



## **Making disability and art work**

Tyson:

Hi, my name is Tyson. Welcome to the Making It Happen podcast, presented by Access2Arts. In this podcast series, as a team, we are seeking to examine the roles of the producer in the South Australian deaf and disability art sector. Access2Arts is a disability-led arts development agency and the peak body for arts and disability in South Australia.

Access2Arts acknowledges that we and our home are in Kurna country. We respect Kurna elders, past, present and emerging, and through them to all Aboriginal and Torres Strait Islander peoples.

Please enjoy the podcast.

Rhen:

Hello.

Tyson:

Hey. How you doing?

Rhen:

I'm good, thanks. How are you?

Tyson:

Good. Thanks for jumping on board today.

Rhen:

No dramas.

Tyson:

So welcome to the Making It Happen podcast with Access2Arts. My name's Tyson. Can you just give a little intro about yourself and what you're up to at the moment?

Rhen:

Sure. My name's Rhen Soggee. I use they/them pronouns and I'm a white migrant living on unceded Kurna country, and not just living, working, loving, sharing, and very appreciative to be on this country.

I'm an arts worker who's interested in intersectional feminism in contemporary and experimental arts, and emerging art forms, and intercultural and interdisciplinary work.

I mostly produce or work on the arts administration and management and leadership side. I'm currently in an interim role at Carclew as a senior manager of Arts Programmes, and I'm also chair of the Board of POP, or Post Office Projects, Galleries and Studios out in Port Adelaide. That's a contemporary visual arts gallery and studios that has a professional development programme for the studio programme, and often has touring artists from regional, remote, interstate and overseas places.

I've recently been elected to the Vitalstatistix Board as a member. I'm also a member of the Lived Experience Advisory Group at the Arts Wellbeing Collective in Melbourne, in Naarm. And that is working with the wider sector to look at, I guess, the term now is "psychosocial hazards", which isn't the best term, but looking at the mental health and well-being in arts industry workspaces, which is a really exciting programme to be able to contribute to, especially from here on Tarndanya, yet because there is less reach here with that programme, but we're looking at how we can grow it so it's more available than just on the East Coast.

Tyson:

Fantastic. That's amazing. Lots of things going on in your bubble.

Rhen:

I don't sit on my hands.

Tyson:

That's good.

All right. Well, let's jump into introduction and background. So, what sparked your interest in becoming a producer in the disability arts sector, and could you share with us how you started in the field?

Rhen:

Sure. So, I grew up playing flute, singing music in choirs and as a soloist, and doing a little bit of piano, and doing lots of school theatre shows or musical shows. And also actually organising the soirees and doing the event management behind all those kinds of things when I was at school. And that was when I was still in the UK.

We migrated to Australia when I was 17, and from there hit a new school system, did one year of school, went straight to uni and didn't do music because I didn't feel like I was strong enough in that, and nobody had presented arts as a career path to me outside of being a performer. In retrospect, I probably could have gotten into the Con, but I didn't do it at the time, and that's okay, I'm okay with that.

I did classical history undergrad and started on it, but then was like, "Actually, no. I don't want to be a teacher my whole life," and got into the contemporary music scene and did some technical production work, and then also some event management. Music SA was only offering parts of a Cert IV at that time and I did those.

I then started managing a band, and about that time also worked out I was queer. And from that, started doing stuff at Feast and other cultural festivals. So, it wasn't just about contemporary music, which I also felt was a bit cutthroat and actually didn't value the people as much. So, I learnt about arts and cultural value outside of that commercial space and felt like that was a good fit, and started pursuing things from there.

I also had quite a strong social activist streak alongside that, particularly... I didn't know I was a feminist until I was a lot older and had words for it, but I definitely had that streak in me, and queer advocacy came naturally to me as part of that. And I've done things like being on the initial Rainbow Advisory Council for Departments of Community and Social Inclusion, which created the first inclusion strategy for State government for LGBTBIQ people in South Australia. Also, did stuff with the youth committee that eventually led to the establishment of the Queer Feast Youth Drop-In. And so, those are the two things that have sat alongside each other the whole time.

And from there I got into a fellowship at the Festival Centre and learned more about programming and producing. It was working across programming and marketing, but actually the programming was the right person fit for me, it's where I just felt the most joy. And so my producing pathway started from there with a really hot interest in intercultural work, because I got to work on OzAsia Festival and it just really opened up a whole different world to me, and utilised a lot of the skills that I had in terms of working with people and being able to pick up what's going on quite quickly, even though there are differences.

And since then done various things at different arts organisations. So from there I went on to Carlew, which I'm back at now as an arts programmes person. And there was, particularly in the schools programme, there's a lot of disadvantage and there's a lot of access issues, from making things accessible but also getting people to participate, which I was falling into that role quite naturally before.

And then from Carlew, I went on to work at ActNow theatre, which was the best of both worlds working with my social justice elements and my arts performance and strategic leadership brain. And whilst I was there, I'm just about finishing a master's in Cultural Leadership at NIDA to support my growth and development there, but also for me to work out how best to advocate and how to strategically approach things, and how to use policy, and doing the little steps behind the scenes that make the bigger difference in the long term. And part of that is access. Very, very much so.

And it was very interesting to see how things went back to normal after COVID, while I was at ActNow, and how actually the accessibility that was generated can actually be maintained past that. But a lot of people are going back to the old normals rather than staying in a new norm, so I've definitely taken that forward with me into my space now.

And then from ActNow I was at Nextwave, which also has a very strong access intersection at the core of its work. And now I'm back here at Carlew which is really great. And I guess to put it in terms of accessibility, I grew up with a sibling who had a disability, so I think I was quite aware of that as a young person and trying to be... There's multiplicity of experience, there's different things that people need and there can be conflicting things for people that provide access for one person but make it inaccessible for other people. And it's about also changing attitudes around that, and also just being open and aware, and letting people tell you what they want and need, rather than just assuming. And I think there's a lot of that in my practise anyway.

And I am a late diagnosed person with ASD Autism and ADHD, that only happened for me a year ago. And I've realised that I'm not speaking up in this advocacy space more now because of that, I'm coming to the table with what I can do and to talk to my experiences in the ways that weren't visible to me when I was first diagnosed, and I think that's really important for me.

I try to bring my whole self to the table when I take on work. And I feel like I've had three coming-outs in my life. One was coming out as queer, one was coming out as non-binary, and the third one is coming out as someone with a disability or with neuro-divergence, depending on how you look at it. I know not everyone agrees that neuro-divergence is a disability or don't like to talk about it that way. I'm still

working out what that means for me, but I think one of the important things is it's not one conversation, it's multiple and ongoing conversations that will intersect with the other parts of my identity as well.

Tyson:

There's lots of unpack there isn't there, and that kind of journey, there's layers of coming out and discovering. And the shifts in your identity and that stuff are super fascinating, and it does shift and change how you advocate moving forward, doesn't it?

Rhen:

And I think the thing is it's not suddenly more on my radar because of it, to be fair there is a lot of work, particularly in the queer communities and the gender diverse communities. I've worked a lot with First Nations POC and queer identities predominantly in the last six years, seven years, and there's often a lot of intersections of access, whether that's around disability or mental health or lived experience. And particularly with the gender diverse groups there's a high incidence of neuro-divergence, whether it's diagnosed or not, or self-diagnosed, or awareness but not needing to be diagnosed. Not everyone needs that to feel good in themselves, they can operate how they want and therapy is not for everyone either. So taking those considerations into everything I do has been quite important, and I don't always get it right and I try to own up to it when I don't get it right, because that also helps to keep the conversation open and builds trust, which is at the core of how I like to work, I think.

But I guess too, it's also I've had to reframe my life in a very big way the last year, year and a half. And I took a six months break from work to give myself time to adjust. I'm not angry about finding out later in life, which a lot of people expect me to be, but I am feeling a sense of loss of who I was before I knew. Because it's not that I've changed but my awareness has changed, and I think not all of it has been bad, a lot of it's actually been quite good. I mean, like I was saying before about working in those intercultural spaces, my Spidey-senses I guess are actually a really useful tool in navigating new rooms and situations, and understanding the sub context, or working harder to be aware of the sub context that's going on, so that I can pick up what's going on and help navigate those spaces socially in a different way to other folks around me. If that makes sense.

Festival time is like doing a deep hyper-focus and it's why I get such a buzz out of doing it. And I think there's a lot of things that are actually are very, very useful. But also I have social anxiety and I always wondered why I could network so well even though I get so socially anxious, and now I understand it to be that actually that's part of those things that I have. Because what I've done is, I've learned to have a social role in a space, and then if I know what that social role is I can get in there and do it, and I can make things happen.

And it's answered a lot of questions for me about, why can I do this when I can't do that? Or, why do I do it this way? Or, how did I end up here? And I think having that really clear direction of what you need to do in a space is actually how I've ended up in producing and event making and space holding, because it gives me a role that I don't have to think about as much. If that makes sense.

Tyson:

Yeah.

How does being a producer differ from some other artistic fields?

Rhen:

I think there's different types of producing first off, and I think there's different levels of it. There's a difference between producing and coordinating. Coordinating, you're given set parameters to deliver something. Producing, maybe you're given a guiding, overarching thing, but you have to determine what those things are to happen. And creative producing is where you're doing it from the start and there's a curatorial element to it. That's how it feels for me anyway. I'm not speaking for everyone, but there's different types of producing. There's the logistical stuff, there's who's in control of it. It can be collaborative or it can be very independent. And I think it's very different to a lot of the artist artists, like dancers or choreographers or musicians or writers. A lot of their work is done solo. There's a lot of practice, there's a lot of making and thinking and doing.

And my practice is creative in the way that, yes, there's the administrative stuff that holds space so that the artists can do the creative work. So doing logistics of accommodation, travel, booking venues, doing marketing plans. Sometimes my job does include that, sometimes it doesn't. Doing that PR stuff, doing visas if we're doing international things. But the more creative side for me is actually around that strategic thinking, and being able to come into the room and contribute to the process, or provide an outside eye, or provide a sounding board for the artists when they're stuck on their own things.

And it's just so broad and so different, and really great with each different artist or group of artists. And you know, often you are the linchpin that helps everyone communicate with each other, particularly on the bigger productions. The artists know how to talk about things one way and the tech team might know how to talk about things another way. And often what you're doing is translating between the artists and the other creatives in the projects, or the external people. So often my role is actually translating information to different people and different interests.

Tyson:

In what ways have you seen disability art sector challenge stereotypes, break down barriers and change societal perceptions about disability? Feel free to share any powerful stories or examples in some of the stuff you've produced, or collaborative.

Rhen:

Yes, sure.

So I'm just starting to do a little producing work for company through Tutti. They have a work called In Personal Space, which deals with a child getting diagnosed with autism and their parent realising that maybe their autistic as well. It's a very powerful work. It's toured and it's very focused on young people being able to identify themselves, where they might feel, but also if the parents go with them, making that conversation a less scary space. I think art is great place, and mostly, safe place, to have difficult conversations that we can't have day to day. And I think that work definitely does that in a really accessible, easy way. And I guess my involvement and why I'm excited about it is they're looking at an online, interactive version of it that can be accessed by people in remote areas or in other places in the world. So making that accessible not just to people on stage.

I think there's something really interesting about A) when you can't attend those venues, but B) also if... How do I put it? I think people learn in different ways, and I think sometimes those online experiences can be just as powerful as those in-person experiences. And I think it depends on what your communication preferences are and I think having multiple modes of delivery is really important as part of that accessibility.

Other things I've seen and worked on, I most recently worked on Rock Camp for Girls Rock! Adelaide. I was a band mentor. There were two of us. And with my band, it was a life changing experience that

camp. So it's run by about 70 volunteers and there's 40 young people who are 18 and under, I think our youngest participant this year was nine. And yeah, it's a week long camp. Each day is structured so that you have lessons in the morning so the young people get to choose, sorry... And also the young people are female, non-binary or trans youth. So it's very particularly targeted because there's a representation of that in the contemporary music scene. And Girls Rock! is in many cities around Australia but was actually founded in the States, and actually has branches everywhere in the world, it's a pretty amazing programme.

And this program's had many iterations in Adelaide. This is the first one I've been able to volunteer at. And the care for the young people and for the volunteers was just phenomenal. There was a staff room, there was pre-briefing, post briefing, and each day started with... I guess, the setup was pretty clever. So each day the children would come in, they'd have a group check-in the morning, each child had one of the adults that was their buddy, but each buddy, like myself, I had two buddies. So I had one who was under 14 and one who was over 14. And most of the volunteers had two people, and they were not in the band that you were looking after. But it meant that you could check in at the beginning of the day and check in at the end of the day if anything came up that they wouldn't say to other people, so that they had that really strong touch point.

Then you also had your band, so there were four people in my band. And so we would check in with the buddies of the people in our band at the beginning and end of the day, to check in and find out what was going on.

There was also two green rooms, which were quiet rooms. There were social workers on site and plenty of toys and STEM things that people could do. And there was a lot of pre-briefing for us to know what things the children or the young people had that would be a barrier to participation basically. So whether that was trauma, or neuro-divergency, or dyslexia, if they can't read, or if there was anything else that came up. And so we worked as a whole team, and everyone just knew to check in and could ask for help, it was really open and easy.

And one of the young people in my band the first day basically melted down and just wouldn't even sing and wouldn't even talk to us. And we were quite concerned that they weren't going to come back the next day. And we were like, "Well, how do we get this person to engage?" Because actually that's their barrier. And we worked as a team, we had extra meetings, spoke to the parents, and it was really well facilitated. And by the end of the week they were on stage singing in front of 500 people. And it was just such an incredible transformation during the week, and it was so well-supported.

So if I could work in places like that all the time, it would be incredible. But it does require lots of resourcing and lots of consideration and teamwork. No one's an island and people are going to have up and down times, and that's okay, it's just making space on holding it for them. Yeah.

Tyson:

Yeah. I think that is one of the main things, isn't it, as a producer, and collaborating with people with holding space, unlocking the potential, and making sure everyone feels understood and heard. And yeah, especially with their access needs.

Rhen:

Can I talk about another thing?

Tyson:

Yeah, sure.

Rhen:

Yeah, so I've also just finished the Midsumma Pathways programme through Midsumma Festival in Melbourne, and I signed up to that because newly diagnosed and I wanted to connect with other people who were like me, and learn a bit more about how to advocate for myself in the arts industry, but also build a network of out peers.

When I first was diagnosed it was quite terrifying, and I reached out to a few people and people weren't willing to share. People who knew people weren't willing to be connected, and I completely understand that and it's not for everyone to be out about things, but through this programme I've built this amazing cohort of peers. A good two thirds of us are late diagnosed, neuro-divergent of some sort, but there was a very big mix of disability within that too. And at the end of the programme, the thing that came up a lot for everyone was the validation, the self-acceptance, the building of self-advocacy, and a breaking down of fear of talking about our access requirements, which was pretty amazing. Because I think we were all very scared that first session, and it was quite transformational.

But things like, I've realised that getting a red-eye flight is not for me because I don't sleep well, and actually there's a bit of that getting caught in waiting mode, which is why I don't sleep. And so actually one of my accommodations is, I need to fly in the night before so that I can sleep properly to be present in the moment at the day. It seems like having the lighting down, or having a space that I can go to that's quiet, to just chill out. And being okay to say that. Or, how to communicate my needs ahead of time, in say like an access rider. I think lots of people are starting to talk about creating their own personal riders for cultural safety, but you can also do it as for access as well.

And things like, there's other people in the group who have trouble with way finding, so it's about preparing maps and things in advance, or agreeing a meeting point that's known. Or, the accountability of checking in isn't all put on you. I think a lot of the time I have been in situations where the accountability is put on you when you don't know what you need, or you do know what you need, but then it's not followed up with even if you've asked for it. So I think it's also changed my approach how to be upfront about that.

And it was great to be in a space where there was no pressure to make, as well. It was actually about building people's confidence to be in the industry and participate at the level that they can and want to, rather than feeling like they have to keep up with the dominant culture's standards.

Tyson:

Yeah, super. That's amazing. I really like the concept of those riders, that all their needs are heard.

Let's talk about inclusion, accessibility, and success. What needs to happen for more inclusion and accessibility in disability art sector, and how can producers help make this happen?

Rhen:

Start with budgets and consulting, that's the first step of the rank where lots of projects start. It's not ideal to be tacking things on after they've happened. It's better to build them in from the outset, because then you're going to have a better outcome and the participants, or the artists or whoever it is you're working with, won't feel like it's a nuisance. It sets the tone at the beginning of the project to have it accounted for. And yes, you might not know what that fully looks like and it might be an ongoing conversation. People do have dynamic disabilities, as well as people gain disabilities in processes. There's so much that can happen that needs to be an open conversation, so setting that tone at the beginning, consulting about what needs to be thought about upfront, and then making sure that you are

covering that, and that you've got budget for other things allocated if they do come up, is really important.

I know that's very hard when we're all very resource poor, particularly in the arts. We talk a lot about being under-resourced, but that intent is really important because of how it makes people feel, not just because you've done it. And from that I think it flows on.

I think building in extra time if you need to do so, particularly if people have flare-ups, or people are having a really good week, or something happens. You'd want to do that whether that is for access requirements, but also if it's family. Access works not just for people with disabilities, it also works for people who have families, or pets, or things that they need to take care of, that means that they might have to step out of the space. It also makes it so that if it's universal and it's there from the outset, then it's less to think about in future things. If you can build it in, the more you do it, the easier it becomes. And it's being that person to champion it, and acknowledging when you do it right and acknowledging when you do it wrong, and then learning from that and doing it differently the next time. If you keep doing the same thing the same way and it's not working, that's not really helpful for anyone, including you.

And then I would say don't lean on just those people in your sphere who are disabled. Yes, they do need to tell you what they want and need, and for there to be an open path if that changes, for the conversation to keep evolving, but do your own research, don't put that emotional labour onto the people who deal with it day in, day out. Do the basic research first. Also get training for your organisations or the groups. Not everyone is in the privileged position of being in an organisation, but there's lots of training that the government offers for free in workplaces that can assist with navigating different kinds of disabilities in the workspaces. And there's also accommodations, and some budgets sometimes for workplace accommodations through the government, that I'm learning about at the moment. I mean, I think there's also peak bodies that you can go to for information about these things. And again, it's not a one-off thing, and you should be paying for your consultation time because they're doing that out of their experience and knowledge.

Yeah, I think those are the big things for me at the moment.

Tyson:

Hmm mm. Yeah, that's fantastic that's quite detailed insights there.

Rhen:

Also, having a disability action plan in an organisation. I know I'm approaching this list from an independent artist point of view, but it's very telling. And things like putting way-finding on your website so people don't have to come to you to ask for that information.

I know at Makespace we did a very comprehensive, which was part of the ActNow, it was the venue of ActNow, we did a very comprehensive website that talked about, "These are the nearest bus stops and it's this many steps. And there is a lift, but there's also a stairwell with this many steps. And if the lift isn't working, then we have to do this."

And it's about providing enough information ahead of time as well to make people feel comfortable in a space. Also, maybe doing a little short video of what the access of a building is like, or doing things like sending out a photo pack with information and a map.

There's lots of different things you can do to make things accessible.



Tyson:

Yeah, that's amazing. I think more is more, isn't it, in that context of access, isn't it?

Rhen:

Mm.

Tyson:

To never assume and to give options for people.

Regarding advice and inspiration. The journey of becoming a producer in disability art sector can be inspiring to many. For our listeners who aspire to work in this field, especially if they have a disability themselves, what advice would you give them? Your insights could be invaluable for those seeking to make their first mark in this field.

Rhen:

Build a network of support. You're not an island and it's important to have those people around you that you can go back to when you are questioning yourself, so that you can support yourself properly. I think that's been the most important thing for me, is building those networks so that it feels manageable. But go for it, and be clear about what you can and can't do, and how that changes, and don't be afraid to speak up about those things. You want to be able to do the best thing for you, and sometimes that's looking after you and stepping back, and that's also okay.

And I think we often look for people to give us permission to do things, but actually it's us giving ourselves permission to do the things that we know to be true. That's most important to cultivate in yourself.

Tyson:

Regarding promoting diversity within the disability arts sector, what strategies have you found effective in creating opportunities for underrepresented groups?

I'd love to hear anything about inspiring initiatives you've been involved with.

Rhen:

Sure.

So in 2018 I presented a work called Estrogenesis, by a collective called Embittered Swish, who are a completely trans cohort. They worked in live sound, spoken word, theatre movement. And it was just an incredible project to work on because it was the first really trans project I worked on, and being in that space, in a sense, relieved a lot of anxiety.

We also were working with deaf artists on this project, and so having interpreters available throughout that process was really important. But the work was fully accessible for people who were deaf, whether that was through captioning, whether it was through performance signing, or whether that was through... We had video footage of trans deaf folks performing poetry, all integrated.

And I think one of the beautiful things that came out of that too was that we were working with the deaf artist to promote the show to deaf communities through their voice, which meant that there was more engagement from the community and that they could come any night. They didn't have to just come the one night that the Auslan interpreter was going to be there, which don't get me wrong, it's great that happens, but I think there's different ways we can integrate things in the way we do performance.

And I've seen a lot of work happening at Alter State that looks at this more broadly, not just at deaf community, but at the other intersections of disability. Because sometimes that's about vision impairment, or being in a wheelchair, or a wheelchair user. There's a lot of different things that can be accommodated for, and I think visibility is really key in making sure that people know that it's for them as well. And I think working in the communities is not a one-off thing, as an ongoing thing is really important.

It is really amazing to see Jodee Mundy's been working with a collective of deaf artists in Melbourne. And so instead of having this one-off engagement, Jodee, who's a coder, or part of Deaf Art has worked with this group that have created a peer collective that is very strong. But it's made them more visible to their communities as well, because they're not just doing things in isolation, which is pretty amazing. But it has developed skills that they would piecemeal get in other situations, that then they've been able to support each other through as well. And I think that's created leadership amongst them as well as some stunning project outcomes, whether that's writing, or exhibitions, or theatre work. And they celebrate each other. And I think that is also really important. Yeah.

Tyson:

That's amazing.

Rhen:

But I mean, there's this amazing book by an artist out of one of those groups called Asphyxia, and it's a hearing impaired child's journal in an apocalyptic future Melbourne. And it is one of the most beautiful things I've read in a very long time, because it's so from that voice and really grounds you in accessing what that experience might look like, but also creates solidarity for the people who also are in that position.

Yeah, I don't know if that really answers your question, but I feel like not everything I do... I think it's also about uplifting, when you see other people doing work in the sector, it's about shining a light on them. It's not always about what I'm doing. It's actually about keeping in the conversation and lifting up those who are doing well, and acknowledging the work that they put in.

Tyson:

Absolutely. It's all a team effort, isn't it? And championing each other and being inspired from each other's work, I mean we're all work in progresses. You know, as we progress with our knowledge, and as the sector changes and progresses as well.

Yeah, it's great that there's so much positive, forward motion.

Rhen:

It is. It's really exciting

Tyson:

And people opening up. And it's just even the awareness and people asking about access, or in incorporating access into their shows and that stuff in festivals a lot more, is really encouraging.

Rhen:

And I think a lot of people often stand back from it because I think it's too hard. But actually even just taking one little step is all you need to do. It's like putting a tick box on something to say, "Hey, yeah, I do want to have a conversation before I come, so we can talk about access needs."

Or it could be, "Do you have any accommodations we should know about?"

Or it could be the tiniest thing, like updating your website to have that way-finding stuff. It could be useful for people who are from a regional area and coming into the city for the first time, and helping them to know what to expect. As well as being very useful for people who say, have a vision impairment and need to know a little bit more clearly before they come, what they need to expect if they're coming on their own. There's lots there.

Tyson:

To wrap up, could you share any additional resources or organisations that our listeners can explore to learn more about disability arts sector and its incredible work?

We want to leave our audience feeling inspired and empowered.

Rhen:

Sure. I mean, go to your peak bodies, say in SA, that's Access2Arts. There's also ArtsAccess Victoria, and equivalent peaks in each State, I believe.

There's also Arts Access Australia. They have different remits and different resources available. And if they don't have the right thing, you can generally be forwarded on to the right people that will share information.

I've read a really amazing book called Care Work by Steph... I can never remember her surname or their surname. I think they're their. I'm sorry. So, Care Work by Steph, I'll send you a link to, is a really beautiful way of thinking about disability as the future. And for me that's actually a cultural awareness rather than necessarily an arts awareness, and I actually think that there's a big crossover between the two. But a lot of the best learning I've had around disability, neuro-divergence and accessibility has actually been outside of the arts and not in the arts.

And I think places are starting to do it better, but not quite hitting the nail on the head yet. So don't be afraid to look outside of the sector for the things that you want or need. I often look at models in very different industries to see what they're doing and why they're doing it, and if it's working or not, and what is applicable in my spaces.

Tyson:

Well, thank you.

Is there anything else you'd like to add?

Rhen:

No, I don't think so. It's been really great to be able to come and chat. And obviously my experience is, I'm not speaking for everyone else, but it's really great to be able to be part of this conversation.

Tyson:

This podcast was produced by Access2Arts, with support from Art South Australia.