

Transcription

HoGcast Conversations Over A Brew - Kate and Deirdre on the commons and commoning.

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Recorded remotely via Squadcast, Deirdre is in Glasgow and Kate is in Salford.

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Patrick Fox - Hello and welcome to HoGcast, aka Conversations Over a Brew. My name is Patrick Fox from Heart of Glass and we are an arts organisation based in St Helens, Merseyside. Broadly speaking we support artists and communities to go on creative journeys together and make art. HoGcasts is a series of intimate recorded conversations exploring the stories of the people we make art with. Normally they are recorded in St Helens over a brew. So much goes into the making of a new art work that you might not ever get to see or experience, so these conversations are a window into the process of making art. Behind any great artwork and no matter the artform there always exists a network of relationships between people and typically lots of tea.

This podcast is about the power of listening and conversation and how making art can bring us together and create change.

This is Episode Four in our HoGcast series. You can find past episodes on our website and also on Spotify by searching 'HoGcast'.

This conversation was recorded back in mid January during lockdown. In this episode we meet Kate Hodgson and Deirdre Nelson. Kate is a regular Heart of Glass collaborator, a St Helens based artist who works across the North West. Currently she is working with us on a zine project with young women in Parr called **PARRTY**. Deirdre is a textile artist whose work embodies a quiet activism in the words of Craftspace director and Heart of Glass collaborator Deirdre Figueiredo.

In this chat the artists discuss working together as mentor and mentee, through the Crafting the Commons Network. We also get to hear lots about the commons and commoning in the context of making art. For those of you not familiar with the term, you might say commoning is about

using the power of social cooperation to get things done and bring us together. We've added some reading materials to the description below in case you are interested in finding out more.

Big shout out to our partners Craftspace, who together with Nottingham University have developed the Crafting the Commons Network, which runs alongside the We Are Commoners exhibition and is funded by the Arts and Humanities Research Council. The conversation begins with Kate talking.

So without further ado, sit back, grab yourself a brew and enjoy, and please be sure to let us know what you think.

[THE SOUND OF A KETTLE BOILING FADES IN, THE CLICK OF THE SWITCH INDICATING IT IS BOILED, WATER BEING POURED AND THE CLINK OF A TEASPOON STIRRING TEA IN A CUP]

K - My, my divine light has come back Deirdre.

D - Oh, yes. [Laughs]

K - Well, I suppose, should we start? Because we've not really caught up and like; how have you been over the past few months? What have you been up to?

D - Well, I've been, I've been really busy actually working on quite a few different projects. But the, for the Commoning project, I've been doing a lot of embroidery actually, and natural dyeing. So I've been looking at my local area. So I went to the local park and gathered loads of plants, and then worked with a friend who's a natural dyer. So we've created a series of yarns using plants such as like, Bramble and Apple leaves, and Ivy and... so it's been a really nice addition to the idea of the commons. So using the common land really to create colour for the project. So, So I started embroidering my map, which is a map of within two kilometres of my house of all the projects and activities that go on to create acts of commoning. So it's been really interesting, great to get going. So we've done a lot of talking so far, haven't we? A lot of working out ideas. So it's really nice to actually physically, physically make things. What about you?

K - Yeah, definitely. To be honest, I, well, I suppose with the, the back and forth of being in a lockdown, not being in a lockdown, the project, probably as you know, started, initially as it was going to be, it was going to be workshops that people could attend, and then obviously that's not been able to happen because of COVID. So now, I have basically made a zine for young women in Parr. And this zine, the initial one basically has activities and things to respond to, in the hope that the zine could become a series of scenes that young, the young women basically adopt themselves and, and make each issue themselves. But because of the recent lockdown, that's kind of slowed a little bit, I think the plan was to kind of pop it into venues like libraries, schools, and that kind of thing. But obviously, that's on pause for a minute. But hopefully, we can get some kind of digital version out. Which would be good. But yeah, still in the, in the talking phase, I think. I've done a little bit of making but it's not quite realised yet.

D - Because I suppose in the time that we've been talking, we've gone through quite a lot of different ideas, haven't we and spoken about a lot of different things from, as COVID changed. And, and I suppose that's somewhere where our conversations over the summer worked really well, because we were able to sort of discuss, you know, what we could and couldn't do, and possible ways and you know, and give examples of other projects. And I think the zine idea was a fantastic idea, because it's, it ties in really well with commoning, but it also allows you to do something that, you know, you can do at a distance from people or people could do at a distance. And is that, is that something you've done before? The zine idea, or is it something new to you?

K - Not really, obviously, it's quite linked, because I'm interested in, in printmaking and how print is a democratic art form, and it's cheap to make, it's easy to make multiples. But mainly before I've kind of done posters or bags or t-shirts, like not so much a zine, which is quite exciting. And I'm also hoping to experiment with their risograph printing, which I have not used before. So some of it's new.

D - What is risograph?

K - It's, so it's kind of like screenprint but digital. So basically the printer has a drum in it, of a, like a colour of ink, and your design gets burned into this sheet that goes around the drum and the drum will print one colour and then you will then print your next colour on top of it. So it works like screenprint and that you build the colours up, but it will go through a printer and it's all soy based inks. It's eco friendly.

D - Oh, fantastic

K - Yeah, it's exciting, and but, interesting because it, because it's soy the ink doesn't set super well. So it can smudge and wear and but think that's quite nice, that you know. Especially if it's been read.

D - I suppose it brings it back to hand techniques, doesn't it, in a way? You know, the things that, mistakes are things that happen. Because you know sometimes digital print is so perfect all the time. Whereas I'm sure things like risograph give you a much more artistic approach or, you know.

K - Yeah, definitely. And it's really hard to line the colours up, but I quite like that, because it could, each zine could be quite different.

D - That's fantastic. And I suppose the, I was just thinking when you said Eco, that's something I've been thinking of is, you know, if we're going to make artwork for a project that's about the commons, that really, we need to think about the materials that we use, so that it's, you know, as environmentally friendly as possible. You know, people talk about, you know, the environment as the commons or the air as the commons or the you know, the the land we live on, or the air we breathe, this is all part of the commons. So that, I think that's something I've

been thinking about is trying to make sure that all the materials are as environmentally friendly as possible, or the work can be as sustainable as possible, because I think that's something that will be important in thinking about the comments, is you know, in a much wider worldwide sort of issue.

K - Yeah, definitely. And I think as an artist, you know, you're constantly making things and, and, like adding more things into the world. And, and I think it's important to be quite conscious as to, you know, are you just making something for the sake of it? Or are you actually considering the materials and its uses and its purpose? And, and I also, I'm quite interested in, in, like recycling as a commons that, you know, we all do it. And it's, it's easier to do it now. You know, we all have recycling bins. And I suppose that in itself, you know, being provided by the Council isn't in itself a commons, but I think giving back to the, you know, the land and nature.

D - Yeah.

K - And, and it's just quite a nice thing to think about isn't it, everyone over the country is doing the same thing, to protect the environment.

D - Yes, definitely, definitely. And I think artists have a part to play in that as well, as, particularly as producers. We produce a lot of stuff. I've been, that's something I've been thinking about quite a lot as reducing the things that I produce, but also maybe thinking more about what I produce then, I suppose, in a way designing the end of the project at the beginning. So you really think about what's going to happen to the work afterwards. I suppose that's something that ties in with zine idea, because I think we spoke a little bit when I last spoke to you about, and maybe the zine could become something that people could work on themselves or, you know, draw on or write on or so it becomes nearly like a wee mini notebook as well, for people to you know, add their own ideas.

K - Yeah, definitely. And I think, you know, it's also, the pandemic's changed my way of working a bit. I don't know about you, normally, I would kind of just get straight into the studio and, and make things. Whereas it's made me stop and think, okay "where is this project going?" before I actually make something physical. Can I talk about it? Can I do it digitally? Can I, you know, test some ideas out in a way that isn't as wasteful or you're not producing as much. So I think, yeah, the zine as a physical copy but also as a digital copy that can, you know, people could just just as much as they could pick up a pencil and fill out a zine that they receive, they could also access it on their iPhone, and draw on it, and email it back. So it's the double that I quite like that you can access it different ways.

D - That's fantastic. And also, the other thing that just came into my head was maybe the paper from the zine could, you know, thinking about printing and, you know, it could be used for something else, you know, you spoke about maybe things could open up become like, a poster, or I was just thinking, like wrapping paper, or, you know, recently I've been, any presents, I've just been using whatever I've got lying around rather than buying paper and, you know, using excess materials. So there's something really nice about the zine as a sort of, I suppose a

multipurpose thing, you know, it could end up being a poster or wrapping paper or, you know, a magazine, you know, in its own right, but also something that you write on and they maybe should talk a little bit about some of the other ideas that we spoke through at the beginning. You know, when I first started mentoring you we spoke a bit about other, this was when we could meet the group, but they were all really interesting ideas, you know. So it might be quite nice to just to remind yourself of some of the.

K - Rewind a bit.

D - Yeah to, because I think it's the, the, process has been really interesting. Just talking through the ideas and then "What can I do?" "Oh, God, yeah, we can't do that", "No, we've got to change again" and you know, you've had quite a journey. You've changed in the way you work. I mean, my work for the commoning exhibition hasn't really changed that much in terms of ideas, but I think you've had quite a journey of having to chop and change. So I think that would be interesting.

K - Yeah, definitely, because I suppose it, well, started over a year ago, maybe like last October, November time, when I was initially applying for the residency. So that at the time was quite open and, and I didn't really have a have a grasp on commoning and what it was, and, you know, I felt like it, it my practice, linked to the ideas and theories behind commoning, but I hadn't actually stopped to consider its definitions and, and different ways it can manifest and how the artists use it, how academics use it. And then obviously, we met at the, was it December time at the Crafting the Commons Network?

D - God all the months have blended into each other these days.

K - I know. [Laughs] I think it was December, and it was in Nottingham, wasn't it?

D - Yes.

K - So we met each other there, along with the other artists and academics that are involved in the exhibition. And that was really great, wasn't it? But I remember coming home thinking, I now feel like I know less about what commoning is, because everyone has a different opinion.

D - Yeah I was like that as well.

K - Yeah, at the same time, I think it puts you at ease a bit because you know, all the answers were right. And so at the same time of being baffled that no one agreed. I was also, yeah, at ease that whatever I think commoning is, is, is right, essentially.

D - Yeah I think so. I mean, I suppose I was the same. I just, I just thought "Oh my god, there's so much" particularly when the academics were speaking, I was just like, "There's so much I need to read and understand" and, and then I think at that meeting, I began to think "Oh, actually, there's loads of commoning around where I live" and that sort of fed into my ideas,

really, because I just was feeling that "Oh actually" you know, there's a community garden down the road that people set up themselves, there's a swap market, there's the repair cafe and, and that was quite interesting. So it made me sort of search out the commons within my own, my own area. So it's quite a good starting point. But and then after that, we suppose we had lots of just conversations over Skype or the phone. Just about where you were at really.

K - I was gonna say you made it to St. Helens once didn't you.

D - Yes, yeah.

K - Early January, I suppose this time last year, really?

D - Yeah.

K - Which was great. Because you'd never be in and you could get to see where I was working and where the residency would take place. And good for me, because sometimes it's quite nice to, you know, I know St. Helens so well, it is quite nice to take someone round that doesn't know it. And it makes me consider things and point out things that I probably just walk past.

D - Yeah, it's fantastic to visit it and just =, and see where you are, because I suppose my role in this is, as a mentor is very much at a distance just sort of supporting you in your project. So to actually physically see where you'll be working was really good. And I know we haven't had a chance to, to meet again down there. But I feel like even just having seen it once, I know a little bit more about, about the place and, and also about Parr and you know, and through talking to you about the group that you're working with. Actually the, that might be quite interesting is just to talk about the group because they're, it's young women isn't it that you're mainly focused on.

K - Yeah. So it's young women in an area of St Helens called Parr. And the age range we're roughly looking at is like high school age, so around like 13 to 16. But there's, you know, a little bit of lenience within that. So initially the idea after a bit of research, kind of similar to your research into what's already happening in Parr, what exists, what community groups meet, what is already available to young women in the area? I was then planning to set up a Swap Shop type thing so young women could meet with old clothes and swap them or upcycle them, print on them and basically, that's, that's what the initial plan was pre COVID. Then obviously COVID happened and things were on hold. But obviously, it was quite difficult because we didn't know how long it would last. And initially, I thought "Oh, this will be a couple of months and I'm sure we can do the Swap Shop" you know, in the summer. And little did I know that a year later, we'd be sat here in the same position.

D - Yeah.

K - But yeah, I think as that realisation came, the plan had to change because I couldn't pause the residency indefinitely, which is where the zine idea came from. Because I know our Zooms, we talked a lot about when we, even when we were talking initially about the Swap Shop and,

and clothes upcycling, we were talking a lot about women's magazines, and, and what's in them, and skill sharing and the format of them. So that I think that's really where the idea came from.

D - Yes because I remember talking about, I just reminded myself now or, you know, you reminded me there is, we talked a lot about the skills that women already are, these young women already have, and ways of celebrating their, their skills, and suppose that confidence building type thing, you know, and we were talking about all the things that they can do. That, you know, maybe we could do some sort of, you know, celebrate that in some sort of way. I've just remembered that actually, because we had so many conversations.

K - Yeah, so many I remember, we had a real extensive conversation about prom, and we were both quite excited about the idea of, could we upcycle prom dresses? And could we like, make a prom shop for young women to come into?

D - Yeah.

K - Which I, you know.

D - Because you'd show me know, that was quite a big thing there, the prom.

K - Yeah, definitely. I think a lot of young women really look forward to it. But I mean, all these ideas still could one day happen, but they were kind of, you know, in the initial pre COVID phases of the project. But yeah, so I think the zine stems from, from, as you, because you Deirdre have talked a lot about how you have, like, audited skills in the past. Right? And you've collected data?

D - Yeah, I've done quite a few projects where I've made sort of collections of things and it was quite, I think we spoke a little bit about that it was quite easy for people to get involved. Because, you know, I would leave out lists that people could add to so they, you know, it was, in some ways, you could leave just a note in a cafe and say, you know "what do you make?" and get people just to add it. So it's quite a way of gathering, a good way of gathering information from people without having too much interaction. So we spoke a little bit about that, you know, as a way of maybe gathering information over social media or just leaving things out in the local shop, or whatever. So I've done a list of made, the projects called **Made In** where, basically, I just ask people what they make. And it could be anything from someone that makes really nice food to someone that makes I mean, it was including everything, it could be someone that is really good at doing nails, or, I mean, we were trying to think of things that maybe the girls would do or, you know that they did certain things for their friends. And we spoke a little bit about making in that sort of way didn't we. And then the other thing I've done is, with a few communities is shopping lists. So an ideal shopping list. So you basically ask the community what they would like for their area. And it could be anything from something that they want physically for the area, like, you know, more play parks or whatever, or it could be something they just want for themselves, like a nice holiday, a trip or something like that. And it has

worked, it was a really great way of gathering, I suppose a picture of a community and a picture of the skills that are there and what people want for that community. So yeah, that I suppose I was giving you just a few examples of things that maybe I've done in the past that have worked, because we spoke a little bit about how to engage people, didn't we? And we were thinking about WhatsApp groups and Facebook and social media, you know, as a part of it as well. And I suppose that's a bit harder to do because you especially need permissions and all sorts of things. And, but I don't know if you follow that up or whether you've been able to connect with any groups yet to do that.

K - Yeah, I think that, well really was a challenge, pre COVID and post COVID because the group itself didn't already exist, which is quite different to how I've worked in the past. And so yeah, I think that still in the works, really. And the idea is that the first zine is a call out to young women to get them involved. But I think my, you know, my idea of a group has changed quite a bit. Now, it doesn't have to be, I think I had an idea of it being a very concrete group of young women that met once a week. Whereas now, you know, I feel like with the zine, it's a bit more fluid, people don't have to contribute every week, they don't have to be fully invested, they could just, you know, send a picture back, they, you know, I don't think it needs to be engaged with in the same way as physically turning up somewhere, which I think is quite nice, because people can dip in and dip out how they want and take from it, what they want. And, and we talked a lot at the start about how to engage young women, and people, and people that don't necessarily identify themselves as creatives or you know, people that are interested in the arts. And that goes back to your skills audit, and recognising that a skill is, you know, making a good cup of tea or painting nails, it doesn't have to be I'm an artist, and I can make a masterpiece. Or, you know, I can draw amazingly. Which, I think it was really good to get your perspective on that. Because often, you know, you turn up somewhere, and, and you're, you're trying to get people involved in a creative activity, and they just want to run hide, because that, you know, they think that they are not interested in it, or they've got some barriers as to why they, they don't want to get involved.

D - Yeah, and I think if you open it up in a sort of celebratory sense, you know, because I would say to people, what do you make, and they say "Well, I don't make anything." And then their friends will say "But you knit jumpers for babies" or you, you know, "You make really good cakes" or, and I think people it's quite a nice way of getting people to actually think, because everybody has something that they do, you know, whether it's working in your shed, or you know, record music, I mean, and also with all the technology that these young women have, at the minute, you know, you just think it's like, they I bet you they all can edit, and I bet you they can all do really good films, or record themselves singing or do dances on whatever Tik Tok or, you know, that there's so many things that people do that they don't think are creative, but you know, are really, very creative and actually really, you know, will add to the richness of any sort of community, or area. So I think that, and the zine is in a way, it's sort of similar to the lists and things that I've done in that it's gathering, you know, it's gathering that sort of, I'm sure people will pop out of the woodwork that say "Oh, I can draw" or, you know, or so and so can draw or so and so can use the computer and do digital image or adjust a photo or, you know, so I'm sure you'll gather a lot of skills through that.

K - Yeah, and that is, for me, is the commoning, you know, the share, this sharing of skills and resources. And I would ideally, like the zine to be that and to be adopted by the women in it to be theirs and essentially, you know, all I would do is edit. Yeah, and print the zine.

D - Yeah, that would be fantastic. And so it becomes their own without them maybe even realising it in a way, you know, and I suppose that's something I try and do in projects is, and that's the whole thing about maybe trying to leave something behind, so that, you know, you leave something behind that people feel it's theirs. So rather than an artist is made something and then left it with them, you know, it's, it's that, you know, they, they feel that now it's theirs, and, you know, they sort of even hate to say it, but even forget that you exist, you know, and in the project that's great way of making something that's sort of longer lasting.

K - Yeah, definitely. I mean, what, what about you Deirdre have you, I know your project hasn't really changed in the way mine has, but, you know, how is commoning continuing post COVID? Are these sites still open? Are they digital?

D - Actually, that's really interesting is, because that's been something I've sort of been looking at because I suppose I was wanting to make a map that was very much about locating these projects. And one of them for example is called **Music Broth** and it's music lending library. It's absolutely fantastic. You can, you pay so much to join and then you, you can go and borrow a violin or a guitar or amp or whatever you need. Absolutely amazing. And they, I went, they were actually one of the groups that I went to visit, which was really fantastic. And I realised there's so many crossovers when I went to visit because they had music cases that needed repaired. And then I was thinking "Oh, well, I could connect them up with **Repair Cafe**." And you know, there's a lot of crossovers between the different projects, but they, they're doing a lot of things on the road. So they'll take musical instruments out to people. So they've changed. A few places have, I suppose their activities have changed, in that they can't really work with community groups in the same ways. But people seem to have adapted and kept going, though, there was one of the projects and lost their funding the **Swap Market**, but they're still doing a lot of online things. So I suppose people just they've been able to adapt, really, and they, you know, they've been able to just try and keep going. And with everything, all these things are often funding dependent, you know, **Repair Cafe**, for example, which I'm involved in, we haven't been able to meet people or do public events. We used to meet once a month. But now, we've been doing little bits of advice online, and we're going to try and do some online workshops. And we've all been doing a little bit of bartering for each other like swaps and things just you know, the actual repairers. I've been, I repaired socks, and as a swap for getting an iPad screen fixed. So and so there's things going on that are still very much about commoning. So that's been interesting. But the other thing that with COVID, which I've been looking at is what I'm calling COVID Commoning, because there's a lot of things have happened as a result of COVID that are about commoning really, you know. Things like people painting rainbows in their windows, clapping for carers, you know, the way people have got together and shared resources. My, I live in a tenement flat in Glasgow, and you know, even just the way we sort of interact as neighbours is, I mean it always was very good. We all get on well. But you know, there's a lot of things that have happened,

we've, you know, swapped food, we've, we've started up a bucket to collect food for the Food Bank, which, you know, I take down to the local food bank every so often. So we've done a lot of things that are very much about commoning. And, and that's been a different sort of thing. And I think that's happening all over, you know, all over the world, really, people have come up with ways to sort of share resources. And look after people in, which I suppose one of the things I'm quite interested in, is the sort of social aspect of commoning that's really about caring for other, other people. So that's been interesting. I don't know how I'm going to document that yet. It might be a separate piece of work, because there's so much that's gone on. You know, it's, it's, at the minute, I'm making badges for, I came up with the idea to create a Guild of Commoning, so I'm making embroidered badges for the groups, and they're a little bit like Brownie badges or Scout badges and, to celebrate the groups that are around me, so that I don't know just within the time frame and everything, whether it will be able to cover all the amazing commons things, but I think that's something that could be represented in a different way. Either online or I need to think about that, really. And I'm sure with your group in Parr, they're doing exactly the same. I'm sure there's ways that the young women are sharing things, whether it's online, or you know, physically, safely, you know, dropping things off to each other. I don't know, maybe, they could be still swapping clothes and all the things that, you know, we spoke about.

K - Yeah, Yeah, I think, I mean, I've seen a lot of, you know, people doing deliveries for the people and sharing food, I think that's quite a common thing that's been happening across the UK. Oh well, and probably the world I imagine. And things like fitness, you know, fitness classes, I remember back in like, April, March, there was a care home in Parr, and they all, like, came out on their balcony and did an aerobics class, and that was great. So yeah, there's loads of different things that are going on.

D - I think, also the online thing, you know, that's become a sort of form of commoning, in a way. You know, I was thinking that, you know, there's so many things I've watched online, that I wouldn't be able to go to, you know, conferences, talks, theatre, things that, you know, like, you know, I was in London in the theatre, at the beginning, myself and friends were going to the theatre every Thursday evening, you know, and there's things that I probably couldn't afford to go to or travel to, that's opened up, you know, through this, you know, just being separate from each other. So, that's been quite interesting. And, you know, I suppose I've just started thinking about the commons all the time, you know, I just keep thinking at the beginning, I was gonna, is that commons, or is that commoning? Or what's, you know, whereas now I just sort of I suppose I see it everywhere, or the potential for it everywhere. I don't know if you're the same?

K - Yeah, I think especially with my project at the moment, it's very much, because it's not happened, it's still very much a potential. But it's the invitation, I think, for me at the minute that this could become an act of commoning. And, you know, young women could share skills that are then, you know, someone might submit a recipe to the zine, and someone else might submit, how to make, you know, the perfect artwork, or how to apply makeup, the perfect eyeshadow, you know, all these skills could be submitted into the zine, and then it's a resource of skills that young women have and want to share. And also, I think their vision for the future.

So the initial zine is very much around the future. So I've kind of taken, kind of in the way that I don't know if you watch Grayson Perry's Art Club or whatever it was.

D - Oh Yeah.

K - Yeah, so the way he set a theme every week to then get people to respond to I'm trying to do a similar thing with the zine so that each zine will have a theme.

D - Yeah.

K - So this first one is, the invitation is to focus on the future, and what the young women want from the future, how would they see Parr in the future?

D - I think it's been a really good result of all the discussion that we've had to come up with the zine idea because it sort of covers so many things and I think it's achievable and it's you know because I think at the beginning there was so much, I think we all felt it, a lot of pressure, that "Oh but, you know, we've got to produce for an exhibition, and we've got to do workshops and do all these things" and I could understand you're, you know, difficulties that you were having with it. But I think has, you know through all the discussion this has come to a really nice result, that you know will have a life beyond the project, and will keep, I think it will keep going in whatever form and it can take its time to do it as well, it doesn't have to be immediate. I mean that the thing we're so used to is things happening immediately but with COVID we've had to just take our time and actually not expect things to get results really quickly so I think it's a great result as an art form I think it will work really well.

K - Yeah and I think it's made, the time had made me consider this project quite differently to my normal way of working. And, it, you know it will be pocket sized so, you could, literally just take one and, it's really, it's super portable and I, I just, every part there's the design of the zine I've really considered. And like you say, you know. It's a really difficult time, it'll be a bright coloured printed thing. It's called **PARTTY** because it's a celebration of Parr and the young women in Parr.

D - It's a good name.

K - Yeah it took me a while but I got there in the end.

D - Oh it's great.

K - And hopefully one day a **PARTTY** can actually happen and, you know there could be some form of celebration.

D - And that would be great, and hopefully I will be able to get to it as well.

Patrick Fox - Thanks again for listening to this episode of HoGcast. We'll be back again soon for another conversation over a brew.

END