

# NAVA: in conversation, Episode 26

[Introduction music]

Voiceover: The National Association for the Visual Arts is the peak body protecting and promoting the professional interests of the Australian visual arts. NAVA in conversation is a series exploring the issues and challenges of working in the sector. We speak with artists, curators and administrators to gain insight into the experiences of contemporary practice and seek to propose ideas for change, progress and resilience in both local and global contexts.

[Music]

Esther Anatolitis: I'm Esther Anatolitis, I'm the Executive Director of NAVA.

Penelope Benton: and I'm Penelope Benton, the General Manager of NAVA.

Esther Anatolitis: We're sitting here about to have a nice big conversation with Chris Fox about public art. Hi Chris and thanks for joining us.

Chris Fox: Thanks for having me.

Esther Anatolitis: It's really timely to talk to you about this partly because there's been so much great but also awed feedback and response to the big work at Wynyard. I've had the great pleasure of enjoying your work *Convergence* at the Global Switch Building in Paris as well. And I guess, there's that question of work at scale, work that is public, all the complication of working in the public space, making work for public space, public space that we think is public space, but is actually private space, and then all the complex things that artists negotiate when getting commissioned, when working on a project. So, let's talk about all those things in relation to your practice, but first of all, question for both of you because I think it's a really good one and a big one, why is public art important?

Chris Fox: Well I think, it's really important for, not only in the case of living in Sydney, the fabric of the city, it sort of clearly plays an important cultural role in terms of identity of the city but also has the opportunity to sort of provide a, not only, different layers of understanding of the city but also, potential other worldly moments or people able to get out of their everyday. I think there's really important dialogue that can happen around art and I think for public domain projects that provides different sort of connections where people are passing in their everyday and coming upon the work versus it being in an institution or gallery context or other contexts. Public domain work has a really important role because it is within people's other domains that are not used to seeing visual arts projects. So, I think that as a stand-alone, I think is a crucial part of why public art is essential in terms of the way in which we live and predominately in an urban environment is where you generally see it. But that can span into other rural contexts and all sorts of different contexts.

Esther Anatolitis: I think that question in encounter is really fascinating.

Penelope Benton: It is, I completely agree, I think work in the public space makes art accessible to everyday people and I become reminded of that every morning when I go through Kings Cross and pass the fountain on the way here and it makes me smile every day and I think that the number of films and TV that that piece has been shown in and the amount of dialogue that has come out of your recent work at Wynyard is testament to the way that type of work can really engage people in a way that they don't engage with art when it is in a gallery or on a wall.

Chris Fox: Yeah definitely.

Esther Anatolitis: And often in really high trafficked spaces.

[Traffic sounds]

Penelope Benton: Like this one.

[Laughs]

Esther Anatolitis: The window is wide open here in the NAVA office and it's a lovely sunny day. In really high traffic spaces like, you know, a train station, there are all sorts of things that are often there to capture people's attention. It's just that often those things are about advertising, about trying to sell someone something and it's a natural thing to want to capture the attention of people who are passing by, but we can be so turned off I guess by something that wants to capture our attention because we tend to have those other assumptions in the public space.

Chris Fox: Yeah that's right, and I think there's just so much more distraction in contemporary life with devices and the way we're almost compressed into these different pathways to get to work or whatever it is. Urban life has become pretty compressed in terms of our free time or free thinking or openness to things and I think it's nice to get some wedges in there that sort of crack that open a little bit.

Esther Anatolitis: I like that, the work of art as a wedge.

Chris Fox: Yeah.

Esther Anatolitis: And as a spur as something that, you know, it might trip your heel, it might, you know, be that glint in your eye or loom over your head, like your does in Wynyard. That's talk about that, this was an opportunity that came to you at a particularly interesting time.

Chris Fox: Yeah it did, so, I got a call on Christmas Eve and we just had a baby about a month prior to that and so, I got a call about a project saying, 'oh look, what have you got going on at the moment?' and I said 'oh look, I'm pretty busy at the moment, I've just had a kid, I'm not sleeping much' and they said 'oh, I won't bother telling you about it then' and I said, 'oh, no, no!' I said, 'I've got heaps of time!' and in the end it became a potential to work with the old escalator, from York Street escalators in

Wynyard and the project was basically was to use those, in some way, to make an art work. And I think from that moment getting that initial call about working with that material or that sort of scale and knowing that space quite well, I could sort of already imagine this sort of spinning or floating or sort of whipping stair above people. And for some reason I could almost see it from that moment.

Penelope Benton: there's lots of hand gestures happening in here, it's quite nice.

[Laughs]

Chris Fox: I've practiced those very carefully.

Esther Anatolitis: Well that's that special thing when, you're having that conversation visited upon you and you can already start to see a work begin and from then on you just say 'well, this is going to happen'.

Chris Fox: I suppose so, I mean, maybe it's about that, that doesn't really happen all the time, and you know, after making work for sort of over 20 years, often projects you have to really labour at and iterations upon iterations to try and understand how the project can start to formalise or materials can be worked with but even though the project changed in form slightly and the way the materials were applied and how the fabrication ended up happening, all that sort of changed quite dramatically through the process. But I think, there was a really lovely flow forming, a creative flow for this particular project, which meant that those decisions were quite intuitive. And I think that's a combination of just a really lovely synchronicity with that particular project which as I said doesn't really always happen. And perhaps there's something with the lightness of the work in terms of its flamboyance but also its sort of otherworldly quality or something that perhaps comes back to that process for me sometimes. Because, I find that if work has that sort of looseness in process it seems to somehow be in the material or in the outcome or the actualising of it. So, yeah, that's a separate point to the process as a whole but I do think it's a combination of that, mixed with the relationships I was working with and who was supporting me and how that whole thing eventuated.

Esther Anatolitis: Let's come back first to otherworldly and flow because I'm intrigued by both those things because you mention that at out the outset what public art does and having that other kind of experience that there's this, you know, in your day-to-day and then there is this moment that happens and you encounter this work and it gives that sense that something else is possible, that this space means more than the one thing to people, you know, this transit or thoroughfare. And I think that's fascinating, particularly around the materials for that particular, you know, there was such an uproar when it was time for the wooden escalators to be retired, I remember when the ones in, which department store had them? David Jones? And it was time for those to retire there was just such a, and you know really, there are still escalators for people but having that experience when your feet were touching wood, and not just wood, but wood that was obviously hand crafted and laid down with great care and that was something that was part of your day-to-day, the grain of the wood, the fact that each stair, each stripe on the stair looked different, would wear differently. And again, that otherworldly sense of, you step on it, I think vanishes away somewhere and you don't

necessarily have that sense that in fact the structure contained more than twice the size of what you're seeing at any one time and yet you've brought that otherworldliness into the work and created this sense of wonder that is just an everyday object.

Chris Fox: Yeah I think it's, escalators are as you said, really have quite a magical quality to them, you know, that they are this sort of quite particular technology. And I think when these first escalators in the early '30s opened at Wynyard, you know, people would go to the city to go on the moving stairs as this sort of excursion and school groups would come to this particular site and others that started to be installed throughout the city, and I think there's always been quite an interesting fascination with them. But I think for this particular project for Wynyard, like you said, there was such an uproar when each of them had been removed from, first David Jones, and then Town Hall and then finally Wynyard, and there was such an incredible connection and affinity for the city of Sydney and all people that had seen or travelled on these, felt like it was a part of their city or almost as though the material itself, they had some form of ownership over it. So, I think I didn't really anticipate that there would be that much connection. I knew there was obviously a very loaded material, but when the thing opened, there were such wonderful responses, so heartfelt around their family member or themselves working on the escalators or even just their grandparents who would go there and tell all those stories of when it first opened, 'the moving stairs'. But there was a sense that it was part of their city and that they had a direction connection to the material and that was already embedded when they viewed the work. So, I think, for me making sculpture and working with material for so long, I've never had that moment when people come to your artwork loving the material that you worked with almost to a point where they have part ownership over it. Like, they might have a connection to material of steel or whatever the particular material you're working with and say, oh, I really like the bronze or copper or whatever it is, but this is like the actual material they had is something they almost felt was part of their life story or something, it's crazy

Penelope Benton: That's beautiful.

Chris Fox: Yeah, yeah, it's amazing.

Esther Anatolitis: I've also picked up on that in the response, that love, and I'm going to come back to flow and process because I think that is a deeply interesting thing to talk about, but Penelope, people don't always love public art, do they?

Penelope Benton: No, no they don't.

Esther Anatolitis: There's often quite strong and almost kind of visceral response to it.

Penelope Benton: Yep, there's almost a weekly Telegraph article about hating public art and they bring out all the old stories on a regular basis which, yeah, is very disappointing. And it is such an easy target to talk about when people are complaining what government decide to do with public money. Which is why classic examples like this one are so important to really change perception of what public art can be.

Chris Fox: Yeah, I mean that's right, particularly because all the countless comments and feedback and just a sort of crazy response to it, there really has not been a discussion around funding and money and tax payers money and all that general dialogue which I think is such a pity because when you actually look at it in terms of percentages of budgets of things, it's always so small in compared to the overall project, whatever the development might be or the public domain development. And there's a potential for that to be such an important opener like we talked about the wedge or the sort spur or something that is enabling a different way of traversing that public space. What was so great about that in terms of the greater discussion around public domain and public artwork was that that is something that is seen with such value and there's some great examples of that around the world and it's great to see that, it's position like, 'oh alright that actually has real value' not just in a monetary sense but in a cultural sense and identity and all those things, for transport and then city of Sydney and onwards, you know.

Esther Anatolitis: And yet those questions of culture and identity are in the current political climate, seen as being risky things to introduce into a public space and let people, you know, have that conversation, do that thinking for themselves. I mean I think about the response to the series or what seems to be the increasing number of so called 'terrorist events' which are often about people going through a range of mental health and other social and other kinds of difficulties, expressing that in a public space and in a public that can I guess either cause attention to something or can be seen to endanger people or can actually endanger people. Something that has been a big a big conversation in Melbourne and also here, has been, what do you do in a public space when you don't want someone to ram a car through it for example, and there were those big temporary bollards that were put up in a number of different places. With councils and others sort of rushing to say 'look, that's temporary until we've thought of something else' because of the openness of the public space is very important, but at that time it was very important. I think it was the middle of last year, the middle of 2017, the Prime Minister Malcom Turnbull said that 'well, actually what we need to do it rethink how public space is designed' and that I found extremely alarming because public space, well you know, by definition public space is not programmed for one particular thing, it's where an unexpected encounter can happen and it might be a private encounter, it might be space that is, you know, run and regulated by a shopping centre or a shopping precinct or it might be public transport or it might be a range of, it could just be a corporate space that's an underpass between two buildings. But to then say there are political reasons why we should rethink the design of public space in order to constrain, it seems very misguided to me.

Chris Fox: Yeah, I mean I think public space is politised anyway, so I mean there's already so many layers of local and then state and then like you've said federal government can get involved in it as well. But there's already a lot of negotiation going on already and there's always this interesting dialogue between private, semi-private and public space around, for instance, when a developer develops a site that was previously say residential but becomes a large scale commercial or large scale residential tower, there's suddenly then a demand for public space as part of the development and what's interesting is that previously private domain then becomes semi-public, and it's an interesting discussion around that in relation to the bollards and the way in which that is protected or not. When there's residents that want to

control that space because they're overlooking it but yet it's a thoroughfare to a subway line for instance, or a metro connection or whatever it may be. So, I think there's a constant navigation that has to happen and I think it's important that artists and creative practitioners are constantly pushing into that dialogue and having agency in that because I think we have a potential to really offer some really interesting foresight and perspective to relation to that, and it should be something we have control over as much as the developers and the politicians and residents. We should be in that dialogue and probably less about control and more about being part of that dialogue. Because I think there's often a shunning away from creative practice and artists in relation to those kinds of discussions and I think...

Esther Anatolitis: Completely.

Chris Fox: ...it brings up that whole agency and artists as stakeholders.

Esther Anatolitis: Yeah, I mean that's the, when I think about the reasons why decision makers would avoid involving artists, I mean there's partly I think, that sense of 'oh we don't necessarily want to be threatened by ideas', but then on the other hand maybe it's also that there's this perception that the artistic thought process might be something decision makers don't want to engage with.

Chris Fox: Yeah, I think that's true, there's definitely, maybe it's not fear but can come to eventuate as fear but sometimes there's moments where there's no doubt there's like a sort of nervousness around that potentially unknown. But in a way, all artists have a pretty good level-headed perspective and their practice no matter where it sits, has an active connection or agency in culture and whichever context they work within. So, there's an inherent perspective no matter what practice happens that I think is always something we should hold up as something that's really relevant.

Esther Anatolitis: And I think in this instance in particular, about best practice for the way that public art is, is planned, commissioned, the entire process. It's one of those rare situations where you've got a range of different disciplines that should be coming together and having a conversation, so you've got a developer, you've got council, there are people on either end of those who are assessing across different kinds of risks different kinds of commercial interests, then you've got potentially a consultant or a gallery working as a conduit between the artist and the decision maker, and then of course there's the artist. Hopefully, there's also a sense of the community and who the immediate kinds of decision makers or stakeholders are. But I can imagine that would either be a situation of deeply, richly, interesting conversations or a great deal of frustration.

Chris Fox: Ah, yeah, I think you need to build up a certain resilience in negotiating those discussions and I think being positioned and being clear in relation to what it is, either what your work is about or whatever the position is that you feel is important in relation to that public domain if we're talking in that context. I think those things are always important to hold onto and that's probably the best strategy and then honesty in relation to that, I think, it's just about being really upfront about whatever is happening throughout the process. Because I think at the end of the day those negotiations, if you're really up front and clear and positioned in relation to what you think needs to happen, but also, able to negotiate and compromise, because essentially there's

compromise within all of this context and I think it's about being agile with it, rather than seeing compromise as something that is going to diminish the work, you need to be agile enough that you can work around it and see opportunity around it. Because I think that's probably one of the more difficult things as an artist navigating this sort of domain, is that there's just inevitably quite a bit you need to shift and change, and that agility can be really unsettling initially because you've got this really clear intent and then they go 'oh, no way the drainage is going to destroy this or that' and then you're like 'what? Drainage? I hadn't even thought about drainage' you know, you might have thought about the climbing or the other safety issues but there'll be something that you haven't totally considered until the other consultants gets on board. So, I think it's about just about being able to work through those, but still feeling positioned and holding on things that you feel like are shifting the work too much and sort of holding that I suppose.

Penelope Benton: I think that's a really good point Chris, I mean we were talking earlier about the emergence of public art as a relatively new concept. It's, you know, boomed in the last 20 years, and even more so in the last five to ten, and amongst that is a real fumbling on both sides between commissioners and artists trying to, without making time to have those conversations you mentioned Esther, just trying to figure it out without allowing time for I guess, an understanding of language, you know regulation language, conceptual language and practical language. Yeah, so there is confusion and it is something we do need to have a conversation between councils, developers, fabricators, designers, engineers and artists and bring everyone together to really resolve some of that mystery.

Chris Fox: Yeah, I mean I think, it's also important to know working within this realm, is that there is a vast amount of skills across that whole sector and there's very particular consultants who have a very particular role. And so, think as the artist, it's important that you try not to take on all that either, it's about pushing forward whatever it is that your intent is and then you'll get the responses back from those teams and then it's just about navigating that like I was saying, being agile with it. But I think, and yet, through the process you develop more understanding of those particular requirements and so on, but, it's important I think that the creative output, or process I should say, versus just leading to the output that is paramount and that has precedent. So therefore, it's important that you push that forward and then the other stuff will sort of move around it, I think, rather than think 'oh god, I have to get across the BCA' or whatever the particular code is, like I don't even know what all this information is and public liability, and all that information it seems massively daunting but all of these projects are set up that there's consultants that will make sure that happens anyway because it's a requirement. So, if you just sort of hold on to what it is and just get that feedback it will hopefully just resolve itself. And you sort of just need to question those particular changes or requirements or whatever when they come up and then you do the research and check 'but, can't we do this or this?' because I think there's just so much information to get across that it's better to just be sort of focused on your project and then sort of deal with things as they come up.

Penelope Benton: And I guess it's important as things come up both for the artist but also for the commissioner to have confidence in and let go of the fear of asking those kinds of questions and approaching a concept with intention of 'this is what I want to

do' and then working out how to do it. And I think what happens, like when I was talking earlier about mystery, it's actually fear, you know there's a perception that artists are flaky and they don't want to engage so that there's a barrier to get to artists and then on the other side is sometimes artists don't have the confidence to stand up and say 'this is what we need to do, this is what I want to do, how do we do that?' or push back.

Chris Fox: Yeah, yeah, yeah.

Penelope Benton: And negotiate.

Chris Fox: Yeah because it's different territory too, it's not, when you're dealing with a high-powered developer who's in the boardroom whose context is that every day, that's quite a tough thing to get used to. And so yeah, there's definitely that resilience thing you've got to get used to which I think comes in, but the resilience is just as much about just being up front and holding on to certain things you need to hold onto. And if anything, I think, if you can set up a relationship with whoever's commissioning the public work is that they have respect for you, they let you develop your own process without too much interrogation through the whole process, because that can be really suffocating, but also, in enough conversation with you, along the way you can say 'I'm confused about this thing, do we need structural consultants for this?' Or whatever the particular bid are they saying, 'have you thought about wind loading?' and you're like 'no' and then you have to get someone else to help you on that. So, I think that changes per project mostly because it's about relationships and it's trying to foster that pretty early on in the project and if you can get a good relationship with whoever it is that's commissioning the work and there's a dialogue that stuff will resolve itself because it's like any of those negotiations it's about keeping that dialogue open.

Esther Anatolitis: and there's that negotiation in the sense of what you're negotiating to make the work possible at all. And then there's those conversations as what feeds your practice and your process and what potentially deepens that sense of the issues to take into consideration or I guess even different elements of what it means to make different work in a public space. There are times that you felt like those conversations take time and they're frustrating, but are there times that you felt like, 'yeah okay, that's just going to add another string to my bow'?

Chris Fox: Yeah, I mean I think so, I mean it just changes a lot, at some meetings it just, at some meetings you can present a very like intimate part, like you're quite nervous about it because you haven't really totally resolved certain things, and half the room are just on their laptops.

[Laughs]

Esther Anatolitis: 'Thanks'.

Chris Fox: And you're just like 'I'm sharing my life here'. But, yeah, I think it just sort of, yeah you do just build up that experience I suppose if that's what you're referring to in terms of that, and in every project you build that sort of way dealing with certain things that come up. And I think it's super important mostly that you have your own team in



whatever that might be, if there's just someone else who is helping you with drawing and doing the CADing or whatever it is you have to do in terms of getting the construction drawings done, it's good that you can sort of foster that relationship firstly I think, and then try and get a relationship with an engineer and then on from that. So, now over the years I've fostered sort of a fabricator and an engineer and people sort of help me in the more sophisticated fabrication drawings and so on. And that sort of becomes the team that supports you through that, because there is a lot of stuff going on and you need to free up your time and mental capacity to sort keep level headed and see where it's moving and is the project still as you initially thought of it or drew it. And so, that's the one thing I sort of learnt that having that team because when the project manager or whoever is managing the project, or another client gets involved, that stuff changes all the time during that and they can just come in and want to slice the project up or do something, and it's good to have that sort of support network that's going to help you with that. And you only need a couple of people really, and particularly like I said, an engineer is, and there are great engineers out there who are quite sensitive to working with artists and nearly any project in the public domain would need some sort of engineering certification so, if you can get that connection started that can go a long way I think.

Esther Anatolitis: Let's talk a little bit about that team and I guess what it means for your process and how you make works. I think there's, in the visuals arts more broadly, have this very misleading kind of heroic sense that a single work of art is created and envisioned by a single person and there is a vision and then is created and we see it in the gallery or we see it in the public space. But this kind of work, that tension, that negotiation, that sort of talking through, that kind of testing and rethinking. And then also, in your work and your training as an architect working in the studio, teaching, working with students who you've also then fold into your thinking and test their thinking. I am fascinated to know just in the way that you go about conceiving of a work and developing work, just how important is it to be tested by so many different kinds of thinkers you know, so many different approaches.

Chris Fox: Yeah, I mean I think that I find that quite exciting in the process because once you sort of start to develop from the initial concept, so they're still at its origin, there still needs to be a least some proposal, generally these public domain works require a proposal that's either a visualisation or a sketch or you know, statement, generally there's some visualising of it. So, from that, that needs to be developed and that's usually from myself or from one other person working with me, but, once then the project gets momentum and then if you can win it and what ends up happening is, even those first conversations like I mentioned in relation to working with an engineer that will often just change the project and they'll say, 'nup, there's no way we can build that' and then you're like 'oh, ok' so then already straight off the bat you sort of need to rethink 'ah, ok' there's a totally different scale, or size or material or whatever that is. But then I think, when you move along through the process, a good example was with the *Interloop* project for Wynyard was that, just before we were about to fabricate under quite a tight time pressure. They told us we only had 48 hours to install the work and not two weeks which was previously in the contract. They're like '48 hours, it's almost a week!' and I was like 'what are you talking about?'

[Laughs]

Chris Fox: And that meant that the entire project had to change. And we were literally just about to order material so previously it was a steel tube that had a whole lot of elements that were attached to it ,so we had to rethink that because it would have taken at least a week to install, even if we did night shifts because I kind of allowed for two weeks of day shifts on that. So, it turned out we ended up having to build this sort of fully fabricated aluminium accordion chassis, which meant that the whole process changed, we had to redesign, I had to get another whole team of engineers who were specialists in that and to look at other fabrication processes and that stuff was incredibly stressful. But, even at that point the project changed quite a bit in terms of the finish and how we were going to deliver it. And I think in the end it was a much better outcome and I think those sorts of moments are incredibly difficult and stressful when things are changing so dramatically so quickly. And there's also that massive time pressure because they're often linked to, in this case, the opening of the upgrade of Wynyard Station and we had to renegotiate when that would happen, and they had to shut down the trains on particular nights and there's a huge amount of stuff at stake. So that meant that stuff was very acute, the sort of pressures around it but I think those parts of the project actually, I find, enrich it because there's all that navigation and everyone's sort of invested in it and trying to deliver the project, and so, obviously the responsibility comes back to me in the end and my insurances and so on which is a big part of this whole domain, is that you sort of need to set up enough insurance to cover yourself for all this stuff. But, principally, everyone, once they're on board everyone is trying to deliver it and get it done. So, everyone's really on your team, even the client. Once they've started the process, they're genuinely just trying to make it happen. So, that's sort of a really interesting process and how the outcome is delivered from the original origin and the process, there's often a big shift, but it's just about how you navigate that as an artist and how that sits in relation to your first thing and some projects just don't go as well as others really.

Esther Anatolitis: And the way you negotiate how that sits and the urgency of that, when such big changes and big expectations arrive to you at different times, that is something that we bring back to your process and that sense of flow, you mentioned that word earlier on and your eyes kind of lit up about, you know, this is what we look for in life, this is why we make work, this is why we enjoy responding to work that's important to us. And the kind of project arc and process of producing and creating and installing the work you do lends itself to all sorts of rollercoasters I imagine, how do you kind of protect that space for yourself to do the things that for you, make that flow in your practice? Do you think your reflectively conscious of that, is it something that arrives at you and you love it and you draw it out? How does that work for you?

Chris Fox: I think it's probably more of a cosmic thing around this idea, and whenever I talk about flow it's just generally around trying to find the thing in your life that you have full engagement and it tests you completely and you have an understanding of parts but you're in yourself totally when you're doing that particular thing. And I suppose I has taken me a while to find that. But I think these larger scale public domain projects that are very complicated, I really thrive off that and it's just about navigating that and I think every practitioner is going to have a different flow in whatever it is, process in the studio or if it's in the collaborative process in terms of performative work, there's many different modes of practice and suppose it's just about trying to find that

flow which I think we're all trying to do as artists and everyone really. And you can see that across all sorts of disciplines about when you see works or projects or texts or whatever it might be that actually really has huge impact or has a wonderful, yeah I don't know, distillation, it changes per practice but I think that comes back to that idea that you're supporting that area in your practice that you enjoy the most.

Esther Anatolitis: Penelope had that look on her face like 'this is why we do what we do!'

Penelope Benton: It is.

Chris Fox: Yeah.

Esther Anatolitis: It totally is. It's been so fantastic to get to talk to you. This is something we're going to be talking about a lot, not lately and kind of now, but there are a lot of really big and interesting public art commission opportunities coming both in Sydney and in Melbourne around transport and then I think if we can take the Prime Minister's word at the more inspirational aspect in the design of public space in the future and so we're going to be really concerned to see how artists are commissioned and how those processes work and that we have work in public spaces and yeah, as we said is very mysterious, otherworldly and inspirational, so Chris Fox thank you very much.

Chris Fox: Thank you.

Penelope Benton: Thank you.

[Music]

Voice over: Head to our website [visualarts.net.au](http://visualarts.net.au) for more information on NAVA's advocacy and campaigns for improving the working environment for Australian artists and arts organisations.