

Future Generation and 2Fold: Investing for impact  
Episode Three | Tim Minchin

*Future Generation acknowledges the traditional owners of country throughout Australia, and recognises their continuing connection to lands, waters and communities. We pay our respects to elders past and present.*

**CAROLINE GURNEY:** I'm really excited about today's guest, we have the fabulous Tim Minchin. Tim to me is someone who doesn't really need much introduction. He's a multi award winning composer, lyricist, musician, actor, writer, comedian, producer and director. He's had sellout shows from London's Royal Albert Hall to the Sydney Opera House. He's a member of the Order of Australia. But most importantly, as he sits here in front of me, he seems to be like one of those all-around good guys. And he wants to talk about issues that concern all of us. He's married to his university sweetheart, and he donates money to not for profits, which obviously is incredibly commendable. So Tim, welcome. Thank you for being on 2Fold.

**TIM MINCHIN:** Hi. Maybe I should get someone to read that to me every day just to keep me stable.

**CAROLINE GURNEY:** So it was actually quite hard for us to work out how to introduce you. Because your career is quite difficult to categorise like, what do you think you do?

**TIM MINCHIN:** Well, when I go through the airport, I write musician, because I think that's at the core of it all. At the moment, mostly what I do is write television scripts, because that's kind of the latest thing, but I'm sort of obsessed by the adventure of it, and by variety, and I was always someone who was, didn't fit particularly easily into any category. And I kept being, you know, everyone kept saying, well you've got to specialize and I happily didn't really get any success until my late 20s. And when I did get success, it was by doing the solo shows, which are really bringing my writing and my tendency to be silly onstage and my heavy lyrics and my piano playing. And I just brought it all in. And kind of I didn't get success until I realized that all I had to do was do everything. And since then I've just... I never specialised. So I don't know, I just try and make good stuff is what the sign on my office door says Make Good Stuff and I'm always

interested in seeing if I can learn something new and put my brain to it, that's the bit that excites me.

**CAROLINE GURNEY:** So I'm going to ask you a question that we ask all of our guests. But firstly, a bit of background, the podcast is called 2fold. Because our purpose at Future Generation is two-fold. And we want to get not only the best investment returns for our shareholders, we really want to get the best social outcomes for young Australians by investing in mental health and youth at risk charities. So, Tim, what are your two main purposes in life?

**TIM MINCHIN:** I think what I think as I get older, and it changes, doesn't it, I mean, it really changes and it's changed for me in the last few years. But um, because it is about mental health and, and I'm trying to figure out how to be in the world. But I think what I would love to do is be a joy to the people around me. And obviously, in my job, I get to, do that for a living. But harder is to actually be a joy to what I call your circle of concern, when you have to get up on stage and do something in front of 5000 people and give them all joy, I can very easily have a net deficit effect on the people around you because you're under stress, and you're online and you're reading all this stuff. So I would really like to be a joy to the people around me. And I think that probably encompasses everything because it's very related to my make good stuff I really want to make tell good stories in all the forms and to be to be a positive glowing thing to the people around me. And I think I find the second one harder as the world gets more like an information somewhat tsunami that none of us can quite surf.

**CAROLINE GURNEY:** I think that's very true. Obviously you're a very generous supporter of charities, you know, you've donated 1.5 million proceeds from your back door. You know, you sold a piano for charity, you do lots of different things. You do free shows and many things that most people probably wouldn't know about. So you know what, why, why do you want to give back?

**TIM MINCHIN:** Yeah, well, firstly, I want to make sure I'm not overstating my philanthropic action, I think it was more like 1.35 in the end, we thought it was going to be a bit higher and I'll speak a bit about how we give that money away because it is me giving the money away but it's a bit more a system by which I leverage the generosity of my audiences. And that relates to what you guys do. So I'm sure we'll get to that. I mean, and I do a bit, but I don't think I do

enough. And that's an ongoing thing. I want to do more and, and make sure, as I go further on in my career, and in my life, and I'm feeling more stable, and more sure of who I am and what I do, and more sure where my family is that I would like to do better. Much better. Actually, I don't, I don't think I'm very good at it. I have a genuine sense that I'm very, very, very lucky. And that people who are less lucky are not to be blamed for that they're just very, very, very less lucky. And once you've sort of built that foundation to your belief about the world, you got to do something, you know, by which I mean one is ethically compelled to not just be greedy, self-serving, but I mean, you know, pretty greedy and self-serving, I think, just trying to.

**CAROLINE GURNEY:** Obviously you get so many requests, you actually get involved with charities, but you know, what charities do you decide support?

**TIM MINCHIN:** Well that's a really good question and I'm really looking forward to hearing about why you guys do what you do. I think it's very intuitive for me to... so one of the things I did when Matilda started doing well is... one of the theatres I am in love with and very involved with in London is called The Old Vic and I have a scholarship there that helps a Director go and train there and that person has to come from... it's very broad, it's basically someone who has a lot of barriers in their way, so it might be socioeconomic or I guess the demographic of who becomes Directors in London, they're all very white and middleclass so I guess there's... it tilts towards people of colour and communities that are less likely to get there and that's really obvious to me because I think Art is important. I'm not a sort of... I'm not a fundamentalist about that, I'm quite pragmatic about that, but I do think it can... I think that's how... I think we are storytelling creatures and how we tell stories about ourselves is the most important thing about culture and Art is how we tell stories about ourselves and then there's things that are personal to me. White Wine in the Sun which is my Christmas song that I wrote 15 years ago I decided the second year... Christmas came round I decided that the proceeds from that song should go to an Autism Charity because I have a cousin who is autistic and I was always interested in autism and autism research and then I just have never... so that White Wine in the Sun money has always gone to Autism Charities and when I moved back to Australia I shifted it to an Australian Autism Charity and the person who I wrote that song about grew up and turned out to be autistic, so that's quite fun, my daughter who is ASD and so there's personal stuff. Then there's geography as in when I tour around Australia I always give the money from those shows to a charity in the place and that so the money I make in my Perth shows goes to a Perth charity and we just do research and often it's Arts based, but it's really various and a little bit arbitrary and there's a conversation to

be had there about how effective my altruism is because really you should all give to a central pool and that's a whole other thing, but I think again we're storytelling creatures so part of what I'm doing is not just giving money but giving attention to the charity so I'm telling a story. I am a person who is giving to this charity and that encourages people to look into it the same reason I'm here doing this podcast.

**CAROLINE GURNEY:** But I think I mean, that's from my point of that's incredibly important, because many people don't, don't do very much at all, and the fact that you're actually getting involved in those charities, where you're touring is incredible, because you're bringing what they do out into the open as well. I mean, obviously, in terms of your career, you've had amazing highs, and then, you know, obviously you've had your LaRock and movie which kind of disappeared. So I think that, you've probably seen, you know what depression can be and you've mentioned before that, your family has sort of suffered from depression. And well, I'm really interested in this because obviously, mental health is an area were really interested in future generations. So I'm interested really in your empathy with people that have mental health issues.

**TIM MINCHIN:** I don't know, I guess when you're in the arts, you have a lot of people in our industry, struggle with mental health. And there's lots of reasons. And I'm intrigued by that, because there's a chicken in a quandary there. Because having mental health issues can incline you towards being an artist, because you're trying to find a way through and you're trying to express yourself and maybe some sort of neuro divergence, you know, where you don't fit into an easy box, correlates with both mental health issues in our culture and a desire to be an artist, because you're the other and you see yourself as the other. I'm very, very lucky because I think I am not... I don't have the chemical profile that we call depression. What I have been through is a very interesting journey of addiction to serotonin and the highs you talk about, there's a reason why famous people are always mad and screwed up. And I think it's partly because the type of people who want to become famous and get all that attention are probably inclined to be a bit different anyway. But I think there's a much another thing, which is that you it screws up your sense of self, and it makes you see yourself from the outside, when you know, when you've stood up in front of 10,000 people standing on their feet, cheering for you, it sort of breaks something, you know, and if you do that a lot, it's very hard to then just go home and go, Oh, this is a nice breakfast with my kids. Where's the dopamine hit? Where's that bars? And that's why so many artists have addiction problem and stuff. So that's the elite

problem of why so many people like me enhance, I think. I think I'm interested in mental health now, because it's quite clearly a crisis. And I have strong feelings about what that's about. I don't know if I'm right. But I'm really, really listening and reading to listening to and reading about what people think this epidemic of, of mental health crisis of mental health problems in youth is about. I think it's quite simple. I think it's just about too much information. I think when social media started happening, I think I think smartphones are well, more specifically social media companies who run an algorithm that sells outdated advertising companies. And their whole model requires us to get addicted to looking. And the thing that makes us look is outrage. I think that model, the outrage based advertising model of social media, which they didn't mean to be that they are, should be illegal. I think it's the end times I think tribalism being the greatest problem in human history always is on the rise because of that model. So that's my base position. And yet, what we were worried about five years ago, I remember when I do I can do we give our kids Instagram, is that especially young women would be, you know, would be more objectified and would think they have to be performatively sexual on their Instagram feeds, we thought the likes and the bullying, we thought that was the problem. I think it's just information in I think it's just that everyone is taking in something all the time, funny cat videos, the opinion of a bigot, the opinion of some new furious, they agree with, you know, anything, it's just information in. And that's the thing I've changed about myself, I've gotten off Twitter, and pretty, I'm pretty much off Facebook, and I'm light on Instagram. And that's the thing I have done for myself and I'm definitely better, happier and more able to be joyful. For my family, I'm more able to be a positive human wandering around the house. I also have my daughter who like many, many girls on the autism spectrum didn't get diagnosed even though we're super apparently aware, because they're so good at being autistic. They're so good at masking. And what happened to her is what happens to many autistic girls they hit puberty and they just melt down so she had acute depressive disorder and it was just awful having a kid that just really what the psych described as a hedonic collection not only does she feel no hope today, she feels no hope that there will be hope. And it's and that's an analysis of some mild thing because she wasn't hurting herself or not eating or doing any of those things. I mean children physically hurting yourself and but that that experience, you know, as a parent, just you know what they say you're only as happy as the youngest kid. So she's fantastic at the moment she, we've done a lot of stuff, changed a lot of stuff. And she's great. But yeah, certainly gets you interested in, mental health.

CAROLINE GURNEY: Do you think in terms of your fame, especially perhaps overseas, even

though you're pretty damn famous here? And what kind of impact does that have on your kids? I mean, is that one of the reasons why you decided to move back from LA?

**TIM MINCHIN:** Yeah, again, it's sort of it's the elite problem of fame, that I have made decisions based on not wanting to get more recognizable. And I think it's a really, I don't think having a famous parent is good for kids at all. I think it's an absolute.... I mean, obviously, they have a huge amount of privilege, because we've been so lucky, and they go to good schools and stuff, but I just don't think you want to, this is not what kids need to change direction slightly.

**CAROLINE GURNEY:** I mean, you have weighed in on so many really tough, weighty issues, you know, child abuse in the church, racism, homophobia, but you do it in this sort of trademark satirical way. How do you get how do you get people to take these issues really seriously, as they, you know, laughed at the songs or poems or whatever it might be. So you can actually affect change. It's such a fine line, I find.

**TIM MINCHIN:** Yes, I'm not sure. I set out to try and create an art form. In order to affect change, I think I was making my art. And I knew what I was good at, or I eventually figured out what I was good at. And it just happened, that the stuff that agitated me that that drove me to action was sometimes anger is a very good fuel for comedy. The Cardinal Pell songs are a bit of a black swan. I've reflected on that a lot, especially because I loathe public shaming. And that was an act of public shaming. But it's probably the best thing I've ever done in terms of the feedback, I've got hundreds and hundreds of people saying, you know, that that was a moment for them, not just my son, but that moment of finally people going actually no, this is not good enough allowed them to come out really as survivors. But um, there's no doubt that there's a lot of tough stuff in the world, everyone's got their struggles. And often we don't know about them. There's no doubt that if you sugar the pill, you can get something across the line that is less likely to get across the line in dry form. So that's what art does is, yeah, it might be activism and might be social justice and, and the swearing and the laughter allows to sneak in a really strong message that all films and music and it all has stories underneath it that help us reflect on what we value and stuff. So that's kind of the job.

**CAROLINE GURNEY:** I sort of look at the charity sector and the art sector. And there's this view in a way that you know, corporate Australia is inherently evil, like big businesses is evil. You know, and when we met your brother in Perth, Dan, we talked about this concept, and it's

a bit of an us/ them mentality, I've always felt them. I've come from sort of corporate Australia, so when they can do so much good. And you know, and many of them really want to I just wonder what your view was on that.

**TIM MINCHIN:** I just abhor false binaries. So it's all nonsense. I mean, the trouble of corporate straight is they have power and artists and lefties and whatnot, lefties, but artists tend to have less power. There's absolutely no doubt that if you gave all the artists 10 million bucks, that'd be the same distribution of greediness and avarice and, you know, gross behavior, as in the corporate sector, and probably I know people across all spectrums, and I also know that arts in this country and across the world and largely run on the philanthropy of the corporate sector, and we love to bite the hand that feeds us, we artists, at the same time, it is our job to slap the hand that feeds us if the hand that feeds is being gross and not gross psychopathic and corporations have been very easy excuse and are fundamentally psychopathic. So you need something in the structure, you know, fundamental structural things in place that offset the fact that corporations are by their nature psychopathic. I'm slightly off my area of expertise. But would you say that's right, that that's kind of a problem is that the corporation itself?

**CAROLINE GURNEY:** Ah, I think that's such a long debate. I mean, I personally, I think that corporate Australia has really learnt their lessons. And I think they really do want to make a difference. I think they're now really looking at that sort of that triple bottom line of like, you know, people, you know, and planet, but also profits. Obviously, profit is incredibly important. But I do think they want to do more. And I think it's that opportunity. And I but I also think it's the communication between both and how you change that. So I wouldn't actually say psychopathic.

**TIM MINCHIN:** Well, I just mean, the structure of, you know, if a company owes its shareholders maximum profits, it's it is, I mean, psychopathic, in the in the sort of most literal sense, it is not. You have to put structures in place and allow people to make human decisions in order to offset the fact that a profit driven model will always fall towards will not necessarily fall towards like not.

**CAROLINE GURNEY:** Yeah, I just don't think it does as much as perhaps it has done in the past, mainly, because, you know, corporate responsibility, you just don't get the stuff otherwise, if you don't train them, they won't stay. And if you don't have your people, you don't really have a business. Look at sort of the people we're talking to in terms of, you know, our

charitable work, they want a really good place to work that cares about them and the environment and pays them, you know, me to get paid.

**TIM MINCHIN:** Yeah. I think that's exactly the answer I was trying to evoke from you, 'cos I think that that's the position isn't it that we know from experience that it... psychopathic is not as good a word as amoral. A business, a corporate business structure driven by profit is an amoral entity, the people within it are not amoral and if one of the main things that and one of the main forces that is brought to bear on the behaviour of a corporation is that the people who are working at it demand a certain amount of morality, than that's amazing.

**CAROLINE GURNEY:** I think that is definitely the case. I mean, I, I think amoral is probably a better term, one that's more palatable and understandable, to be honest.

**TIM MINCHIN:** And I certainly think I'm incredibly taking off my provocative hat. I'm incredibly agitated by by tribalism and cliches and we Arty Lefties, if that's what I am as bad as anyone, if not worse, at sort of pretending they're a good and evil people in the world, and that we're all good, and they're all evil, and, you know, painting them with an absurdly two dimensional brush on this... I'm mixing metaphors now. And I'm constantly frustrated by I'm actually very frustrated, because I'm on the Board of the fund raising part of the Sydney Theatre Company. I'm very involved in all this stuff. And it's so frustrating when people don't understand, you know, some artists are so outraged by stuff that he just like, Oh, you don't understand how this works at all. But of course, one of my other theatre companies have been very involved in the Royal Shakespeare Company recently, you know, has the fact that they take, I don't want to get this wrong. But money from environmentally unfriendly corporations has kind of come up against the very arty, audience and workers. And I'm always interested in this, and I don't talk to my friends about it, because I don't want to get in trouble. But I think that's good pressure to bear. I think, in this age, anyone burning fossil fuels basically needs to be slowly shamed out of the marketplace as soon as possible. But meanwhile, we're all using their product all day, every day, of course. So one doesn't want to be a rank hypocrite. But also, I think that I mean, I think about I mean, I've had a TV show on Foxtel, which is owned by Murdoch. And I have endless people saying, I can't believe you. Let Murdoch buy your show. And I'm like, No, I, I couldn't pay no one can pay for the show itself. Foxtel. And by the way, you should all get Foxtel and get Murdoch to think do you not the best thing to do with my power and resources is it's we I should make lots of Australian drama because they love it. But that'd be great. We shouldn't make it make Murdoch obsessed by Australian drama. Don't switch it off that will



make him just put all his resources into his news channel.

**CAROLINE GURNEY:** Okay, right. Obviously you're incredibly passionate. So let's turn to politics. So you've waded into a few political issues. And obviously with the federal election you threw behind Kate Cheney and Curtin in Western Australia. You know, would you go into politics?

**TIM MINCHIN:** No, not at all. No, I think about it sometimes. I think I, there's things I think... there's attributes that people like me have that I think we could do with more of in politics.

**CAROLINE GURNEY:** As in you could improve the political discussion.

**TIM MINCHIN:** I think... I discourse is my obsession, and my base, I have a broad philosophical basis. I don't know, there doesn't seem to be much actual interest in neuro psychology or philosophy in politics and I don't really know how you get into politics without wondering what it is to be human and to have a position and, and certainly, if you have a prime minister in a country like this, that's a fundamentalist Christian thing. What do we... I mean, I don't, that doesn't feel like a true representation of our population and all that stuff. I think, however, that that telling stories and making art can affect change, and it's what I'm better at and stuff I think I would, I would be really very frustrated sitting in Parliament.

**CAROLINE GURNEY:** I think you would be as well actually. So I hope you're not offended by this. But you're sort of you look like the typical alternative, lefty, but you know, you are you are really a case of a book not actually matching the cover. And you're hard believer in hard science. So I've heard you speak on that. And you're anti-woke culture. And you've even compared the far left to the far right. So in terms of your politics, what actually is it?

**TIM MINCHIN:** Well, I think that's no one's ever asked me that. I'm not a political animal in that I'm profoundly tribal. Or at least, I'm really anti tribal. And you said, I'm anti the woke culture, and I'm not so much anti-woke as anti-religion. And I don't mean I'm anti-Catholic or anti-Buddhist, I'm anti-religion in its broadest sense. I'm anti humans mobbing together with a set of didactic ideas of doctrine. I don't think what a lot of people who call themselves lefties are is left anymore. I think it's doctrinal. And it requires that you accept a bunch of sorts of sentences with capital letters. And it requires that you put aside your doubt and accept a bunch of rules. And that gives me the heebie jeebies on any side of politics. I would say, I'm passionately political in the broader sense on a case by case basis on issues that I am agitated by and think

I can affect change around. And I will take every single issue on its own merits based on data and observation and empirical attitude to the world.

**CAROLINE GURNEY:** So what are you going to do next? What are you going to make?

**TIM MINCHIN:** No, I but I have retired. I mean, I was retired as in I don't write comedy songs. I don't write satire anymore, because I think there's a time and a place to be an agitator. And, and it gets when you're as powerful as me as in when you've got a voice and money. It gets a bit goes, you know..

**CAROLINE GURNEY:** You've met so many people, like who is the person that you would like to spend time with?

**TIM MINCHIN:** Oh, Jesus. I don't know, Jesus. If Jesus had existed, he would have been amazing. I mean, someone like him probably did. I would love to meet that guy, or woman, whatever it was. I have been very, very lucky to have dinner with some of my heroes. My heroes tend to be nerdy heroes like, like, if I'm in London, I can call stop RDAP although he's onto something now. And I've had dinner with Ian McEwan and Zadie Smith. And you know, I've met Dawkins many times who he's an interesting guy, but who don't want to spend time with? But who do I want to spend time with? I want to spend time with my wife and kids down in Kangaroo Valley really, that's all I want to do at the moment. I'm very, very lucky the people I get to meet. Much harder is when you've moved around the world is forming long term friendships and long term connection to family and country to use the Indigenous word or your place. I've learnt the hard way how that you break that at your peril. I've had an amazing life, but I keep breaking these beautiful friendships for me and my wife and that's why we came back to make sure we didn't do it to our kids as well.

we have now talked about me a lot which is incredibly interesting and I love it and I will talk about me all day, but I... the reason I'm here I guess is 'cos I'm always interested in and through my brother who runs a not for profit sort of...

**CAROLINE GURNEY:** Social impact...

**TIM MINCHIN:** social impact charity in Western Australia and I talk to him a lot. We talk a lot about how we run our businesses. social impact I guess and so it's through him that I met you guys and so I guess what interests me is the fact that you guys have found and you running this

part of this company of Future Generation which allows your charitable giving to be built into the system, rather than... philanthropy is fantastic but it tends to be... there's an amazing book by his surname is Bloom I think called Against Empathy and his... it's such a provocative title but his thesis is we have to be careful about empathy in its natural form because it tends to be susceptible to homophilia apart from anything else and we are very worried about people who are like us, so if a little blonde girl goes missing, we all... we'll give our houses but if ten thousand kids who don't look like us die in an earthquake in Iran, then we are... you know so his against empathy thesis is about being wary of an empathetic instinct because it can be... it's not the best use of our desire to do good is to react sort of as a spasm when Koala's die or you know it's a perfect example we gave so much money to Koalas in the fire, the RFS or whatever and we... they didn't know how to use that money and so there are lots of ways that people over the world are trying to make altruism more systematic and less just emotional and what you guys are doing is... there's no... I mean it's locked in right.

**CAROLINE GURNEY:** It is locked in. So in 2012 our Founder Geoff Wilson he went to London and he read an article in the Financial Times and it basically talked about a group of fund managers that have come together to give money to breast cancer and what they did was they got shareholders to give them money and they managed it and they managed it for free and then they gave all the money...

**TIM MINCHIN:** So they waived their fees with that money...

**CAROLINE GURNEY:** ...they waived their fees... went direct to the charities.

**TIM MINCHIN:** Which adds up to a lot quite quickly. So you have all these fund managers who waived their fees...

**CAROLINE GURNEY:** So we have 30 fund managers...

**TIM MINCHIN:** And that's generated \$52 million bucks in 5 years?

**CAROLINE GURNEY:** Yes, yes it has actually which is truly remarkable when you think about this.

**TIM MINCHIN:** Yep. It's amazing and in my... so the reason it intrigue me when I was reading about it is 'cos this is my tiny, tiny little village fake version of that is rather than every year sitting down with Sarah and going where do we give our money, my aim is like many people in the altruism this movement this Effective Altruism Movement people pledge to give 10% of their income away regardless of what it is until they die, I am not a pledgy guy but I'm trying and yet I can give a lot more than that away and yet it's barely me giving it away by building it into my system, so for my tour that stretched over 3 years, 3½ years because of COVID, I can't remember how many shows we did, I mean there was 150 shows I think but in my industry there's SCAM, they're called VIP tickets and a lot of artists just sell the sort of centre block whatever it is if it's in an arena it's 200 seats, if it's in a theatre it's 50 or whatever and they call them VIP tickets, they charge twice as much and they get bugger all really, it's just a way to scrape more cream off the top because some people will pay whatever to sit in the middle, so I give those tickets away and like you with your fund managers and all the people who are up and down the line we call the theatres, we call the ticketing people and ticketing people are famously not easy to convince to give their percentage away and my management and everyone who is affected by this giveaway, they all waive their percentages and we give away 50 seats and we charge twice as much like \$250 bucks so we give away \$10,000 dollars a night which is... it's a big... and it's not a lot 'cos I don't make a lot... I mean I'm very, very lucky I provide a thing that a lot of people want to see, so but that ain't 10% of what I'm taking... it's a lot more and yet I feel good about that because I mean I wouldn't charge those fees 'cos I'm not a wanker... I wouldn't charge those ticket prices, I'm really leveraging and I tell those ticket buyers that they're buying charity seats, so they feel good and it's just...

**CAROLINE GURNEY:** And do they know which charity it's going to?

**TIM MINCHIN:** No they I tell them on the... every night I come back on after my encore with the T shirt of the charity on, I tell them about the charity and I tell them how much they've earnt that night and I tell them the grand total of the tour and everyone's involved and so what you're doing is enrolling fund managers who want to be more giving because they're all rolling around in their fortunes...

**CAROLINE GURNEY:** Because they're really good at what they do, but they don't necessarily have time to do everything else...

**TIM MINCHIN:** Yeah and exactly, to go to the church to do the soup kitchen... And the thing that interests me about this is about to come back to what I was talking about making sure our giving is systematic and pragmatic and logical and not spasmodic and emotional is that we need more of this. We need more... we need to build charity into capitalism. We need to... we've got a tax system which is good, but this is... this needs to be the second biggest game in town.

**CAROLINE GURNEY:** I think... I mean I think you're exactly right. The more people we can get to understand our model, the better it will be. I mean I am I'm really optimistic. I think that the model is so good, it's very unique in Australia, but it's been proven.

**TIM MINCHIN:** Yep.

**CAROLINE GURNEY:** So yeah we've just got to get the word out really.

**TIM MINCHIN:** And I think concentrating on mental health charities is very timely because if everyone's bonkers we can't get anything done.

**CAROLINE GURNEY:** And with your kids how do you give them passion for life to do what they want to do and be joyful and happy but also get them to appreciate that they are lucky and they should give back?

**TIM MINCHIN:** Well this is an interesting conversation which we've... I mean you can't teach your privileged kids to... you shouldn't teach your privileged kids that they should feel bad for their privilege. If you want to teach... if you want to not... if you want to have not spoilt kids, don't spoil your kids. You can't spoil them and then say by the way there are children starving and it's something I had to learn the hard way 'cos I kind of did. I gave them this nice life and then would go how dare you not eat your dinner. I found it because of my guilt, guilt is not the right word because of my understanding of how lucky we are, I found and when Violet started getting unhappy, I mean I didn't... before I knew what was going on with her I... there are things that I did that I'm... I think were... I feel terrible... that being a parent is all about feeling bad about being a parent, but you know I was... 'cos I'm... I was brought up this way I was like get out of bed, come on you're going for a job, you know you've got nothing to mope about, there's people suffering

all over the world and you are laying in your bed in your bloody mansion in Coogee you know like how dare you. I didn't say that but that was my feeling and that was the worse possible thing to tell my daughter at that stage. I just... that was... I didn't say quite that, but I almost said that. I would say you've got nothing to complain about. That's just such a bad thing to do to a autistic kid who's got depression because of course she feels bad about feeling bad. I mean oh I'm so stupid for a not very stupid person. I can't believe that... but so I'm very, very careful.

**CAROLINE GURNEY:** But you're learning, you're learning all the time though?

**TIM MINCHIN:** Yeah I'm learning and that was a big answer to the short question... the short answer which I never give which is how you teach your kids to be socially aware and the answer is the same as how you teach your kids anything and I learnt this too slowly and that is you model it, you don't tell them because modelling is everything and that's what you're doing. You model ethical behaviour in a company, I try to model reasonable behaviour as a comedian, I'm sure I fail all the time as an artist and you model for your kids and that's what people respond to, stories and modelling, lecturing rarely works. Every now and then a satirical song can make a bit of impact.

**CAROLINE GURNEY:** Oh well thank you. Thank you so much for just being I don't know so candid and so open, like it's...

**TIM MINCHIN:** Yeah it's a terrible habit. I always regret it afterwards.

**CAROLINE GURNEY:** Oh well all I can say is thank you and you know it was great, it was really good.