

LC-DC Podcast Episode 5: Managing Expectations with Garan

Transcript

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Ryan

Hello everyone and welcome to the LCDC podcast, advice for students from students brought to you by the Douglas College Learning Center. I'm Ryan, your host for this episode, which is a special bonus holiday edition of the podcast, recorded last winter semester with former music tech tutor Garan, who talks about how to manage expectations. Hope you enjoy.

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Ryan

Hello, and welcome to the LCDC podcast, where we at the Douglas College Learning Center explore methods of tutoring, studying, and learning. I'm your host, Ryan, and today I'm joined by Garan.

Garan

How's it going?

Ryan

Pretty good. How are you?

Garan

I'm doing all right. This is your first time hosting. How are you feeling about it?

Ryan

Pretty good. How am I doing?

Garan

So far, so good.

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Ryan

Okay, well that's encouraging. Well, I'll ask you at the end and maybe you'll have a different answer.

Garan

I doubt I will. I doubt I will.

Ryan

So today we're going to talk about expectations. Before we get into that, I'll just briefly say that Douglas College respectfully acknowledges that our campuses are located on the unceded, traditional, and ancestral lands of the Coast Salish peoples, including the territories of the Katzie, the Kwantlen, the Coquitlam, the Musqueam, the Qayqayt, the Squamish, the Tsawwassen, and the Tsleil-Waututh peoples. So, as I mentioned, today I'm joined by Garen. Garen is

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a graduate of the Juilliard School and Indiana University Bloomington, he spent 20 years performing as a live musician, voice actor, and audio engineer. Further refining his audio skills at Douglas College's MTD program with an anticipated graduation this June, he is now preparing to enter the world of audio design and post-production for traditional and interactive media. And I should also say that Garen is a tutor at the Learning Center.

Garan

That's probably a pretty important thing. Otherwise, why are you talking to me, right?

Ryan

I should have led with that, right? Yeah. Okay, so why are we talking about expectations today?

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Garan

Well, okay, so I've studied music since I was 4, and I came into voice acting later in life, but music is more of like a hobby and a passion, and I'm trying to make it more of my career,

but voice acting has really been my career for the past 15 years for the most part. And I was thinking about why that was, and a big part of it is that while I was studying music, I had certain expectations about what would happen as I studied music and what would happen for my career, like what would a successful career for me look like based on like the training and the time and the effort I'd spent on practicing double bass, right? And I'd like to compare that to my experience entering voice acting, which I did kind of on a whim.

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I don't like my friends were always like, you do so many voices and you have such so many colorful characters that you do. You should try voice acting. And I was like, okay, yeah, maybe one day. And then I should say I lived in Korea for 17 years and about my second year there, I was like, well, let me see if I can do voice acting. And I answered an email and then I started and I really had no expectations for this. Like I was like, I'm just going to try it out and I'm going to have fun and see what happens. And then within five years, it was making me most of my money and I was getting better at it and I had real ambitions, but there wasn't the same pressure as when I was studying music. So that's always been kind of interesting to me. So I thought we could talk about the idea of setting expectations for yourself while studying something and how it can be good and bad, depending on, you know, how hard you stick to them, I guess.

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Ryan

That's interesting. It sounds like there's a good aspect of having expectations, which is maybe it motivates you to work hard, but there's also could be a bad aspect, which is that it maybe makes you feel down if you're not meeting those expectations. So yeah, that's interesting. Let's dig into that. Starting with your expectations for your music career.

Garan

So it's complicated because there's the idea of external expectations, those from like your parents, your colleagues, or the people around you, teachers, and then internal expectations. And so for much of my music practice, I think I was trying to live up to external expectations.

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Because looking back, reflecting, I realized that most of the time I was studying music, I was like, I like playing music. I love working with people on music, but I don't want it to be my job. And I think that kind of got in the way sometimes because I ignored it, right? I kept trying to push through it and I'm like, I'm going to make this my life. And I'm going to get into orchestra and this and that and the other. And these were things that other people were telling me because I should say my older siblings also are accomplished musicians. And so my parents were often like, they did so well. You should keep trying as well. And those expectations drove me to succeed. I mean, you don't get in a Juilliard by luck. You know, it's like I spent a lot of time practicing and refining and getting better. But in the end, I just, the expectation I had was that I would get a job shortly after graduating college because I had this pedigree and all this work and effort put in.

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And I would get an orchestral job, especially because that is what was expected of me. And I would do this quickly and successfully and like, I wouldn't be the principal of a section maybe, but I would get into a bass section with a professional orchestra and that would be my career. And it's what I always was working toward. And then, yeah, so I went to college in 1999. So my sophomore year or my third year, my junior year is 9/11, which I could see from my window, so that was a thing. And then when I graduated in 2003, there was an economic downturn on Wall Street, and so then less money and less jobs for musicians. So I really tried after graduating, but the major orchestras were shutting down all over the United States, which is where I'm from, oh no. And there just weren't as many opportunities close to me, and so I started really

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When those jobs didn't appear, when I wasn't able to get regular work, I just, I kind of lost hope and kind of gave up. And so the external expectations that I would be a successful musician and the internal expectations that I would live up to those expectations kind of drove me out of music almost once it came time to pursue it as a career.

Ryan

So hopefully our listeners won't hold it against you that you're American.

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Ryan

And I think you've relocated here and you plan to stay here. So you're one of us now. Welcome to Canada. I was also born in the US, but lived here for the large majority of my life. Yeah, what you said was really interesting and aligns with what we learn as educators, which is that there are two types of motivation, intrinsic, extrinsic. So when you talk about external expectations, motivating you and then kind of getting in the way of your enjoyment of playing music and engaging with musicians and your music career, I definitely can relate to that because I see that with a lot of students who have external expectations on them and external motivators.

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And often that gets in the way of their enjoyment of what they're studying, even if it was something they originally enjoyed. Like in your case, you probably loved playing music when you started. So did you find any ways to kind of get back to that enjoyment, that love of music, in spite of those external expectations that were kind of getting in the way of that enjoyment?

Garan

I did. And it was by going into rock'n'roll. So like when I first got to Korea, I just played in as many bands as I could. And all of them were rock bands with mostly untrained musicians, or self-trained, I should say. And when I did that, I kind of broke free of all the expectations that were on me from classical music and just enjoyed myself for the first time in years playing the bass. So yeah, it was breaking free of other people's expectations that let me get back to the enjoyment.

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Ryan

and you also mentioned a lot of external factors that got in the way, economic downturns, 9-11 wars, pandemics, these are all things that we can't control that get in the way. And that definitely aligns with my experience. I didn't start university in 99. I started high school in 99, actually. And I do remember 9-11. I was in grade 12 at the time. And then graduating university in 2007 and there was a big recession in 2008. And that definitely got in the way of some of my career ambitions at the time. And I think this is something that a lot of

people go through and hopefully doesn't make our listeners scared or depressed or anything like that. But I think it's just a fact of life. So let's talk about voice acting now.

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And you talked about how you had no expectations for that and how that made the experience maybe more enjoyable and maybe even made your career more successful. So tell us about how that happened.

Garan

All right, well, rather than getting in the nitty gritty, I'll focus on the mental state. So when I started voice acting, nobody expected anything of me. And I didn't expect anything of it. So I was like, I'm just going to do this for fun. And I went in and I wasn't great in the beginning. I mean, who is when you start with no experience? But I got lucky with a lot of opportunities and an agent that was like throwing me at every kind of job he could get people to hire me for. So I started doing like narrations and

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mainly just like narrations, like education content and corporate narration. But I didn't think anything of it. Like I wasn't concerned about how much money I would make from it. I wasn't concerned about how good I was at it. And every time I went into the booth, I was just like, oh, this is fun. I'm going to have fun. I'm going to enjoy it. I'm going to learn something. And every time I did. And then over the course of, well, I mean, I've been voice acting now for 16 years, but like three to five years is when I started to get reputable.

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And it was all because I just, I didn't expect anything. And I still took to it, like the lessons I learned from music, which was like how to get good at something. So I was always trying to improve, but I wasn't concerned about how much improvement I achieved. I just kind of let it happen. And so I think the big difference between voice acting and music in terms of my own personal expectations is that I didn't beat myself up when I failed as a voice actor, the same way that I would beat myself up if I failed as a musician. Because with music, I always felt like, oh, I have this training, I have this experience, I have these siblings and this support, like, I should be amazing. And whenever I failed to be amazing, I felt terrible. Even when everybody else was like, oh my gosh, that blows my mind. I'd still be like, I could have been better.

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But with voice acting, one, there was nobody to tell me if I was doing good or bad, except for myself. So I would listen back and be like, oh, I could improve that. I don't really like how that sounds. But I never beat myself up. I was like, well, how could I be good at this? You know? And so I think for somebody learning a new topic, it's really important to keep in mind, like, if you expect that you will be good from the outset, you're probably not going to make it or enjoy it because nobody's good at the outset. And so, like, yeah, if you can keep yourself from beating yourself up for your failures, you'll probably have a better time, both emotionally and metrically. Like, you'll do better in the class, probably.

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Ryan

I agree with you 100%. I think you definitely have to be bad at something for a while before you get good. So expecting to be good right at the outset is going to get in the way of you actually getting good and getting and learning something. I felt that way about learning second languages. I expect to be able to have conversations with people and be able to get perfect conjugations of grammar. And often that gets in the way of me practicing and speaking a second language. So I definitely relate to that. How do you stay motivated when you don't have expectations, though?

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Garan

Hmm. Well, you find something to work on. So when it came to voice acting, when I heard my first audition, I was like, ooh, my voice sounds terrible because I was comparing it to like professional voice actors. Not in a bad way. I was just like, oh, so that's what they're doing. This is what I'm doing. How can I make what I'm doing more like what they're doing? So find a role model, find a metric that you enjoy. For me, it was actually the first one was monster truck rallies. Like the Sunday, Sunday, Sunday guy. Like I just, I loved

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I don't know if I can do that with blowing out the mic, but I'll back off a little bit like, Sunday, Sunday, Sunday.

Ryan

That does sound like fun, hey.

Garan

Yeah, right. And so that was one of the first voices I tried to really master because it was ridiculous and silly. There was no reason for it. Like I wasn't going to get a job for it, but I was just like, this is fun. So I wanted to learn how to do it. And then another voice was Dr. Claw. I really like from Inspector Gadget. Oh yeah. Next time, Gadget. I wanted to figure out how to do that. So then I figured out how to do that. So it's like, you have to set your own marker. Like you have to find the thing you want to learn and then go learn it. Even if it doesn't make any sense, even if it's not even useful, just like if it's related, you'll find a use for it later. And so I'd say for motivation without external stimulus or external expectations,

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Just find something you like and do it. So maybe it's a funny word in another language. Like what's the word for fart in Italian? Maybe that's what gets you to learn Italian.

Ryan

That's great advice. And another part of that is not feeling bad about being bad at something. How do you avoid feeling bad about being bad at something at the start?

Garan

Just be honest with yourself. Like, I don't have any experience. How can I be good at this? I've only been doing this for like a month or a year. Like how could I be a master of it? Don't get sucked into that mindset where because you are doing something, you must be the best. Because who's the best? One person. There's a lot of people who aren't the best and they're still enjoying their lives. So keep that in mind.

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Ryan

That's great advice. As your career in voice acting progressed, you must have developed some expectations on yourself. So how did you manage those expectations as they started to come up? Maybe you started making a little bit of money and so you started to expect, oh, okay, I can make money off of this. And maybe that's not always the case. Maybe that you go through periods where you're not making as much money. So how do you manage those expectations as you get better at something and as your career and your learning in a field such as voice acting progresses?

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Garan

Well, what's helpful is looking back at the entirety of it. Now, I think I was more able to do this as a voice actor because I started later. But look at where you started and compare where you are now. And whenever you start feeling down, just start ticking off the things you've learned. Start ticking off the successes you had. Just start remembering.

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And maybe it's trite, but the gratitude list is always a good idea. Because you're like, if you feel alone, just go over the list of people who've helped you, go over the list of things you've accomplished, go over the things you enjoyed, and make sure that you focus on those things that you enjoyed personally. Not that like, oh, I mean, it's nice when you win an award, right? But if you haven't won an award, don't base your happiness based off of other people's ratings of your work. Just be like, where did I start and where did I succeed in the things I was trying? And just tick them off and you'll start seeing that there's probably a lot more that you've accomplished than you thought.

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Ryan

That's good advice. I find gratitude journaling always makes me feel better.

Garan

Yeah.

Ryan

Even though I don't do it that often, I usually complain when I journal, but.

Garan

Yeah, it's easier to complain.

Ryan

It is. Yeah, it's so easy to complain. So you've gone from musician to voice actor to peer tutor. That's quite the career progression. So I'm curious how the voice acting experience and maybe even the music experience feeds into your approach as a peer tutor here at Douglas College.

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Garan

Well, I'd say that I'm drawing a lot on music teachers I've had in the past when I tutor. And the biggest thing I'm drawing from them is not getting in the way of someone else's solution to a problem. So like in classical music, we're playing music from hundreds of years ago, and there's a quote unquote way to play it. And that's some, like with a, not a bad teacher, but with a teacher who means well, but maybe they think they have the right answer for this, they'll tell you how to play the song.

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They'll give you like the bowings, the articulations, the phrasings, everything. And if you don't play it their way, you're wrong. But the teachers I was lucky enough to get never did that. They'd be like, here's the piece of music. Here's some background information. Here's some pieces that were written around the same time. What do you think? Like, play me what you got. And then I would give an idea and the teacher would be like, oh, okay, I can kind of see what you're going for there. Why don't we try this? And like they would let me lead the progression of the music rather than dictating to me how it should be. And I found that I mimic that approach when I would teach people voice acting or even when I was studying myself, I would mimic that approach with my inside voice. I'd be like, don't tell me what's right. Tell me what you're doing. Pay attention to what's actually happening and bring up what you like and try to cut down what you don't. And so when it comes to tutoring,

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I try always to listen first and not expect anything of the student because one, I don't know how, like, how to put it. I mean, I sometimes know the course material because I'm tutoring people in the program that I'm in, the MTD program. But I don't remember exactly where they're at and I don't know what they know. So I let them tell me, I listen. And then when they do a thing, unless it is like, because sometimes there is just like a checklist you have to do, like you have to do this to do this to do this. And then you get to the part where you put yourself in. So I'll go over the checklist and then I'll let them answer how they would solve the rest of it or what music they would use, what sounds, what plugins, what have you.

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And so because of my music training and my voice acting practice, I really came to understand that there's more than one answer to everything and I don't know it. I don't know all the answers, so I shouldn't tell people what the answer is. I should let them tell me what their answer is.

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Ryan

That's a great approach. It's very student-centered. And I like how you've taken your experience of expectations and applied that to your tutoring and you don't have any expectations on your students that you tutor and you let them lead the way and you're more of a guide rather than telling them what to do and what not to do. I think that's a great approach. And that's definitely an approach we try to encourage our tutors at the Learning Center to take when they're working with students. Is there anything else or anybody else who has inspired your approach to tutoring in particular?

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Garan

Well, I probably should shout out my first, my best, my first, my first real bass teacher, who was the man who played Jaws, actually, Homer Mensch. He passed away in 2006, but he really inspired the bulk of how I approach teaching, because that's how he was. Like, he didn't tell me what to do. He listened and helped me do what I was trying to do. And so, yeah, Homer Mensch. I guess I should shout out my mom too, because she always raised me to make good decisions. So she never sat there and said, you have to do this, you have to do this, you have to do this.

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She was just like, well, you know, just don't make dumb choices. It's fine.

Ryan

That's great. That's great that you've had such influential and positive mentors. I'm really curious, when you say he played Jaws, do you mean he was in a shark suit or?

Garan

He was the baseline.

Ryan

Oh, gotcha. Gotcha.

Garan

That was him.

Ryan

Gotcha. Okay, so getting back to tutoring and when you give students advice on how to manage their own expectations, what sort of advice would you give to a student on how to manage their expectations, whether that's external expectations that maybe they have from their parents or society or whatever, or internal expectations that they're placing on themselves?

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Garan

Actually, I do have one student I've been tutoring who immediately comes to mind. And she had little background in music, other than someone who listened to it and enjoyed it. So when she started taking a class where she had to write music, she was not, shall I say, comfortable. But she was very upbeat about it, and for the most part. And one day she did get down on herself, though. She's like, oh, my music is terrible. It doesn't sound very good. And I was like, actually, I mean, it's not conventional. But I said to her, I just asked her, I was like, well, what do you think, how it sounds, like how do you feel it sounds? What is it about it that you like?

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And she started telling me like, oh, I like this about it, I like that about it. And I was like, yeah, I can see that. Like this is, it's unconventional, but I can definitely see a place for this music in the world. And it was mainly like when she had these expectations that she would sound more conventional, like a standard piece of music. I just told her, I was like, this is your music, so it sounds good to your ears, right? And she said, yes. And you have a definite idea you were trying to do, yeah? And she said, yes. And so I said, well, then you've succeeded. Maybe it's not, you know, what everybody else was expecting, but it's what you wanted. And then she was like, oh, I see what you mean.

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Ryan

I think the real question though is, did she get an A on her test?

Garan

She did.

Ryan

Okay. All right. Well, then that's the most important thing, right?

Garan

Yeah. I mean, no, but. For the purposes of the learning center's metrics, yes.

Ryan

No, we actually don't measure those grade metrics for how well we're doing, because we know that an A for one student might be huge, but also for some students, a C is a big win. And it's not all about grades, right? As much as it's so hard to get away from wanting to do good and get good grades, but everyone's here to learn, right?

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Garan

Yeah. When you get good grades, it's an easy thing to hang your hat on. But the real question at the end of the day is, what did you learn?

Ryan

Exactly.

Garan

So what do you hold on to?

Ryan

So building off of your experience with that student and kind of generalizing it away from music a bit, do you have any advice that you might share with students of other subjects?

Garan

Yeah, at this point, I would just say your expectation of your success, if it's based off of a realistic view of what you have done or where you are at, you should be okay.

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And maybe that's too general, maybe it's too biased, but having run the gamut of beating myself up for years and then just enjoying myself, it's really all about just looking realistically at where you started and where you're at. If you're stuck, just try to do that. Like try to, and if you can, when you start learning a thing, try to keep a record somehow of where you started. For me in voice acting, it was my first audition that I kept looking back to and I was like, until it got to the point where I didn't recognize the voice in that first audition anymore. Like the way I sound now is nothing like the way I sounded when I first started. And it was because I spent 15 minutes a day just practicing every day and listening back. I'd record myself reading and just listen back to it. And I just tried to improve on what I heard. So yeah, try to keep a record and look at it.

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If you start beating yourself up, if you start feeling terrible about where you're at, just look at where you were.

Ryan

That's great advice. And I also like how you take a very strong work ethic approach too. You talk about practicing every day and maybe that's something any student listening can take away as well is the importance of just that regular practice. So how did you keep at it, even when maybe on days where you just felt like sitting on the couch and listening to other or watching other voice actors.

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Garan

Yeah, actually, on days where I was just drained, I would look at other voice actors. Like I'd go online and I'd look for videos of other voice actors and how they approached the job they were doing. Yeah, I'm not going to lie. The behind-the-scenes footage for Halo 2 was really good for me because those guys just went nuts. There are so many great outtakes from those recording sessions. It's just, you know, some days I would just think about Sarge from Halo 2 and how he would work his way into a line. And I even started approaching, like what he would do, I should say. He would ad-lib as the character talking to the other characters in the space and then just spit out the line when he had the emotion right. And that's an approach I took.

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But yeah, on days where I didn't want to practice, I'd watch other people doing what I wanted to do. And then I'd start practicing as soon as I could.

Ryan

Yeah, I guess maybe that inspired you to actually do what they were doing.

Garan

It did.

Ryan

Cool. So it sounds like you've done a lot of thinking and reading and research on expectations and how they affect learning. So is there any particular theories or resources or anything that you'd like to share?

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Garan

Yeah, there's one thing I found really interesting. Well, two things I should say. Two effects, one called the Pygmalion effect and then one called the Gollum effect. And I read about these on a website called innerdrive.co.uk. And what these two things refer to is students' outcomes due to external expectations. And so the Pygmalion effect is when there are positive expectations put upon them, like, oh, you should strive for academic excellence, you should strive to do your work, you should strive to be a good student, like these kind of things, versus students who had little to no expectations put upon them.

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And what they found is that in general, and specifically when parents had these kind of expectations, if students had expectations of excellence put upon them, more often than not, they would strive to meet those terms and they would succeed usually, whereas if there were no expectations, they would just kind of coast and float around and not really do anything. So external expectations can be helpful and are helpful for student learners, but not even adult learners or any kind of learner, I guess I should say. Why am I signaling that out?

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So it's not to say that external expectations are always bad, but they can go too far because just as bad as no expectations is unrealistic expectations. Like, oh, your kid is good at science, so of course they're going to be like a world-leading physicist. That is not a healthy expectation. But your kid is good at science. Oh, do you want to learn more about geology or some kind of like sciencey thing? Clearly, I'm not a scientist. But like the expectation that the kid just look into more things is much healthier than they will be a leader in their field. And then, you know, on the other side, like, oh, you like science? Whatever, you know. I have no interest in that. So go talk to somebody else about it. Like, I don't have no expectations for your scientific outcomes. That's also bad.

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Ryan

Yeah. It sounds like it's really about striking a good balance. So is there any, do you have any advice maybe for some of our listeners who might be parents around striking that balance for their children or maybe teachers who are listening, striking a balance for their students?

Garan

There is an interesting piece in my background is that, so I mentioned before I lived in Korea for 17 years. My wife is Korean, my children are Korean-American. And yeah, there's a very extreme difference in expectation between the Korean education system and the Canadian education system as I've witnessed it with my two children. And so what I would say is that it's difficult.

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So again, talking about expectations, personal expectations, don't expect to get it right away or at all. Like sometimes the best thing you can do is just say to your kid, like, you know, I'm glad you're happy and I don't know what to do with this. So I will watch what you're doing and try to figure it out, but don't let me get in the way. So if that's your only response, that's better than saying like, oh, well, you must be the best at it if you're going to try it or I don't care. Just show interest. If you're a parent, just show interest in what your kids are doing. Even if you don't understand it, even if you don't like it, if they like it, pay attention.

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Ryan

Yeah, I should have maybe also mentioned that you're a parent at the start because that is also relevant to this discussion and definitely another perspective that we haven't talked about yet. And on the topic of parents, you also brought up the aspect of support networks being important for success. Could you talk a little bit more about that?

Garan

Yeah, I mean, you should also, when considering your personal expectations, you should factor in what support do you have. And if you don't have any support, where can you maybe get some support because a support network is super invaluable when you are learning something. And what's interesting is that some other reading I've done is about how to succeed in a career. And the kind of support network you build around yourself can be, it needs three legs.

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You need to have someone that you're supporting, like sharing information with, like mentoring, someone who's at the same place as you so you can compare notes and support each other as you are struggling with your learning. You know, it's like maybe you have different approaches and you can share your different ways. And then you have to have someone to mentor you. And with these three things, if you can build a support network with these three legs, you'll find that by teaching people who are where you were, you cement further your understanding of what you've done. And having someone who's at the same place to bounce expectations off of, you can kind of keep yourself in check when you start feeling terrible or when you start feeling maybe a little too good. A little overconfident, perhaps?

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Ryan

Gotta be knocked down a peg, right?

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Garan

I mean, it is helpful, especially when you're like, I am the best one ever. And then you find someone who's actually the best one ever and you're like, oh, I'm such a fool. It's better to

have somebody tell you that in private rather than find out on the job. Let me tell you from experience. And then having someone who has already succeeded at something you're trying to do to say like, oh yeah, this was my approach. And this kind of support network I think is most valuable when learning something because it doesn't rely on what you have at your disposal at the moment. You can always go out and find these people. You don't have to have them from the start. So money's nice, but you're born into the family you're born into. So that's not always a thing you count on.

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Ryan

That's true. Yeah, I like that way of thinking about support networks as having three legs as kind of like a tripod that holds you up. And part of that is supporting others. Do you have any advice for our listeners on how to build those support networks?

Garan

Well, the first thing is, as my electronic music production teacher, Kayvon, likes to say, You can spend all day making beats in your basement, but nobody's going to hear them. So get outside a little bit. Go to networking events. Go to places where people are doing the thing you want to do. Like for music, if you're trying to get support in a music scene, go to open mics. You know, go to someplace where there's little expectation on the outcome, where people are just there to have a good time. Go to people, talk to them, be uncomfortable, have fun.

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Ryan

That sounds terrifying.

Garan

It is. Oh my God. Every time I do it, I'm just like, sweaty palms, don't talk to me. And then I'm like, wait, this person's fun to talk to though. Networking.

Ryan

Yeah, I hear networking and my brain just kind of like shivers a little bit. But yeah, that is great advice. I think putting down the phones, getting out of the house, interacting with human beings is so beneficial to us. So, Garen, I think that's all the time we have for today. Thanks so much for talking to us and sharing your experiences with expectations.



00:35:48

Garan

Well, thanks for talking to me about them because, you know, I'm kind of bottled up sometimes. I feel like I gotta say things.

Ryan

Yeah, well, that's it for today's show. Thanks for listening. Remember, the Douglas College Learning Center provides free one-on-one peer tutoring to all Douglas College students, and you can follow us on Instagram at DC Learning Center. We look forward to learning with you. Garan, once again, thanks again so much.

Garan

Thank you, Ryan. Have a good one.