

# Ron Evans: A Learning Lounge podcast

## SPEAKERS

Hannah Mason, Jake Young, Ron Evans

### **Jake Young** 00:03

Hey festival goers, and welcome to this arts marketing festival podcast. In this one Hannah Mason talks to Ron Evans about using the pandemic as a catalyst for creativity, of focusing on the things that are in your control, and not pushing poor digital imitations of the quote unquote real thing. But having something that is unique to digital and can stand up on its own. Ron connected with us from his home in Eugene, Oregon. So expect a tiny bit of robot voice on this one, the conversation had to travel a long way. So here we go over to Ron and Hannah

### **Hannah Mason** 00:39

Hi, Ron, it's really nice to meet you. I wonder if you could just sort of tell us who you are briefly for the listeners.

### **Ron Evans** 00:45

Hannah, happy to be here. Hello to everybody and a warm welcome to AMA friends. I work as a trusted adviser to cultural executives around the world to dramatically improve individual and organisational performance. And this is a hell of a time to be working in that space, as we all know, during the pandemic.

### **Hannah Mason** 01:06

And so Ron, you're known for helping arts leaders sleep well at night, by working closely with organisations to dramatically improve their performance and income. The pandemic has thrown loads of carefully prepared plans in the air, there's been lots of sleepless nights with more to come. So what's the best approach for us to take when everything's in such a state of flux, and there's nothing to hold on to?

### **Ron Evans** 01:25

Well, I, first of all, I feel for everybody having those sleepless nights. And a lot of what I talk about with clients is taking care of yourself. When you get on the airline, there's a message they tell you, right, they show you the oxygen masks that come down from the ceiling, and they demonstrate that to you, and they show you how it works. And what do they say, put your own oxygen mask on first, then help somebody else. Alright. And what I'm seeing happening a lot is yes, there's a lot of sleepless nights, people are not putting their own oxygen mask on. And they're not taking care of their own health, which is what everything comes out of, here's the first place to be in, in this time of craziness, is to control the things you can control, which is taking care of your own mental health, your physical health, your spiritual health, whatever it is for you, that makes you feel better. That is what powers your ability to be flexible in this time. And trust me, we need that flexibility. I was talking to a client the other day, and she

was telling me, she felt like the batteries that are in the remote control for the television that are so low, that you have to wait a little while until you can press the button again and get a little bit more charge out of it in order to get the TV to change the channel. And she never gets filled up. Her batteries never get recharged right now. Because there's so much change. And that's really an opportunity to come back and say, Okay, first is me, I have to take care of myself first and make sure I'm in a good place in order to be able to respond quickly to have the mental energy and power to come up with new ideas and new revenue streams and new types of income and new ways of communicating with people and how to adapt online, if I'm going to do that, etc, that all has to be powered by something. And if you try to do that, when you are just completely drained, you're ineffective. And that's one of the main things that I've seen with organisations over and over again, right now with leaders at orgs.

**Hannah Mason 03:31**

I think it's really important for us to hear that. Because I think that a lot of people need to hear that they need permission to do that, to actually take care of themselves and put themselves first.

**Ron Evans 03:43**

Well, it's not sexy, right? It's not the sexy thing. We want to try to come up with the next big thing, taking care of yourself. Well, you've had probably years and years to try to figure out how to do that right. But now it's more important than ever. I have an online community that arts organisation leaders are part of, and we have conversations there about these things. We have a doctor who's a friend of mine in our community there specifically to answer people's questions about taking care of themselves. And we have mindfulness exercises so that we can recenter ourselves and think about where we're going. We talk about these things together and take care of each other.

And that's another point here is that community right now is more important than ever. We are physically siloed in our houses, and in our industry. Leadership and cultural organisations often means you're trying to figure out what to do next. Maybe going online trying to find some resource of somebody else that's done something like Culturehive, for example, but not getting involved in the conversations with your peers unless you go to conference. And you're sitting there trying to solve these things. And right now, you can't even do that. You can't even go to a conference and connect with your peers. And try to solve these things together. So the more that you can connect with other people who are cultural leaders trying to solve these problems together, you're going to feel that sense of camaraderie going to get a little bit of morale boost. And you're going to be able to more effectively solve these problems.

I mean, every organisation is different. I can't tell you what the best thing to do here in in the case of chamber music organisation versus a theatre company, for example, there's very different approaches there. But when you have the tools available to you to be flexible, and respond in that moment, because you're taking care of yourself, you're building up your own energy, and then you start to experiment with things. That is the reality that you can really grab onto you. That's something you wake up with every day. And that can power your success through this, this this incredibly crazy time. But this is also an awesome time. That's what almost nobody gets Hannah. And you and I were talking about this a little bit earlier. Right now, we have been challenged to shake the entire thing up, because we had to. We've been solving a problem for our customers for many years, for decades, in performing arts

or in Visual Arts, with the solutions that we've had in place, and suddenly those solutions can't fit anymore, because people aren't allowed to gather in person.

Our question is not just to take that online. Our question is, how do we now solve these new problems for our customers, taking it online might be one way of solving it. But many organisations are experimenting with other ways of trying to solve those customer needs. But really, this is an opportunity for us to step back and go, Wow, we can we can treat this whole thing different. We can look at how we treat our customers, we can look at the employees that we hire the staff members that we bring in here, we can talk about the perspectives that we're bringing on board and sharing the voices that don't get often heard that need to be heard the need to be part of this conversation, and really have the freedom to try something completely different and fail spectacularly. But learn from it. Learn from it, and then I will tell you Hannah here's the trick. The organisations that have it together, are experimenting right now blowing things up, failing and beautifully. And then we come out of the pandemic, we get the vaccine, we've got our old revenue stream that we've always had. And now we have a new revenue stream that we've optimised during this downtime, we walk out of it with at least two revenue streams, and that much more solid sustainability for the cultural organization. That's turning the pandemic on its head and making it work for us

**Hannah Mason 07:42**

And making it really relevant to our audiences and our communities. Which is really exciting. Absolutely. Are there any organisations that you're working with right now that have been experimenting and rethinking and doing that exciting work and getting ready for when we come out the other side of this?

**Ron Evans 08:00**

Yeah, there's a bunch. There's a bunch that aren't. So if you're, if you're not doing that, I'm calling you out right now, everybody. But there, yeah, there are several organisations that the key thing here is not to get stuck. Because whenever we run into something new that we don't have any sort of mental experience with, we don't know what to do, we have a fight or flight response. Psychology shows us this. And normally, we just kind of sit there and we stare. And that's what happened at the first part of this pandemic. Everybody said, Wait, we can't have people in person anymore. first phase was let's take whatever we have recorded and put it online, and try to charge people for it. But we don't really know if people will pay for it. Because we know it's not as good as being there in person. So let's put it out there for requested donation. And when that first came out, that actually was getting quite a bit of donations from folks because audience we're not used to this either. And they didn't know the quality they were going to get. Once they got in there. Well, they got in there and they realised the quality was not good. And the initial responses of many performing arts organisations, putting something online was really a poor product. It was a stand in for what the real thing is when you attend, and everybody knew it. The people putting it on, knew it. The people that were buying those tickets and making those donations knew it, but they didn't have anything to do as an alternative. So that's what they did. The point is we got to grow from there.

So now we're starting to see organisations saying you know what, we get it. That's a poor representation of attending a live theatre event or chamber music concert or something. What I'm trying

to get organisations to do is don't have a substandard version of the real thing. Have something that's way better than the real thing. Something that exceeds what you're able to do in the physical environment. Here's an example, green screen, green or blue screen, the weather person on TVs, obviously standing in front of either green or blue screen. That's how we see the storms coming in, in the background. That's all computer generated. That's something we cannot do in a physical environment on stage somewhere. But we can do it easily in the online environment. So what does that open up for us as far as storytelling, where I could actually tell a story, and be on Mars, for example. That's something that I can't do in person that's now exciting to an audience member, because I'm not taking something that I would have done on a regular stage. And then putting it into a, let's be honest, a poor rendition of watching something on a 13 inch screen on your laptop, or hopefully on your big screen TV, maybe you get your surround sound and stuff. That's good. But we can do better than that.

And people say, well, Ron, how do I charge money for these online experiences that I know that are substandard. And I say then stop making them substandard. Make them awesome. Make them incredible and beyond what you can possibly do, not only so that you could charge the same amount of money that you would have charged for a in person performance, but that you can even charge more, more than you would for have the same physical performance. Perfect example the Geffen Playhouse in Los Angeles, blew everybody away over the last few months. They had an illusionist show, and the name of the show is escaping me. But they're approachable. And it was all done. I think it was all done via zoom. an illusionist was there, you bought a ticket for your house as part of the ticket. They mailed you, a gift box. And the gift box had surprise items as Mystery Box had items that went along with the show that you were to use to interact with the show while you were watching it. Not something we would see in theatre, you'd not set a mystery box when you go and sit down at your local community theatre. That is something that's different. It got people's attention. And it moves the needle that show sold out almost every performance they did. I believe they made four or \$500,000 in the last few months because it kept getting extended over and over again. And the tickets were like \$95. I mean, it was a it was amazing experience. They had Mark Hamill went Luke Skywalker for everybody that doesn't get that right away. A lot of other people attended. There was a lot of buzz around it. Why because it was something different.

#### **Ron Evans 12:46**

Another example, Hillbarn Theatre, a good client of mine in Foster City. They said, You know what, we're not going to try to do plays online, we realise that that is substandard. We are going to try something completely different. Because this is the time to experiment with everything. And they went on Twitch, which is a social network, mostly for gamers, where people can watch people playing video games. Now some people hear that and they go, that sounds like the most boring thing I could possibly imagine watching somebody else, play a video game. But if you're into the game, like I am for some games, you learn strategies, you go, Oh, he's gonna do this or whatever. So it's like watching a movie in that case, but there has to be some context. They went on Twitch and they said, You know what, we're gonna have a trivia night. And we're gonna have Disney trivia or Harry Potter trivia, or Broadway, musical trivia. We're gonna invite our audiences to join us. It's free. It's every Wednesday night at 530. And throwing this out there if you guys want to tune in to Hillbarn Theatre's live broadcast every Wednesday night at 5:30pm. It's, you know, in the middle of the night for the UK folks. But you can get up jump in there or watch the replay. And what they found out they're hearing from their audiences that

they are working together on these trivia contests in ways that they haven't done since they used to play board games many years ago. Grandfathers are doing trivia along with their grandkids on this is socially distance, you know, digitally distanced, in this case and they're interacting with each other. And Hillbarn is just being the host of an incredible party online every Wednesday night at 530 and creating new types of community.

Now they're experimenting with reaching out into their community and getting sponsorships partnerships from local restaurants, other businesses in the area that want to be a part of this great feeling that people tune into. I'm usually tuned in when I'm cooking dinner for my family. And I have it on the background. I listen to it. There's great banter I jump in, I answer a question when I can. And I'm I'm second screening. And I'm not even sitting there focused and watching this thing, but I'm still interacting with them and feeling like I'm part of a community. And so this is really, these are examples of two organisations that said, we are going to change the status quo of what it's like to experience our art in our community, we're not going to try to recreate a poor rendition of what it is just because it's online, we're going to do something better. And I'm seeing that the organisations that can think outside the box in that realm, come up with something that grabs your attention. That's different right now. Those are the folks that are getting the attention. Those are the folks that are getting their audiences to engage with them highly. And those are the organisations that are set up for success once the pandemic is over.

**Hannah Mason 15:54**

I think if there's anyone out there listening that had a burning desire to do something really experimental and very creative and very different in their organisation. Ron is right, now is the absolute time to do it, you know, just go for it fail brilliantly, like you say, or succeed amazingly, and get to know the people that are around you a bit better. I think that's just, I think that's really inspiring, thank you,

**Ron Evans 16:18**

Well, you can't fail. You can't succeed brilliantly unless you fail. I mean, that's, that's how we learn. You know, Hannah, I'd love to you part of the conversation that we had earlier, as you told me how much you've been connected to heritage organisations over there, and you're having a lot of conversations with cultural organisations along these lines. Let me turn that question around to you. And just ask, what have you heard from organisations in the heritage sector who have been trying anything different? You know, what's been successful coming out of those organisations? Or are they mostly just waiting this out, which some organisations are I'm not, I'm not ranting on that. I'd love for everybody to experiment, but it's not right for every organisation. So if you could do it, that's great. But what have you heard?

**Hannah Mason 17:03**

Yeah, obviously, yeah, there are organisations that just have to wait it out. But there are lots of organisations that I think one of the things is that this idea of a digital field, working in the digital realm is always been a little bit scary for sort of cultural heritage organisation over here. And what they've actually found is that they're really good at it. And it's quite easy. And actually, it means that they've got a brand new way of connecting with their communities, and, and letting people into their world in a way that they couldn't do like you say, they couldn't do in real life. So for an example of that would be

Yorkshire Museums Trust, big up to them. They set up a Twitter thing. It's actually gone, sort of international, gone all around the world. And it's about how curators pick items out of collection and put them together. And so what they did, they had sort of like a little Twitter quiz every week, saying things like: What is your most disgusting item in your collection, and curators, from museums, and galleries all over the world would add their item, and try and sort of be the one that had the most disgusting item, or the oldest item, or the one that the most peculiar item made of ceramics or, or the most peculiar item made of leather, and it got all those curators talking to each other across the world. But it also got the audience were allowed to come in and sort of comment and vote on their favourite ones. And really get an insight into how curators make decisions, and how strange their world can be sometimes and wonderful, you know, and that kind of just took off. And that that wouldn't have happened. If we weren't all shut out of the actual museums that we could, you know, people can't actually go in and see those artefacts at the moment. So I just love the fact that Yorkshire museums trusted managed to do that, and really open up a brand new world for lots of people. They're interested in collections in museums.

**Ron Evans 19:02**

I love that. I love that. I mean, it's very interesting. That's the behind the scenes thing is solid and this is an example of, you know, how I work with organisations is we first have to figure out what are the ingredients that we have? We need to know what kind of a cake we're going to bake. But what are the ingredients that we have in the kitchen right now? Or what ingredients Do we need to go and get? And in this case, you're telling me we you know, Yorkshire museum has a methodology for choosing items to come out in the museum. And nobody's ever shared that process. And that is a fantastic ingredient that a lot of people - I don't know that they wake up in the morning going, wait, how does Yorkshire museums do that? But once they hear about the option to learn about that they go, God, how do they do that? They've got 1000s of pieces, how do they curate those things together? And you've answered a great intellectual question by folks They're, and you've created some new piece of content.

Now, the next question is, how do we monetize that in some way? You know, I, I'm just hearing from you how they came up with this and what they're doing with it. But I see the possibility of lecture series, for example, that somebody could charge for, to explain some of these artefacts in more detail, they obviously have access to knowledgeable people that know about this, that could be revenue stream, there could be ways of making some of these items, yourself workshops or classes that someone could sell, where you're told what pieces you need to get together at your house, so that you can build this together in real time, or we'll mail it to you as a mystery box. That might be something put together. So we come up with these ideas, there's a lot of flow that happens. And we try to see what sticks, but I like to generate seven or eight 9, 10 ideas, and then see, which are the ones that are most likely to generate the revenue that are going to take the least amount of time on our side is very important. And also that the person is the most enthusiastic about, I want to underline that, and say that again, especially now, again, when our energy levels are lower than we'd like them to be, you got to be excited about this stuff, you got to be excited about your idea, if you've got three ideas you're trying to figure out, which is the best one. And they're all equally probable for generating some income, if that's what your focus is. But one of them you're really excited about, go with that one and say no to the other two, because that actually powers at getting done, it's much more likely to succeed based on whoever is going to implement its enthusiasm. And that's key if you're an executive director, a managing director of an organisation, and you think it's a fantastic idea. And then you assign it to a staff member. And the

staff member thinks it's a terrible idea, guess what's not getting done. Right? That thing. So I would flip that around, take those ideas, if you feel good about that, all three of those ideas, take him to that staff member that's going to be completing that project and say, which one are you personally excited about? Show me your enthusiasm. And then let them take the one that they like and run with it. That's the thing that's going to be successful, and be much more likely to generate the revenue. Yeah.

**Hannah Mason 22:24**

And I think it's also going to make the people that are working in those roles, feel really involved and engaged in their organisation. With us being sort of separate and desperate. And working in our own sort of, in our own homes, it's kind of easy to lose that connection with the organisation that you're actually working with, or for. So I think that that's a nice way of, of keeping that connection alive, and being able to share your enthusiasm for the work that you're doing, and use their enthusiasm. I think that's great.

So many people have lost their jobs or working in more pressurised environments where they need to adapt the way they work, and often learn new skills. And it can be tough to prioritise what to do when so much needs to get done, let alone experiment with new things and be creative. How do you think that's kind of affected us? And how can we overcome that and prioritise?

**Ron Evans 23:19**

This is one of the key questions right now. And I feel for everyone who has been furloughed or is at risk for doing that it's an incredibly stressful time. People are blaming it on 2020 and saying thanks, 2020, it's likely to go on here into 2021. Thankfully, we're seeing some good news that's showing that a lot of this may be coming to a head and hopefully ending with the success of the vaccine trials as an example. But those vaccine trials being successful, doesn't yet get it into our arms. It doesn't get everybody taking the vaccine, it doesn't necessarily get everybody feeling safe enough to go back. And then actually going back, there's several steps that need to happen there. Until people return to some semblance of what things were like before. And throughout that process, there's going to be a lot of continued stress for people in their roles at organisations.

And I'll tell you one, that the thing that's popped up most in talking to clients recently, is people thought that they would be less busy right now. Because they're obviously not selling tickets to shows, or they're not bringing tons of people in other museums. But they're finding that they're working until nine o'clock 10 o'clock at night. I mean, if they have jobs right now, they're working late into the night and they don't know why they're so tired. And again, this is taking care of yourself. And there's a key principle here at play. And I've seen this happen over and over again, in that whatever work you've got, expands into the space and time you allot to it. So you know if you give yourself a very short goal I need to get this done in an hour. Get it done in an hour, don't say it needs to be done by tomorrow, because you might end up spending five or six hours on it. And it sounds like something all of us can easily control. And the truth is we can. But if you don't pay attention to it, you spend your time spinning your wheels, doing a lot of things that in the end don't really matter. They don't move a revenue goal forward. They don't move a communications goal forward, or creating a sense of emotion and a customer or reconnecting with the community. They're about, you know, I spent all this time making tweaks to the website. Well, that's great. The website may lead people to buying your online experience

or something. And if that's the case, I guess time well spent, but it's an abstraction, right? I'd rather be actually communicating with some former customer of mine on the phone and checking in with them and saying, How are you doing? What's going on with you know, I'm not calling for a donation, I'm not calling to try to sell you anything. I'm calling because you're one of our people that we see in the building, most of all, haven't talked to you for a while, and I want to check in on you. Now, that's an investment in time that we can make on a daily basis to our customers that will have endless and infinite benefits for the future, when someone remembers when it is time to come back and buy a show.

Or when I tell somebody in the future that it's now safe to come back because of our new ventilation system or whatever we're going to do. Now they're going to trust me because I made an investment into the relationship when I didn't want anything from them. And this is something I've seen over and over again right now is that yes, I understand we need to generate revenue, understand we need to keep afloat in the UK system is different from the US system as far as how organisations are supported or not in various degrees during this pandemic. But what people are forgetting is really about connection with people. If you look at your mission statement, and I encourage you guys to dig it out. If you don't have it memorised, which most people don't right? I mean, it's made by committee anyways. So nobody remembers what it says. But I bet you it says something about taking care of people helping them to grow, advancing their causes, whatever's in there, this is an opportunity to step back, look at that mission statement and say, what's the most pure way that I can address this mission right now?

#### **Ron Evans 27:31**

Not how do I take my performance and put it online, which is an abstraction. But instead, let's go back to the mission? What's the most pure way? What is a new idea that I can come up with to address this mission during this time that isn't influenced by anything else we've ever done before? When you ask that question, it may lead you to an online solution. But it's likely to lead you to some other kind of solutions that have nothing to do with online. Maybe something is mailed. Maybe it's something like the Twitch example I gave you, or a Friday night broadcast where people are getting together and you're, you're bringing musicians from around the world, into your local neighbourhood, and they've never been able to be there before. And now people are understanding, you know, they're hearing a Japanese Taiko drumming group from rural Japan that could have never been in Yorkshire, because they would never travel. And now we get to experience that artistry for the first time. This is an example of these things that we never got to do before. And now we can. So really focusing your time on what meets your mission, how you're connecting with people, making them feel better emotionally, these are all fantastic investments that are evergreen, right? The time you spend with someone is going to make them feel good. They're going to listen to you in the future, they're going to come back they're gonna appreciate that. Really ratcheting down the time you spend on activities and making sure that they are prioritised towards meeting your mission. Or generating revenue, or making people feel better and not getting stuck in just the spinning hamster wheel of I feel like I got to do something to feel like I'm doing something. And it's a trap. It's a trap.

#### **Hannah Mason 29:20**

Yeah, completely. I feel like I've asked you for loads and loads and loads of tips already, but I'm gonna ask you for some more. I'm gonna be cheeky.

**Ron Evans 29:30**

I got tips.

**Hannah Mason 29:31**

I'm gonna ask you for just three tips for our listeners on getting creative and searching for opportunities, and anything else that is going to help us get through this pandemic.

29:42

I got it. Well first of all, you guys have the Arts Marketing Association. I love the organisation. We have some similar organisations over here but it's not in the same awesome way that the AMA are putting together all of the options they have available for people, especially right now, during the pandemic, and this, the festival that's going on where people can increase their skills can connect with each other and community, you guys have this fantastic resource available to you. Take advantage of the resources that the AMA are bringing to bear, get on Culturehive, look at the case studies that are there, see what's been done before. And then don't even just repeat it, move that research forward. And then let the sector know about it. This is really the only way that we all learn from each other so that we can advance all of these initiatives where be I've said, several times had been quoted in in a lot of different places, that this pandemic is likely the greatest catalyst for creativity that any of us will see in our lifetimes in the cultural sector, greatest catalyst for creativity, that means there is so much being created right now, that's never been done before, that we all need to learn from each other about so that we can put those things into place.

The end result of this is that we're going to generate a tremendous amount of data and experience that we should all be communicating to each other, because we're going to jump forward lightyears as far as what we learn about audience behaviour, online activities, other ways of meeting the mission. So gather around in the community with AMA, and AMA is going to foster some of those conversations now and moving forward, and encourage all of you to take active part in that, and have your staff and your board members and everybody take active part in that. Because this is how we can really learn and move forward. So that's the first tip. Get on board with AMA.

I've already talked about it: prioritise your health, prioritise, taking care of you. If you don't have childcare right now, and you have young children like I do, it's even more important, right? Your energy levels are low, get out there exercise, get some walking in, take care of what you eat. These, like I said, are not the sexy things. But they're the gasoline and the petrol that powers your engine. And if you don't have that energy there, you can't even get out of first gear. And right now I need you guys in fourth gear in fifth gear, I need you guys racing with different ideas, adapting quickly, being agile, failing brilliantly, all that stuff. That's all high activity stuff. So if you're not taking care of yourself, and putting on your own oxygen mask, we're gonna have a problem there.

And finally prioritising your enthusiasm. I have a saying, somebody said it, I can't remember, I'm going to make it a little cleaner than the original one that I heard. But if it's not, hell, yes. It's a no. Like, if I'm not really into it, I'm not going to do it. And so when people come at me, and they say, do you want to do this? Or can you help us? What about this idea? What have you, where they're asking for me to participate in something, if I'm really into it, then I will do it. And I'm feeling enthusiastic about it. And if

I'm not, I'm not going to be effective at it. And you should just say no. So I encourage all of you to think about that, you have too many options in front of you right now, there are too many directions that you can go more than ever before. That's one thing we've seen in the pandemic, is that since we've not done this before, we have nothing to go on. And we are making it up as we go along and learning in real time, which leads to fantastic results, that can be scary as hell. And the way that you deal with that is you look at the options that are in front of you. And you look especially at the ones that you feel most enthusiastic about that enthusiasm, dramatically increases your probability for success in that initiative. And when you're looking at something else, and it looks like a slog through enemy territory, and you don't want to do it, don't even sign up for it. Just Say No, now, that's going to open up time for you to be able to accomplish the stuff that you want to accomplish. And you're going to feel really good about it at the end of the day. Look, folks, we're gonna get through this. I'm not the only one saying that it's gone on longer than anybody expected. We still have rough times ahead and the next few months, we're going to get back theatre lives, music lives, dance lives, museums live, they've lived for 1000s of years, they're going to continue to live, we will get back to there. But don't miss out on this opportunity. If you're taking care of yourself, keeping your energy levels high to experiment, experiment, experiment, because right now, it's awesome. You could do cool stuff nobody's ever seen before. Find out if it works or not share that with the sector so that we all learn and let's come out of this on the other end with multiple streams of income and much more sustainable organisations. And we can do it. I talked to people that are doing it every day and help them through the process.

**Hannah Mason 34:56**

That's just super advice. I love those tips. Especially the ideas to experiment, experiment, experiment, I think that's just great.

**Ron Evans 35:03**

I think we can we get the tattoo? You want to get the experiment tattoo? Yeah. That way you're reminded every day that this is what we got to do.

**Hannah Mason 35:10**

Yeah, absolutely. Maybe on both arms. So yeah, I think that's great. And you're right there pandemic has happened. But it is an opportunity for us to really experiment and explore and enjoy changing the sector and the creative environment that we're in. I think it's all gonna look really good at the other side. So just like to say thank you so much for having this conversation with me today. I've really enjoyed it. I've really enjoyed your your advice and your wisdom. And I'm sure our listeners have to. There's lots and lots of advice out there and there's lots of noise. But with these podcasts, it feels like there's a there's a kind of a nice, relaxing way to just reflect and take a little bit of time to think about who we are in this sector. What we're doing so many things one.

**Ron Evans 36:01**

Absolutely. And thank you, Hannah, for having me here today. And take care of everybody and take care of yourself too. I'm going to pause this there for a minute. I was completely distracted because my dog was snoring. She needs to get down. Get down.