

RACHEL BARNARD



CREATIVE JUSTICE



EPISODE 72

Rachel Barnard

HARD ONE WITH THE

DASH OF MAGIC

Rachel Barnard 00:00

My small dreams group, they go on their own. So I never envisioned the way that it ended up, I just went step by step by step. I didn't have a massive vision, I just took my small vision very seriously. And then I saw the opportunities that arose from that and went from there. Speaking to as many people as possible and sharing these ideas, and genuinely taking in their feedback, and collaborating and building what is possible together.

Paul Fairweather 00:44

Welcome to the common creative Podcast. I'm Paul Fairweather. And I'm Chris Meredith. And Chris and I are on a mission to unpack creativity in life and business through the lens of ideas, stories, and visual cognition. And today, we have had a most unbelievable interview. Chris, I want to say that this is the most impactful interview that we've had, in a couple of years that we've been running the common crowd, I completely agree with that. And there's a moment and we should not edited out when both you and I were lost for words, we were silent, by our extraordinary risk right against Rachel Barnard, and Australian, an architect and she then describe, I was lucky enough to be one of this fellowship, then it just happened. And she has created a project called young New Yorkers, which is a program for young offenders, which embraces the idea of yard art and creativity as an alternative to getting a criminal record system. What she's achieved in the justice system in America is quite remarkable. Absolutely incredible. Right, because quite a few times, I was dumbfounded, but also wanting to learn so much more about what she did, how she did it, and the impact that it's had. So, look, I, we recommend all our speakers. But this is to something very, very special, just an amazing person, and probably an unsung hero, and will probably remain that way given the racial tensions that exist. But yeah, fantastic. So let's get her on. Rachel, welcome to the common creative podcast.

Rachel Barnard 02:31

Oh, thank you, Paul. It's great to be here.

Paul Fairweather 02:35

Yeah, Rachel, great pleasure to meet you tuning in from the USA.

Rachel Barnard 02:40

Likewise, Chris, I'm excited to get talking today, hearing everything you have to say,

Paul Fairweather 02:45

Rachel, can you just quickly give us a quick potted history of your journey from Brisbane to New York and, and they bought us, they bought us.

Rachel Barnard 02:57

I trained as an architect in Brisbane and worked for a few years and won a traveling scholarship to move to New York for the year and started working as an architect there. Then in 2008, the recession came and I was fortunate enough to be able to go to Columbia University to do a master's in advanced architectural design. And my motto that year was not architecture. So, using architecture as a way to get to not architecture. And at the end of that time, I was fortunate enough to win a fellowship for architectural project of social significance. And that project was young New Yorkers, and it was going to

be a one-off public art project to provide a platform for 16 and 17-year-old, who were being arrested and prosecuted in New York at the time, classified as adults, which meant if they got arrested, they would and the charge went through, they would have an adult criminal record for the rest of their lives. So the collateral consequences of that are very damaging. And we did that it was amazing. provided a platform for teenagers, given that they were too young to vote and impact the legislation directly. And it ended up being court mandated. So, the judges and the prosecutors involved were so moved by the process were so moved that young people were able to step up and advocate for themselves with this creative process using creativity as a way to advocate for themselves but also advocate for reform, that they asked us to keep going and I accidentally became the Executive Director and Founder of the first Artspace alternative to incarceration for young people in New York City. And I ran that for 10 years. And I recently stepped down and I'm now are studying a few things because I guess I'm an entrepreneur at heart, and I'm studying a kid led to a company and I'm studying a mapping practice. That's a magical way of people, self actualizing, beyond whatever categories that pay might be hindered by,

Paul Fairweather 05:20

there is so much to unpack and do want to talk about your kids lead story company and your mapping, which I've had the pleasure of experiencing, which is, which is wonderful and some miraculous, as you say, but I don't know how to find this so much I want to know about young New Yorkers. But how did you do? You know, a young architect from Brisbane in New York, that you had this enormous impact on on the justice system there in New York? Like, how?

Rachel Barnard 05:55

I know there's so many ways to answer that question. A lot of it is serendipity. A friend of mine was talking about expanding the surface area of luck the other day, and I think that's a really good way of talking about one element, which is speaking to as many people as possible in sharing these ideas, and genuinely taking in their feedback and collaborating and building what is possible together. But you know, I won the fellowship, I created these multidisciplinary teams, we would meet at coffee shops voluntarily to talk about what it could be. And then a couple of public defenders said this should be court mandated. And then Chief Judge Lippman A few months later said he wanted to raise the age that is raise the age of criminal responsibility to 18th from 16th. And so, all of a sudden, it became prudent for judges and courthouses and prosecutors and everyone to look for alternative sentencing options. So, they snuck me into court before it even opened when wanting judge Gibby was setting up his bench. And I just said, I want to run young New Yorkers, I want to run a program for 16 and 17-year-old, I've got a fellowship from Columbia University. I didn't mention it was from the architecture school. And he just said yes, on the spot. And he brought in people from different agencies and the courthouse administrators, and they were saying, I was saying, I need to start in six weeks. And they were saying, Oh, no, we need like three months. And I was like, Well, my immigration visa runs out in Exactly. Like, I think it was 12 weeks. So, we have six weeks to enroll eight weeks to do the program, and then two weeks to run the exhibition, and then I need to leave the country so and so we did it. And it was amazing.

Paul Fairweather 07:58

Rachel, I'd love to hear about the offenders on the program. I've been isolating the thought of kind of art as not as a form of punishment, but as a kind of a way of dealing with young offenders in a very, very

positive way. Do they come out kind of hating architecture and art and, but thankful we haven't got a record or have any new artists or architects emerged from the program?

Rachel Barnard 08:24

Well, it's really not a vocational program, and I don't care who's talented or brilliant. The creative process inside young New Yorkers goes far beyond skills and vocational opportunity. It's first it's a way without using language to explore the trauma of an arrest. If you're 16 Have you you've jumped the turnstile and you're handcuffed. And you're put in the back of a police car. And the certain things are said to you. Just that without being held for arraignment in a group cell with a bunch of adults is traumatizing. And so to be able to use art, as well as language to process that experience to acknowledge that experience. to own it, rather than have it hidden is really helpful. Not everyone is great with language. And as a society. We're very language based. But there are lots of different ways creative creativity, and visual art and movement, art being one of them to access the human experience and express the human experience and become present to our own human experience. And then there's also using art and creativity as a way to advocate for yourself. So we would do what we called aspirational self-portraits, and we would look at visual representation. So, using photography, take a photo of yourself that's similar to Your Favorite musician. Oftentimes rappers, so a low camera angle, you look scary. You look, you put on a, put your shoulders out to fill the frame, you look down at the camera, you're allowed to help on the table to do that to like just maximize the effect right through to being a president. So how would you take a shot if you're the president, and then it's like, I hide and so on. And then we collage those photos with different animal animals and images to represent who they are. And we would present this to the court to say, this is who they be on their rap sheet because they stand inside court, silently, and their rap sheets are read out, and maybe a very grim social worker, reporters read out and they don't get to say anything. And with young New Yorkers, they get to present the artwork, and visually, it represents who they are. And it gives them a chance to advocate for themselves. And it gives a chance to the prosecutors and the judges who are very tired by the turn of the courtroom. To break open a sense of possibility around an individual rather than just processing a bunch of people that are kind of reduced to objects really just process. And then the other thing is that the exhibitions, they use creativity to give people this immersive experience of what they're advocating for. And they advocated for all sorts of radical change. They addressed everything from police violence, to gun violence to racial injustice, as perpetuated by the criminal legal system. They talked about Maslow's hierarchy of needs and made the judges and prosecutors admit what needs they'd never had met. So, every time you got, every time you answered the questionnaire, and you have you ever experienced homelessness, have you ever worried about your safety going home? Have you ever not knowing where your next meal is going to come from? And everything you answered, Yes, you've got a medallion on a crown. And so, then you have judges and lawyers walking around with a very bare crown. And all of a sudden you see what these young people are up against, and that they've been essentially criminalized for, because jumping the turnstile is not only an immature decision, it's often what is termed as a crime of poverty. And so why should someone be handcuffed on top of all the other things that they're experiencing that don't meet the base level means and like, frankly, the adults around them in society are responsible for providing. So, they're just making things like that's crystal clear, and having the young people use creativity as a way to advocate for that. And all of those exhibitions were from what was important for the young people. And I really do believe that they change the culture of courtrooms radically. And so they've what they have done those young people is create

more restorative humane courtrooms for future young people to be treated with more proportionate sentencing options and to lower arrest rates. They were a big part of the criminal legal shift that has been happening in the United States and especially in New York City.

Paul Fairweather 13:29

It's such an inspiring story, Rachel, I can't wait for the movie to come out. It's just it's incredible. And there's a whole bunch of questions in my mind. But one of them, is there any sign of it snowballing? What about other cities? What about San Francisco, LA or even Brisbane or Sydney? Sounds like such a good idea. And to turn, you talked about the legal system, almost treating people as objects which I can resonate with totally, and the put humanity into a courtroom Perish the thought. So, any chance of it snowballing?

Rachel Barnard 13:59

Well, it's certainly not going to snowball under my leadership. One of the things that I discovered, as you both probably know, is that the limits of the organization are the limits of your selfhood. As the leader, oftentimes you can approach the challenges an organization is having through that lens, and its helpful lens. So, I'm not an operator, Chris. I didn't see systems and procedures that most people need to thrive. I'm one of those people that just sees the future. And when I'm stressed, and there's a lot of problems. I just see the future more, you know, I just see creativity in the future more. And to run an organization you need all sorts of people. You need people that are analytical, that need structures that can expand inside those structures or building upon structures and I don't see them

Paul Fairweather 14:58

Rachel You said you're not that person. But you ran it for 10 years, obviously very successful. Did that make your view more creative? Because you're more stressed. And so therefore you saw a greater vision or was it just hard work,

Rachel Barnard 15:12

I never put down the creative innovation, young person-centered approach. I never saw a big pot of money available from the city, for example, and thought we're going to pivot to do reentry, which some organizations did people leaving prisons or jail, a lot of money was put so that they could reenter. And I was like, we're not doing that, because we are going to create the space a loving and empowered space where people get to see who these kids really are, instead of jail before jail, creating a whole landscape that is the center. So, it's not alternative to incarceration, incarceration being the central normal option. It's the big hearted, courageous youth centered center and incarceration would be, like just inhumane alternative in the imagination of the culture. So that was, so I stayed true to the vision. And I never stopped ideating and innovating in partnership with the young people in the team.

Paul Fairweather 16:23

How did it go? Obviously, you know, I think you've had about 1500 people, or young people through it over that 10 years. Like, you know, what are some of the stories of impact?

Rachel Barnard 16:34

I mean, there's so many ways of looking at impact. You know, we could tell a story about particularly young people. But as importantly, we can talk about the impact it had on professionals inside the system, I had a few judges write to me together to say that I had made them better judges and I had made the lawyers in their courtrooms better lawyers because of the program. And I thought that was probably the biggest acknowledgement of my lifetime, I really valued that acknowledgement that I'd created a platform where the young people themselves got to introduce themselves and introduce what was possible for them. So that when a judge or a prosecutor or even a guard saw a young person, they saw a young New Yorker, not another offender, criminal, monster, punk, you know, they saw a young New Yorker and they just visually, vividly visually, like in the physical body had many, many experiences through young New Yorkers of just how extraordinary they were. And I think that is a huge, that's a very meaningful accomplishment, or difference to me. And then, you know, another thing was that at the end of my tenure, the DA election was up in New York City in Manhattan. So in the States, the prosecutor, the head prosecutor is the district attorney is elected by the public. And the young people moderated one of the most important debates of that election. And they said, this was my experience, you call it a crime of poverty? How were you going to address and navigate this, you know, and people were called on to answer and that's extraordinary. But for me, what is really extraordinary is when we put this idea to the young people themselves, not a single person was like, Oh, my gosh, Whoa, that's a really big step up. They were like, of course, we should be the people to ask the questions were the ones most impacted by the system, we are the ones that understand how it really is, from the perspective of a young person that's been handcuffed, right through to going through to multiple court experiences and having to do certain programs and have social workers involved in things. And they it was just a no brainer for them. So that I created a culture where young people not only knew what that what they had to say was important, they expected to have a chance to see it. And they expected that it being waited on level with what anyone else says and I'm, I'm really proud of that, too. That is really meaningful. That kind of culture is just really meaningful to me. And I've since stepped into other spaces, and found it very jarring that that's not the culture. And I was like, Oh, it was even normalized for me. You know, it was even normalized. For me.

Paul Fairweather 19:50

You were saying that having established a kind of a sense of a level playing field in the legal system that the same was not true in the new fields you went to.

Rachel Barnard 19:59

Right? It's No, it's not. Yeah, no, I, the kids would say to each other. I really like what Kimani said, when he said XYZ. And I would say it differently like this, or I respect that point of view, because they've had this experience. But I disagree because of my experience, which is this. And grown adults don't know how to talk about difficult things like that. And these extraordinary young people did on a regular basis. And they were heard by the city of New York, and I'm really proud of that.

Paul Fairweather 20:33

What can we learn from it? I'm listening to an Australian architect talking about the way they've made a big impact on the American legal system. And I'm thinking, that's crazy. How do you how do you get from there? What can we learn? What was the defining moment you realize this is possible, but

Rachel Barnard 20:52

I have to say it's, it's so tempting to say it's a Rachel story. It's not a Rachel story. It was like all the timing lined up. You know, it was a dance with the city and the moment and the young people and all my collaborators. But I think a way I can answer that question, I guess I could answer it in a few different ways. The first thing is, I very early on, I had a little collage that said small dreams grew big on their own. So, I never envisioned the way that it ended up, I just went step by step by step. And then the next big opportunity came and I would step into it, or out of my commitment to the young people, all of a sudden, I have to present budgets to a board. And I would just be like, Okay, this is hard and horrible QuickBooks and financing, but I can learn how to do this. And I would learn how to do those things outside of for larger commitment. So, I didn't have a massive vision, I just took my small vision very seriously. And then I saw the opportunities that arose from that and went from there was a very collaborative process, both with other people, but dare I say, the universe,

Paul Fairweather 22:06

Rachel, you've just described there, and there's so many great little snippets there about your creative process and how you approach that. I'm wondering whether you can give us the same insight about the power of creativity through the lens of the young people, you know, you've talked a little bit about it, about them expressing themselves, or what it is about creativity, you know, that, that this was, you know, was so powerful in this program that you've done, as opposed to other things I could have done? I just had social workers or, you know, I don't know what other options I had. But, you know, what is it about the creativity? That's been so powerful?

Rachel Barnard 22:46

I think one of the first things is that, for example, the first criminal legal agency that said yes, to me, which wasn't the judge, I'll keep them anonymous, the CEO said, all right, I'll sign off on there. So, you can go and finger paint with the kids or whatever. And I was like, I both love you and hate you right now. And then we had a very strong collaboration between us because we were just both such straight shooters. But it's a very unexpected strategy, people underestimated and then all of a sudden, they step into a creative environment. And they have a lived experience of what is possible, not in some distant future, not because of some essay, but because they're living it right now with young people who are arrested. And the young people have created this environment, this immersive situation that, for example, the kids would often use. I'll speak about a specific exhibition, a group of young women were really upset that some people were given second chance, third chance, 10th chance, 12 chance. But in their neighborhoods, they were arrested and sent to jail, almost immediately. And so they created a giant gift box inside of the courtroom. And it was silver streamers hung by 200 helium balloons, because obviously, we can't hang artwork on the walls of the courtroom. And they had, you know, if you imagine that you're a prosecutor stepping into that, or a judge stepping into that, it's just so surprising to see a courtroom, but dazzled and magical like that. And then you stepped into the gift box. And they had you write down on a silver disc. What's the mistake you've made? What did you learn from that? What wisdom would you offer others and then they would pack it up, pack it up, and wrap it up and decorate it and as you exited, you would get someone else's wisdom in a gift box. But at the same time, it was the young people manning the witness stand that justice the judge's bench, and you would have to certify your gift with them. And you would have these meaningful interactions where the young people were in the elevated position of power. And everybody else was on the ground. And it just, it's

the kind of thing where you leave delighted. And then you wake up at three o'clock in the morning thinking, what are we doing to young people? What are we doing, because this is so immediate, and so authored from the young people, and you have exchange after exchange, it's not just you meet the a plus young person, you're meeting every single young person. And their story is so compelling, there's so many points of connection, and they're your friend, you know, and how can you allow for a world that incarcerates your friend for just being young

Paul Fairweather 25:54

Chris and I always fight each other to ask questions. But, you know, I don't think in, you know, the history of our podcast we've ever had such a powerful monologue, you know, and I have, I have goosebumps, you know, listening to you. And, you know, and yes, you know, the question, what are, what are we doing? And, and, and, you know, and the power of the description of that thing that I'm assuming they came up with that whole process, and the power that had, obviously, on the people on the other side of the fence, the adults, the judges, the prosecutors, and probably even near defenders, who are tired, and just yet another one, another one, you know, doing the best I can?

Rachel Barnard 26:35

Absolutely, absolutely, it's good for everyone. And the other thing is, as a society, and as adults, we need to be responsible for the environments that we're authoring for our young people, what opportunities do they have to experience their own greatness. And in Brooklyn, if you're in a poor neighborhood, there aren't extracurricular activities, you're hungry, people around, you are hungry, there are fights, they're scary people on the corner, there's your parent who doesn't want you to join a gang or your parent who is in a gang. And you know, in all of these things to navigate. And what opportunity is there to know your greatness beyond being good at finessing on the street, or beyond being a tough guy, or beyond being the funny guy that wiggles his way out of harm and bad situations. And at young New Yorkers, every single kid was extraordinary, because we held space for them to be extraordinary. And they got to experience their own greatness, because we held space for them to be great, and to discover what they're great at through lots of different exercises and discussions and practices. And we always expected them to be our partners, we will never be teaching them anything. It's if we taught them a book smart, what we call the book smart about something, we would say this is a book span, you're the expert, is it true, and then they would start to share their own experiences a little bit of a sneaky way to process trauma. And then a big discussion would happen. And it was very impactful for everyone. It was transformative. And once you know yourself to be extraordinary. And once you know your voice, is the one that shouldn't be heard. And what is with this crazy reality we're living in. You're changed, and your demands of the world have changed. But it's not easy, because there's so few environments that are offered to young people like that.

Paul Fairweather 28:42

Rachel, you now moved over as Chief Exec of New York. And you've got a new venture parented venture. Yes. And I'd love to hit other parallels. You talked about the sphere of coincidence, I think it is that you've got to be listening to people talking to people and kind of open to new ideas. Is there a similar story for parenthood ventures?

Rachel Barnard 29:06

Well, it's called big brain box. And the Ventures is part of the accelerator I'm a part of in my wheeling and dealing, but two big Brainbox the things that are similar, that I have a board of kid directors, and they're the ones that are helping design the toys, and decide what the voice of the business is. And they say the most extraordinary things that surprises adults and lose their minds. And that's very powerful. So, it's not just a toy company. It's like an advocacy group for the environment, centering the voices of those people that are going to inherit the world, and yet it's fun and playful. So I think being fun and playful and yet very serious and having powerful Young people is definitely something that I learned from young New Yorkers. And then I am keeping an eye out for the magic and the traction, but I'm not in a spiritual traction moment. I can coin that yet. But the thing to remember is when I won the fellowship at young New York, for young New Yorkers, for more than a year, all I did was work part time, and meet with people. And it was nothing, nothing, nothing, nothing, nothing for a very long time. And I had so much energy and so much vision and so much excitement. I was so moved to have this honor of working with young people. I had no idea what that was going to be like, but I took it very seriously. Yet, it was nothing for a long time. And I lost quite a few people along the way. Because nothing's happening here. I'm out. Peace, you know. And then we went into the courtroom, and we got a very big yes. And it was on. And then it was a sprint. And so I think I'm in that nothing phase. But also, I think I'm I think I've been a workaholic since I'm 14. So just on my personal journey, I'm learning to rest and relax.

Paul Fairweather 31:29

I just wanted to make some stuff that I that I that I'm aware of it. You haven't mentioned that two things. One, is that the scholarship that you had, and you know, we know that, you know, deep pockets of American philanthropist, but it was only 20 grands if I understood, you know, so

Rachel Barnard 31:44

and federal government took I think 12 in taxes foreign.

Paul Fairweather 31:51

So you had \$8,000 Yeah, wow. So, Oh, my God, then I that. That is incredible in itself. But the other thing, too, is, as I understand that, the young people that successfully completed your program, I'm assuming who participated in your program, had their case closed and their file

Rachel Barnard 32:11

closed, yet dismissed and sealed? That is very important, because we all know that kids don't think ahead, the frontal lobe isn't developed. So, it was important for us that 16 to 25-year old wouldn't get a record that would impact their whole adulthood. That's just very unjust. And if you look in any country, arrest rates drop sharply at the age of 25. So, we really wanted to keep kids unscathed. Because they all come from the same neighborhood, and then the social capital of that neighborhood is oppressed again, for another generation and another generation. And so that's one thing we would talk about, we don't know what we're going to be like when we're 40. But knowing who we are, it's going to be something amazing. And we want to help our nieces or nephews, the kid on the block. But if we get a rap sheet, a record, it's very, it's like less likely and less likely and less likely that we will be able to get those opportunities to self-actualize like that, you know, a lot of the impact of criminal records attack,

the very basic needs people need, like, you can't get housing, things, access to food stamps may be limited, you know, it's just fail, gross, disgusting, transparent oppression.

Paul Fairweather 33:35

I did have a question. You mentioned that, you know, a majority of the offenders were young African American. Did you have you know, we're rolling on the back of Crocodile Dundee? Like, you know, how were you? How was your acceptance? Were people skeptical? Like, you know, or they just curious? Like,

Rachel Barnard 33:54

I mean, I think in the larger movement, especially towards the end, when criminal legal reform was accelerating, it wasn't acceptable to have a white woman as the leader of an organization. We needed representational leaders and leaders from the communities that were most impacted. At the beginning, I think it would have been very hard for someone to go in and get that agreement if they weren't a white woman. And that's sad and disgusting, but it's also true. So, I think that's one way of answering the question with the young people. There was, I can't even think of any time it was an issue. I was just there seeing them as extraordinary. It really wasn't about me. I listened, I built up a collective wisdom for young New Yorkers. I think when you have a real relationship, those things kind of based on reality, not me. you trying to tell them how to do things based on my life experience, which has nothing to do with nothing in their lives. It's just a beautiful partnership relationship. It's just a space between two extraordinary people. And it's true. It's just true and honest. So, I never had any trouble. No one ever mentioned Crocodile Dundee. And sometimes they would difference and we would be playful with them. But yeah, I was just 100,000,000% fighting for them and seeing them as extraordinary. And what's not to like about that? It wasn't, it wasn't ever an issue, it's just a space between people is what I would say

Paul Fairweather 35:50

I'm looking for the kind of the meta lessons that kind of broader because we were so drawn to the story of your yoga, you mentioned kind of, you're in a period of rest, and you've been before phases where nothing, nothing, nothing happens. And I'm wondering if that's a really important phase for us all to go through and unconscious of the expression that certainly Aziz and British originally asked each other, which is you're, uh, you're busy. And the expectation is, you are, it's important to be busy to be doing something, and you're going through a period of rest. Skirts ask you what, what gives you the confidence to rest when everybody else is trying to make the world is

Rachel Barnard 36:26

I got so sick from overwork. I got Bell's Palsy, I got shingles, I didn't have a choice. But to reckon with that workaholicism that drive, and to honor the other parts of my selfhood. Young New Yorkers was a magical period of my life. And I'm so grateful to everyone who was involved. I'm just so grateful. And I sacrificed everything else. There was a first, second, third, fourth, fifth most important thing to me, you know, and I need stepping down just had a lot of grief as a consequence, because I was giving up almost my whole life and an almost all my love was expressed at that civic community level. So, it was it was devastating. And so, I think a lot of people or a lot of women, my age, or a lot of people post COVID are really reckoning with how driven and they were, and how we can't we just physically cannot

keep doing it, I think there's a much better way of saying it, which is, you need rest. There's a metaphor about not planting a field for a season or something that we find here. And this is our one beautiful, precious life. To quote Mary Oliver, you know, why not give ourselves some special time to just rest and relax. But for me, it was inescapable because I was very tired and burnt out. And I I was running on fumes for too long.

Paul Fairweather 38:05

Rachel, I, I don't know what to say. I'm just, you know, I've known your story. And we have spoken before. But I'm absolutely blown away by this conversation about you, but your insights and, and the impact that you've had, you know, so many of us talk about it, but you actually did it. And, and, you know, not even in your backyard, you know, you sort of like it's an incredible story. And, and well done, you can you know, congratulations. And I mean, in total all of you. I like to echo that. Rachel, if I may and I hope it's gonna be documented. And maybe this conversation is part of it. But you know, the book or even the movie and not so much to kind of show off but to document what you've achieved so others can learn from it. I think it's, it is truly inspiring. You've been great to talk to you.

Rachel Barnard 39:02

Thank you both. And I am just very grateful for the whole thing. It's not something I manifest alone. And I feel very lucky that I had that 10 years where everything was hard won with a dash of magic

Paul Fairweather 39:22

hard won with a dash of magic. Let's I think we will have to title we're gonna have to call it the episode. We try to use the word creativity in there, but I think we might. We might break the rule this time, Rachel. Yeah. So, look, thanks. Thanks again, for making time. Now. We will put some notes in the show notes. There will be some links, both to young New Yorkers and your big brain box, but also to you for your service of backing with people as I said earlier, I've had that experience and it's great and I'm sure people will listen to this will go yes, I need this person to It helped me unlock my magic.

Rachel Barnard 40:01

Thank you Paul, Thank you, Chris. I loved it. It's a real pleasure speaking with you both.

Paul Fairweather 40:10

So, Chris, I don't know what else to say. I agree with you. I think she says it also well, what she's achieved is on such a big scale. And from a background that would be totally unexpected. An Australian trained architect, a white woman dealing with issues of race of youth, gun violence in a foreign country. It's inspiring what she's achieved, but also inspiring that you make you feel you can achieve anything because she's achieved what she's achieved. Yeah, it's absolutely inspiring, absolutely inspiring. So, we will put in the show notes how to find Rachel upon young New Yorkers and big box brain as well as her kids directed toy venture that she's doing, plus her links that you can sign up with her and do some mapping. She has. She's incredibly articulate. She is incredibly insightful. And if anyone understands the credit process, it's Rachel Barnard. So, if you have enjoyed today's show, please give us a rating. leave a review, and tell your friends and I think this episode in particular, needs to be shared. So, we appreciate it. And Rachel would obviously appreciate it as well.

Chris Meredith 41:40

Share the episode and we will see you next week on the common creative thanks for joining us.





Rachel Barnard - Special Guest



YOUNG NEW YORKERS



Paul Fairweather - Co-host



Chris Meredith - Co-host



Two Common Creatives

