

Episode 35: Joe Toohey in conversation with Esther Anatolitis

Intro 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 this 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.

Esther Anatolitis: I'm Esther Anatolitis, and I am sitting here in the Regional Arts Victoria office, uh, on the lands of the Birrarung of the Wurundjeri people in Naram, Melbourne with Joe Toohey, the director of Regional Arts, Victoria, and it's bright and early on a particular morning, but we've just come from spending some really important days in, uh, in, in, in Bendigo, um, together for Artlands.

So, first of all, thanks, Joe, for catching up right after that extraordinary time.

Joe Toohey: That's okay. Thanks for coming. And, you know, it's a, it's, it's always a- an interesting feeling to be on the other side of an event ...

EA: (laughs).

JT: ... that you've been planning for so long and, and, um, and, and invested so much of your, your heart and soul into. So, it's a strange feeling that I'm very slowly coming down from and, and, uh, moving, it's, it's now, I think, two or three days since the event, um, wound up, um, i- that we're recording this, and so, I, I've moved beyond the, the final little burst of energy of, of feeling the need to be, uh, onto everything every five minutes, every 30 seconds. (laughs)
...

EA: (laughs).

JT: ... um, and, and the stress streams have, have abated as well in the last couple of months-

EA: (laughs).

JT: ... I've got some, a good night's sleep, so, um, ready to move int- into the, into the, um, uh, the, the post events, uh, delivery and realization of, of the, of the vision, I guess, of what was started at the event in the next little phase of planning for us.

EA: And that's gonna be so exciting to reflect on-

JT: Yeah.

EA: ... particularly because Artlands was an extraordinary time, the ideas, uh, the shows, the exhibitions, the work that was presented, the conversations that artists and art workers and others got into was so important.

But I think what made it so tremendous was, um, that framing, um, by, uh, the director, Ros Abercrombie working closely with the judge of around, not only in terms of those deep relationships but looking at, um, their country plan and drawing on that for the framing of Artlands, the way that that just kept being articulated through every session, so starting from that, um, that grounding welcome and those extraordinary keynotes, um, but then articulated through it. So, uh, first of all, just, yeah, thank you to, to Ro- to you and to Ros and the whole team.

JT: Yeah. I think Ros really ... particularly in, in terms of the, um, the realization of that vision, um, that is, um, uh, an extraordinary accomplishment that really rests with, ultimately with Ros and her, um, her ability as a, as a creative producer a- and event director to, to make those relationships work, I think was, was, is gonna be the long-term legacy of the project, because, you know, you do these projects and you do these events, and, and, and they're, um, they're wonderful things to be part of in the moment. But the, the really impactful things are the relationships that come out of them. And, um, uh, a mutual friend of, of ours, [Esther Jade Lily 00:03:42] talked about [inaudible 00:03:44] great community arts center this idea that, um, the relationship is the project. And, um, what I was able to see with Ros was really one of the, the best relationship managers I've ever worked with. Um-

EA: She really is.

JT: She, she is. And, and, and this understanding, I guess, and, and this ability for me to learn from the way she worked was this, this understanding, I guess, of how important for pe- visits are in relationships. And I know that sounds like a strange and silly thing to say, but a relationship is not just an MoU or, or a, a one visit where you say you're gonna come and speak at this event. Great. It's multiple check-in points, and, um, bringing people along for the journey the whole way.

And so even with a number of our keynotes, there's four or five conversations that Ros has with them about how that presentation goes before it gets to that point, which are about making people feel comfortable with, with where it sits in the program, in the broader strategy of the organizations involved. Um, but also just making the people involved feel comfortable, and, and making sure that they're able to contribute in their own way and so, so many of the keynotes, but in particular the opening one from the Dja Dja Wurrung was, uh, the focus and what Ros was able to do, essentially, was to give them their own space to present that how they needed to. And that's the relationship that's been built there between, uh, local artists, the local First Nations groups and practitioners, and, and of course the city of Greater Bendigo will have an impact for Regional Arts Victoria for so many years after the event because of that work that, that Ros did. And so, uh, it's been an extraordinary thing to be able to watch up close.

EA: And historical to, to watch from afar and be sort of, um, you know, get the updates and get that kind of sense, oh, it's soon, it's next week, it's tomorrow.

JT: Yeah.

EA: Um, and that welcome, so the, the Dja Dja Wurrung, um, uh, led, um, that, that great welcome in the park near the bandstand, you know, we were all, um, welcomed, um, with, um, uh, dance and song and voice, uh, by the women, by the men, uh, by kids, by elders. Um, and then we had that great experience while walking to [inaudible 00:05:50] together. We heard from, uh, [Aunty Fay 00:05:53], Uncle Rodney, we heard from Trent, we heard from Beck, we heard these, um, kind of, again, these, these powerful but very, um, direct and, and, um, uh, yeah. Again, that, that word that springs to mind is, is grounding, you know, these conversations that are about ... this is what cultural practice means to us.

JT: Yeah. I think also the other reflection that I h- I mean, and I was, um, uh, backstage and so it felt it was an interesting spir- experience to be f- um, I guess kind of watching that o- on a monitor, and a little bit a- alone or separated because what really struck me when I came out and the most common thing that was, that was said to me after the event was just how, um, warm it was. And, and people felt, um, you know, we talk about a welcome to country, but people felt welcome in the space-

EA: Yes. Very much.

JT: ... um, which, which is, um, I guess whe- when you're trying to put an event like that together ... When you're putting a conference together, I think, or a festival together, there is the, the very practical experience as well, I'm going to go to this panel or this session, I'm going to learn these things. But as much as anything we put a lot of thought and work into the feeling of coming together, which is what everybody talks about as a, an advantage. It's a little harder to quantify of an event like that, which is being in the same place at the same time, making that a positive and warm experience to be in this together.

And so we challenged a lot of the time, and we, and we've even after the event have, have ha- have had some conversations within Regional Arts Victoria, but all through the, the planning process the, the question always comes up, who is this event for? You know, is it for arts, is it for arts workers, and what, um, Ros, um, definitely but, I think also Regional Arts Victoria more generally was going for was that if we keep talking about those things as separate and, and putting those boundaries in there, then how are we supposed to have this collective idea of what is possible?

And so I just say that this, this panel, um, is not gonna be that good for artists, you know, they might not get as much out of it as a local government would kind of defeats the point when what we're going for is, and what we all strive for, I think, is this idea that artists are involved in ... artists in particular who are often excluded from, um, positions of power or, or influence over decision makers. Why shouldn't they be seeing the same presentation as the local government worker, you know? Why shouldn't they be influencing tho- those outcomes? Because the only way that we're gonna get to that point where there, where that is being, that is an artist-led, or, or a, a sector-led or a community-led outcome is if there is some kind of collective agreement or collective experience as to what that means.

And so that was a, that was a fairly deliberate thing. I think it worked ... of course when you do something like that, (laughs) some of it worked-

EA: (laughs).

JT: ... and some of it was like, it was a little, um, there were misfires in some of their ... but I guess the intent is the important thing and the way that you, um, the way that you then respond to that and build on it, is, is collective rather than divided. I think it's an important goal for, for Artlands in the post event stages.

EA: I think all of that is, is in- in- incredibly important. I'm just, I'm just, I'm, I'm, ref- I'm, I'm, reflecting on this, the, the juxtaposing between two things that you just said that just struck me as incredibly important. So first of all, yeah, that sounds like we're all here together. What are we gonna, what are we gonna make possible? What are we gonna make possible that's beyond what we as individuals might have thought was gonna happen before we all gathered together, that strength of that, you know, um, the collective action, you know, what, what we can imagine, what we envisage, um, and, and the fact that that has been, you know, that's a set of possibilities that are set into, in- in- into action by, you know, the framework of Artlands.

And then, um, that moment where you said you were watching, um, those keynotes, but looking from, from backstage, so of course that was your role at the time-

JT: Yeah. That's right.

EA: ... not just running the thing, but (laughs)-

JT: Yeah.

EA: ... you were, you were hosting, you're MCing, and so you're on that monitor, you know, watching and then, um, um, having that sense from everyone, um, later in all the conversations since that, you know, how warm, how important, especially welcoming it was, you know, that sense of welcome, and when we run organizations, there's absolutely that, that balance, that tension between the stuff that we do, you know, sometimes, often the loan and the stuff that we do together, and, um, the way that, um, that, that we, you know, our, our ethic, you know, binds those two together. Um, and it's a personal drive, but it's also something that, you know, infuses an organization, which brings to mind, to me something that you've often said-

JT: Yes.

EA: ... uh, which, um, has always seemed to me quite wise but also, I think an important thing to keep in the backs of our minds, any of us, who run organizations, who are in organizations, um, which is that distinction between what the organization, you know, achieves or is for, but it's ultimate kind of goal that, that often you've said to me and to others that the mission of a not-

for-profit organization should be to change the world so that it no longer exists, which strikes me as being about, you know, let's never risk doing institutional things for the sake of the organization, you know, how can we change the world such that, you know, we look at the research and the drop in things like artists' incomes and career stability, you know, we don't want to be in a world where we're creating organizations for the sake of them, and actually creating fewer, um, employment or other paid opportunities for artists.

JT: Yeah. Yeah. And you know, it's a, for me, the ... I mean in a legal sense an organization is a separate person, you know [crosstalk 00:11:42]-

EA: (laughs).

JT: ... you create this separate person that get into contracts and things. And so, knowing that from a government's perspective governance perspective has always helped me, um, in the way that I think about organizations, but they are, but they are, um, because to that person you attached a set of values and principles and, and, and approaches, but ultimately a- an organization is only, is as effective as it's, um, as it's component parts, which are the people that actually make and contribute to that organization.

So it is, um ... and, and I think probably sometimes we make the mistake o- of thinking a- as ... of not thinking of, of organizations as tools to achieve a greater end, um, particularly i- i- in that not-for-profit space. And so I, I think that the idea of a, a not-for-profit seeking to, um, deliver itself out of existence is like a 100 year kind of vision and it's, and it's something of a rhetorical flourish, because of course, what happens is that organizations, um, evolve over time, and, and their, their mission and changes should, uh, their missions should change, sorry, with the, with the needs of the, of the people ... who it is there to serve or work with.

Um, a- a- and I guess the, the idea behind having a, having that as a 100 year goal is it makes you just reflect and consider what is it that my organization doing that is still relevant and needed, and perhaps is there stuff that we're doing that is, is, is less so.

So if there's a, um, if there's a choice between, um, uh, moving into a space or doing something that is frequently required or requested by artists, um, or in the, in the case of Regional Arts Victoria, regional communities and audiences, if it requires that we move into that space, um, i- if it's required that we move into that space, what is it that, uh, perhaps we need to give up to get there? Because I think giving stuff up is the thing that, um, in my experience organizations find the most difficult. You become attached to a, um, pardon me, you become attached to a program or, or, or an outcome that, uh, or, or, or a project that is, was the exact right thing to do at the time that it was created. And then it gets these little tweaks over time to the point that, um, perhaps the, the, the need that was there is no longer there.

And so, and so how are you able to com- feel comfortable about giving that up and making way for, either within your organization doing a new thing, or making space for ano- another organization, artist or individual to do that thing

that, that you've been doing better? Doing most of our work where our work's needed most, I guess, is the principle that I, that I, I try to, I try to implement there.

So, I mean, and in terms of your comment about how that impacts on artists' wages and salaries, yeah, I'd be really interested to see how that's, how that breaks down, because the, the hope is that you have, um, that good arts administrators in particular and good arts organizations are able to have a, um, a multiplier effect, not just in terms of the number of artists supported, but the viability of the ones that you're, that you're already working with.

EA: Yeah, absolutely. We look at research like the Throsby reports, um, over many years and, um, uh, these trade counts as other work. And, you know, the latest one that shows that artist incomes decreased, you know, by 4% on the previous study, that the gender pay gap is worse in the arts than in other industries [inaudible 00:15:10] (laughs) than previous shocked me.

Um, and then also that sense that, you know, the organization types that we've developed in the arts, and the sophistication have complexified, like, of course they have because we want to grow the ecology, and for it to be an ecology and not just, say, um, a, a bunch of organizations, some established and, you know, some otherwise, we want it to be an ecology that means that, um, it can thrive on the complexity of the relationships-

JT: Yeah.

EA: ... and sort of interrelationships. Um, and so I just, you know, we, we, it just ... we, we look at the kinds of roles, you know, um, so ... it was a really important roles in the, the marketing and communications, in, you know, in, in producing, curating, um, lots of different kinds of administration that we have more and more specific titles for because we identify that as being an important thing that's needed. And then different kinds of leadership administration, um, strategic leadership, artistic leadership, um, but then, you know, what are the, like, are there actually more paid opportunities for artists?

JT: Yeah. And, you know, that's the, I, I'm always, I've become deeply suspicious of solving a problem by creating a position as well-

EA: Yeah.

JT: ... be- because I think a lot of the time, it's, um, it can be frustrating when, um, or creating an organization in response to a problem all the time. I mean-

EA: Yeah.

JT: ... that's the, that is the neatest and easiest to understand responses we're going to create this new organization that's going to deal, deal with that problem rather than is there, you know, the, the, the problem that you're trying to address, is it possible that there are a number of organizations or individuals that are doing parts of it that you just need to bring together, um, to have it, to have a collective response? And so, going back to what I was saying earlier

about the Artlands, I guess, it's ... that's, um, uh, a bit of a, a preoccupation of mine at the moment.

JT: Um, so when, NAVA was talking about updating the code and the, and the code of practice, why would Regional Arts Victoria then talk to regional artists about having a, a separate code, about re- how Regional Arts practices in, um, uh, implemented, why wouldn't we just be adapting that and publicly saying we endorse this code, and when you are, if you're a regional artist that's having, um, uh, trouble with i- your negotiations with an institution or with a commercial body about getting fair rates of pay, um, they can talk to NAVA of course and I would always refer them there, but we'll do that with our endorsement too. And I think that they're kind of joint, joint approach to it.

So, the, the, there's this idea of um, uh, of, of ... that, that I kind of touched on before of, of administrators being particularly, um, like, like anything, the challenge sometimes is just making sure that they're good and effective. And so how are we making sure that the existing things that we have in place are good and effective to solving some of the problems that arise? And then rather than creating another organization to deal with, um, uh, an existing problem, um, how do we support individuals, administrators, artists, and, and community members to address, to address some of those? And in some of those instances, how do we make sure that organizations like mine get out of the way? You know? 'Cause it, (laughs) that's, that's a problem as well is that sometimes knowing that time of being, of, of wanting to just step aside is, is the most important and, and, um, uh, critical contribution you can make to the conversation.

EA: I think that is one of the big questions, because as, you know, as the ecology grows and as the, you know, the sector and then the industry, you know, complexify, think about the distinction between the college of being those generative interrelationships and the sector being, um, you know, a group of, um, nonprofit organizations like mind working together and the industry being, you know, what, what is actually generating value, employment, uh, you know, circulating funds and so on. As all of that complexifies, we've got to make sure that we don't become so stuck in our mindsets that were then just trying to perpetrate, you know, the structure or the organization for the sake of it, which is why I really enjoyed your session on governance models and, you know, kind of, like, let's, let's really kind of honestly look at, you know, what's great and what works and what's particularly great about that session was organizations who are going through different challenges-

JT: Yeah. Yeah, yeah.

EA: ... and happily talking about it-

JT: Yeah.

EA: ... good on them!

JT: I think so. I mean, Castlemaine Art Museum who, who has some very public challenges, um, last year, um, were, the, the generosity I think of, of Craig, who's the acting chair and Liz who's the, is the current ch- um, treasurer to come t- onto that panel and talk about that in-

EA: Yeah.

JT: ... a very public way, um, I'm, uh, you know, I doff my cap to them, um, for that.

EA: (laughs).

JT: ... but-

EA: I likewise doff.

JT: Yeah. (laughs). I, I think that there, um, uh, I've had a number of conversations with them after that, um, uh, after everything happened last year, and ... and, and I have to say, I, I, I'm, I'm really impressed and have great confidence in both of them, um, to lead that, that organization through the changes that it needs to go through in, in the next couple of years. And, um, the last meeting that we had with them, um, also had Anne Robertson from the, um, Public Galleries Association of Victoria. We had a bit of a joint meeting there because just to make sure that that, um, that relationship is, is strengthened and grows as well because, of course public, the public galleries association is, is, um, uh, critically interested in the maintenance and, and protection of the collection held by the, by that, um, by that group, the Castlemaine Art Museum and, and there are things, you know, like having a professional curator, and, and, and, and, uh ... as well as all of the other things that you need to preserve a collection that they are vitally interested in.

Um, and that's, um, the ability of the, of the Castlemaine Art Museum going through a phase over the next few months where their ability to guarantee a certain level of staff and services is, is gonna be kind of mixed, you know, and, and they're very honest about that, and they're talking about walking before they can run, which means that you, of course, you need to bring the Public Galleries Association along f- for that ride to make sure that they feel comfortable with it. But as much as anything, what, um, what Anne really kind of talks about in tho- in those meetings and the strength of that network is the ability for that museum to draw on the expertise of everyone else in the network and draw on that collective, um, peer knowledge and support that is, that is, um ... I certainly find vital in my role, but, but uh, I know, um, in your, when you're in a, a regional context can be even more, uh, critical when you often feel like you're, you haven't got anyone doing the same thing as you around for, uh, quite a distance.

EA: Oh, exactly. That, that, that sense of isolation contrasted with the sense that you are immediately kind of, you know, on display, in scrutiny because those communities are, you know, tied to, there's more of an immediacy to everyone's working relationships and the people down the shops and the other way you need to go about your daily business.

JT: Yeah.

EA: So there's, you know, kind of an isolation perhaps from professional peer colleagues in a similar role, but then people are watching your every move.

JT: (laughs).

EA: And what I really admire about how, uh, Castlemaine Art Museum have gone about this is, I'm, actually, I'm, I'm reflecting on a conversation I've had with, um, another organization which, um, um, is, has also gone through, you know, some changes, um, and, and, and it kind of a cycle unfortunately, of, um, of staff turnover and leadership turnover, um, and, uh, one of their board got in touch with me, asked for some advice and I said, "Look, here is some advice, I'm not sure whether you're going to, you know, sort of want to take it up, but I think the most practical and kind of powerful thing that you can do at the moment is make very public show."

EA: And I wish I had connected them up since it's the, the time of this [inaudible 00:23:07] up with, uh, the Castlemaine guys, because-

JT: Yeah.

EA: ... I said, "The most important thing to do is make a very public show of doing an honest and reflective review of your governance."

JT: Yeah.

EA: "Because unless you can do that, you will not be trusted by the sector to have exper people apply for this leadership position."

JT: Yeah.

EA: And it's never a welcome thing to hear that advice. And it does mean stepping back from your perception of the power that you perceive in your role on a board and what should always be, I think, I hope m- more pressing, your perception, your understanding of the values that you're there to protect and uphold and promote. Um, and as you said in a different context, um, when those values are uppermost in your mind, in the way that you work, then it's not just that you put the organization first, but you put, you know, the organization and its mission and its purpose and its arts and its communities first.

JT: Absolutely. A- and, you know, I think that the ... When you, when you hit trouble as an organization, and you and I have both been in that, in that position, where you've been in an organization and realized that there is, you know, it's not always financial trouble, but there is something that is, um, of concern that you're worried about. Um, the, your, your i- your immediate reaction can be the organization is in trouble. Therefore, I am in trouble in this leadership position and I'm nervous-

EA: Yes.

JT: ... about what that means.

EA: (laughs).

JT: And I don't want people to, um, be angry at me or, or not like me or I need to fix this. The problem with that approach is that it's not always gonna be within your capacity to fix it. And in fact that might need to be something where you need to get help, and what every government funding body, but every supporter will always value above everything else is honesty from the start.

EA: Yes.

JT: And so, the second that you're, the earlier that you, you're able to have the conversation. And I think that's what Castlemaine Art Museum are, um, some of their relationship they're establishing now are about being able to keep people up to date with where they're at so that doesn't come as a shock. Uh, it, it doesn't ... The, the first time people hear about it isn't through a media release or when it, when it goes public, and being, um, confident enough and having those relationships, which, you know, all of this comes back to I guess, um, a- a- and having those relationships with like, in Regional Arts Victoria exam- um, as an example, my, if the organization has a relationship with Greater Victoria as a state funding body, but my personal one-on-one relationships with multiple people within Greater Victoria have to be built over a period of time, so that if the organization hits a challenge or if something comes up that I feel comfortable enough talking to them because I've talked to them when times are good to say, this is, this is happening and this, this is gonna be a challenge and I'm letting you know that this is our plan to work through it.

But, uh, it's gonna be a really tricky little phase. And so, that, that, that ability to kind of bring your key, um, supporters along for the ride, um, more often than not, of, of course people will be frustrated if something's going wrong, but if you can own that mistake, if you've got ideas for a, a, a solution or a way forward, um, or ... and if you don't have either of those things, if you are giving your key supporters the respect that "I'm telling you this before the rest of the world knows so that you can continue to support us through this phase," uh, it's just kind of some critical, uh, relationship management, I think.

And in, in all my experiences, and, and, and some that I've had, um, recently working with some other organizations, um, that has been un- u- un-universally welcomed as a, you know, "We accept that you're in a challenge, but we really appreciate that you're telling us now." Um, nothing, nothing worse than, than seeing it, hearing it on the radio, or seeing it for the first time in your acquittal, you know?

EA: (laughs). Yeah. And again, the importance of relationships and also, um, you know, when, when those relationships are strong, then, um, you're less likely of being that kind of, you know, back against the wall, isolated, um, mindset of thinking, well, um, I just need to keep doing the same things-

JT: Yeah.

EA: ... that I've done in the past. And I think that's one of the most, you know, critical things around gatherings like Artlands, because you, you're, you're meeting with so many people who, you know, Artlands, of course, is the

national regional arts biennial, so it only happens every other year, and it happens in a different regional town or city in Australia. And so, it's, um, for so many of us, we only get to catch up with this particular, you know, changing group of people like to, like a national, regional gathering-

JT: Yeah.

EA: ... you know, it's, uh, it's incredible and so rare and, you know, and just, and just so welcome.

JT: Yeah.

EA: And so many important conversations, you know, um, organizational conversations, um, feminist conversations, conversations around, um, policy and framework, but also about just, you know, well, how, how do we work in our communities?

JT: Yeah. For sure. And the, the, uh, the strangest thing for me (laughs)-

EA: (laughs).

JT: ... has always been that the, the, when I realized the value of the gathering, um, just in and of itself was the amount of times when I've gone to Artlands in another state and seen Victorians that I haven't seen for months-

EA: (laughs).

JT: ... you know? It's a, it's a space that we work in that is by definition distributed there. There, there are people who I work with via phone and email, and almost exclusively. And, and the challenge with that, um, method of communication is it's incredibly functional. You, I, I email somebody because I need something, um, or they email me because they need something, and so everything that you do is around a task.

When you're actually seeing somebody in person, you, you, you don't ... It's not, it's not f- functional exclusively. You know, it's not about the task, it's about the person that you're, that you're working with, you, you're, you're responding to body language, you're, um, having a, a, a ... you're ... between you are agreeing with something that you've just seen being absolute rubbish-

EA: (laughs).

JT: ... or something that you've just seen being, um, life changing-

EA: Yeah.

JT: ... and you're bonding over that. And so from that point on, a, a, a bit like, you know, when you deal with challenges that we just talked about before around funding or, or supporters, every one of those conversations, or any conversation becomes easier when there is a starting point of, um, of, of, of, universal and collective understanding. I think that you, that next function or task based

phone call or email becomes slightly more informal and easier because you've built that relationship with that person.

And so I, I still maintain that in, even with the creation of so much amazing digital technology and the inevitability that that will eventually get to all corners of our country, the ability to have unstructured, informal catch ups in person, uh, and, and the impact of that long-term is, is ... I haven't seen anything yet that makes me think that that's about to be challenged.

EA: (laughs). Which is why all of regional Australia and Australia owes Ros Abercrombie and you a huge, huge thank you. [crosstalk 00:30:23]. So, thank you, on behalf of, uh, me personally because I had an extraordinary time. I'm still thinking and, and, and writing about it.

JT: Mm-hmm (affirmative).

EA: And I'm so looking forward to just seeing, you know, everything that it generates, all those unexpected things, um, you know, all those conversations, um, but, yeah, for the team, first of all, some, some good, well earned rest.

JT: (laughs).

EA: So, thanks for chatting with me, Joe.

JT: Thank you, Esther, and of course, a- as always, thank you for your influence and, and conversations in all of that, in all of that preparation as well, all, all about informal chats that we've had in person and that have influenced as well of all the, of the, uh, uh, more functional objective things that you and your current and previous roles have done to influence that.

EA: Ah, these things make us stronger. Thanks, Joe.

JT: Thank you.

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