

The Suspension of Disconnect: A new context and pedagogy for the arts in the 21st century

ITAC THINK TANK: February 2020

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This is the transcript of one of ITAC Collaborative's monthly Think Tank sessions. Each session focuses on a new theme and is hosted by someone from a different country.

In February of 2020, Simon Sharkey and Jessica Pillmore led a highly interactive session to share the results of their current collaborations related to the Suspension of Disconnect.

Instances in which the text is in [brackets] indicates when the transcriber was not certain of the speaker's original word choice. Ellipses in parentheses or brackets indicate when the sound was indecipherable for transcription.

Simon 00:09

Hello!

Jess 00:13

So, this is going to be fast and furious. We talk about it like the ice cube and a drink on top of the iceberg. That is how shallow and also really fundamental it's going to be, right? It's the taste. And hopefully this isn't any, converting you into an idea, but resonating and going, "Oh, yeah, we kind of do that already. But how can I do that deeper?" So this is not new stuff to learn from us, rather than an experience to just dig deeper into what you're already doing - is the hope. So, but this is the origin of us, individually and the work. So you want to...?

Simon 00:53

And just to follow up - to share... to be able to share some of the dialogue and dynamics that we've discovered and still are discovering, and to have that with you to be able to discover more, as well. Where do we begin?

Jess 01:04

Well, how are you?

Simon 01:05

Who am I? I'm Simon Sharkey. I was Co-Founding Director of National Theatre of Scotland, way back in 2005-2006. We launched that company in what's relevant to this discussion, a paradigm of what I call chaos. The world was getting more complex: the viewpoints were being polarized, technology, globalization, old stories weren't working old forms were starting to feel tired. This new company was charged with a responsibility to find new ways of telling stories, really, and doing things in a different way.

Simon 01:50

My part of that was to create participatory arts. That's a label. I don't like labels, but it was about connection. It was how do we - how do we find connection? What are the new forms, what are the new relationships that we have with artists, but also with audiences, with ensembles, with communities. And I started on this quest that we called Theatre Without Walls. It was about being emersive, finding new language for it. And I come up with a phrase that I that I call "Theatre of Opportunity", which is about an educating, enlightening, empowering, innovation: all of these things that you'll find in textbooks, but I could never find an actual - the ones that would capture the thing until I met Jess. We met at ITAC4 and we started this dialogue. And Jess was talking about her work with creatively, independently (humans).

Jess 02:53

That's perfect, because what we've noticed about this topic, suspension of disconnect, is when we do connect, the experience and the evolution of whatever we're working on, whether it's theater, art, health, politics, it's in the middle. So when we met and started talking about our different approaches, for me, it's like saying, I can find multiple ways to get inside the house, I don't care how you get inside the house, whether it's the chimney, or the window, or you have a key, just get in. So he's an outside guy, I'm an inside gal.

Jess 03:30

Creatively independent is about self awareness. So it's mindfulness, play, and community. Because I believe in - I trip off on the infinity symbol. And so I believe we can hold two binaries in our hand at both times, but the sweet spot is in the middle, which makes it imperative to keep going. Because every once in a while it'll connect. And then we'll have these epiphany moments out in space in the collective consciousness. I focus on creative ownership, and sustainable artistry. Because I feel like, as individuals, what I've noticed in the work of the past two decades, is abuse. Martyrdom. There's 1000 just like you if you don't do the job, tough, out the door. And so my work is to help with agency. So, I focus on a person's identity. Who are they their intention? What do they want? And then their impact? What's their dream beyond their lifetime? So I coach people in having a horizon and which is where the land in the sky never meet. You know, how do I feel so strongly about my lineage, and my experience, and why I'm here, that I can strive towards something that somebody else would say, "Who do you think you are to think that you would impact people in that way?" If we can't suspend disbelief, that we are that powerful as a group as a unit, as a consciousness, how are we going to evolve? It's my kind of

question there. So I do that through performing arts and theater and music and dance and what have you.

Jess 05:22

So when we started talking in between, I have written a book, and I played around with the idea of the joke, that suspension of disbelief, has an assumption that we're constantly in a state of disbelief 24/7, as a community, and that as artists or teachers, we're asking for, like a small fraction that you believe. So, we can go someplace new here, maybe here, too, but here, right table work a lot of theory. And so it made me start to wonder, what about this? When we don't talk about it - when we feel it, when we experience it, right? And so I started to play around with the phrase, this summer with Simon, of suspension of disconnect. If we are in the feeling of disconnecting from ourselves. Like, I don't know, when I'm hungry, because I haven't asked myself all day, you know, simple stuff, all the way to war, and not connecting with the person across for me, just because generations have told me that this person is less than, right, or I'm less than, and I have to prove myself. How does it connect? Yeah.

Simon 06:32

And that dialogue, from my perspective, of a national company and responsibility and finding new ways and new forms. That's where we started getting really excited, we just come up with this phrase of suspension of disconnect. It went straight to the heart of what I was reaching for, which was about how do we go from the very deep and personal to that being something that can change the way we view ourselves, the world, the people that we're with, connect with communities, and with learning and growth? When things are so complex? And there's so much cognitive dissonance, and a psychic entropy? How do we clear all that away, and that's where ple and flow came in. And that was really, really - we started to go, "Ah!" at some about play, about flow and -

Jess 07:38

Find a share dialogue! We started looking at other companies that are doing it, or other situations, other moments in ourselves where we felt like, why did I connect to that mailman? And I didn't connect to the garbage person, like, you know, what was I doing? What was I responsible for? What did they do that may give me an invitation to look them in the eye? You know, how do I know I have an audience? How do I, as an audience, realize I've held my breath for five minutes, you know, like, and I was there, I was in between, feeling it. And so yeah, play.

Jess 08:11

So I guess what we're going to do at the end of the webinar, or, you know, with the email list and stuff, is we're gonna send you a PDF takeaway of like, resources that we are starting to, you know, play around with like Stewart Brown's Play, and his proponents of play -

Simon 08:28

(... ...) - two big pieces.

Jess 08:33

Those are big pieces. And when they break down what the essentials are, they're really - we've found a great vocabulary to start to go, "Oh, I could tune into that... oh, I could tune into that." Or I can start to find my own personal cultural examples of people that are doing that. They might not call it that. Because to me, if I can find models, positive models, I can take the next step forward, like leapfrog into the thing. So and it's not for me to tell you who your models are, you know? So we're going to be doing a lot of this back and forth. So speaking of that, do you want to just -

Simon 09:12

Maybe, let's move (...) on to be more positive models for us.

Jess 09:18

Okay. So, this is both a exercise in self connection. And it's also an exercise in ensemble connection. So it's called, I call it "Setting Your Sights." So with your pen and your paper. I would love for you to get ready, and we're going to share them. So there's going to be a little bit of an unmuted thing for those who want to share. But what I'd like you to think about, is your name. A gesture on how you feel right now. Not words, yeah? So a gesture on how you feel, and then your intention for being here. And the meditation is this - because this is kind of a new struggle. I'd like you to close your eyes and put it to what I call it "three year old why?" filter. You know when three year olds keep going: "Why is this guy blue? Oh, because there's - Why? Oh, because - why?" until they're no more "because"s. Okay, so mine is, for example... my intention might be to learn what Simon and Jess' pedagogy is. But my question would be why? Why is that important? And then answer that in your head. And then ask yourself, why again, until you get to a place where you're like, "Ooh, that sounds a little scary. I'm here for this reason." Okay. So give yourself two minutes: name, think of a gesture on how you feel right now, and your intention.

10:49

(Discussion Break.)

Jess 10:49

Do you want to do yours really quick? No...right... me?

Simon 10:56

No, no! Go right ahead.

Jess 10:59

Mine's this! (makes a startled, muffled sound to demonstrate) Because, and my intention is to spark the goosebumps and the energy in myself, which only comes when I see also as a mirror that energy and curiosity and I hold the gestures from the group. So without you, I'm less than . So thank you.

Simon 11:24

So I'm this. (Gestures without sound effect) Because my intention has shifted completely listening to everybody. The ensemble starting to form and threads start to come together, Jesse's - I was flying over the circle. So my intention is to - is to absorb and listen and learn.

Jess 11:47

Do you want to take us through your exercise? Because I think that really crossed a lot of people's intentions already. With objects.

Simon 11:55

Yeah, there was some mention of that I did as well. And I love Jesse's five year old filter of "why, why, why" because when we end up with why, we've got all us more. And I thought I'd sent you this task with the objects so that we can speak a bit more about who we are, intentions, and connection. So, without any further ado, I'm just going to invite you in to present your object and tell us what your connection is to it and why it's relevant.

Jess 12:29

Under a minute.

Simon 12:30

Yeah, one minute,

Jess 12:31

No context.

Simon 12:32

Yeah.

Jess 12:34

Can it stand on its own...

12:37

(Discussion Break.)

Jess 12:49

I'll do one really quick. So, it's funny, (...) Simon and I tag-teamed on, you know, exercises just to kind of play in the world. But this is one I'm obsessed with that I don't know, if you knew. But I do talismans from tattoos... So, what happened. So this is mine, this is one of mine. And it's a person, I wear it as a bracelet, you can see it's open. And it's to remind me that I can be fully loved. And yet it's impermanent. So my students are and are not my students. I am and am not an influence to people, and that we all have choices on what we take with us and what we carry. But that doesn't mean I have to be neutral about it. I can fully embrace the moment or the person or the experience and and still have an out when it changes and it might not be healthy anymore.

Jess 13:59

My question with this, for y'all on a piece of paper, just to kind of get deeper into now the external and sharing it and also the internal, here's a couple questions: knowing how important this is to me that I brought it up to strangers, where do I keep this every day? Some people have already addressed that some have not. Okay, if I don't have it someplace, or I can see it every day, why not? And is there a way to change that? If it's that powerful to connect, to the person, to myself, to the moment? Yeah.

Jess 14:34

And the other one is: Are there other parts of me, I also wish I could have shown in an object, and if so, what are what are those? And if you want to make some guesses about what other people like, "Oh, that's interesting. Here's some adjectives and adverbs I just picked up about the people I just met 30 minutes ago." You know Just some quick non judgmental looks at who we are from these really personal things. So just take a minute. Yeah. Where do I keep them? Why don't I have that out more? Do I need more?

Jess 15:23

And then you want to yours?

Simon 15:24

Yeah... popcorn action?

Jess 15:36

Yeah, I mean, if anybody wants to, but yeah... you want to say yours?

Simon 15:43

Yeah. Okay, I'm gonna go, because it's my glasses case. And there's a couple of things about this one. Because I'm traveling, and I'm not carrying objects that may not necessarily be with me at the whole time. And when doing this exercise, quite often, people will say, "Oh, I forgot my object," and they'll grab something that is maybe a stapler off the desk, or the glasses case. And they've not really examined what the relationship to an object or a space or an environment is, until we actually make that connection. So that's why I chose this because I said, "Ah, like, what, what shall I bring?" It's with me all the time. It's how I see the world, it's where I put my eyes, and how I get closer to how things are being shared. But I wouldn't necessarily have made that analysis of those connections. Had I not been in a situation where I was picking something up and being made more aware of what the objects are, the choices that I make, and the possibilities and opportunities in my relationship to an object that I take for granted. So that's, that's why I have chosen this one. It awakens me. It lets me see other things in new ways and new lights, literally. But also, what is my relationship to objects of space, metaphorically, that I'm not tuning into until asked or given the opportunity to be able to do that?

Jess 17:29

Which I think is a great segue, because both are based on intentionality. Right? For example, you know, my bracelet, I intentionally put it on already, I make sure I have it with me when I

travel, those kinds of things, because of what it symbolizes. Simon's intentionality is practical. But under this exercise, it's then, "No, I need to find the deeper reason why this is a metaphor for me." Right? So we can come at it from both ways. We don't have to be like super prepped on how to be mindful. It's more of a matter of, for me, and this is one of the four themes of suspension of disconnect, is how do I connect with artful living? So, that's one of the themes, I'm kind of gonna jump to that one because you started to speak to it Simon, about awareness.

Jess 18:23

So that's one. So, connecting with artful living, how do I - so these are questions and we'll type them up for you, but by all means, write down what you want, or answer them. How do I activate my senses? Because the more I can activate them like a magnet, the stronger I become. Yeah, so just like this exercise: the activation of importance and metaphor, was already in tune for decades for Simon. So, he could look at his glass case and say, "Oh, no, this is deeper than a glass case." It's both, right. So how do I activate my senses, all five senses, your smells, all of that, but also your sense of decency, sense of humor, like list out what senses are important to you, right? Sense of right and wrong. Because I'll start to look for that in the newspaper, I'll start to look for that on the playground, if someone's getting bullied, right, because this is a sense that's important to me, and it drives me forward. So activating your senses, being aware. Right, keeping your eyes up, keeping your ears open, keeping your nose open, smelling things, breathing in deep, being aware.

Jess 19:37

Another one is curiosity. Curiosity will absolutely drive connection. And I have a very little quick thing that I wanted to share with you guys is that I have a scale on inquiry question. And so it can go anywhere. In my belief, the same question can be translated from pure curiosity - I have no idea what you're going to say when you answer it, the middle road is in, you know, inquiry - I have some research find it. I think I might know what you're going to say. But you may go off and then I'll have some follow ups, right? That's the mid road. The furthest one is interrogation, which is, I'm asking you a question, which is really a statement. Right? I know the answer already. But it's still asked as a question. And anybody who remembers their teen years will know what an interrogation feels like. right? They know why you're late, already, or curfew, but it's the same question. So, how do I shift myself more into the world of inquiry, where I have a little bit of a resources behind my curiosity to pure unknown? I have no idea. And that's why I'm going to connect really deeply to this nurse that I just happened to need to spend an hour with because I don't know who she is. And she doesn't know who I am. And let's just say yes, oh, and listen.

Simon 21:17

And that's where possibility lives. And that's where connection happens with those possibilities that are awakened.

Jess 21:26

So when some of us were speaking of the unknown, it's big. And I think with arts, and with teaching artistry, especially, there is a very - there's a tension, because what needs to be

known, needs to be known. "I can cover this in 45 minutes." It needs to be known that those teaching artists are only going to see them for three times. It needs to be known, you know, Simon talks about aspirations, rather than expectations. Now, expectations are based on what's already happened. And I pretty much know how this is going to go. So that's in the inquiry to interrogation line, right? But how do I go to aspirations where I have an intention, and I have a hope, and a love for what's going on, but I'm open to what the students may need, they might need more time, they might need less time. I might. Those kinds of things. So that's one theme. What's another theme about disconnect?

Simon 22:26

Other themes? The connection with an ensemble, and with audience. I'd like to tease those out, as well. And I'd like you to tease them out for me to understand what your connections are. And even the use of words - the ones, ensemble and audience - are questions for me. I'm curious about what that is: is it a classroom or is it a person? What's your audience? What's your ensemble? And how connections are made to them. And I talk about openness, playfulness, togetherness.

Simon 23:11

Touching what Jess was saying about the weakening the senses, and not just our five senses, the sense of humor, a sense of decency, as Jess was saying: how do we connect all of these things in practical terms, as well, playing with ensemble. And making sure that audience are not passive, whatever we call audience, and whatever we call an ensemble. So, if anybody wants to be able to tease that out, from their perspective, I'd like to be able to do that as well.

Jess 23:47

Yeah, anybody want to just popcorn out some other words for ensemble, team, or how they affect you, in your life.

Simon 23:53

And connection.

23:54

(Discussion Break.)

Jess 24:04

I want to support there's been a couple of ideas that that have come across the metaphor, or using someone else's art form or structure, and distilling down the essentials of why I'm personally drawn to it will help me then transfer it into my genre is what I've noticed. So a question that Eric had of form, but the internal doesn't feel right. Like, it looks like a person, but yet it feels like an Android. You know, it's like, what's missing? Or you know, the opposite of a magnet. You're - you just go to sir, is that you feel already and you're drawn to the fiber arts and the community that's being built for that. So, what are those things that then you can transfer into folding the community together through paper? Yeah. Ideally knowing ourselves, right?

Simon 25:02

And just to pick up on both both of those points. Again, this is unformed, but the idea that these occasions are rare and glorious, but the opportunity for - with awareness that that possibility is there is really... it's something that occurs to me that if we are more aware and focused on what those opportunities are, then they will become less real and more glorious and people will see the forms, new forms, starting to emerge. That's where it gets really exciting. Because its actual connection, without having to explain it in any other any other way other than its connection.

Jess 25:49

And we feel it.

Simon 25:50

Yeah.

Jess 25:51

Which, to me, is why the suspension of disbelief and the suspension of disconnect, aren't at odds with each other. I think, in some ways, sometimes it works to suspend disbelief in order to suspend disconnect, and vice versa. Right? So how, as a creator of my own life, my own journey, how am I fluid enough and compassionate enough to the last time I did it with suspension of disbelief, and we did table work and everything was fine. But this time, hell no, it's not happening. So, how do I keep flowing myself and figure out and then let the group know - we may have created this piece this way last time, but we're going to create it this way this time. But the why is the same. The "how"s are different, but the "why"s have to be the same, yeah? Because that's how this is -

Simon 26:43

That's why it's a really good being a five year old with a filter. And just picking up on what Jess has said, if we are what we are and we have got the this why. And we do arrive through those journeys and of ensemble and through artful living, if these are constants and our lives as artists, and teachers, or connected - connectivity people. Then I'll come to the audience of that journey from self, ensemble, artful living, to audience, what is audience?

Jess 27:26

So that's our fourth theme, your audience.

Simon 27:30

Go on, tease it out for me.

27:32

(Discussion Break.)

Jess 27:38

And I want to share because it's coming up and how everyone's talking -and I appreciate the non assumption that we live in a linear world - is that, Simon and I see these four themes, right?

Connection to self and process, connection to ensemble and team, connection to audience - being a part of it or having one and both, and connection to art living, these four things more as a Venn diagram. And one needs to - because they're, you know, Allie was speaking to the fact that some of the adjectives and adverbs right - vulnerability... risk - they also play in the other ones too. So who's to say which one is hit stronger to then influence the weaker circle? Right, and they're going to constantly change. So the middle point is, the ultimate suspension of disconnect is when they all four, crossover. So I told you this fast and furious, these are the four themes, it's almost noon.

Simon 28:41

And we've only touched - we have it even bigger. (Laughs) However, we've learned loads.

Jess 28:50

Wow, thank you for the comments, too, because there's theater for young audiences that are working with babies and toddlers, which is wonderful. There was also comment about toys again, objectivity connecting to the global through a single baby Yoda that's going through the North America. So, but what we wanted to - do you want to touch on something and then just kind of give her a little window of more connection for that?

Simon 29:20

I just want to read some words back that have been coming in - just about fun as well. Josh, this feedback from the ensemble, to say about the conversation that we've been having for the past hour -

Jess 29:36

Really quickly, before you all leave, we're going to send a PDF of some stuff. Please keep chatting with us. We're going to be available if you have specific Q&As - specific questions that are coming up for the next 15 minutes, for sure. But of course, you can always write us as well. And I wanted to leave everyone very quickly with three self-assessment questions on your time here for yourself. One, what did I accomplish within this hour? Second one, is what surprised me? And the third one is, what inquiry am I now going to bring into the next moment that's influenced by what I said and what I heard. So accomplishment, surprise, and inquiry.

30:28

(Discussion Break.)

Simon 30:36

Okay. I'll squeeze in what I was about to say just as feedback. We were talking about finding tribe, breaking down walls, creating space for deep connection, artistic connections, breaking the walls and rules of convention, for meaningful and lasting connection. Connection to a world of isolation, and creating networks and webs where artists and firmer connection can happen.

Simon 31:20

We spoke about personal connection, opening that up into ensemble connection. And then just it - we're still exploring this idea of what connection is, what audience is, what is self, what's ensemble? So, any more questions or comments or observations about that would be very welcome.

31:47

(Discussion Break.)

Jess 31:57

I think some things that have come up about ensembles that might - just to underscore, the idea of, you know, I would challenge the idea of a safe space is it more of a daring space? Daring to be unconditionally loving of whomever and whatever is said and also I have an option, I call it tapping out rather than checking out. And so if, in the vibe of free play, if I'm free, like a playground, to come in and out of the game, as I want, how do I tap out, because I don't have to explain why. I might be tired, someone might have said something that upset me, like, whatever it is - I tap out, and I'm still connected to the game. I'm still connected that I see it's playing, as opposed to check out and leave, or leave mentally and emotionally. And so I might still be playing the game, but I'm not there.

Jess 32:58

And so these kinds of, you know, especially with teaching artists who might be only be coming in three times, or you're coming in, and every ensemble is different, every audience is different. How do I keep those questions open and parameters - so that we can talk about some (...) a lot of stuff that needs to be talked about, we can feel it, and not be scared that we'll be judged or instagrammed or our failures, or saying the wrong word, because we're all trying. My hope is with suspension of disconnect, is that we're trying to feel each other because the feelings are deeper than what's - different communities or what words we're allowed to say, what words are now more evolved to say? That's why, to me, disconnect is important to connect.

Jess 33:55

Because I can feel someone's intention, you know? I can teach somebody how to not touch somebody so that, you know, (they feel) safe. But if that person still has the intention to be skeevey, and abusive, it doesn't matter where they're touching me, I can feel the difference. And so the shift for me is how do we get past - not past, but through the politics that's needed, the structures that are needed. These are things that need to be said. These are these are things that are held up in laws. These are stats, right? But also, this is why we're doing it. You need to see them, yeah?

Simon 34:38

And just to pick up on this point that is made: one of the conditions or flaw, which is very close to play, is a freedom from control, which is that dynamic, risk... safe-risk space. But it's not just freedom from control, it's freedom from the consequences of control. There is actually control there, but we are free to be - to experiment. And if that connectedness is there, then - and that

flow that we are all tuned into is our other parameters through which we we make those connections? Then it makes it an exciting space to be able to play.

Guest 1 35:31

Simon, I love that. I feel like I entered into a lot of drama spaces with younger students with the Safe Space idea. And then someone explained to me a "brave space" context. It was someone who was trans. And in their experience safe space, safe space, safe space... well, it's not always safe for everybody. The person saying safe, you know, it's safe for them? But for me to be safe, I need to be brave. So to identify it as a brave space, put less pressure on that person to share openly. And it was a day to day thing. And it was a group of people back and forth thing. So yeah, I started using that kind of brave.

Simon 36:14

Great, that's a really good one - yeah.

Guest 1 36:17

It seems to work with a range of ages and a range of experiences, too. You know, even a bunch, I - Like teaching teachers, my team always talks about that: it's hard to teach teachers because they're the worst students. So having a group of teachers who might not feel brave that day. And it's a safe space, and they know that. But if they're also allowed to say it's safe, but I'm not brave. And I don't I'm not going to interact in that way.

Jess 36:43

Yeah, for me, Liz Lerman speaks a lot about the horizontal teaching. Right, so I as "vertical" don't have to be the brave one. I don't always have to model being eccentric and crazy. You know, um, it's exhausting. And it's phony. And again, it's intentionality. And, just like animals, we can smell phony. Kids especially can smell it. They'll not only smell it, they'll tell you immediately. There's no like nicety to it. So how do I slowly ,especially if I have been trained vertically, how do I slowly become horizontal? Because if I went from vertical to horizontal, I'd bust my nose, physically, right? So that's dangerous. So how do I slowly start to do that with my ensemble? So I can say, as a beautiful thing to say?

Guest 2 37:34

I think there's also - I'd like to piggyback off of that, too, because I, when I was in Social Work school, one of the things that I saw a lot of and a lot of my colleagues were really craving was this idea of accountability. This idea of like we kind of live in a call out culture where if a person something says somebody says offense, something offensive, or ignorant, or something like that, like they're sort of called out and demeaned for it, but how do we shift a classroom environment? And I've since thought about this also, in the context of artists trying to create something, how do we shift a culture of accountability? Where in that, accountability is very much rooted in love and being in a loving practice of being like, "Hey, you know, I noticed that something was said, that I think, maybe you're not aware of," but how can I communicate in a loving way that I want to help uproot that or carve a new path with you to empathizing with another person or feeling another truth with another person in a way that's loving? Where, you

know, we're used to thinking about accountability as like conflict and like, tearing a person down, when accountability can be very loving, and seeing that that ignorance is an opportunity to grow and deepen one's affection and ability to witness another person's vulnerability. So that's something that I'm really much interested in, not only in my role as an artist, and an actor, and a performer, but also my role as a social worker, and a politically engaged citizen and all that jazz.

Jess 39:02

There's a wonderful organization in the West Coast. And they address that, and they're called "calling up". So as opposed to calling somebody out on something, they're calling them up into the space. So they're actually supporting the fact that they've addressed something that needs to be addressed. It's almost, you know, for me, mentally, I've been working for years on shifting. I'm a knee jerk apologizer. I'm a reformed apologizer. So I say sorry, all the time. And I read this great thing that if I can shift that into a thank you, an appreciation. It doesn't make it about me. So, the idea of calling something up as opposed to being like, "oh, sorry," and getting on the defensive that I said something poorly. It's, "thank you for bringing that to my attention. Thank you. I didn't know. I would like to listen," right? I mean, simple one is: "Sorry, I'm late. The trains are blahblahblah", right. That becomes about me. As opposed to, "thank you for your patience" because then it's about them. So it's the little switches like the daring space in the safe space and coming out or one's ensemble on why they need those words or those actions is how I believe we started to connect to the ensemble.