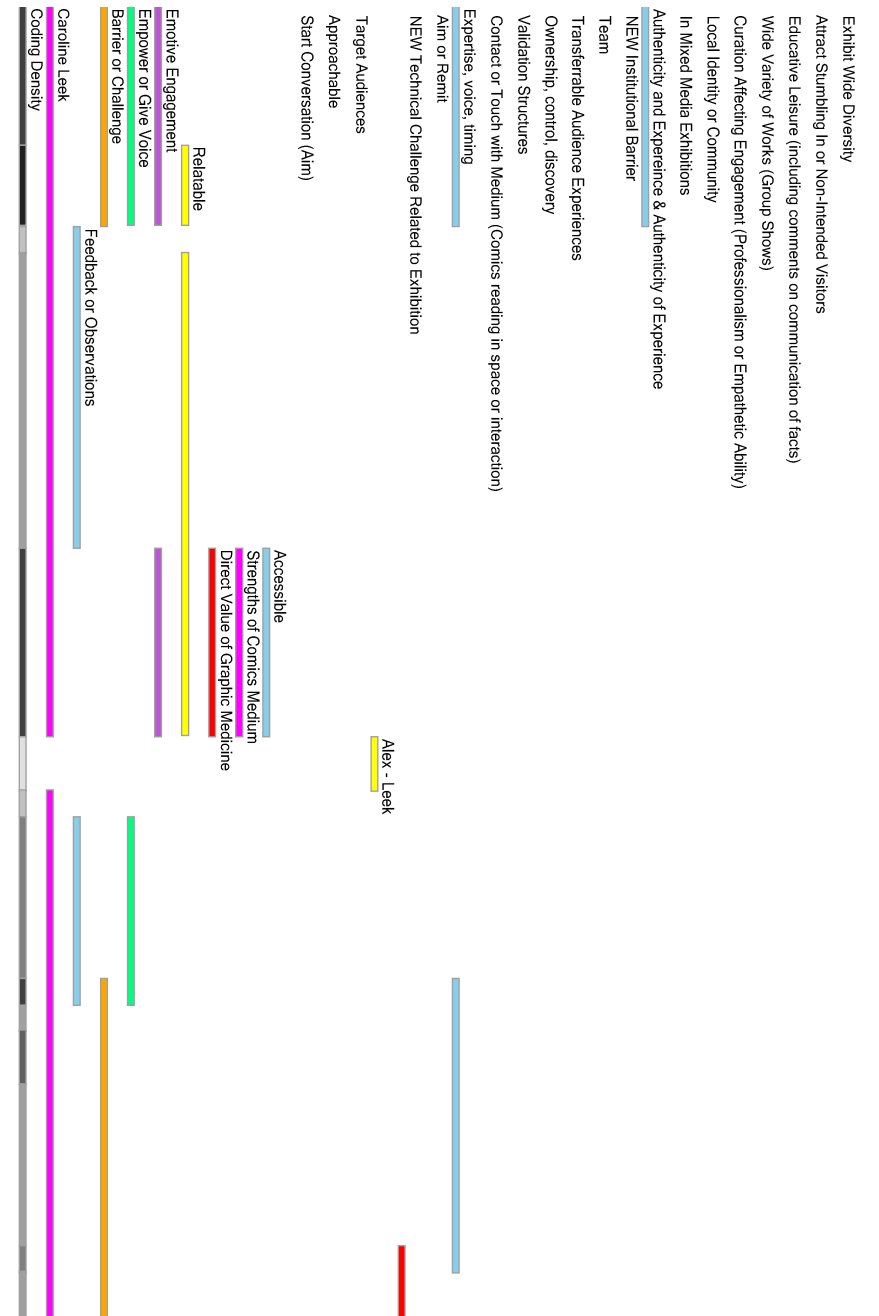
Speaker 2: There were so many challenges. Well it was all a learning curve as well I hadn't done this before but and also having it at such a huge place. you there were very fine guidelines from the Tate what you were allowed and what you weren't allowed, so we weren't allowed to put anything on the wall So we had to use the stuff, you know, so just not even actually putting it on the wall was challenge cause you weren't yeah to use this specific stuff, which was fine. But again, you didn't - for the frames and all that kind of things like that so actually practically putting up was a bit of a challenge. And getting it to the Tate Modern was a bit of a challenge but a part from that - well you know its such an emotive subject so we didn't i was worried we wouldn't get the stories or stuff back but we got the context so we got the material which was brilliant and so people were very generous with their stories and whatever It was having to sort of tell people who had gone through, you know, very shitty time to say but, you know, that we wouldn't be using their work or and the [bulk of the] people were very kind because you know, we couldn't just have an open-ended kind of, you know place we had to have a cut off of what we could and we wanted it to have a semi themes and the theme was shifting identities and it was about self-identity. So We and so most people understood but I think you know, so its about setting up you know your life's experiences have been awful. Let's put some *[inaudible tech buzz: nails and take a look so you can bring your family and so I did to make]* sure that it had made sense the whole time. the exhibition was up itself, which I think we did, I mean, McMillian really really pushed for this particular piece that we none of us wanted to do so I accept doing myself but it was a bit more it wasn't a story and it was more about it's more of an infographic kind of thing. It was about mind the gap and is the report that they did and about cancer inequalities in London which coincides with the kind of ethnicity and *[inaudible]*. So they wanted that they really wanted it so we were like oh okay we'll do it. So we try to Crowbar that in in the whole kind of identity thing, which was all right, but I didn't put my name to it because I was too embarrassed but actually I have had a couple of people - why is there no name on this, this is like my favourite piece, and I was like ugh *[laughter]* so that was facing death creatively conference and they do an art thing and they wanted that which is quite ironic but so that was one difficult it was trying to make a story out what the whole theme is and one of the challenges again is to have like so we had MacMillan Tate modern and flourishing lives. They all had their remit, you know, they will have their themes and it was trying to incorporate all of those three things. So for McMillian it was cancer mind. The gap is talking about London inequalities and cancer care in London. Flourishing Lives it was support for older people and that and for the Tate it was movement which was fine we could come and - but we had to make sure that everyone was happy with all you know, so that was designing so everyone was happy which was fine in the end so - but other challenges. Well, I think the artists are brilliant they were just great and we are worked with art before so that was fine. It was too and they get it and none of them have experienced cancer themselves, but it within their family and friends they have. among them former mental health nurse prior to her being illustrator so That was good and I just have had real confidence that they were just going away. They were - We had a lot of lot of content and that was quite which was good. But it did mean that was quite a lot work it was quite intense periods of time of pulling out things. And also we wanted a balanced view so you can't just be all positive and you know cancer changed my life in a good way. And this is how I feel empowered now. you need to reflect kind of the negative but. **It was it was like well, how do we support those people that are**



looking at that and it was that was a challenge because whenever we've done stuff before we've consulted psychologists or whatever and they you know, so for written material that we do resources or anything else. We always kind of put it through that lot just to get some advice and normally they say stick on a you know, this is where you can get support kind of thing. That's fine. But you know in the exhibition it was quite like oh well You're coming you're consenting to see this. So but we do put trigger warnings or whatever, but I think because of the art lends itself to it being quite Gentle Way in then people could take what they want from it really. So there was there was we did a big Canvas Of statements that people have said about how cancer changes their self-identity Because one of the questions in the questionnaire was legal age. So we put them we grouped them into different ages to see just to explore how self-identity you know,'s changed from being a 20 year old to 70 year olds and we didn't comment on that. We just said it's a good because it was a good exploration because you know where you are in your life and the how you see yourself and you know, whatever and that's what Interruption that biography kind of interruption that cancer has but we could there was quite a few people that said - ah I can't read them I just can't read them its just too close - the people who have cancer. They couldn't read that that they found that hard but then they felt, you know monitored themselves about being just so yeah I can go there I can't go there it was making sure that the artwork was relatable to people who hadn't had cancer but also being sensitive and honest and not patronizing for the people who have experienced cancer. I think we did it right I think from everyone like, you know, but I think they've got the balance right and I think that was I think largely it was because of the art works so good. Actually you can interpret it. Even if you hadn't experienced it you could interpret it into other traumatic things that happened to your life or difficulties and challenges. You say you could so you can translate that into whatever you had in your life and that's actually what some people have said, you know, they can see that to you know, apply that to whatever else is going on in their lives.

Speaker 1: And then a part of the exhibition. Did you have any like really specific public engagement activities as a part of that like talks or workshops?

Speaker 2: We didn't we literally just have the exhibition we had I mean the engagement stuff we put up a sort of that kind of thing and people could put on how they could talk about their own self-identity shifts and the things that happened in their lives that had changed their what they thought of their self-identity so there was lots of, so we had tags that people can take a tag and write something so people put about motherhood and and death of people in their lives and changes and leaving to different places and all stuff that you kind of expected that we wanted to do it because its the Tate and So you want to be able to engage the public that are there, but I think there's so much going on in space that Yeah, that's a big challenge was so when you turn up you don't know whats going on in the space and you don't know - they had never done a Tate-Late so the Tate Modern opens up until 10 o'clock on one Friday a month. And so we were in the time that we were exhibiting. So it was really brilliant. And so we got I think actually so they gave us the numbers. And I think that was the highest number that they'd Had and we knew because people were queuing up and they weren't allowed in the space which again was awful because we didn't know this and we couldn't control it but it had meant that lots of people had travelled to London to see the exhibition and weren't allowed in and which was but there's nothing we can do. So that was that was that kind of hard and it wasn't Florishing Lives because they hadn't done it before and so they had programmed in the theater piece and that's really popular. So yeah, and because there's was a theater piece that came on at one point. It is sort of people couldn't really talk which was a bit like, ah-, But there were challenges in the space itself and you know in the way the wider exhibition was



curated but again that was a learning curve and they were like oh my gawd you know they didn't I bet they can envisage our exhibition to have such be such a thought conversational area. do you know what I mean?

Speaker 1: Yeah.

Speaker 2: so we kind of we learn from each other really so forgotten what your question was. What was your question?

Speaker 1: So it was it was about the public engagement. So I think you are -

Speaker 2: Oh, yeah. Yeah. And they had, Florishing lives had lots of public engagement there was, it was brilliant I ended up doing, laying keyboard and dancing and they had loads going on but our exhibition there was only that one section about self-identification and that was it really like they had they had kind of people going round Florishing lives did talking about ageism and identity and things like that and they captured people. Sure, but it was about everything. It wasn't just strictly about our exhibition.

Speaker 1: And you talked about like the art lent itself in a gentle way and I wondered if you could talk about that and if that was related to the more graphic medicine type works.

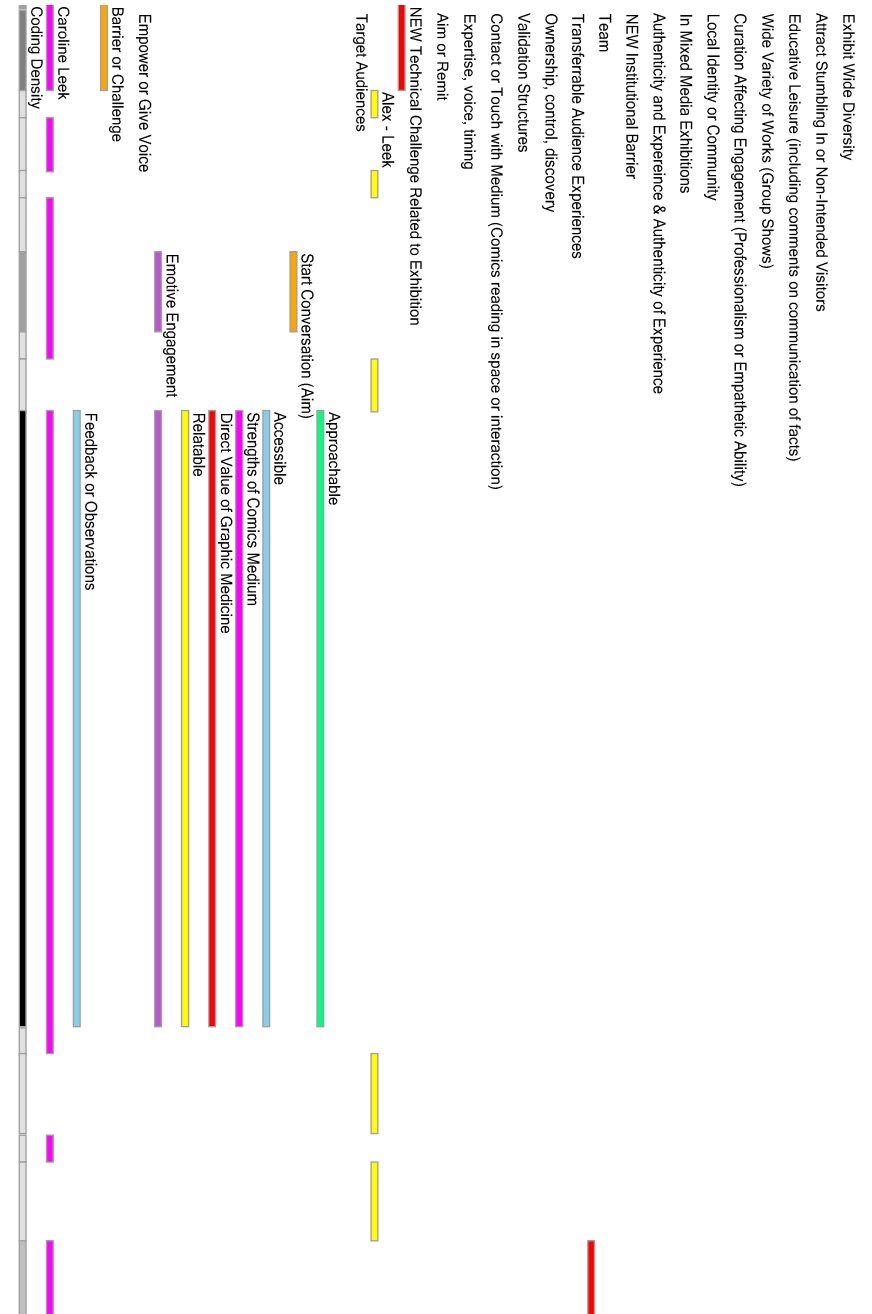
Speaker 2: yeah i got the impression from people that they hadn't seen the people experience cancer hadn't seen artwork like was it was like there was four big pieces that beautiful really beautiful very little text if any so some of these zine and some of us are graphic medicine. It's quite busy isn't it. we're really like one big. portrait sort of thing. So there's one of a lion with a mouse in its mouth and the lions in a look like a 90s things and the quote was "I was a mouse and now I'm a lion" and it was that sort of and so it was that sort of imagery things. It was so gentle because you're just looking at something that's beautifully Illustrated and drawn. As opposed to a massive long narrative which might be miserable like a lot the graphic novels you you you're reading a story really aren't you where as this wasn't particularly a the story, but it was just looking at something that could show you a story if that makes sense? does that makes sense. It's very easy and then Then there were some more slightly more. Direct ones there was like a few direct so like direct quotes. And so the the well, they were still metaphorical kind of thing. But yeah, it was it was just I just think it allowed people to take what they wanted from it where as a bit like a graphic novel. Explains it too much and other things. I don't know. There was a purpose to it - this is a specific story and whereas this allowed people to apply it to different things you know what I mean or start conversations that would I don't know have a more of a broader topic so something. But it was there a wasn't and also some of the graphic novels that I've read. Is there less - thei more literal? You know what I mean? Whereas these were quite metaphorical and not graphic key. And so actually it was very gentle in that sort of way in terms of yeah, I don't know. Yeah people I think I really really liked the four big ones they would take hours looking at it, because they were very intricate. Well so you can see bits and pieces that and also I think it's intrigued because it's you you can kind of take what you want from it. Whereas. Yeah, I don't know I think thats it.

Speaker 1: cool. And then you had this is believe the last question I have and it's just going back with putting up the exhibition you had commented that that was up to you all and who are you including in that? So who's your team that helped you? Put up the exhibition?

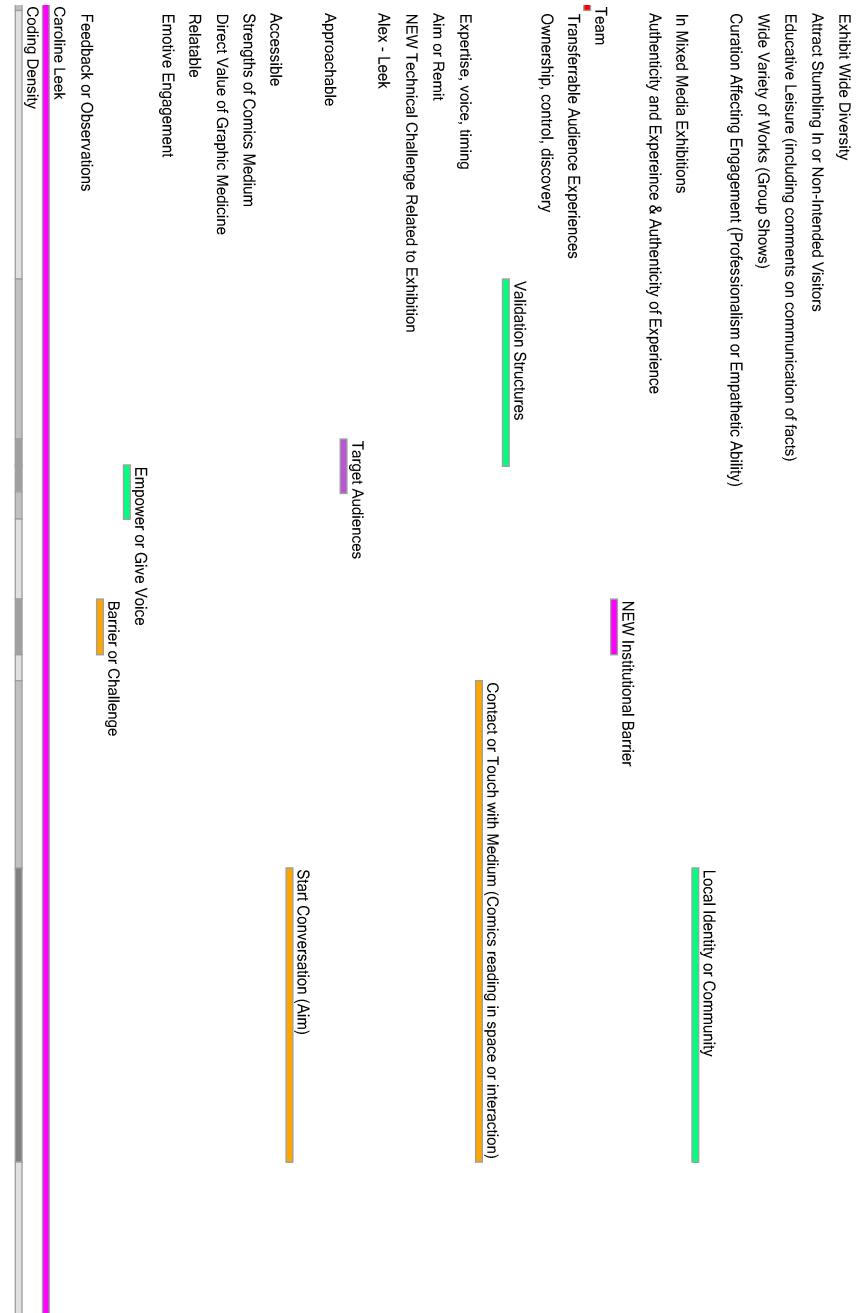
Speaker 2: Who? Sorry can you repeat that one?

Speaker 1: yeah, sorry. So who who helped you kind of curate the space of the Tate modern was it you who was in charge of putting the pla- the artwork in certain places or was there more people from fruit fly Collective there?

Speaker 2: So I am Fruit Fly Collective, its my organisation that I set up so bascially depending on which projects I kind of put in artists or clinicians or whatever so I sort bring in people and we sort of work on different projects together but as far as the space it was them



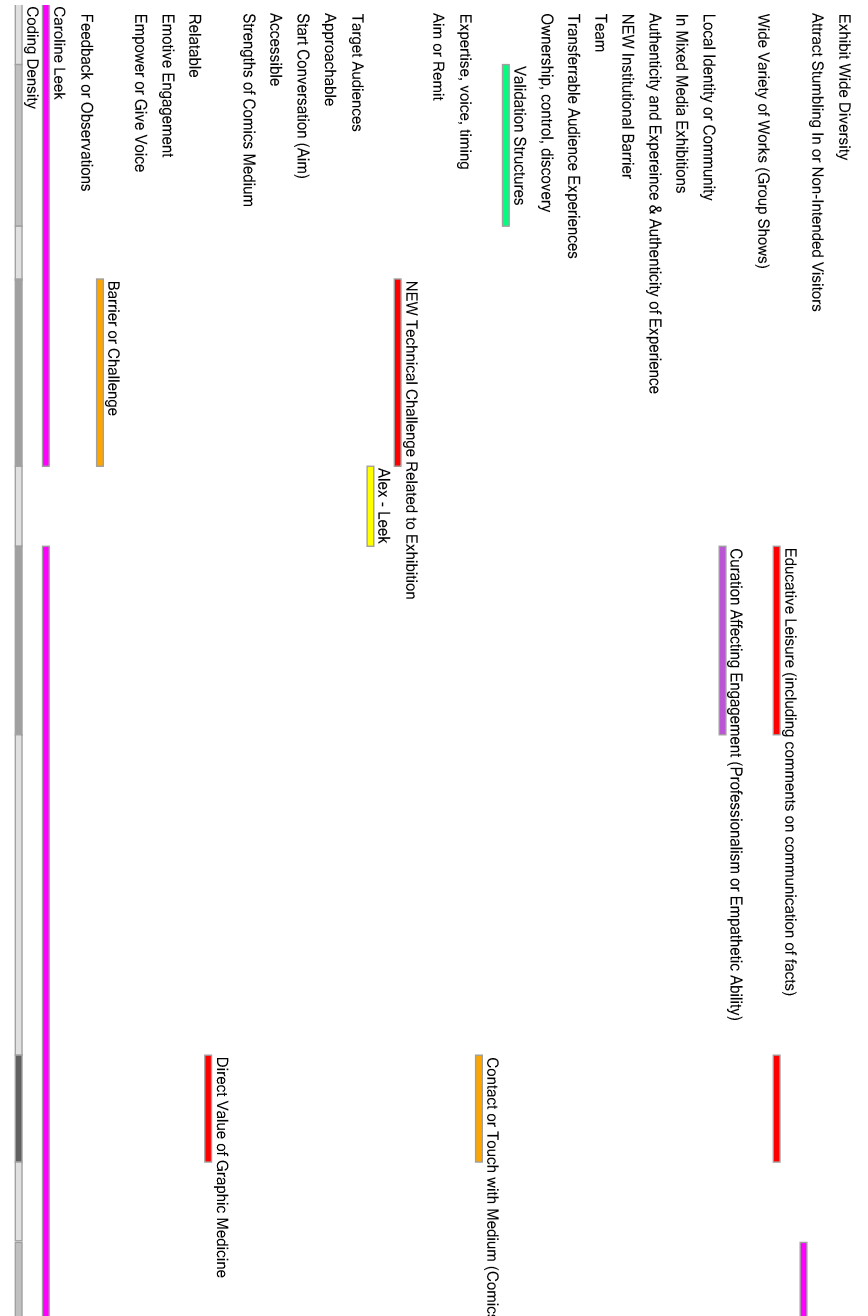
because they had done it the year before. Although they hadn't done the Tate Late which was the learning curve. but so they knew the space we had A couple of meetings beforehand who because they had different types of artistic practices going in for music and theater and comedy and other bits of Visual Arts and stuff like that. They're receiving *parkour* kinda things for old people. So they basically curated the Practical spaces areas. So they gave us this big Long which is like the longest wall, which is brilliant. So we were able to go up and pretend that we were interested. In other Tate Exchange programs when really your just looking at the space so it was just one amazingly huge white wall. And then the Tate modern were brilliant in terms of we'll get you if you go for the music installation, they just got some big screen and headphones and chairs. and all that kind of thing. So that practical things was fine. Yeah, but me and the artists because we are good friends as well. We we curated really so I kind of I chose selected pieces. And well they did that they did the pieces and once they were done we then selected the pieces that patients had sent to us as well. And we just kind of try to make it like a nice story to have different interests and different things and then we just you know, you'd write this piece is about ...and that pieces of artwork that was it really so it was it was It was a brilliant experienced the long long time and lots of work really much more involved than I thought. It's going to be because we wanted it to be right and we wanted it to be good because obviously it's going to be seen by thousands and also be respectful for people who had given their voices and then we're going to come and see it and I think we did brilliantly really "it was like ohmygawd thats brilliant!" because at the time you are like, ahh we're running out of time, but actually looking at other just looking at the other bits and pieces. You just know that it's really good exhibition. I feel like that we couldn't have done it any better and with a low budget, you know, it's constantly like shit do we get a frame for this or how we gonna hang this because I've got no money left on that and somehow putting together some bits and pieces that we found in the studio and things like that and we wanted we wanted postcards for people to take away. that had a couple of the illustrations on so they could take that back to the house and we had like for the evening the Tate Late we have one of the artists had made ceramic dishes plates telling the story of this one woman who has a Blog called curry and cancer such quite a young woman who has cancer and she's just that she had just been Pakistani restaurant quite near where I live weirdly she got in touch and said this is my story and it was a nice story because actually she was saying about it. She's British Pakistani, but actually, you know her family back in Pakistan would just wouldn't talk about cancer so it was very hard and so we had all of that and also food is massive cultural. important thing and actually if you can't eat it because you're having chemo, you know, it still has lots of challenges and there's a lots of things that are all interesting entwined but eating and food and how that how that makes your family feel and all of that kind of stuff and so we did a piece about about her and so Hazel did bring plates that had things and then we printed out a piece of her blog that it kind of explains, but then we also went to Restaurant on the evening and picked up a lots of onion bhajis from their restaurant. And so people could have a basically have a sensory experience as well. Yeah they went really quickly. But yeah I don't know what the question was - oh currating - we could do what we wanted - basically anything we wanted or what I wanted Yeah the food because it relates to them one of The pieces is very easy just asked people, first go contact the Tate which were really quick and they would just go and they had pretty much you could do whatever you want or except put a nail in the wall. You know and I have worked in schools and they are really hyped up so i was really vigilant on things that were so we had a 3D we had a like a mannequin. Basically that's on a massive tripod and one end of it. Looks like a blob is not glass but is a perspex mannequin these bees inside yeah. not real bees. with crocheted bees inside but that was fine but in my head I was like this and this and this and

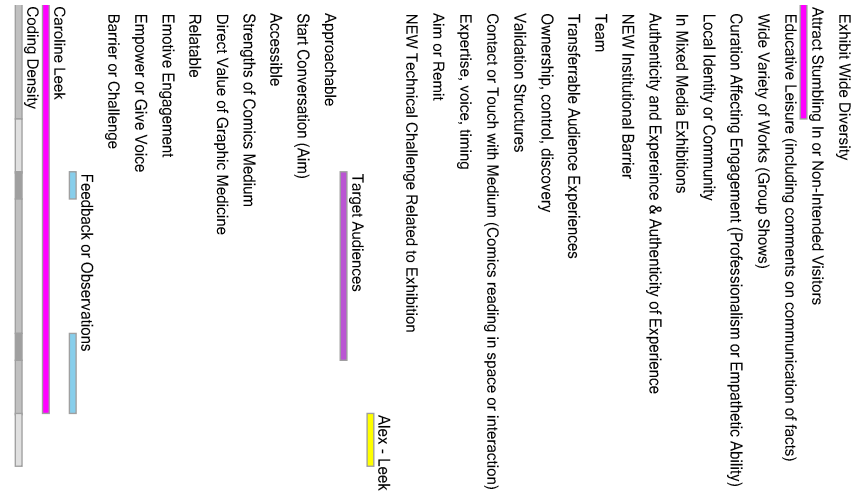


with the electrical stuffit was like all PAT tested and so I think they were really grateful cause I was saying like this and this and basically you work with people that know that their going to request everthing and they are going to be regulated and I know that Florishing Lives is there, thank god, because I think that, i think that someone was going to burn hair i think in the previous one and they were like, ah i don't know about that but, Anyway, and it is the Tate Modern so they have all these policies and they they can sess them out quickly and they're very accommodating and very like yeah you can do that you can't do that. So that was really easy putting on because there are established organizations. They have a high turnover and The staff was superb and that made it really simple that even not the kind of porter guys. in the massive car park thing area where you have to go through and get them stuff up and lifts and all that sort of stuff and made that so easy and friendly so actually, but you did only have an hour to install. no you had two hours from 10 to 12 to install the entire thing and one hour to get it down on the on the Monday. So it was that was a challenge in itself, but we had to just you just had to be so super prepared so we knew and a team of us all went in and we had a plan so we just pop push. But yeah, so that was it was like some kind of weird TV program challenge thing really? Yeah two hours to install an entire exhibition but we did it and it looked fine so its quite fun.

Speaker 1: Well, that's that's all. The questions I have for you, but I was wondering if there was anything that my questions didn't touch on that you would like to add about the project and the exhibition.

Speaker 2: I think I think. I think it's slowly clear feels like the landscape slowly changes in incorporating Health into art, I think. and a lot of a lot of places and the emphasis on public engagement and through you know of benefits scientific research or whether it's health and such or whatever. I think it's changing very slowly, but I know the Arts Council and they have you know, they're next kind of their next 10-year kind of program is focusing on arts and health and stuff like that but I think having it at the Tate was I just think it was a really important thing, we do and. I just think. hopefully we see more of those those ideas and people living with chronic illnesses and disease or whatever. I think I think we might be able to see more of that kind of thing in more populated places in opening a more that's - less kind of like Niche places and stuff. And so I know that they've got the vagina Museum opening up in Camden in London. Things are kind of I think it's a sort of a wave of new sort of people that want to be able to discuss gynecological issues and all that sort of stuff and I think its sort of more acceptable now people see - no, I don't think well, I mean the project was just going to be a Zine at the end and that was it we were just going to put the artwork into a magazine and just send it to all cancer centers and so we had like a mailing list and At the exhibition as well we put that on the information that. This was a part of this wider project but actually that now we just felt that there was a need for it. So we have managed to find scraps of money. to now have this as this is going to be hopefully in a continued thing now so its got its own website and it's sort of Taken on a new life. So it's nice that the first issue was free because living in and paid as part of the budget for that project. So we were allowed to give out all of these magazines to people and could see actually this is what helath information could be like or health education or whatever. It doesn't have to be boring dull. you know crap graphics and lots of text, you know uninspiring and engaging and we did quite a lot of work with different groups Community groups and ethnic minority groups in London and this is on a separate project. But actually we've learned Lots from people who do not engage with things like that. But if you put a bit color, so we've got this one Magazine its about supporting parents at supporting children when you have cancer as a parent. And we we just wanted to know whether to translate this into certain languages but actually we found that those people may not even engage with any of this lang- any of this resources, but actually you put it in front of





people that and it looks good, you know, it just looks nice and it just doesn't look like dull kind of stuff then people pick it up. So we kind of realized that actually that's a really important thing to get out and say those they could be so many different concepts and subjects and topics to choose from so yes, the next issue of the cancer hive is coming out soon. And then we've got some we've got like a new cancer community that are submitting stories and things like that. So it'll just continue now, hopefully, so yeah, we didn't envision that and that's came out of that project. And seeing that there was a need and that people liked it. And obviously it is for the pretty much for the middle class women i would say. Now, it's a magazine -y is style. But I just because you've got them free in the the hospital waiting rooms who knows pick who picks them up, but really the ones that are ordering them online. They're pretty much all women, which is fine which is fine - its a demographic theres a need for it sort of thing and you try to be as inclusive as possible but women tend to read magazines more than blokes really, yeah, so thats been a great kind of new thing that we wouldn't of done had we not done and had we. Not sort of like learnt from what people said from the exhibition.

Speaker 1: Thank you so much. This is really cool. And I'm going to stop recording. That's all right.