

Video Trans

Part 2 (2:53)

IS THERE A PREFERENCE TO SUPPORT PROJECTS THAT HAVE UNDERTAKEN A LEVEL OF DEVELOPMENT OR IS THERE SPACE FOR PROJECTS AT CONCEPT STAGE?

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Speaker 2: Fergus Linehan (FL)

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KE: There are some projects where it can be to the advantage that it hasn't yet been made because that's where actually all this passion we're talking about, is actually burbling around really, really well and you can see something in there and you go "Let's move that along".

There is other times when you can see work and it's had some development and that can give you a different level of confidence but to me it's about the context. So at the end of this particular thing, because it's multiple years which could touch multiple projects and will in all likelihood, it's really looking at that aggregate sensibility. I mean, I would say that we've probably failed if we haven't been able to take something from an idea on the page to being able to move forward versus something that is actually just sitting there and if it doesn't get its last bit it's because — you know, instead of the artist compromising and cutting it down to fit the scale of resources that it has, "This is here to go, let's realise that'. If we don't in the aggregate get across that whole spectrum, potentially, I would say we probably haven't ... So it's not one or the other, in my history.

FL: I think as well, it depends on the artist because, I mean, the notion that each artist has got the same developmental structure to their work. I mean some artists work incredibly quickly or it just takes in a very different way. So, it really does — I mean, and I know this is sort of repeating this a little bit but it comes down to, I mean all the documentation in the world will not replace somebody face to face, speaking to you about something that appears to be very compelling, but I think authenticity is

everything at the moment. I think internationally, that's what everyone is seeking. Speaking even outside of festivals just generally, I think there is a huge thirst for authenticity in the world at the moment. In that sense, I think the worst thing anything can be is derivative at the moment. You know, drawing upon — you know — the local is the global and that's where it really comes across. For me at the moment, the work that's really resonating around the world is actually very kind of specific to the place and I think that sense of — in terms of international programming — I think people really want to sort of feel that sense of kind of being brought to somewhere else and sort of shared concerns and all that. So, I mean, if I was to give one bit of advice to people I would say "Have complete faith in your own experience and don't believe for a moment that because we're speaking of things internationally that one needs to kind of, you know, lead toward current trends or fashions in those sort of areas.

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