

# CREATIVE RESPONDERS

## Podcast Transcript

### In Conversation with Jen Rae

August 2021

**Scotia:** Hi I'm Scotia Monkivitch,

Welcome back for another episode of Creative Responders: In Conversation; our monthly interview series where we hear from people on the frontlines of the arts and emergency management sector as they prepare, respond and recover from disaster.

Today's guest is Dr Jen Rae.

Jen is an artist-researcher, facilitator and educator of Canadian Red River Métis-Scottish descent.

**Jen:** If we're going with Elizabeth Kubler Ross's logic here it's putting you into more of an acceptance space. It's this realisation that things are really bad and they're going to get worse. And you can choose to be nihilistic or you can choose to get into fundamentalist thinking. But if you can connect with others and you can share stories and you can create a sense of belonging and a sense of collective activism, a collective action that you have the potential to weather this together.

**Scotia:** Jen's practice-led research is focussed on contemporary environmental art and environmental communication with a particular emphasis on cultural responses to climate change.

Since 2015, Jen's work around the climate emergency has focussed on discourses around food futures, disaster preparedness and speculative futures predominantly explored through multi-platform creative projects, research, facilitation and community alliances.

Jen is a core artist of Arts House's 5-year 'Refuge' project, a project that brings together artists, emergency service providers and communities to rehearse climate-related emergencies and explore the impact of creativity in disaster preparedness.

She is also Director of Fair Share Fare and the Co-founder of Fawkner Commons - creative and research-informed projects that centre food justice, land remediation and social cohesion in the climate emergency context.

I have had the pleasure of working with Jen in her capacity as a board member of Creative Recovery Network. She is also on the board of the International Environmental Communication Association.

As you'll hear in this conversation, Jen has some really meaningful insights into how the act of imagining or speculating future scenarios can benefit us as a society and a very clear view of the richness that creatives offer into this space.

I hope you enjoy this conversation with Creative Responder, Jen Rae

**Scotia:** Well it's so great to have you with us today Jen, I'm calling in from Jaggera Turrbul country, a little warmer up here than where you are. Where are you today?

**Jen:** Hi Scotia, thanks. I'm calling in from Dja Dja Wurrung country in regional Victoria, Castlemaine and it's sunny today, but it is cold.

**Scotia:** I just saw photos of my friend in the snow, not quite where you are, but not that far away.

**Jen:** Yeah, I've managed to avoid snow for about 13 years now.

**Scotia:** Well, that's a good lead in to tell us a little bit about where you're from, Jen, and how you came to settle where you are now.

**Jen:** Yeah, I think my story is similar to a lot of people who have found themselves in Australia. I didn't intend to stay. I came here and researched and ended up leaving minus 40 degree weather to plus 40 degree weather up in Darwin in 2006 and then came here for postgraduate study and just was loving the work I was doing and continued into a PhD and you know fell in love and the story is I'm still here.

**Scotia:** And so what country is your home base?

**Jen:** Oh, sorry. From Canada. So I came here from Canada in 2006 and and I've been here since then.

**Scotia:** So which part of Canada?

**Jen:** Oh, from I grew up outside of Toronto and have called Alberta home since then. So anyone who doesn't know Alberta, it's it's the place where pretty much all environmental damage happens, you know, it's got the tar sands which is like a major blemish on the earth. And, you know, it's got a beef industry and tourism industry, skiing, you know, which causes all sorts of problems with water and as well as the timber industry. So it's the Texas it's known as the Texas of the North.

**Scotia:** Well, that background of your home country Jen I can see where your climate justice and climate activism comes from that threads and weaves through your work and your various practices across arts and academia because you talk about how you see the importance of cultural responses to this climate emergency that we live in and what artists can bring to that discourse around preparedness or disaster preparedness.

**Jen:** Yeah, I use I use the metaphor of a garden a lot just for simplicity's sake that, you know, for a garden to thrive, it needs to be rich in biodiversity. And, you know, it's we've learnt over time that, you know, monocultures have destroyed the landscape. It's very similar in our cultural responses to, you know, to the climate emergency or even more broadly, the way in which we've operated in predominantly in the Western world for the last two hundred years. We it took all of the skills and knowledge to a certain extent to get us into this predicament. It's going to take all of the skills, knowledge just to to help us out. And we have to be able to be comfortable being uncomfortable. And that might be having frank conversations with people who speak languages different than ours or have different perspectives than ours, because being, you know, amongst the like minded or within our own sort of bubbles, we're not going to necessarily hear hear that the innovative things or hear the, you know, be challenged, challenge our assumptions or anything like that. So, yeah. So I guess I've just overcomplicated something very simple, but essentially.

**Scotia:** No, not at all. I mean, the complexity is simple in the process in a way isn't it? And maybe that's the value that we bring to this very important conversation, is that the artistic frameworks can give people a way to have those conversations in safe ways and to be able to open their perspective in a way that perhaps other mediums haven't enabled.

**Jen:** Yeah, I mean, we know that the science of climate change hasn't changed very much in the last few decades. And I've said for a long time that it's a communications crisis. And who better to step into that role than people who are masters of communications? You know, and that's the arts,

you know, in terms of experiential scenarios, you know, tapping into affect, storytelling, you know, aesthetics, all all of these sorts of things that artists use to to delve into complex topics or to illuminate difficult subject matter or or whatever that might be. But I mean, that's that's the thing about science is that we haven't it has never been able to tap into the hearts and minds of the everyday people

**Scotia:** Tell the story in multiple languages. So you've been a core artist of the arts house, five-year Refuge project, and we have covered this on the podcast previously. But for those who aren't familiar, it's a project that brings together artists, emergency service providers and communities to rehearse climate related emergencies and to explore the impact of creativity in disaster preparedness more broadly. So could you tell us a bit about your involvement Jen in Refuge and some of the work that's come out of this project for you?

**Jen:** Yeah, so I've been part of Refuge in 2005, I think, when the idea was percolating and I've been a core artist in the project as a whole, but I created work since 2016. I went into Refuge with the view that that we were stepping into the climate emergency, that we were stepping into and understanding that disasters are likely to happen and that they're going to increase in the future and that it was no longer going to be about raising awareness around climate change. And so I started questioning, you know, what, predominantly initially around food, thinking about what sort of food might be, will we be eating, you know if we start to have things around food scarcity or food wars or so forth. And and that's when we in Refuge, you know, we've rehearsed a flood scenario, a heat wave, a pandemic and climate related displacement and now, cumulative disasters. And when we were looking at weather events in the first two years, food seemed to be something very easy to to delve into in many ways, because a flood scenario, you know, how it would affect a food bowl, you know, or heat wave, how it could affect crops and crop failure and drought and so forth. But it's become far more complex as we've delved into this project. I think where we started and where we are now, it's changed a lot. And that's, I think because of the depth of relationships and the depth of enquiry that has happened over the course of those six years.

**Scotia:** And maybe it's to do also about understanding the dual responsibility that as soon as you start to unpack cause and effect, you see more the complexity and the need to be participatory in that process.

**Jen:** Yeah, and I think also just working in the context of having so many different skills and knowledge is at the table. You're really understanding the complexities and that every question leads to a new question and that we are really learning by doing. And I think after you know, in 2018, when we did a pandemic, we were we were talking about how alarming the word pandemic is. You know, maybe we should just rehearse an epidemic, you know, and now here we are, you know, a few years later actually living in a pandemic. And we we're learning that the complexity is something that we need to be agile dealing with. And as artists, we were working very much in a perpetual responsiveness nature. We didn't have a rehearsal, just like now. We don't have any rehearsals. We've never lived in a pandemic like this before. You know, in real life, we're learning that agility and responsiveness and flexibility and care for one another are sort of the critical tools that we need to to be able to get out of bed in the morning or thrive or whatever you want to call it.

**Scotia:** The things that we might say are intrinsically human, how to be more human. I think one of the beautiful things I've seen in your work over the years, Jen, is that capacity to kind of bring people around a table, around an issue and to be able to work to find the different voices that people add, you were saying before the multiple the multiple knowledges that people might bring to a subject or a challenge. Can you talk a little bit about that in your work? I know that a lot of your work has kind of focussed around, you know, what are the the the deep knowledges that First Nations bring and can lead us with within this space of preparedness or mitigation or response and how can we give them the position of leadership and certainly some weighted engagement?

**Jen:** Yeah, I guess, listening, listening in different forums over time and, you know, being involved in Refuge, sometimes you just hearing the same things over and over again and or you're hearing

things like, you know, the coopting of different languages, but not necessarily seeing it in action, you know, and living in a multicultural community, my own First Nations heritage and so forth, I think at a certain point it was just like that knowledge exists in others. It's it's that these bubbles that are the sustainability movement are in the climate movement, they're not talking. And it was it was there was a realisation that that knowledge already exists, you know, and it's just there's no platforms for it in mainstream sort of arts, arts and culture. Some of these conversations are happening. It's just that we're not having conversations together. And I think through especially in the last three years with my works in Refuge, I've been slowing down processes and making more long form works so that we can have these conversations and that the conversations create the work. So with Portage, it was about finding we don't have to agree on everything, but understanding that, OK, a common a common understanding is that we are all going to live through the climate emergency. How we experience it is going to be different based on our social circumstances, economic circumstances, psychological circumstances. But how can we, you know, how can we come together? How can we come together in a form that allows us to have a conversation? Right. And so Portage, the first year was having a, you know, a boat building. And one of this actually draws from having a young child, you know, about parallel play. Right? Sometimes when you have parallel play, you tend to have conversations beside each other. Anyone who works in a kitchen knows that when you're all chopping vegetables, you get to know people really well because you're side by side. And so it was creating a scenario for these conversations to happen. And it wasn't necessarily about building the boat, the boats. It was actually about having the conversations. And then at the same time, it was skill sharing. So and just provocative questions, you know, things like what are the materials that are in there are natural and built environments that if we needed to build a raft or a boat or a shelter that are accessible to us. And so it just gets people thinking about that. But then also, what are the skills and knowledges that are at the thresholds of being lost or undervalued that exist that we might need to know in an emergency? And I think the boat building was an excellent example of that, because we when we designed the idea of building the boats, we had planned on using screws and bolts to hold the hulls together. And Sione Francis knew knot tying and ended up teaching a lot of the volunteers how to not tie. And we built those entire boats using all different types of lashing techniques. And then it just that skill passed on. And then, you know, two years later when we're building the the shelters, those skills came back into the room again, which is amazing, you know, so

**Scotia:** Beautiful. Yeah and I think there's something that that's a conversation that you're building through the new works that you're developing as well. How do we share story in order to to pass to pass knowledges on and the film that you just recently made with Claire Coleman as a sort of final, I think was the final work that you did for Refuge, Jen, called Refugium talks a lot about that idea of how we hold knowledge and and tell story in order to plan for the future. Can you can you describe the premise of the film for us?

**Jen:** Yeah.

**Jen:** So Claire and I created Refugium not to be a film originally, it was going to be a performance, but because in 2020 we couldn't meet to do the scriptwriting and so forth, we zoomed once a week, almost every week for two or three hours.

**Jen:** And in January, February it decisions happened that made it into a film. And our conversations had a lot to do with trauma and the climate emergency and historical trauma, but also thinking about trauma's impact on being able to survive and thrive. And we were thinking we were talking a lot about you know, what are what are the sort of skills, knowledges that our future ancestors are going to need in the climate emergency? And what would it look like if, our, the children of the future weren't traumatised? Like, even though, you know, it's predicted that this unprecedented climate that we're living in is going to become more volatile, like how could we actually work in a way in which they are not traumatised through this process or that they have the skills or knowledges to be able to deal with that. And so in doing this work, we were thinking about the stories that haven't been told to us or the stories that need to be told or need to be uncovered. Right. And we were talking a lot about how the pandemic, the black plague, that we don't have a lot

of the stories of the black plague. Right. And if we knew some of those stories, maybe we wouldn't have had the outcomes that we have with Covid.

**Scotia:** Would we have learnt from the decisions that they made? Well, that's also the Spanish flu, too. That's not that long ago. And yet we still haven't really got much of a context of how that response worked.

**Jen:** Yeah, and exactly, and then the whole idea of like what Refugium means. Right? It's about from a biological perspective, when a species environment is is volatile, that they will retreat into a cave or, you know, and or or elsewhere into retreat and then it'll reorganise before going out into the world. And that's necessary for survival

**Scotia:** Protection mode

**Jen:** Protection mode. Yeah. And Claire was talking about a Noongar story as well in terms from six, 6000 years ago about a flood that forced the Aboriginal communities to retreat from the land. And in in that, they formed a council of elders in terms of their decision making, so it was another form of like the human reorganisation. And so we were, you know, that influenced so the title of this piece, as well as thinking about how how can we reorganise and how can we keep stories alive. And that's when we started thinking about, you know, about a public pedagogy. Right. To make information accessible to to future ancestors and making it accessible through meaningful storytelling. And and so we created this sort of fictional one hundred years where Claire is herself living through a collapse, you know, extreme volatility in Melbourne, she's in her 60s. And I am playing my future ancestor who has escaped to Love, Saskatchewan. And it was a dialogue between these future ancestor and Clare being her future self.

And, you know, and what we've been thinking a lot about now is like, you know, with the Centre for Reworlding, because in the film it talks about the Centre for Reworlding. Now we're really looking at, well, what would it actually take to make something like this happen, you know? And so.

**Scotia:** How do you put it into reality?

**Jen:** Yeah. And so that's where we're sitting right now, is we have eight re-worlders who are a part of this and a council of Aunties and elders and Grandmas and we hope that through questions and guidance, we'll start to uncover some of the stories and figure out what are some of the it's less about the what in the why, but figuring out how, you know, like how how do we develop a public pedagogy? How do we engage young people in this sort of conversation that's going to be necessary for survival, but also that that's not going to be traumatising.

**Scotia:** So putting up safe future thinking. So the theme that really spoke in watching Refugium is that idea of creating futures for others that we that we need to be taken out of our own personal concerns for our immediate survival to step back and to think about what you in the film called Future Ancestors. How do we how do we put in place now so so that we're projecting a longevity can you can you speak a bit about this idea of intergenerational justice and how it informs your work and what that kind of means in terms of that idea of future ancestor-ing or reworlding?

**Jen:** Yeah, I think it's something that has become very liberating working in the disaster preparedness space now for quite some time and the climate change communication space for even longer. When thinking about intergenerational justice and future ancestors, it takes you into a very activist space, right? It's an imagining space. It's an opening up space. It's non-linear. It can go in all different directions. If we even just think about what's happened since 2018, when the IPCC report said that we had 12 years left and all of a sudden that became.

**Scotia:** Immediately alarm bells.

**Jen:** Yeah. And I mean, we were seeing it in newspapers and in magazines all over the place. And what I, what I noticed and you probably yourself noticed is that a lot of people went into grief and shock and a lot of the reports were, how do you deal with this grief? There are a lot of different groups that came together talking about climate related grief. Counsellors were offering different psychological support services around grief. And the thing is, is Richard Eckersley talks about that whenever your cultural responses relating to apocalypse to the apocalypse, people often fall back into, you know, fight or flight responses or paralysis. And that leads them into sort of nihilistic feelings or fundamentalist feelings. But there's also activism and activism is not maladaptive. It actually allows you to be in a space where you can do things, you know, and when you're thinking in terms of

**Scotia:** It kind of engages engages your sense of hope, doesn't it? Where there is action, there's hope.

**Jen:** Yeah it does, and it allows you in many ways, I think, to unstick from the past, right. Or to dissect what went wrong, you know, or to be critical. It is it is an opening up space. And there's also, you know, like if we're going with, like, Elizabeth Kubler Ross's logic here it's putting you into more of an acceptance space, right, it's this realisation that things are really bad and they're going to get worse. And you can choose you know, you can choose to be nihilistic or you can choose to get into fundamentalist thinking. But if you can connect with others and you can share stories and you can create a sense of belonging and a sense of collective activism, a collective action, you know that you have the potential to to weather this together. I think also in terms of intergenerational justice, even even like in relation to the pandemic, people are often saying this is that this is that the pandemic's over right or we can return to normal. Right? They're thinking about time as being very, you know, discrete or short, that these things are once off events. We're actually in the long emergency of climate change. You know, and intergenerational justice works within that sort of thinking as well, you know?

**Scotia:** Hmm, it's interesting because, you know, working within the broader premise of emergency management, there is a lot of events, you know, preparedness events and your your sense of preparedness or this idea or process of speculative futures is is a kind of next layer on from those notions of common practice. What's going to happen when the bushfire happens... So this act of imagining and rehearsing imagined futures that are way beyond even just an incident event. You know, there's benefits for us as a society to be thinking with that long term view I suppose that's something that we learn most definitely from our First Nations people. And what what kind of tools do we as creatives offer into this space? I think it's you know, there is a lot of energy here at the moment. What what are we adding, do you think, into the possibilities?

**Jen:** Yeah, I think one of the things that we offer is around risk taking and being comfortable with risk and asking questions about, I mean, activating the imagination. And often that is asking questions, you know, like as well as like "if then" statements like, OK, I'm thinking of where I am now. If there is a bushfire that happens in three or four months time from now. Right. And who's who's going to be affected by it. Right. And who are my neighbours and, you know, what sort of resources do I have that are accessible to me? What can I do in terms of comfort? What types of food might, you know, might I eat, my family, eat my community, eat, you know, in relation to this bushfire? It's I mean, a lot of this is actually about asking questions and seeing, you know, bringing in elements of, you know, resistance, you know, to to, you know, to what's happening right now, asking questions that people don't ask. And I think another thing is like with with artists, you know, we don't have to reinvent the wheel. We bring a lot of skills and knowledge and tools that I think we can bring to the table in terms of what's already been done, you know.

**Scotia:** Yeah, and maybe it's a sense of the relational too, because, you know, traditionally the the preparedness events are about strategies and, you know, concrete actions rather than a relational sense of the emotive and the broader community connection.

**Jen:** When we first moved to Castlemaine, there was a one of those rehearsals that I always heard, you know, like being the city person, you know, I'd heard heard about in regional areas. And there it was in the Oval, you know, all the ambulances and fire trucks and SES trucks and you know the whole oval was all that bright orange. And and I got out of the car and I was really excited and my partner just went, like, only you would get excited about this. And but I ended up observing, like, I didn't actually go too deep. I just sort of walked around and and what it was is it was a table set up and people handing out brochures. Right. And having one on one conversations. But it was Saturday and the town was thriving. Right. And so we crossed the road and that's where everybody was. And people weren't actually coming,

**Scotia:** Socialising and drinking coffee and catching up on gossip.

**Jen:** Yeah. And I was going like, but the weekend before the farmer's market was there and it was thriving, like where, you know, there's something about a disconnect there, you know, in terms of people not going and stepping in to, you know, that emergency space and how can we and I mean, that's what Refuge is in many ways is trying to create those conversations that bring those two things together in a way in which it's fun and it's meaningful. And you want to be there. You know, there's that deficit model of information transfer isn't working in the climate space anymore than it is in the emergency management preparedness space, you know. Mm.

**Scotia:** Well, here we are in July 2021, and we're currently in another wave of covid impacts across our different communities. I'm just wondering if there is anything you might like to share about how you or your community have kind of lived amongst and handled the challenges of this past year or so, what kind of support structures either formal or informal that you've been able to draw on and how that is sort of also influenced these new developments of your work?

**Jen:** Yeah, I think I'm in refugium right now. I feel like I've retreated for a bit. Last year we were my family was very involved in the Covid response around food distribution. We were an outbreak suburb. We had one hundred and eighty one cases and forty five deaths across the other side of our fence. And reflecting a lot on that, you know, in terms of I feel like it was my skills and understanding of refuge and around food systems that, and my partner's background in community development and also doing a lot of grassroots stuff in the community that created the fertile ground for us to step into that and be there in terms of response. But where I'm reflecting a lot upon is around that next level of response. And maybe maybe you even have experience there. You know, like you have the the front line responders. But what happens when they get tired, right? Are they you know, or what's what's holding up the, you know, supporting them? And, you know, who's the next response after that? You know, and how do we create if we're going to be dealing with cumulative impacts right, we're going to have waves of different sort of.

**Scotia:** Yeah. And certainly the structures aren't put into place. Like I know even Victoria where you are, the flood and storm of the Yarra Valley area has meant that people have been activated for fire communities now being spread across there. And there is this lag behind in terms of how you and who do you call on, because everyone is so stretched and tired, you know, and yet there's a will and an expectation, irrationally perhaps, that they take on more like it's it's a real it is a real challenge for us into the next years ahead of how we do manage that support networks and employment processes for people to work in the disaster space.

**Jen:** Yeah, it's yeah, it's the waves of response. I think that's what I'm trying to unpack in terms of and I think it goes into into some sort of thinking around being comfortable and being uncomfortable, you know, and sense of belonging, a sense of duty, you know, like I think about my volunteers, the volunteers that follow comments, not my volunteers, but the volunteers at Faulkner Commons, the ones who just keep coming back, you know, and the ones who bring others when they do come back and so forth. There's something about that sense of belonging and the value of of what we're doing together. Right. And I found during those sort of dark days last year that it was their presence that bolstered me because there were some some weeks that I just felt like I

couldn't couldn't go back or that the responsibility was too much. And how do we, how do we create how do we inspire others to be like those volunteers?

**Scotia:** I think it's kind of the offer too, you said that, you know, some people brought others along, you know, to be to be offered the opportunity to come and join. I think we forget that that's such a beautiful thing.

**Jen:** Yeah.

**Scotia:** You know, how do we how do we get better at the invitation so that people do feel like they're valued and have something to contribute - so much isolation out there I think that's part of how we need to break down those points of isolation through our invitations.

**Jen:** Yeah. Oh, I was just listening to the Future of Loneliness and Olivia Lange has just published a book, and she's she's a writer for The Guardian and amongst and Freeze magazine. She's she wrote an article in 2015 called The Future of Loneliness. And listening to it in the audio book, it really resonated. And I looked it up last night reading it again around how she was drawing connections between loneliness and fundamentalist thinking and how the and how the pandemic, you know, now, you know, six years later, how that can actually you can see the correlations between, you know, the anti-vax movement or the QAnon people, you know. How social media and all of these things that are meant to bring us together have separated us and these algorithms and and so forth have created different levels of paranoia. But if you I just imagine, you know, like somebody was in that state and you were the person that knocked on the door and said, hey, I'm your neighbour. You know, we're in a pandemic. If you need anything, I'm next door. You know, we can have a coding system or here, you know, I've baked a lasagne. Here's half of it, you know, or we're volunteering over here. Would you like to come or, you know, what type of milk do you drink? You know, I've got an extra case, you know, or whatever, but like, the different ways of getting to know people can pull them out of these sort of depths of despair and loneliness. And this is what we're going to need in the future, like, you know, from emergency service work that in in a crisis, you know, you're more likely to be helped out by your neighbour than you are emergency services or local government.

**Scotia:** And most definitely, we have to understand that it's too big and too complex to feel like you can rely on a singular institutional kind of response. Mm hmm. Yeah, some more more cups of tea and more stories and more time spent sitting in that conversational space. Jen, as always, I love sitting in that conversational space with you. Always so much to share and so many great thinkings that are coming through your work. I really look forward to seeing where the the reworlding takes you. Thanks for joining us today. I hope you're keep warm in the next little freezing time.

**Jen:** Thank you and thanks for inviting me. And if I can just impart one little bit, something for closing is adopting a you know, the saying 'we've never done this before' is really liberating.

**Scotia:** Right? It's liberating.

**Jen:** Yeah. We've never done this before.

**Jen:** So it gets us into an experimental thinking immediately. Right. And just going like, how do we OK, we've never done this before...

**Scotia:** And of course, we're going to make mistakes, and that's OK. It's a learning process.

**Jen:** Yeah. Yeah. And so, yeah. But thank you very much for having me.

**Scotia:** Oh, my pleasure. So Jen, Refugium is available to view on Vimeo through your website and we'll include that link on our show notes. Where else can people find you if they'd like to engage with your work?

**Jen:** Through the website [jenraeis.com](http://jenraeis.com) So [jenraeis.com](http://jenraeis.com) and also any of the food related projects through the website [FairShare Fair](http://FairShareFair.com). And that's [FairShare Fair](http://FairShareFair.com) and then [share](http://FairShareFair.com) and then [Fare dot com](http://FairShareFair.com),

**Scotia:** We'll put that in the show notes so that people can click through. Thanks so much, Jen.

Thanks for joining me for Creative Responders in Conversation and a special thanks to Jen for making the time to speak with me. We'll include links in the show notes if you'd like to learn more about Jen's work and if you haven't watched Refugium, I really encourage you to check it out, we'll put the link for that in the show notes also. All of our past episodes of our documentary series and other conversations can be found in the usual podcast apps and on our website, along with transcripts for every episode and links related to the topics we cover. We'll be back next month with another conversation. I hope you can join us then. This podcast is produced by me, Scotia Monkivitch and my Creative Recovery Network colleague Jill Robson. Our sound engineer is Tiffany Dimmack and original music is composed by Mikey Squire. The Creative Recovery Network is assisted by the Australian Government through the Australia Council, its arts funding and advisory body. Thanks for listening.