

Video Transcript

Part 6 (4:22)

What tips can you give for preparing pitches?

Speaker 1: Kristy Edmunds (**KE**)

Speaker 2: Lissa Twomey (**LT**)

Speaker 3: Robyn Archer (**RA**)

Speaker 4: Kristy Edmunds (**KE**)

Speaker 5: Robyn Archer (**RA**)

Speaker 6: Lissa Twomey (**LT**)

Speaker 7: Robyn Archer (**RA**)

Speaker 8: Fergus Linehan (**FL**)

START OF RECORDING

KE: They have to know that the material we've already seen we've read, we've read again, we've watched the documentation material, we've seen it. In some instances we may even kind of travelled with the work or heard about it from afar or something. So I think it's really about trying to focus on the fact that the work that they've already put in is in. So what do you do with the fact that we're all sitting in that room together, how do you go to the next step.

LT: We want to know more about the project not a duplication of what has been in the application form but the sorts of things that you can't put on paper which are more about your desire, why are you doing it. It's work that comes out in conversation and I think that was the best part of the pictures that we've done today. It wasn't the initial 15 minute pitch of here's a bit of a picture of the work, a bit of a DVD and this is what the project is about. It was that enquiry that we were able to meet together with the artist, to really get to a sense of what it is that they're trying to say, what it is they're trying to engage with audiences about.

RA: Think of that crazy movie where this kid who is desperate to get their script out and has done everything, pulled every trick in the book to get the producer to have a drink with them, and is going, “No, no, no, I’ve got to do this, my life will end if I don’t do it”. I mean in a sense you have to treat it that urgently because you don’t get this group of people or whatever the constituency of this expert panel is going to be. You don’t get to see them all in a room together. So it’s like any occasion when you’re face to face, it’s an urgent opportunity, it can’t really be just a laid back corporate presentation.

KE: If you whacked on a PowerPoint, we’d be doomed. Without you it’d be like whoa, don’t be working up a PowerPoint.

RA: I keep thinking of the auditions for Big Brother, you know the urgency with which those kids go in and then go, “Look at what I can do”, you know desperate to sell their case and it’s a little bit, because this goes through such a bureaucratic process, which it has to, because it’s a government fund, it’s in a way you’ve got to – it’s like what you were saying Kristy, it’s about getting off the page and ignoring the criteria, we know that you’ve got to obey them but we’ve had all that, now’s the chance to use the opportunity flesh to flesh, bone to bone to really give us the feeling of what we’re trying to do.

LT: I guess it’s not about the nuts and bolts, they’re important and the project has to stack up has to be realisable but I’ve come back to the question of why? We want to know why? Why are you able to present this?

RA: And if there are nuts and bolts we want to know about we’ll ask.

FL: I’d also think don’t be afraid to push back. I think that sometimes people just say what they think you want to hear and quite often there are certain questions they’ve asked of an artist they usually tell you to get stuffed. And you actually quite admire that and you kind of go because there are certain points at which the work of an artist is naturally mysterious and they don’t necessarily have all the answers to it and often, because even what we do, we’ll go through all these processes but at the end of the day it’s still a leap of faith and that’s what you really have to establish is are you going to have faith in this person or not? Because someone can do a great

presentation or talk it through and that's why I kind of go, it's not a question of trying to get to be liked, it's not a question of just trying to lean into the criteria, it's a question of just, because if someone doesn't have real steel behind them they won't get it done or they'll end up jumping through too many hoops and compromising it all on the way. So I would say, I mean whatever their producers because we all know what producers are like, he says being a producer. But when it comes down to the artist I would just respect your own kind of convictions on things and of course you're the most important person in the room anyway and that I think is one of the things is that - and I know it's very difficult to try and explain this when you're trying to get money but you know everyone else is effectively servile to the artist even though it might not look that way sometimes I think you just have to kind of steal yourself and remind yourself of that.

END OF RECORDING