

# Video Transcript

## Part 3 (4:02)

### Is this fund only for very established artists or will less experienced artists be considered?

Speaker 1: Lissa Twomey (LT)

Speaker 2: Robyn Archer (RA)

Speaker 3: Kristy Edmunds (KE)

Speaker 4: Fergus Linehan (FL)

---

#### START OF RECORDING

**LT:** Well a long history obviously gives us a background to an artist so we know what their work's like, we know what stage they are in their career and we have some idea with where they may take a project. That's not going to negate somebody who just comes off the side of the road that we've never heard of before but has a fantastic idea and we can see a though process that's solid, we can see a contextuous solid idea and we can see that they have the means, or the support mechanism or the other creative around them to deliver that idea.

**RA:** Yeah, I think it would be disingenuous to say that we're not looking for a company or an artist that's gone out of their way to reassure that they can actually deliver the project, that certainly gets – I mean I'm quite sure that the fund would make suggestions if that was lacking somewhere you'd say to a company, "We can't quite see the evidence that you can produce this because you've never done it before and you're not telling us." If you've never done things before, it's actually good to say how you are going to achieve this and to have a producer on board for instance is always a really good idea, somebody that's actually going to put the nuts and bolts together because there is potentially a lot of money available here and one's not going to just through that away without there being some level of accountability. But again, that's only the back up that's the second run of things. The first run of things is the great idea and I suppose some demonstration that you can do what

you say and I don't quite – it's hard to know how you present that on paper or a DVD is not possible but there has to be some way if we've never heard of somebody to find out what they're like. Because our first instinct when we're offering something by somebody that we've never heard of, we'd be chewing up each other and say have you ever heard of – or try and find out evidence of what's done or if it's new what is the mentoring or advisory or guidance process that you'll go through. So I think a long track record is not necessary but if that's not there then there's got to be some other way of determining how you're going to go about this.

**KE:** There's a burden and a blessing with receiving this kind of investment resource and what you want to make sure is that the burden doesn't overwhelm because the artistic maturity of that vision or that idea or the commitment to it or the self honesty to say, "I know this idea is the thing..." it's like what you're saying, "...but I have to get at least these three people, because these are skills I don't have", versus sometimes the naiveness of the first thing out of the gate is, "I can do it all" and that's only enough to get you hopelessly stuck and the last thing you want to do is have your sense of desire snapped out right as you're getting out of the gate. So it really is that thing of a track record gives us a sense that somebody has a sustained vision and a sustained practice and if the idea is coming out of the most emergent sector or company or artist, it's that they're committed enough to making that idea succeed that they're going to pull in the skills that they don't have which is an admission of weakness in area, but who cares? Admit it and get going.

**FL:** With certain festivals it's a showcase of what something is, of what a particular city or region is, is extremely accomplished that and this is I guess a showcase of possibility, but that's what it'll do over a number of years, it will go, "Look here are all the possibilities". And at the same time I don't think it's necessarily focused towards just emerging artists and supporting practice at an early stage. It is a showcase of sorts but it is a showcase of kind of artists at an accomplished level really just pushing their own boundaries.

**END OF RECORDING**