

CORY: Hi there, I'm Cory Huff and this is the Abundant Artist podcast where we host casual conversations with artists and art business related people from all over the globe. Recently I traveled to Australia for the Art Lovers Australia conference put on by Art Lovers Australia. It was a great time, we had a lot of fun, we talk about it a little bit at the beginning of the episode. Today we are interviewing the founders of Art Lovers Australia. Before we jump into the podcast, I just want to remind you that all of the podcast notes and links and resources that we discuss in the episode are available on the blog at theabundantartist.com. Thanks so much and here's the episode!

CORY: Yeah! So I'm curious to know, now that the business of art conference is over, what did you take away from it?

NANCY: Are we starting our interview now?

CORY: Yeah we're just talking. We're just talking. I'm trying to ease you into it so you don't get nervous.

JARROD: He's trying to be casual there, and subtle.

NANCY: I guess I have more of a feeling about it than any proof yet. What I liked was how the community was built, because most people didn't know each other, but by the end of it it was like a school camp, everyone was like getting each other's phone numbers and hugging and like we'll catch up and we'll stay in contact.

JARROD: It had a nice feel to it, because artists spend most of their time in their studios normally working alone, being a bit isolated so it's good for them to come together and interact and compare notes, and realize they're not alone in some situations, and things happen to them happen to other people as well.

NANCY: And I have noticed, cause obviously I follow a lot of our artists as friends and there's lots of live videos going up, and getting more active telling their story, which is really fantastic.

JARROD: Time lapse and-

NANCY: Yeah, they're trying the things. Some people have disappeared though, I was expecting big things of them and I have to chase them up cause I'm like where's your promise? I need that weekly email, I haven't got one yet, it's been a month!

JARROD: Some people are like fast at the gate, others take their time a bit more and sort of ease more into it, and there'll be the odd one or two or five that don't get around to it 'til next year to do it. To even look at it again. So it's like a general class feel I think.

NANCY: It would be similar for us, we have tips for our business that sometimes we just cannot act on because we're at capacity. Like we would love to do it, but we just have no more time or no more money to put into that project even though we would love to do it. Some artists are like that too, they want to do something but they're just not quite ready on the timeline or financially.

CORY: That's every business under the sun. Every business has constraints.

JARROD: A common thing, when you bring it out into the light, people go yeah, yeah, it's a million other people.

NANCY: Hopefully people are not waiting to do it perfectly, that's what I hope. They're just gonna give it a crack, and hopefully something good will happen.

JARROD: Yeah, sometimes the best thing is just to jump on in, give it a go, no one's- well a lot of things we do we're loners, like conferences? But it's, no, we learn a lot from that. And going forward we'll look to do it again in the future, we've got a lot more learning behind us and our numbers and scheduling and-

NANCY: Yeah, perhaps even... we're already looking at where we would go next.

CORY: Where are you gonna go next?

NANCY: Probably Melbourne.

JARROD: Most likely Melbourne, cause Sydney's not too far, you could drive there. But Melbourne's a bit of an art hub. So a lot of artists in Melbourne who, you know, go from Melbourne to Brisbane, it's kind of like going from Brisbane to Cannes. It's a long way. So people couldn't make the journey originally, and we'll come to them. And if people from Sydney want to come, that's fine. Bu they, it's probably a market of a group of people that missed that last time because it's just a little bit too far away.

NANCY: The other aspect is population. Melbourne has a much more populated area that we can market to. So that'll work easier for us. Obviously we wanted to do something special on the Gold Coast, cause Queenslanders often miss out, and that was a great start for us, but I think it can definitely work more easily to campaign to a more dense art market.

JARROD: It's always nice to visit Melbourne anyway.

CORY: Yeah, that's a good excuse.

JARROD: We've been there twice in the last month.

CORY: So I'm curious, maybe we should back up a little bit and you can just give us the brief history of how Art Lovers Australia started. You know, we talk about it a little bit in the intro that we'll put at the beginning of this interview, but I'd love to hear, how do you tell people the story of how Art Lovers Australia started?

NANCY: We are artists ourselves, and obviously that means you are surrounded by artist friends, and we know that in their studios they have a heap of work that's no one sees, that they are talented artists but they're just not getting representation or they're just not making a living from it. And so we're looking at what we can do to support them. And it kind of started to evolve. Obviously you didn't have the whole idea formulated but that's at the beginning point. And just getting people to experience art more.

JARROD: Yeah, and you know we were talking before about- we'll work through an exhibition, we'll go back to the studio, into storage and technically off the market. So by having an online platform where they can display their artwork 24/7 and also bring it to a wider audience, cause we're Australia-wide, it can, it gives it new life and gives it continuing life, and gives it more opportunity to sell the work. And that leads on to them having more of a career as an artist. So like any career you need to make money, so it's out there to be sold, it's out there working for you and selling then you can keep on creating and keep on producing magnificent works.

NANCY: I think we are placed very well because we were in the art circle about what those issues artists have, so we're able to brainstorm what are we gonna be able to do to save them that expense and give people more accessibility. Like one of the things is framing, so you don't have to have it framed onsite. Another aspect was just the distance, so they didn't have to get it to a gallery or even pay the shipping to a gallery first, none of that expense was up front, they could save all that until a sale was made. So hopefully those things make it much more accessible to get started.

CORY: Yeah, that's interesting, so you're saying that there's some costs associated with selling through galleries, like the framing and shipping and other things like that. And with the way that you're doing it, with Art Lovers Australia being an online-only, the artists don't have to pay the upfront cost of framing and shipping before they sell the work.

NANCY: Yeah.

CORY: They can give somebody the option of framing it locally instead of having to pay for framing before they ship it off.

JARROD: And also too, they can, it's a sold work and they ship it in a tube, whatever the work is, then the buyer can then frame it to a specific décor so it's kind of a win-win I guess.

CORY: So one of the things that stuck out to me like as I was when I was in Australia and talking with the two of you was you sort of have this hands on relationship with a lot of the artists that are in your gallery. And a lot of the bigger galleries, especially there's some other online-only competitors that have a lot of expensive investment in them and Art Lovers being a little smaller, you have the time and attention to be a little more hands-on with some of your artists. So Nancy, you told me a couple stories about getting on the phone with some of the artists that are selling on your site and talking to them about business logistics and things like that. I'd love to hear like what are some of the things that you've noticed in talking with these artists, the things, maybe challenges they might have or things that you have ended up helping a lot of artists with?

NANCY: I think that they just haven't had feedback, and so any feedback they get they really value. So one of our artists was really wondering about pricing and I just talked her through what I would see as value, and value in the process more than the actual work. So her work is really beautiful, but the process of looking at just getting some sales out there so that investors could do the work for her, so they could be promoting her work. So she did bring her price down initially, and like in one year she's now tripled her price.

But those first few sales she just needed to make it accessible and then those buyers that have come on board have told their friends about and they have come back and bought themselves, and they've come and done commissions for her, so it's just about looking at some of those first few sales as being promotions. And also with pricing because that particular artist makes a lot of her income through commissions with us. To make that as clear as possible, so just talking her through, so what are the three sizes you'd like to work, the canvas size or the board size you usually set up on, just have that really clear onsite so people can just go there, see it, price transparency which buyers love. And then if they can afford that, they contact us. And if they can't, then you know, they move on to another artist and it's no wasted time. So the process is the valuable thing, getting her really clear I think about what she wanted to charge.

JARROD: I think having trust in the right price and valuing yourself the right way.

NANCY: And we do definitely have some mathematical conversations about size, like if this is that size and that's that size that doesn't make sense. So I actually had to do some mathematics, so okay this is an area of a rectangle, and you're actually doing four times the work-

CORY: Right, yeah, so something's just a little bit longer on one side it's more than just a little bit bigger, yeah.

NANCY: Yeah, so those kind of conversations and you get oh of course, like no one's really having those conversations with artists. So if you see an error coming up we try to get on the phone and just give them some feedback. And obviously it's their choice still, but you know, I think most people have appreciated it and have come in alignment.

JARROD: That's what we try to make it different, so Art Lovers, that's to have that more hands on approach and be more contactable by the artists. And customers as well, obviously. And I think it helps, cause we're online, cause there's that kind of virtual barrier, but by being more contactable and more open makes us look more personalized and makes us easier to work with, I like to think. But it make everyone comfortable in what they're doing and who they're working with and builds trust and confidence, and to know that we've got their back as well, I mean we'll be there to help them if they have an issue or something they're not sure about they can ask us. We also have an artist group on Facebook for all our artists so they can ask the other artists what they're doing. So we wanted to build a community when we started cause that's what we kind of came from as artists and knowing artists. So we wanted to take that idea and move it into that online arena. And maintain the love.

NANCY: It's one of the joys to like actually hang out with your friends, there's a lot of the artists who become friends.

JARROD: Yeah.

CORY: Yeah, it really sounds like you have become sort of the de facto, not just the people that sell the artists' work but their de facto business partners.

NANCY: Yeah, some say “you’re like my agent!” Like yeah we kinda are. We kind of believe in them so we want to invest time into their career as well.

JARROD: Yeah, cause if they grow, we grow. So it’s mutually beneficial. So it’d be ignorant of us not to think that way, sort of this we’re here, you’re there, make us some money. That’s just bad business I think.

CORY: Right, that brings up something that I hear a lot from artists, like I think a lot of artists think that if somebody has an art gallery, they really know like everything there is to know about business and how to sell the work and everything, do you feel like that describes the two of you? You know everything about the art business?

NANCY: We’ve learned a lot.

JARROD: We don’t know everything, but it would be great to do that. But if we don’t know then we figure it out or we’ll find out. And we’ll help them.

NANCY: And things are changing all the time. There’s advice that we would have given six months ago that now we’ve got some more insight, so we’re changing our advice on that. Like help with SEO and things like that. So things are always changing.

CORY: What kind of things have you changed? What kind of advice is different now than you would have given six months ago?

NANCY: That was just something I thought of because we just had a bit of a review of SEO and changed our recommendations to the artists. We’re saying first person was great, when they do their bio, but we’ve just recently changed that to make it third person so their name appears more often. So instead of saying “I am inspired by blah blah blah” it becomes “Nancy...” so that my name and my full name, and if I want to do something personal I’ll put a quote in there. So it can still be my voice, but a quote within a third person

JARROD: That creates stronger content for Google, and it’s been on my [unintelligible] about Google, so it’s mentioned in their content, Nancy Dawson does this, as opposed to I do this and I like nature. And it’s more searchable, like we found. So this makes it easier to find and makes it stronger in searches.

CORY: So I find a lot of artists ask me “why do art galleries get such a large percentage of the sales?” And a lot of times I’ll try to help them understand what the galleries actually do for them and what the gallery owners spend their days doing. So I’d love to hear from the two of you- what do you spend your time doing when you’re running Art Lovers Australia?

NANCY: Yeah, I guess what we would like to spend more time doing is content, because you want to have content that drives people to your site. So to be honest, your gallery, whether it’s us online or our physical gallery, the main job is to market you. So marketing is our big thing, social media for us and online.

JARROD: You need people through the door. You need people there looking onsite or in the gallery looking at the works, looking at what's on the wall, what's on the site. And if you don't have their eyes there, people looking, then the work can't sell. So the more sets of eyes you have looking at your work, the more opportunity you have to sell that work. So we spend a lot of time on marketing, a lot of time on helping artists, liaison with customers, I spent like two hours with a customer-

CORY: Did you say you spent two hours on the phone with a customer?

JARROD: But that's- over a period of two hours, emails, and yadda. Yeah, it wasn't two hours on the phone just catching up. But it was the total turnaround time from when they first come onsite and are looking at things you know through emails and texts backwards and forwards and asking for suggestions. So that doesn't happen all the time, that was kind of a rare event. But it's still things like that that pop up, that we have to do as a business. And it's tiring sometimes.

CORY: What's the most tiring part? What's the hardest part of running your business?

JARROD: Probably being 24/7. It's-

NANCY: We try our best to answer everything within the 24 hours. Sometimes there's just so many emails to get through that you are up at 11:30 still and you just go that's enough, I have to go to bed.

JARROD: And we do have like a small team of people, but even then, it's coming from all directions.

CORY: You don't make your people work all night long?

NANCY: We're the ones working all night long.

JARROD: Let's get those people working!

NANCY: But I have to say everyone that works for us is pretty passionate about the business. Kim is phenomenal, she'll answer things all week and she's a bit of a night owl, she'll be answering things all night.

JARROD: It works for us, she's a night owl.

NANCY: It's whatever works for her. But she'll just answer things on weekends without any worrying.

JARROD: We all have different jobs, like Nancy really works as our liaison with magazines and other business we can do co-ops with. And I do more of the technical stuff on the website and get the blogs up and running and the emails and taking on the content on the site and changing the imagery and so on, and Kim is like our manager that helps with artists and setting up shops, etcetera, and Todd is the one who did I think customer service and our first point of call for a lot of things, if there's a delivery issue he'll help sort it out. So we all have our roles and I think we just want to do so much, like a kid in a toy store you want everything, but

NANCY: Yeah, that's exactly that because I think we could do less, but we wouldn't make the sales for the artists and they wouldn't get the exposure, so we really want to help- like the content, we wanted to help them have skill so they can continue it. And we wanted other projects, we really wanted to get them exposure so we passionately throw ourselves into big projects. And that takes money and time and I guess it's really easy to say "what do the galleries do for you?" But if you live in our shoes for a decade,

JARROD: But if you just sit back then you don't grow, you don't learn, and you're kind of like doing the best by your artists. We put our passion into helping artists because we're both artists or we were once, we're in business.

CORY: Hold on, I want to unpack that a little bit. So just give us each of you-

JARROD: Therapy now!

CORY: Each of you, your backgrounds. So Nancy I know that you teach and that you are a painter.

NANCY: Yes.

CORY: And how did you get to this point, like what's your background?

NANCY: Well teaching visual art, so that's definitely my core business, my experience in the past. Also with my own painting I've been in the gallery setup. But to be honest, that was probably twenty years ago So what I've found was when I was transposed as teacher to a different area it was very hard to access the galleries, and the shipping to the gallery just really took away my profit margin and I wasn't there to be visible to the gallery owners anymore, and so that really faded. Those years. And then I just focused on teaching more, making money and paying our mortgage. So when we're at this point now to come back to it, we were actually thinking when we did this business we'd help ourselves, like we thought we'd put our own artwork online as well.

JARROD: And have all this time in the world!

NANCY: My canvas set on the easel, my fresh canvas for two years, and then eventually just got so embarrassing that I put the canvas and the easel away. It was just-

JARROD: Getting dusty.

NANCY: It's now just Art Lovers Business there. Maybe one day that will shift again but at the moment, you know, we've definitely-

JARROD: We occasionally have days where we give ourselves permission, we sit down for like a morning and we just go crazy, just creating whatever, there's no real goal inside as such, just to have some fun and be creative again. So we do that occasionally.

NANCY: And sometimes a photoshoot, like the photoshoot we just threw paint on each other. That was like the most expressive painting I've done for a while.

JARROD: Really we do have anger issues.

CORY: So, and what about you Jarrod, like for those who don't know you, what's your background? How did you-

JARROD: Yeah, I studied commercial art back in the 90s which wasn't that long ago, but apparently it is.

CORY: Well I'm about to have my 20th high school reunion and I graduated from high school in 1999.

JARROD: I graduated in 1989. You're young compared to me, you're youthful.

CORY: But the 90s doesn't feel that long ago but apparently it is.

JARROD: So yeah, I'd say commercial artwork, working in printing and advertising and so on. So I did that and did some work with newspapers and advertising agencies and so on, and I found myself without a job in the arts in doing that. I ended up in retail for years and years, being a manager for some major retail businesses in Australia, until I met the lovely Nancy and it kind of reignited my flame for art. It sounds like I'm being silly but it really did. And you know, she's an awesome artist and like a kindred- it was kismet. So it helped sort of spark the flame back to me a bit. During that time I was working in retail, I was writing kids books as well and try to keep my hand in as an artist, and seeing what creatively I could do, so I've written a couple kids books, and they're being self-published through Amazon, and I did some work as well with Starlight Foundation which is a kid's hospital charity which is based in hospitals around Australia, they do an amazing job so having that background and commission but also cartoons, so I used to go there on a monthly basis to go around the wards with the Starlight Foundation doing caricatures of the children and bringing a smile to their face and being a part of that organization. I haven't done it for a while yet with being really busy. But it's something we'd like to get back to. And I'm now working full time with art lovers, so it's kind of like, it's a long journey but I kinda landed in the right spot.

CORY: Sure.

JARROD: And so yeah, it's kind of like a very long story arc of art, with lows, you know, retail experiences in between. But I've always kept my hand in, cause it's in my soul to create something and have that creative outlet. So yeah, with Art Lovers I'm back in the art game I guess you could say, and it's great. I'm enjoying it. It's good for the business to work with artists again and really have that sense of a creative community. Sorry that was very long, I waffled on a bit.

CORY: No that was great, it was full of very interesting things there. So you know, I think most people who start a business, they come to it because they have some level of connection to the product or the community that's being served, right? Artists bring this love of creation to their business, and you're artists, and you have a love for this work and a love. You obviously want to help your friends who are artists, which is the same way that I came to The Abundant Artist, right? I went to theatre school, but all my friends were performers and painters and sculptors and whatnot. So yeah, I think it's really helpful for artists to hear this about gallery owners. Because I think a lot of the

conversation around galleries can be- oh, well they're just business people who don't understand the everyday difficulties and realities of being an artist. But the fact that the two of you are artists, I think, is helpful for a lot of artists to hear.

JARROD: We've walked in their steps, mine was a very long journey, as we just discussed, so I've been, I've had the rejections, I've had you know the things, and in terms of art, and I know that cause I've tried to keep in touch with creativity and earn a living and keep the bills paid and keep life on track in general. So obviously by starting Art Lovers Australia then we can help facilitate that creative journey and help them with their art career.

NANCY: And we know these artists, and we know how hard they work. Like you heard some of the stories at the conference, like Rachel, she works as a teacher part time, but she has two small kids. After they go to bed she paints from like 8:30 to midnight every night, and she's working towards exhibition. So you know they're working hard, so you want to work hard for them as well.

CORY: Yeah. So tell me why you wanted to do the Business of Art conference. We sort of, we haven't really talked about that yet, and we didn't really talk about what it was. So I'll just say, like – about a month ago, before we did this interview, I was in Australia, we did a conference with about fifty artists in a hotel room for two days, talked about the business-

JARROD: That's a bit seedy, in a hotel room

CORY: In a conference room, in a conference room.

NANCY: There was no life drawing!

CORY: And we talked about all the stuff that we're talking about right now, about how to grow your art business and how to sell and all that good stuff. So you reached out to me probably the middle of 2018 to see if I could come down to Australia to talk, and I was super excited about it, because most art galleries don't organize events like this. So I'd love to know, like what, how did you come up with the idea? And what made you decide it was worth following up on and doing it?

NANCY: Well, I think a lot of artists spend time and money getting better at their skill in art, and then it's unbalanced because they have no idea about their business. And so they've made a lot of art, which is great, but they're not getting to show it or getting people to see it, to actually buy it. So yeah, I mean we learned so much in business in the last few years about ourselves. It'd be great for the artists to know more about business and just get themselves aligned and skilled up. Yeah.

JARROD: I guess it's something that you can say it's just not their thing. It is kind of- it can do your head in when you're a visual person to have to deal with numbers and taxes and government legislation and all this stuff. But it's also about how best to sell your art. And it's something you have this days with Instagram and Facebook, just the internet in general. So it's, in keeping with I guess what we do about supporting artists and it's- credit's due, it was Nancy's idea. And she just went with it and she contacted you, and

helped bring it all together. So it was about, yeah, it was about taking that support of artists to the next level. Getting them in the room with other artists, and like we said before, realizing they're not alone in their problems, and when they're dealing with someone that sends something away for an exhibition and the frame's broken, it's damaged, and then that conversation was applied to that situation applied to ten or twenty different artists that had the same experience. So now- oh, it's not just me. And plus, it gives them a support network, and also accountability network too. So if they build incredible groups in the cities where they are and little small communities, and they can get together and talk about what they're doing with their art, what they're doing with their business. And I think that's one of the great benefits of the conference. Coming out the other side of it, that they were able to create these connections where they can help navigate things they weren't so sure about in terms of the business side of art and selling their art.

NANCY: Yeah, just continuing on I just thought, most of those people have no idea where to start. So it's not necessarily they don't want to work on their business, but they just don't know what to do. And one of the feedback answers we got from one of the artists, she said "on the first day when I heard you needed to do 50% of your time on your business," she said "but how am I gonna fill that 50%?" And then by the second day she was like "oh, 50%, I'm never gonna fit it all into that." Because she realized there was so much she could do on her business. So it was just really opening their eyes to ways that they could be supporting their art business instead of just putting art out there. I mean even on our site we get frustrated with artists just loading up an image and thinking that's gonna work. We encourage some detail their story more so people can engage. So just adding that extra level of effort is gonna have a better result for them.

JARROD: Yeah, it'd be great to just sit in your studio and paint all day and someone comes and knocks on your door and gives you a million dollars for your art. But generally it's not gonna happen.

NANCY: I'd love that.

JARROD: Yeah, that's a magical plan. But it's- and we try to pick up some of the slack as a gallery, as an online gallery. But also the artist needs to come to the party as well. And they need to really look at what they do as a business and that's what I guess the main idea of the conference was about- practically, is to look at your art as a business and not just as a hobby and something you just do, just a creative thing I do. It's about really capitalizing on the great work you do. And just seeing that it does have value in society and has value in the marketplace, and what you create is worth every cent.

CORY: I like it. Alright. Well Nancy and Jarrod, I really appreciate you taking the time to talk with me. Any other things that you think we should talk about or other pieces of advice for artists

NANCY: Something that I wanted to say and I said it at the conference, but something I think is important for artists is to always aim high. So whether it's the gallery they're trying to get into, like don't just accept a rejection from one gallery. I would aim even higher- go

for a better gallery. Get yourselves ready for a higher collaboration. And so for us with the conference we were setting it up- if we're gonna do it, who's the best we can get? So that's why we went okay we're gonna get Cory. And when you said yes that made us get everything else in line. So I think if we could aim-

JARROD: Like this is real, ahh!

NANCY: If you aim high, it also brings excitement to the process. So for an artist, don't just think "oh, I'm just gonna paint in my studio forever." Like actually aim at having that show, or aim at entering a certain competition if that's important. Which, as much as I say that, only a few people I think should enter competitions. The ones that actually, some people are going to the Archibald and they need that recognition for their career to move forward. Most people I wouldn't bother with competition. But having a high goal-

JARROD: It depends on where you're at in your career, I think.

NANCY: And going for the best.

JARROD: There's a time for everything but you do need to aspire I think. If you don't aspire then what are you in it for? You need to believe in yourself, you need to aim for the stars and work hard, I think.

NANCY: Work hard is very important. I think a lot of artists don't realize if you're gonna make a living out of the arts it's not like "oh yeah I'm gonna do that cause it's a lovely thing to do."

JARROD: I'll grab a bottle of red wine and walk into the studio and throw some paint on the canvas and I'll make a million dollars. It's great. That doesn't work that way.

NANCY: If you're gonna be an artist it's gotta be about passion, because you have to work so hard. If you want to make money, you can make money easier in other areas.

JARROD: It's passion that shines through. I think a lot of the successful artists that we deal with and that we've met and worked with, the main core element of what they do is their passion and their drive and their work ethic. And their ability to adjust and take on criticism and just be a bit malleable. And okay, well that's not working, so I'll do this. And I need to do more of this to help get my work to where it needs to be. And I need to liaison these people to do this. So yeah, once again- the core driving force is passion. Yeah, that's what we have. That's what keeps us going.

NANCY: I was gonna ask Cory a question- what did you take away from the conference as a memory?

CORY: You know, one of the biggest things that I noticed that jumped out to me within the first hour or two was the level of artists, both in the technical, their technical art making ability, and also in their understanding of the art business and their level of success was generally like a level or two higher than most of the art meetups that I go to. Right? I do a lot of workshops and meetups and stuff around the US, and there are a lot of times the artists that come out, they haven't done their homework. They haven't really tried

to make a go of it. So I thought you did a good job and invited a group of artists who were generally at a higher level. And then everybody was really open and willing to share, they were just really into it, and that was really nice. I thought you did a good job of bringing people together and just creating a space for them to allow the event, for them to make the event what they wanted it to be. And then everybody of course was super participatory, and willing to raise their hand when I asked them to volunteer for different-

JARROD: Lots of hands going in the air! You're a popular man!

CORY: Sometimes you get into a room and ask for volunteers and everybody puts their heads down. So you did a good job setting the stage.

NANCY: I actually loved all their stories they were telling. Actually revealing more than I knew.

JARROD: I think we all learned a lot. I think even as hosts, I guess, we learned a lot about the art world and artists and conferences.

NANCY: I think one of the most exciting moments, cause I'm a gluten free person is that they catered to gluten free, so it was like oh where's the gluten free scones, what can I eat?

CORY: I tried pavlova for the first time! That was great.

NANCY: I think food's very important for a conference

CORY: Yeah, it is. Food matters a lot. Alright.

NANCY: Thank you so much.

CORY: Thank you so much for taking the time to join me. This, yeah. This has been a good conversation.

NANCY: Great, thanks Cory!

CORY: This has been The Abundant Artist podcast, hope you enjoyed the episode. For show notes, head on over to theabundantartist.com/blog. Thanks so much and have a great day!