



Amplifying Artistry Series 2, Episode 1

"Developing the Arts"

Transcript

00:00:00 **Scott Fleming (Host)**

Welcome to amplifying artistry, the podcast that turns up the volume on creativity in North Lanarkshire.

00:00:16 **Scott Fleming (Host)**

Join us as we dive into the vibrant minds of local creatives right here in the heart of Scotland. In this series, we'll be chatting with creative people who live or work in North Lanarkshire. Exploring their unique stories and witnessing firsthand what happens when passion meets a revolutionary desire to create. So whether you're listening during your daily commute, finding solace in these conversations at home, or simply seeking a moment of inspiration.

In this podcast, we hope that you will identify with the people that you hear and the stories that we encounter. By delving into the lives and experiences of North Lanarkshire's gifted artists and creators, we shed light on the transformative power of creativity. So whether you're seeking a deeper understanding of yourself, a fresh perspective on your own potential, or simply a delightful escape into the world of creativity, amplifying artistry, promises and enlightening journey that will leave you inspired, informed, and perhaps forever changed. So join us and coory in for the next wee while.

00:01:21 **Scott Fleming (Host)**

Hello, and welcome to a brand new series of Amplifying Artistry. I'm your host, Scott Fleming. I'm an arts tutor on the Arts Development Team, as well as working professionally within the industry as an actor and a filmmaker, and I'm so delighted to be back for series two of the podcast. If you're joining us for the first time; welcome! We hope you stick around as there really is something for everyone here. And if you're a returning listener, then welcome back and thank you. Your support, listens and fantastic feedback on our first series is what's allowed us to return; continuing to share the endeavours and experiences of artists and creatives all over North Lanarkshire.

Our new series will be releasing an episode every month of 2024. That's 12 episodes total, dropping in the last week of each month. We've got so much to look forward to, including some really exciting guests, interviews, insights, and recordings, so we really hope that you join us on this journey. With that being said, let's dive right into it.

00:02:22 **Scott Fleming (Host)**

Aaron Hawthorne, general overseer of this podcast and who you might remember from episode eight of the last series, will be popping up later on to share his infectious passion for one of cinemas forgotten arts.

But first I want to throw over to an interview with Deborah McArthur who tells us about her role as one of our Arts Development Officers and the highs and lows of bringing creativity to the community.

00:02:46 **Deborah McArthur**

My name is Debbie MacArthur and I am one of the arts development officers within North Lancashire Council.

00:02:53 **Scott Fleming (Host)**

Lovely. So what does your job entail, really, if you were to try and sum it up?

00:02:57 **Deborah McArthur**

Oh goodness. It's many things, but I think the essence of it is about connecting the communities of North Lanarkshire with creative activity. That's probably it at its core and that comes in the form of partnership working, setting up classes, developing projects.

And I guess being that creative connector. Sometimes people have an idea about what they want to do, but they don't know how to make it come to life. So I think that sometimes you wear many hats. And I think in a day I can be booking spaces. I can be contracting artists, but then I can be in a rehearsal room. So a day can be really varied.

00:03:38 **Scott Fleming (Host)**

Yeah. So the job's always different. That's good. But isn't it? Keeps it fresh. A little bit. Keeps it exciting.

00:03:40 **Deborah McArthur**

That's what I would say. Yeah, yeah. Definitely. And I think what is also really nice as well as that within a year there isn't maybe two weeks that are the same because of that, which is really lovely.

00:03:54 **Scott Fleming (Host)**

Yeah, good. So how did you get involved in this job then?

00:04:01 **Deborah McArthur**

Well, I was with the trust before, Culture NL before. So in total I've been here since 2017, and before that I had worked at the Tron Theatre in the Education Department and all and had been there for about 11 years, from freelance to part time to full time. And I was really just looking for that next step in my career, I was really interested to get into more of a development role and the job came up and I applied and was successful. The role has really

changed though I would say since coming in in 2017. When I came in in 2017, I also delivered a lot of the Youth Theatre and the adult drama classes. And so I was still facilitating alongside doing development work. But the department has really grown over the years that I've been here, and so I don't facilitate at all actually at the moment, and just focusing on that development role of making those connections and coming up with new ideas.

00:05:04 **Scott Fleming (Host)**

Yeah, of course. So how have you found being an arts development officer in North Lanarkshire?

00:05:09 **Deborah McArthur**

So I actually worked for North Lancashire Council before I worked at the Tron Theatre, many moons ago, as a cultural coordinator, and that was my first time, I guess, understanding the landscape in North Lanarkshire. And then I was an Art Form Tutor for North Lanarkshire Council, so I was out and about delivering classes. So I think that cultural coordinator role and the Art Form role really allowed me to see the size in North Lanarkshire, you know, and also how varied it can be. So one, you know, one minute you're in a really populated town and then you're out in a little village.

00:05:43 **Scott Fleming (Host)**

Yeah, definitely. It is a big place. It's a lot bigger than you think.

00:05:45 **Deborah McArthur**

And you think the boundary line and where it goes to. And that is one thing when I come into the arts development role, it made me realise how big the role was because it's children, young people and adults across North Lanarkshire and that also takes in schools as well. So when you think of the communities that make up North Lanarkshire, sometimes that can seem a bit overwhelming. So actually in the development role, it's like making sure that we're doing that partnership work and really thinking about the people of North Lanarkshire and that they are different and varied from one part of the authority to another. So keeping that in mind.

00:06:25 **Scott Fleming (Host)**

You've kind of touched on this a little bit with just the size of North Lanarkshire then, but like what specifically are some of the challenges that you face within this job?

00:06:31 **Deborah McArthur**

Yeah, I think that sometimes it can become trying to be everything to everybody. And I don't think we can be. I also think because our role is all about creative activity, and I come from a drama and theatre background. And actually, one of the challenges is making sure that we don't seem like we're in competition with local groups, because I actually think that that's what's really lovely about North Lanarkshire. There's so many dance schools, so many art classes, you know, drama clubs, youth theatres and I think that all of them should be there and serving their local community and I think they know their local communities really, really well, so our challenge is making sure that we don't look like we're in competition with them and that actually as a Council service we're there to enhance what's going on or actually stay away from an area because there is so much provision and actually put our service into somewhere else. So I think that that that's a challenge. Finances are always a challenge and I think it's just about making sure that what we do with our time and money is the best for the people in North Lanarkshire and by doing that it's about partnership working. So it's about working with our schools, colleagues and education, working with community and development, those departments that are on the ground, that know the people that live in those areas really, really well and can tell us this is the creative activity they're looking for or actually they're not looking for a creative activity, they're looking for X, Y or Z.

00:08:08 **Scott Fleming (Host)**

Absolutely. So you've been in the job since 2017, so you saw the role a little bit before COVID and then obviously coming out of COVID. You said yourself that the job has changed a lot over the years. Did COVID play a large part in it? How did you find coming out of that?

00:08:19 **Deborah McArthur**

Yeah, definitely. Actually over COVID we were part of the hubs that were running across North Lanarkshire, so they were in leisure facilities and we were delivering alongside colleagues in Community Learning and development and Sport and it was a hub for young people to come to if their parents were frontline workers or possibly doing a job that meant

that they couldn't be at home all the time, or for vulnerable young people. It allowed us to work alongside Community Learning and Development and Leisure and actually really see how we could work together. And I think before, they would buy in our service. So they would have a group and they would contact us and say, "can you come deliver X, Y or Z?" and we would go do it and leave again. But actually, during those ASN hubs, we had to work as a team, we had to come in and think about the venue, the young people, we were sharing resources; we were moving staff about to better facilitate what was going on and we just got to know each other and so actually when we came out of COVID and we were starting to be able to deliver stuff, then we knew more people across the Council and sometimes it just takes that relationship of knowing who someone is and what they really do, not just what the title says on a directory. And then the minute we had a better understanding of each other, then all of a sudden doors just started to open. An example is; CLD started a project called Menspace, and so right as they were getting their funding and starting to design the project, they brought our department in right at the beginning because they were like "we know what you did at the ASN hubs, what could you do here?" And we were able to design a really amazing project together and we worked with them for part of it, and Menspace is still going on, you know, CLD are still working and they still engage us to come at points. I guess the change of direction for our department is; everyone had to stop during COVID so you had to sit and say "what were we doing before? What worked? What didn't work?" and "what do people in North Lanarkshire need now?" and taking that pause was really good 'cause I know with all creative organisations, you just keep going, but you don't take a lot of time to pause and reflect; I think because you're offering a service to people, so you never want those people not to have a service.

00:10:42 **Scott Fleming (Host)**

Yeah, of course.

00:10:44 **Deborah McArthur**

Whereas with COVID, everything had to stop and so it really gave us an opportunity to reflect and I think as a department, we're better for that. So even though COVID was absolutely horrific...

00:10:55 **Scott Fleming (Host)**

You got something out of that? No, that's good. I mean, every cloud has a silver lining. So that is good that you managed to move on from that in a positive way that you wouldn't have had without that break, so to speak, but yeah. So to flip things around then and talk about the benefits, what's the most fun part of the job or what's the best part of the job for yourself?

00:11:15 **Deborah McArthur**

The people you meet. And I think that actually, most recently, I've been having conversations about people's creative health. And actually, we all understand our physical health and how important it is to move our bodies and, you know, eat well (although partial to a cake). But, you know, those are the things that we're told. But we're never told, you know, go and nurture your creative health. Go and take care of that side and that whole holistic thing of taking part in something with other people and letting your mind wander and, you know, be free, try something new. And you see people come into the room and they'll say, you know, "I'm not creative. I'm here because such and such has brought me along" or "someone told me to come" and then a few weeks later you just watch them blossom. You know, they feel really comfortable, they're sharing their ideas. They are really creative. I don't know if it's a Scottish thing for us to say "I'm not creative", you know? But actually, there's creativity in all of us. I think it's just finding your outlet. And I think that sometimes people think it has to be drama and performing and they go "well, I wouldn't stand up in front of people", but there are so many other ways to engage. So for me, it's the people and the journey that they go on and seeing them make connections and learn new things about themselves. That to me is probably one of the best things.

00:12:44 **Scott Fleming (Host)**

Yeah. Fantastic. But, so looking ahead then to 2024 from an arts development point of view, what do you have in the year ahead that you're really looking forward to or that you're quite excited about?

00:12:53 **Deborah McArthur**

Yeah. So right now we're really trying to build a better link with education. And thinking about what our USP is as a department and how we can bring that to schools, so we've got

some projects going just now. We've got Leadership Academy as part of Future Fridays, where young people are getting to skill themselves as young leaders and drama music, dance, and facilitate. And so that's really great. So I'm excited to see where that can go. I'm also just really excited to see; we're doing some pilot projects just now. So once they're finished and we evaluate and get our findings and then I think that that will set us in a direction for working closer with education in 2024 and beyond, and almost like we did at the ASN hubs with CLD where we really had to work with them to then find out where we go next. I think this is what 2024 is for education and quite excited to see where that goes.

00:13:52 **Scott Fleming (Host)**

Thank you for that interview, Deborah. It's always great to hear unique perspectives from the people behind the scenes responsible for so many of the amazing classes and workshops that we see in the area.

00:14:02 **Scott Fleming (Host)**

Now, recently I got to go to Summerlee Museum in Coatbridge where I caught up with Aaron Hawthorne. Now, aside from being an arts development officer and the brainchild behind this very podcast, Aaron is a very accomplished and highly lauded organist, whose skills and ability has taken him all over the world, touring in Europe and North America. Here, he's gonna talk about one of Summerlee's most unique pieces and the exciting ways that he hopes to resurge its popularity and bring it ringing in to the modern age.

00:14:32 **Aaron Hawthorne**

Absolutely. So this is the the Summerlee Compton as we call it now. It started its life in 1937 in a cinema down in Liverpool. Back in the day it was reported that this instrument was very loud in this huge 2000 seater auditorium. And so it's quite something that we've now put it in here in what is essentially a big tin box. And acoustically it is fantastic. So in the 20s, these instruments came around more so in America because they needed an instrument that was going to be able to accompany the silent films. The pianists were often too quiet and the orchestras were often too expensive. So they sort of met themselves in the middle and said, well, why don't we get one musician to play the orchestra, as it were, and so these things aren't quite like your usual pipe organ. At its basis it's like a church organ, but on top of it are

so many more effects and quite literally bells and whistles because they wanted to make these things sound like the orchestra. In the UK, we started getting these instruments actually a little bit late in terms of the silent film era. They were used to accompany silent films here in the UK, but going into the 30s we started getting a lot of them because we were using them a lot for radio broadcasting. It was found that actually the lovely luscious tones of these instruments with the recording equipment of the time worked really well, and it came across really well on the home radios of people all over the UK. Sadly, these instruments, the history of them, is much like the history of the picture houses themselves. Along came the war. Along came television and the role of the picture house changed, and the role of these instruments changed as well, so it was very sad that it was often the case if a picture house was then being demolished sometimes sadly, these instruments were still left inside being demolished with the building which brings a tear to my eye. Sometimes they were taken out and put elsewhere, sometimes were saved and put into storage. And this particular one was put into storage for quite a while, and thankfully in the 90s the Scottish Cinema Organ Trust at the time found a new home for it here in Summerlee and installed it. It was taken out again in 2006 for the major refurbishments here and in 2008 was put back in and it had a major overhaul in 2018 and ever since it's been singing like it should which is just wonderful.

00:17:00 **Scott Fleming (Host)**

Absolutely. And I think it's quite a, fairly innocuous looking instrument, but there's so much going on behind the scenes that you don't even realise. You mentioned the bells and whistles, so it's kind of like a piano and a soundscape all in one. Can you talk a little bit about what goes on behind the scenes of the organ and the sound effects that it can make? And if you're able to demonstrate a couple of them, that would be fantastic.

00:17:22 **Aaron Hawthorne**

Of course. So I think the thing that surprises everyone is that every single sound you hear from this instrument is completely acoustic. There are no speakers involved, so every sound you hear is either coming from a real pipe or a real percussion being hit by a real hammer, a real mallet, which is just incredible. So like I said, at its heart you have a church organ, so it has the same sort of pipes you would find in a church organ. It has some of the reeds of the

orchestra you might expect. So we've got trumpet. We have a tuba. And we have some different fluke sounds as well. We call this a cinema organ or a theatre organ. Now the basis of this sound and that really nostalgic broadcast sound comes from a sound we call the tibia. Now on its own, it just sounds like a big flute, but we can add what we call tremulants to this. Now the whole thing is powered by wind. In the back, there is a huge blower which generates wind, which feeds into reservoirs, which means that whenever we push a note on the organ, we have wind to go through that pipe or through a bellow that activates the percussion. And so when we activate what we call a tremulant, that quite literally wobbles the wind. And so without the tremulants, it sounds a bit like this. But as soon as we had that tremulant, suddenly we're back in 1937.

So those are all the pipe sounds that we have. But like I said, we do have the percussion. So we have a real glockenspiel back there. We have a real xylophone. We have all sorts of untuned percussions. We have a bass drum, which is very loud. We have a crash symbol. We have a roll symbol. We have a triangle. We also have tambourines that we can play with. And of course, because they were built for the silent films, we have some special effects as well, and it's really quite effective. You can do lots of imaginative stuff with all this and you can kind of emulate the start of a train. So for example, if you're accompanying a silent film and you've got a big train chase coming up, you can really get creative with how you use all of this, so here's the train at the station, about to leave. There's the bell. And the train is about to get its wheels in motion. And off we go. So that's just one example of many different fun things you can do with this. And here's a bit like what it sounds like altogether.

00:22:06 **Scott Fleming (Host)**

So it kind of goes without saying that you're incredibly passionate about this instrument and passionate about preserving it for modern audiences which it has kind of been lost for. Do you have any ideas in mind? What kind of steps are you taking to keep this instrument going and to keep it ticking over and to get it out there for more people to be able to listen to?

00:22:21 **Aaron Hawthorne**

Well, I feel really fortunate that in my role as an Arts Development Officer with a remit for music that I can actually now embrace this instrument with that hat on. One of the things we're currently finalising is a programme of events which we're calling Music in the Museum.

This is a programme of events throughout the year, roughly one a month, of really different musical events to engage with here in the museum; everything from clarinet quartets to bands to being able to join in with a drumming session to silent discos. And of course, there be a couple of events featuring this organ too such as silent films and dancing events. So it's really gonna be a mixed batch of stuff and I just really hope people will come and engage with, not just this instrument, but all of the musical stuff that we're doing in the museum, because it's just such a great space to be able to make music.

00:23:15 **Scott Fleming (Host)**

And how will people find out about these events coming up, is there a link that they can go to?

00:23:25 **Aaron Hawthorne**

Yeah, of course. As usual, everything we're doing is on our website at www.culturenl.co.uk. And if you forward slash musicinthemuseum, you will be able to find the programme of events.

00:23:32 **Scott Fleming (Host)**

Thank you Aaron for sharing that with us. And if you too listening feel inspired to see this beautiful instrument right here on your doorstep, please do check the website for upcoming events. Now, we're gonna hear two more interviews with two more Arts Development Officers, each with a different remit, once again showing the variety of artistry that we aim to bring to the people of the community. Enjoy.

00:23:54 **Ann Louise Kieran**

So my name is Ann Louise Kieran and I'm a Visual Arts Development Officer.

00:23:59 **Scott Fleming (Host)**

Lovely, and if you don't mind trying to sum up that job, how would you describe what your job is?

00:24:04 **Ann Louise Kieran**

It's really about visual arts provision in the communities of North Lanarkshire and creating activity that's very accessible to people; adults, children, people of mixed abilities and programming working with partners to encourage people to be creative without many barriers and really to have it as relevant to people's lives and as local interest as possible. So that's it in a nutshell.

00:24:40 **Scott Fleming (Host)**

Lovely. How long have you been doing that job for?

00:24:43 **Ann Louise Kieran**

I've been doing it for a really long time, so I started 21 years, but the job has really kind of developed over that time as well.

00:24:53 **Scott Fleming (Host)**

Yeah, of course. So on the back of that then, in 21 years, how has how have you seen the job changed, if you don't mind going into it?

00:25:01 **Ann Louise Kieran**

Digitally, it's changed massively. You know, when I started it was fax machines and telephone at the disposal that that was it. You know, we've come from that to the kind of polar opposite of, you know, social media is massive. Online experiences are massive. Digitalizing those experiences, so now we've changed and especially post COVID, we've now changed to a lot more hybrid working just in terms of operational and you know day-to-day working environment. Meetings are online. Classes and courses, there's a lot of information that now can be imparted and delivered online through Zoom platforms or Teams or whatever. So that's been a huge, huge change.

00:25:53 **Scott Fleming (Host)**

And do you see that as a positive change, being able to do more things online? Or is it pros and cons?

00:25:59 **Ann Louise Kieran**

Oh, for sure pros and cons, because I think everything's contextual, so you know, I think it'll never replace in-person activity in my book anyway, I think that there's something to be had from the dynamic created between people in a physical space and the kind of communication and the creativity that that will inspire or, you know, that develops between people which I think is more limited perhaps online but the pros are that you can perhaps reach many, many more people in one sitting, especially if people are able to follow instruction and demonstrations online and that they can do it in the comfort of their own home. You know, people who perhaps have more mobility issues or, you know, for health reasons, just can't get out. So, you know, that that is of huge benefit to those people.

00:27:00 **Scott Fleming (Host)**

So at what point did the job that you're doing right now come onto your radar? Was it always something you were interested in, or did you just see it one day?

00:27:08 **Ann Louise Kieran**

I think education is something that I inherently believe in. You know, whether that's in a formal setting, schools, colleges or in the community. But I do really believe in the work that we do. I think it probably would be hard to do if not. I think because of my background, I really believe in the power of creativity and how that enriches people's lives, gives them confidence. It has a huge health benefit psychologically as well as physically, and that's really good because I, you know, for me as an artist, I see the power of that in the work that I do. And it's really great to be able to share that with other people. The other thing that I really value about being an artist and working in a community art context is that you break down the barrier that art is only for an elite number of people. I really strongly believe that arts for everyone, as long as you obviously have an interest in it, you know, you don't have to kind of steamroll and arm wrestle people to do it. But if you've got an interest in it and you haven't been trained, you haven't gone to art school; you know, my stand is that anyone can participate, and should be able to participate. And that you can you can start anywhere, anytime.

00:28:32 **Scott Fleming (Host)**

So looking ahead then to the rest of 2024, is there anything that you're looking forward to that's coming up? What can we expect from your world this year?

00:28:41 **Ann Louise Kieran**

2024 is already shaping up to be a really busy one. You know, I've got programmed activity all the way up to December. And then obviously there will be other projects which will come in left field between January and December of this year. Some things that come to mind which are quite significant; we have the return of the Biennale exhibition, the Venice Biennale exhibition, of which North Lanarkshire Council was a partner in, and that exhibition is titled Ravenscraig Revisited. So we worked with Architecture and Design Scotland and curators for that Venice exhibition to put forward a show of work from three artists based in North Lanarkshire and the whole context was around Ravenscraig as a site. That went out to Venice from May to September last year and it's returning to a local audience in Motherwell Heritage Centre in September/October this year.

00:29:40 **Scott Fleming (Host)**

Brilliant.

00:29:43 **Laura McIver**

My name is Laura McIver and I'm part of the Arts Development Team for North Lanarkshire Council. I'm performing arts dance, drama and creative writing.

00:29:52 **Scott Fleming (Host)**

Lovely. So if you don't mind trying to sum up your job, how would you describe what your job entails?

00:29:59 **Laura McIver**

I don't really know how to answer that. We're a one stop shop for everybody. The main idea of our department is to encourage everybody within their local authority to have the opportunity and the accessibility to engage in the arts in some form.

00:30:15 **Scott Fleming (Host)**

How long have you been doing the job for?

00:30:16 **Laura McIver**

I don't know, 2006 I think? I was sessional before that as a casual tutor.

00:30:22 **Scott Fleming (Host)**

Yeah, this is that 18 years.

00:30:27 **Laura McIver**

I think so. And then the post came up and I applied and got it. And I've been here ever since.

00:30:33 **Scott Fleming (Host)**

So not growing up North actually then, when did this job come onto your radar? Was it always something that you thought you could do?

00:30:41 **Laura McIver**

When I was doing my finals at Uni I took on a a sessional post here, a casual tutor post, and it was running a drama group in Moodiesburn in the Pivot Centre. I didn't really know what it was going to look like. And then I just never left. We devised our own production of Charlie and the Chocolate Factory with a wee group, then we moved on to the next thing and the next thing, and then I just kind of stayed here and I've obviously worked in other places in freelance, and then I got the full time post here.

00:31:13 **Scott Fleming (Host)**

Yeah, brilliant. What would you say the best part of the job is?

00:31:16 **Laura McIver**

I love working with the community direct. I still like to be out delivering and working directly with the Community because you can see the impact instantly.

00:31:28 **Scott Fleming (Host)**

Yeah, of course. And then on the flip side then, what would you say are some of the biggest challenges of doing a job like yours?

00:31:31 **Laura McIver**

Oh I mean, for me, I'm a bit of a technophobe. So the whole time I've been in this job, we're now carrying our own laptops and everything is online and digital. And so it's about learning all these new tech skills, so I'm just a generation older than some of my colleagues, so yeah.

00:31:50 **Scott Fleming (Host)**

Yeah, definitely. I'd imagine coming out of COVID, everyone work from home, that's made things so much worse.

00:31:53 **Laura McIver**

Yeah, everybody. So yeah, I think probably getting up to scratch with my tech skills be helpful.

00:32:02 **Scott Fleming (Host)**

Yeah. And I know you said you're not from North Lanarkshire, but said that you kind of view it as a second home. How is it being an Arts Development Officer in North Lanarkshire specifically?

00:32:12 **Laura McIver**

Well, there's lots of challenges that come with that. Geographically, it's a very large authority, so to service everybody with everything arts related is impossible. North Lanarkshire has a real industrial history. Community is really important here in all the little communities, and then the north community and the central and the south, so there's all these little ripple communities going on. And everybody you work with or engage with really like taking part, you know.

00:32:43 **Scott Fleming (Host)**

So looking ahead then to the rest of 2024, what have you got planned for the year? What's coming up? Is there any project you're excited about?

00:32:49 **Laura McIver**

So yes, there is lots of projects. So two projects have just started. So that's partnership projects with CLD. They've already just started. We've got a project with Lanarkshire careers, which starts tomorrow and then we're gonna work towards another celebration event for our

Arts and You programme. So that'll be a weekend or four days of creative activity for residents to come and take part in. And there's so many schools projects and it's just really exciting just now. We seem to have really turned a corner for this direction that we're going and it's really exciting. I think Art is Everywhere, which is the big project that we ran a couple of years ago really opened doors and partnerships with people that would maybe never necessarily have worked with us previously.

00:33:35 **Scott Fleming (Host)**

Yeah. So would you say then, a big part of the job is bringing the arts to people that wouldn't normally get it?

00:33:40 **Laura McIver**

I think so. I mean, we just had an early years meeting and I think a lot of people still have that thing of "I can't do drama" or "I can't act" or "I can't do this" and there's still that little barrier to break down to show how good you feel and the benefits of it and how easy it is to participate and everybody can act and everybody can sing and you're challenging these adult perceptions of what they're comfortable doing.

00:34:08 **Scott Fleming (Host)**

Thank you to Ann Louise and Laura for their time, energy and passion. It truly is an honour to be part of the arts team at NLC and I'm delighted that you've gotten to meet just a few of the faces that bring it to life.

However, unfortunately, that brings us to the end of the episode. We hope you enjoyed and we'll see you in February for episode 2. If anything at all that you've heard today has inspired or encouraged you, please take the opportunity to seek out and engage with the arts around you. It's more important than ever to find and nurture the creative spark that lives in all of us.

00:34:45 **Scott Fleming (Host)**

Amplifying Artistry is a podcast by the North Lanarkshire Council Arts development team. To find out more about the team and the work that we do, visit www.culturenl.co.uk/arts.

This episode was produced and directed by Aaron Hawthorne for North Lanarkshire Council.

This episode was edited, hosted, and facilitated by me, Scott Fleming.

North Lanarkshire Council Arts Development

All interviews and audio excerpts have been included with kind permission from the participants. You have been listening to Amplifying Artistry. See you next time.

END OF TRANSCRIPT

Transcript generated by Artificial Intelligence and edited by Scott Fleming.

If you have any feedback or questions about this transcript, Amplifying Artistry or North Lanarkshire Council's Arts Development Team, please contact arts@northlan.gov.uk.