

**Interviewee Name:** Luke Campbell with Kelly Drummond Cawthon

**Interviewer Name:** Erin Scudder

**Date of Interview:**

**Location:** Online via Zoom

**Length of Interview:** 50:42 minutes

## **Transcript**

**Erin:** Could I please invite you to introduce yourselves however you would like to?

**Luke:** Really good thank you, you know, know. Yeah, yeah. We are most appreciated of you. We are Luke and Kelly of Second Echo Ensemble. I speak on behalf of the board. I am humbled to be with you today

**Erin:** Thank you.

**Luke:** As always though always to be in your presence.

**Erin:** Mhm. Mhm.

**Kelly:** To be in your presence. Got it. So I'm just typing here. So we have our record for you Luke. Yes I am, I have the, I'm Kelly and I have the privilege of being creative director of Second Echo Ensemble and have, the role basically of, recruiting, just finding and then, kind of architecture of, the I guess it's the scaffolding around the artists that find their way to second echo Ensemble. So Luke is one of our core artists, which means he's on our payroll and works with us, three days a week. Yeah, and he will pitch projects to, you know, myself and the rest of the ensemble and then we figure out which of the artists that we currently have on our staff will work with him and or what other artists that we will go out and excavate and find and bring into the mix that could be specific to a project.

**Luke:** Yeah. And I and I, I, I feel, I feel, a future leader

**Kelly:** Yes. And, a future leader. So Luke has. Luke has had a long, he's been with the organisation since the Rite of Spring 20, which was 2016, I believe, about then and, has been, as I said, a lead artist, as a performer in our work as a, media maker, as a painter, photographer. And then, over the last few years, directing projects that have been, his first work at Dark Mofo and then toured to Finland, and since then has been working on a trilogy of cross art form installations, that we are on the edge of the. The third part of the trilogy bumps into the Plimsoll Gallery here at University of Tasmania. Yeah, in a couple of weeks.

**Luke:** It is, but I Sadly, you know, know Kelly already knows though there might be a fourth instalment.

**Kelly:** Oh, is that sadly? I think he says sadly, because I keep telling him. Hold, hold those thoughts. Well, I, I've got as many as I can produce for you at the moment, you know, and all my workload and the flow. But I think he's already told me there's "The Beyond", right? Yeah, yeah, there might be. We're we've pitched it as a trilogy. We're selling it as that. But anything could happen in 2026.

**Luke:** Yeah.

**Kelly:** Right.

**Luke:** Yeah,

**Kelly:** Yeah. There might be a beyond the trilogy.

**Erin:** So, Luke, can I ask you, how did you get started and what kind of experiences have helped you become, the artist that you are today?

**Luke:** Can you help me with that?

**Kelly:** You know you. When did you start? What was your first project with Second Echo?

**Luke:** I do remember though, it was in the middle. It was, no, of "The Rite of Spring". It was.

**Kelly:** And who, Luke, introduced you to Second Echo?

**Luke:** Rodri.

**Kelly:** Yeah. And how did you know Rodri?

**Luke:** Of Cosmos. I've been here before it become into Mosaics.

**Kelly:** So. And Cosmos is a disability, service provider that has a quite rich arts programme. And Luke had been there as part of the day support.

**Luke:** Yeah.

**Kelly:** And then met and Rodri one of the incredible artists that's been with Second Echo as artist support from the very beginning it was said Luke, you know. Yes. Within the, within day support is one thing, but there's a professional yearning, that needed some more time and, some more individualisation. So that's how we met Luke and so by coming into Second Echo why, what is different, I guess, of being here than - why did you leave Mosaic and come here? What was it that helped your art?

**Luke:** Well, I was living in by my, living in in a group house I did at the time, I didn't know. Yeah. No. Yeah, because I know what we know is, is why, you know, because I know when we first travelled one day, I remember, when we first travelled. What am I doing in somebody else's work? you know Charlie Smith. Yeah, it was.

**Kelly:** So the first touring you did was with another work that we were that we were, producing by an artist, Charlie Smith yeah who actually lives, outside of Melbourne now.

**Luke:** Yeah. It was, I know, and from what I know, Kelly did ask in that, that, travel or, you know, not you not work. No, no, no, no, why is it... Is it is, you are doing this work for like, like I what is my, my motive for Second Echo? Oh, you know, like, like, like and then I got myself upset, though I didn't know because like you know I never told Kelly

you know about the, the background of it, I didn't know because I... At the time I was feeling embarrassed about somebody, you know, I didn't know. Yeah.

**Kelly:** Mhm. Mhm. Okay. I'm just getting this one in Luke "I was feeling bad". Yeah. So you basically... you were working as a, as a performer you know in Charlie's work. And we could see that... And the same in "Rite of Spring", Luke was creating a persona and a character that then the work kind of absorbed or found a place for. And so I asked Luke, you know, who is this person and what is their story? And what is the work you want to do? And it did, it got quite personal.

**Luke:** Yeah.

**Kelly:** We called Luke the shaman. He...all of the first works, he had this incredible stick and a, a presence, and it still flows through the shaman has continued to grow.

**Luke:** Yeah.

**Kelly:** In, in his storytelling, but it was very personal to begin with and we put, you know, a lot of time into talking and drawing and thinking through that....

**Luke:** Yeah.

**Kelly:** ...so that you felt safe...

**Luke:** Yeah.

**Kelly:** ...Telling that story...

**Luke:** Yeah.

**Kelly:** Yeah. Does that answer your question, Erin?

**Erin:** Yeah, I, I'm I have to stick to these questions on the paper. There's so much I wish I could ask you more about the shaman...that sounds like what an incredible imagination you have. And that character sounds incredible. I'm glad you got there.

**Luke:** Yeah.

**Erin:** Like work on the character together.

**Luke:** Yeah.

**Kelly:** We think he's going to come back in, the one of the first works for our 20th anniversary next year in The Last Dance on Earth. We need a shaman. So

**Erin:** Amazing. I'll be looking out for him.

**Kelly:** Yeah.

**Erin:** The, along the way. So throughout your career.

**Luke:** Yeah.

**Erin:** Are there, like, highlights, certain experiences or people that stand out as, like, really like, special moments for you?

**Luke:** Well, you know, one of them...One of them like, is Kelly [during Rite of Spring]. It is really. Yeah. You know because. No, I know, she always was good, and I know I always was good because I know when I first met her, you know, you know she was learning and... I at the time you know how to trust me and I more. Yeah.

**Kelly:** Mhm. Mhm. How we trust each other. Right. We're learning how to trust together.

**Luke:** Yeah.

**Kelly:** Definitely.

**Luke:** Yeah. And how to trust our body as well.

**Kelly:** Mhm.

**Erin:** Yeah.

**Kelly:** Luke can I adding on to that. Is there any of if you think of "By My Hand" of "The Chain" of "The Bridge" - these are the works that Luke has directed.

**Luke:** Yeah. Yeah.

**Kelly:** Are there any of those moments or any like that you can that are very important to you that you enjoyed or that were hard or...

**Luke:** Yeah, like "The Bridge" - that was good though you know because I know, I know "The Bridge" you know know, know, know is the real work. More easy like because like, the, the "The Chain" - that one is it's just a experimental project one. It was like for that work - like it was yeah. like because they, I tell them they, they, they. I wouldn't say to kill it, I say it, you know, I wouldn't. No no no you're not. No no because like, like I don't know. She didn't put the button on. No.

**Kelly:** Oh yes.

**Luke:** Yeah.

**Kelly:** "The Chain" was during Covid so a lot had to shift and change and it was all outdoors. And at one point we were we, we were beaming the, the performance through Zoom and all the rehearsals were great but then during the show I forgot to hit record. It was before you could automate all of that, so I forgot to hit the button. That's a moment we remember quite often I'm reminded of not hitting the button Erin.

**Luke:** Yeah.

**Kelly:** So that became a very, ephemeral work because we don't have the recording.

**Erin:** Fleeting.

**Kelly:** Yeah, yeah. Yeah. Great.

**Luke:** Yeah. 'Cause a button could mean anything you know, know, like could, could a button though you that is recording or it could because somebody else's button you know, to make them upset though in, you know or maybe it triggered, their, their response to, to emotional way.

**Kelly:** Yeah. That might trigger emotions. That's beautiful Luke. Yeah.

**Erin:** Yeah that's an amazing insight.

**Kelly:** Yeah. Great.

**Erin:** And also, you just made me double-check that I'm recording our interview.

**Kelly:** I did get a little alert, didn't we?

**Luke:** Yeah, we did.

**Kelly:** Yes.

**Luke:** Yeah.

**Erin:** That's great. So apart from the highlights and also some of those funny memories that stand out, which even though they're funny, they do have an emotional connection as well. Have you had any barriers or obstacles that have come up to you or come up for you in your creative life?

**Luke:** Well. The only thing though that though, though, though, when we have a moment like in in that way though, how we doing the projects though, though, is more a sort of like a challenge in a way, you know, but, but it kind of is and kind of not though, though because though it isn't how Second Echo is learning how to grow. It is. Yeah.

**Kelly:** Mhm.

**Kelly:** Yeah I think that is absolutely true. It is kind of hard and it is not. The challenge is the work itself that I think the work we look for the stories we try and tell are the things

that are challenging us and to lay that open and to explore it as we make it, which can be button pushing, but then find the courage to share that, with our audiences and our community.

**Erin:** Yeah.

**Luke:** Yeah.

**Kelly:** Yeah it is. It can be an obstacle, can't it? I mean, it takes us a long time.

**Luke:** Very.

**Kelly:** It takes us to, you know, a little about at least three years to realise a project, of, you know, navigating different things. So time can be an obstacle...

**Luke:** Yeah.

**Erin:** Hm.

**Kelly:** ...of finding enough time to go as slow as we need to or take as many rabbit holes, circuitous routes and find our way to the truth of the story.

**Luke:** Yeah.

**Erin:** Yeah.

**Kelly:** Mm. That's more my challenge than yours though.

**Luke:** Yeah. Of course.

**Kelly:** I got to keep learning how to pay for all of that Erin.

**Luke:** Yeah.

**Kelly:** We're not done yet. Okay. We'll write another grant.



**Luke:** Yeah.

**Kelly:** Right?

**Luke:** Yeah.

**Erin:** Did you use the phrase learning to grow, Luke? Was that something that you said? Learning to grow?

**Kelly:** The only thing, it's kind of is how we're learning how to grow. Yet it is how.

**Erin:** I. It was such a great phrase because it reminds me that, growing doesn't just happen. Development doesn't just happen like or the development of a creative work. You have to figure out, like, how do we make this happen?

**Kelly:** Mhm. Yeah. And as an organisation and you know, as a board member, it's something we talk about a lot at the board of how this organisation is learning how to grow and what we are growing into and what we then let go of or what we need to keep that growth strong, it's a learning thing, isn't it?

**Luke:** Yeah it is. Yeah.

**Kelly:** Yeah.

**Luke:** Yeah, just like a button.

**Kelly:** Just like a button. We like a good button.

**Luke:** Yeah. We do. Yeah. [laughter]

**Erin:** All right. So moving on, Luke, to your present practice. What's going on right now? What are you currently working on and most passionate about?

**Kelly:** Well, do you want to talk about "The BOND"?

**Luke:** Oh, yeah.

**Kelly:** Oh, yeah.

**Erin:** Oh, yeah.

**Kelly:** "The BOND". What do we say?

**Luke:** Well, yeah. Like it's a new project like, like, like, I'm doing you know, you know, know, know, in, I did start though a bit of a though, in...

**Kelly:** The longhouse.

**Luke:** ...the longhouse. It was though

**Kelly:** That was what, 2020?

**Luke:** Yeah.

**Kelly:** Mhm.

**Luke:** It was. Yes. No. And then and then after after that though, though, we done, done, more tour in for that we did though

**Kelly:** Yeah to Nambour?

**Luke:** Yes. We need.

**Kelly:** Yes. We we, more touring to Nambour. We had a development up, with the Sunshine Coast City Council. So we went to Queensland for a month last year, to be an out to be somewhere else to develop the work. That's true.

**Luke:** It was yes.

**Kelly:** Yeah and now we're about to do what? What can you tell Erin what... Why... What's important about "The BOND"? Why are we doing this story?

**Luke:** Yes of course and then and then and then we, and then we put it into the, the, to Moonah Arts We did. No.

**Kelly:** Oh, Moonah Arts yeah. Yeah. Well we did that last month.

**Luke:** Yeah last month though it was know, know ... to, to know what are we up to you know, you, you know for the final one you know, know to be going in into the Plimsoll [Gallery].

**Kelly:** Yeah. I mean, I think what I hear, Luke, is that, you know, part of all of making the work is doing and showing and talking and doing and creating, and that we do that in a lot of different places.

**Luke:** We do yeah.

**Kelly:** That stories can get caught or not understood if they're locked in one studio or become too simplified so we go into new communities and to be outside of our everyday routine, to find what the bond is.

**Luke:** Yeah. It is. Yeah, yeah.

**Kelly:** And there's something beautiful about, you know, the professional development and recognition of being an artist in residence, of being at work, you know, commissioned by other people to be there that I think is very important.

**Luke:** Very.

**Kelly:** Yeah. In a ... in ... What is "The BOND" about?

**Luke:** Well, "The BOND", like, like, you know, with animals though like I didn't talk about animals before Kelly.

**Kelly:** I know, I know, I'm writing come on let's have a chat - go.

**Luke:** Yeah, because I, I with animals, I know, I know, like, I think it's really good movie, you know, called Avatar. I don't know, I don't mean "The Last Airbender".

**Kelly:** No the actual one with the blue guys?

**Luke:** Yes, no because they know all that, know that it, you know, with the hair stuff, like how they connect. No no no no human or aliens though to animals, you know like or I could touch my head to Kel's. Like I could listen now how to, you know how to listen, no, no, no, it is not easy but, deep listening you know, it is. No, no, how to listen, you know and how to communicate. No, no, it is no, that is what the bond is. Yeah,

**Kelly:** I love that.

**Erin:** I really love that.

**Kelly:** How to listen deep listening. How to communicate.

**Luke:** Yeah.

**Kelly:** That's what it's about.

**Luke:** Yeah.

**Kelly:** Great! I feel like it is yeah. yeah, yeah, yeah. Great.

**Luke:** More, more a First Nation's thing.

**Kelly:** It is it's, it's really connecting to country and place.

**Luke:** Yeah.

**Kelly:** And, and connection.

**Luke:** Yeah.

**Kelly:** Yeah and Luke is working with Warren Mason, a First Nations artist, in that collaborative team, along with Matthew Fargher, an incredible local artist, but works internationally across, across so many different cultures...

**Luke:** Yeah.

**Kelly:** ...diverse cultures. Yeah.

**Erin:** No wonder you're passionate about it. That sounds incredible.

**Kelly:** Yeah it is.

**Kelly:** I'm excited for it to.

**Luke:** Yeah.

**Kelly:** Get the full light on it. Yeah, even though most of it's in the dark, you know, the sound is mainly a sound meditation through audio, visual and live foley.

**Luke:** Yeah.

**Kelly:** It's a beautiful work.

**Erin:** And what motivates you or what motivated you with "The BOND"? But also, anything else you you're thinking about right now creatively?

**Luke:** Well, all different sounds. Really. Yeah. All different sounds. No. And and vice is. No. Is. And how to make all different sound effects as well.

**Kelly:** Mhm.

**Luke:** Yeah.

**Kelly:** So that's for "The BOND" Luke. The other part of the question is why do you want to make art?

**Luke:** Yeah.

**Kelly:** Why?

**Luke:** Oh that's why I told them.

**Kelly:** I know but in general, do you have a vague idea?

**Luke:** No.

**Kelly:** ...or do you just do it one show at a time?

**Luke:** And the visuals do you mean the visuals or sound? The visuals. I like all the visuals. All know all that know you need, you need all that you know, know, and, and then after that though I want to show the work we do you know to other people we do. Yeah.

**Kelly:** That's what motivates you to show it?

**Luke:** Yeah it is yeah. My story in, in ignites ... it is I ... that is the marketing of it like it is though of the project though you know because I mean the project though you know is how we get it. though like in a way, how all the work is developed in ... no, not no .... each one at a time ... no, no ... in the, the project itself like, like it is how we, communicate with other people, you know, and how we, talk to, to the audience though you know what we can and what we can't do. You know, it's in the works.

**Kelly:** Got it. Communication is why we do it? Short answer.

**Luke:** Yeah,

**Kelly:** Yeah. Great.

**Erin:** That leads really nicely into the next question, which is kind of about the audience and about where you present your work. So the question is, where is your work showcased visible? And is ... are you showing it or are you presenting it everywhere that you want to be?

**Luke:** Yeah, it could be anywhere really, yeah. Yeah, yeah. Oh, yeah. Because I know so far we've done the, the, up here really...no, no... For the, the, you know Kel

**Kelly:** Keep going.

**Luke:** That's when I done this though.

**Kelly:** Oh, yes. So, Luke did it, at TEDx.

**Luke:** Yeah.

**Erin:** Oh wow.

**Kelly:** We shared at TEDx.

**Erin:** Amazing.

**Kelly:** And then, you know, Nambour.

**Luke:** Yeah.

**Kelly:** So is it important to you? I think it's important. Like we do it in galleries and theatres, but often we're also like at the art and sculpture park outside or, on the screen at U.TAS. [University of Tasmania].

**Luke:** Yeah.

**Kelly:** Is it important to you to have your work in a lot of different places?

**Luke:** Oh that's what I'm talking about right there.

**Kelly:** It is okay, at TedX and, a lot of places.

**Luke:** Yeah and screens, all different screens yeah ...no... to show it to the world.

**Kelly:** To show the world.

**Erin:** Yeah.

**Kelly:** If you could show it anywhere, Luke anywhere in the world, where would you go to do your work?

**Luke:** It'll be in art though like and, and galleries is no and theatres and I know all that stuff like and also museums.

**Kelly:** Mhm.

**Luke:** And. Yeah.

**Kelly:** Mhm. So recognised in the art world...

**Luke:** Yeah.

**Kelly:** ...is important.

**Luke:** Yeah.

**Kelly:** Yeah I think so too. Yeah I think you know definitely you know coming in in that relationship to you know for you the 'D' word. We get a lot of requests for a community kind of. "Oh, will you come and, you know, show us a little something" as opposed to recognising this is art, it belongs in a gallery or, you know, it can be recognised alongside everything else not othered.

**Erin:** Yeah. We want to see you front and centre at RISING, RISING festivals in Melbourne right now. Yeah. We want to see you there.



**Kelly:** Yeah, right. We would love to get to some of those big festivals.

**Luke:** Yeah.

**Kelly:** Yeah. I mean we like I said, the first work ever was, premiered at Dark Mofo here when it was, you know, back in the day, 2018. So.

**Luke:** Yeah.

**Kelly:** And we've done, we've done Mona Foma. Yeah. We've done Ten Days on the Island. We've done a lot of local festivals here. Adelaide Fringe.

**Luke:** Yeah and I worked, what you know the, when I was directing ... You know, you know, know...my work in dark Mofo it was though, it was in a church.

**Kelly:** It was.

**Luke:** ...no, no...and that one was a part of the Festival although through Finland in the rain.

**Kelly:** It was Lonely in the Rain Festival in Finland.

**Luke:** Yeah.

**Erin:** Wow.

**Kelly:** Couple only getting it in the notes for you Luke. Rain. That's...

**Erin:** That sounds like a dream location.

**Luke:** Yeah, I would like, like, more festivals or, you know, like, I would go for projects I do.

**Kelly:** Yeah. Yeah. It's interesting we, we haven't done much in... We did, Canberra. you are here. We haven't done much in Sydney. Oh, you were in residence at, Critical path.

**Luke:** I was.

**Kelly:** Critical Path Residency in development. But in terms of presentation partners, we have not yet broken Melbourne and Sydney in that way of finding our place or the relationships that we need there, to get, you know, fully into presentation, especially of, you know, of tour, I think, I mean, we had one conversation with another project about the opera house and they said, oh, well, when it's done, then bring it back to us. You know that we're not yet in a place where they'll look at premiering. They want to see what is tried and tested work which means for us, you know, the whole remount factor. So it's trying to find the trust with new partners, in cities that we haven't been in, that they'll trust us with something that hasn't been seen yet.

**Erin:** Mhm.

**Kelly:** And or with Luke's work that is, you know, a long form improvisation a lot of the time. So we can say it, it'll be something like this ... That where you find the trust for presenters...

**Luke:** Yes, it is

**Kelly:** ...to, to take especially festivals to take that on.

**Erin:** Mhm.

**Kelly:** Yeah. On the list.

**Luke:** Yeah.

**Erin:** On the list and Luke do you feel that you can create anything that you want to, what do you feel supported or empowered to make?

**Luke:** Both so far got well, lately, you know, I've been doing in things in in books like, I don't know, like, like drawing and things like in books like writing and, yeah...no...and other stuff as well, like getting in, in, in my stuff into all the I, you know, you know a bit more, you know, and, and radio as well, you know, and, and, and I would like to put like, you know, to be on radio a lot more, you know, and, and audiobooks as well.

**Kelly:** Mm. It's interesting there's something in terms of, you know, right on what we're talking about. A lot of our performance work that Luke directs is quite ephemeral. And so, you know, listening and, and supporting that lean into an archive of how, what is there to be captured in terms of an audiobook component of the work. That is not just a documentation. You can't just video it and say that's what it was.

**Erin:** Mhm.

**Kelly:** But we're exploring quite often alongside the project. Okay. And what is the flipbook going to be? That is based on the same thing. That can be the archive, yeah. Podcasts.

**Luke:** Yeah.

**Kelly:** So that it's, you know, not just trying to capture something that happened in time, but have another modality of the same story that is archivable, because capturing it, I mean, you can see on our videos, we do 30 seconds to a minute because you get the spirit of it.

**Luke:** Yeah.

**Kelly:** You can't be embedded in it in as a, as a documentation. You can't put the camera at the back of the, of the performance and feel it. And it's not honest and, you know, wants it to feel like the work not just look like something that might have happened.

**Luke:** Yeah.

**Kelly:** So audio it is. Yeah. We'll get a SoundCloud account.

**Luke:** Yeah.

**Erin:** What a fantastic idea and, Luke, do you have any opinions about or what do you think about how the audience, how audiences interpret your work?

**Luke:** Well, with audience though wise though it is how to show and how to hear...no... It is...no, no...it is how you feel or see the communication in the...of the tools, to know how you respond to it. No, no... Like you could respond to all different ways though it...however...everyone is feeling in like, like, like I don't mean in in any sort of, of response...no, no...it could be all different ways how you respond to, to something...no, no...means in most things or in physical or know it to be in a way how you feel and listen to the communication in the project.

**Kelly:** Mhm. There I think I got it.

**Erin:** Huge variety.

**Kelly:** And how to hear it and acknowledging that the feelings and the emotions are individual, that there's not a controlling of that...

**Luke:** Yeah.

**Kelly:** ...or a designing of that, but a space created for everyone to bring themselves to that communication.

**Luke:** Yeah.

**Kelly:** I would agree to that.

**Luke:** Yeah.

**Erin:** That's a gorgeous response. I really love that. It ties into nice, nicely to what you were just saying before about coming up with multiple ways to represent a show, like

having a recording, but maybe having a podcast as well, or an audiobook and a book - giving people multiple ways to engage and respond.

**Kelly:** It's, it's ways to meet the work and, and to create that bond, with your own communication style. Yeah.

**Luke:** Yeah. It is. Yeah. That's what I...that's what I'm talking about.

**Kelly:** That's what you're talking.

**Erin:** Love that. So the next set of questions are about Disability Arts in Australia.

**Luke:** Thought you would say that - say the 'D' word.

**Kelly:** The 'D' word.

**Erin:** The big 'D'.

**Kelly:** Big 'D' - not a fan are you?

**Luke:** No. No, that's why I cut off

**Erin:** I want to hear all about that. That's why we're here, right? Is to talk about it.

**Luke:** It is. Yeah.

**Erin:** And we've already. You've already mentioned. Yeah. Do you want to tell me a bit more about. Tell me more about how you feel about the big 'D' and the phrase Disability Arts.

**Luke:** Well, to me, though, you know, I know I always against it, though...no, no...with disability it's not...no...because...no...you know with payments...no, no, no...like like when you pay people though, you know, you know within a in the Centrelink...no, no...if somebody wants to get paid you know like high people they add and add disability. You know, not everybody likes to pay in, in the, you know, like to be equal...no...more... no,

no... That's why the, everybody is, is, is different in that way, you know, how how, everybody get paid though, though because I know I do have a disability, though. Yes, I do though, but, but it is not really a nice word. It's not nice how to, to, target people though in the world is not though how, how people is using in that though...no...in, in public life like, like, like a big like target, target. I though our people though meet that though because it is not a good sign. Though not know how to bully it people is not.

**Kelly:** How to bully people. Yeah. We did...there's, there's a project yet to be done. We talk a lot about, the labelling of having labels on everything. And I think that idea of having a target on your back Luke, you know, we interrogate quite often of that, having that word disability in front of being an artist feels like a target or a box somebody's ticking or a label they're assigning, rather than Luke the artist. Yes disability and he's, you know, we're working on, you know, the pride of everything that we are that we don't cut parts of ourselves out because that's saying, you know, that we're not enough, but artist first.

**Luke:** Yes it is.

**Kelly:** And paid and equality first, because it yeah there's too many triggers.

**Luke:** Yeah.

**Kelly:** On the big 'D'.

**Erin:** Yeah. Yeah I hear you.

**Kelly:** Mhm.

**Erin:** Yeah so the next couple questions are a bit tricky because we're -

**Kelly:** We're up for it

**Luke:** We are yeah.

**Kelly:** Bring it.

**Luke:** Bring it on.

**Kelly:** It's fine.

**Luke:** Yeah. Show us you got.

**Kelly:** Show us what you got he says.

**Erin:** Yeah we can handle these difficult questions right?

**Kelly:** We got to have the questions. We talk about it all the time because again, I think avoiding the word doesn't help. We've got to claim it and realise where, you know, where the agency is in the words that are uncomfortable.

**Luke:** Yeah, I will. And how to recognise it.

**Kelly:** How to recognise. Yeah.

**Erin:** So because this project that I'm working on is called. Well, it's, it's based around collecting an archive of Disability Arts with a big 'D' in Australia, right? And so the couple of questions relate to that but I also invite your feedback on what you think about that project in general and how it's framed. Do you know what I mean?

**Kelly:** Mhm.

**Luke:** So the next question is what degree of awareness do you think the public have of Disability Arts in Australia? But I also invite you to challenge that question if you want to.

**Luke:** Thank you. Let's do it.

**Kelly:** So the question being Luke how do you think do people know about - I mean if we just make a specific to begin with, do they know that, that you make work and that people, you know, with different disabilities are professional artists? Do you think people outside of Second Echo know that?

**Luke:** Well, I say yes and no.

**Kelly:** Yes.

**Luke:** No, no, because they it is not always about, other people...though, though opinions...though is not though... It is, like how we are all different though in a way though no...like, like every everyone, you know though got their own different, difference though...no... Like in life...no...but it is not how we feel like...no...and not how we want to treated as no...to be as a no one...no... We all need to be nice though and generous really nice. You know how to bring everything in to be nonviolent... No. No...because it is not always about violence every time.

**Kelly:** Mhm. Mhm. Mhm. I think it's an interesting it's a poetic response there for you, Erin.

**Erin:** Yeah, it is.

**Kelly:** Sort of Luke Campbell, the way he's, you know, framing it again in, and don't other us, we're all different. There is no mainstream. We say a lot at Second Echo.

**Erin:** Yeah, yeah,

**Kelly:** There's no such thing.

**Erin:** I hear you and I agree.

**Kelly:** Yeah.

**Erin:** I think that's a really good leap away from the big 'D' and into the next question. The big 'P' is your art political, and if so, in which ways?

**Luke:** Well, Kels can you help me, please?



**Kelly:** Are we political? I mean, the politics. We've been talking about this because one of the new works we're doing, that Luke will be a shaman in, is leaning quite heavily into some current politics. And we haven't been in that way previously, other than the fact that we say the art of putting diverse bodies on stage is a political act of championing and of, you know, clearing a path for diverse stories to be told is a political act. So Second, Echo as an organisation, is claiming that, as you know, political revolt against, the mainstream of being - owning our culture and our history.

**Luke:** And our rights.

**Kelly:** Yeah. And the rights, to, you know, every story mattering, every story counting. So I think as a general vision, I wouldn't say at this point, you know, I mean, I think definitely in terms of, like, I would say "The BOND" in a sense of meditation and safety is a political act against the climate of violence that we are currently living in. I'm hearing that a lot from you right now, Luke, about nonviolent nonviolence in response to what we are hearing and seeing, but we're not coming out with any kind of flags or statements about, you know, current events. But there, we I think there's a tension in the air that is being addressed in the work, if that makes sense.

**Luke:** Yeah. No, because I not to be nonviolent...though though...but to be a non being...no...because I...to be a non being...no, no, no... We are not here though but we are here though like in, in a way you know. We are not here, though, because, like Kelly and I, we are reality and space we are...no...that's how we live on...no, the no... It's more about how the universe is working in, in a way in space though, you know, with our reality though, you know, to be assimilated it though it, it. Dreams like and thoughts like, like that's how it works on, how that how dreams and thoughts works though like is assimilated, it...it is assimilation in in it is though, though. That's how it works in that way.

**Kelly:** Wow. To be nonviolent is to be a nonbeing. And that's a good thing. So that we are not a solo individual, but we are, because we are part of reality in space. And so we have to be conscious of that assimilation of everything.

**Luke:** Yes.

**Kelly:** There you go. Another poetic answer. Dreams and thoughts is an assimilation of reality. This is what we get in the studio, and then we have to figure out how to make that. There's a famous quote of Luke of... We went to Finland and there was something we were trying to reimagine from this abandoned church in Hobart into an abandoned mine in Finland. And Luke looked at this incredible window and said, "bring God in through the window", and then walked away and we were like, "okay" and the lighting designers. And he came over and said, "no, that's not it. No, that's not it." But the challenges. And so we keep going and he says "yes" when we get to comprehend and realise collectively that kind of wisdom. It's an exceptional honour, you know, to be collaborating with.

**Erin:** It's an exceptional honour to be hearing what goes on in your incredible creative imagination.

**Kelly:** Right.

**Erin:** Thank you for sharing with me. Yeah.

**Kelly:** If I could only link the hair directly. But then there's something, though, in that of trying to find it, you know, that is the work in that, you know, we continue to come back to that communication and are we listening and seeing and are we hearing? And we just have to keep trying till...and one of the scenes actually in "the BOND" they've actually there's actually microphones put inside Luke's ears and things are happening around him. So we're actually trying to hear the world because then it's in, in speakers that also happen all around the audience. So we're trying to, in real time hear the world as Luke is hearing it, to just to try and open that up as the conversation saying "it even sounds different", you know. "Do you know what it can sound like? Are you listening?"

**Luke:** Yeah,

**Kelly:** Right? Magic.

**Luke:** Yeah. Magic.

**Erin:** Magic.

**Luke:** What we do is magic.

**Kelly:** What.

**Luke:** ...no...in the air...no...in the air there's always magic. Magic, magic, magic. You know, the song called "Magic" though from the police?

**Erin:** I know it. I do know it.

**Luke:** Yeah.

**Kelly:** That'll be the soundtrack for the interview.

**Luke:** Yeah.

**Erin:** Yeah [laughter]. When we do the trailer.

**Kelly:** Mhm.

**Erin:** Well, that might be the answer to the next question or it might not. What do you think artistic or creative success means?

**Kelly:** What does success, look like to you?

**Luke:** Well, well, well, well, no, it is not, not about victory, is it not though, no. Because victory... No, no...is about, you know, who wins more...though not, not...our race or somebody else's race. No, no... It is though like we're not in a war. We're not though, it's not about war...no, no...of good and evil... Oh, well. No, no... It is not always about good and evil or to win every time, though, it's not though, because like it is more about how, how we want to do it like in a right way of winning in and like how to acclaim him by getting in that award.

**Kelly:** Mhm.

**Luke:** It is though like that when we get the award though, what is the award? You know, like it could be anything though you know...no, no... It is not always about I'm not about a certificate every time though. It could be money or it could be, be, be, be, be get in a new equipment though you know, things like that. Like that is a real award. It is though how we get things done. And I know like for other people it is like, that's why you're not in, you know, good and evil or award every time.

**Kelly:** Great. I think I got it all in there. Oh, yeah. It is not about victory or about who wins. Is it your race or someone else's? That's the answer right there.

**Luke:** Yeah.

**Kelly:** I think. Not a certificate. It could be money. It could be getting new equipment for the next project. They're all that's what success looks like.

**Luke:** Yeah.

**Kelly:** Sounds like success is being able to do the next project.

**Luke:** Yeah.

**Erin:** Great answer. Amazing answer.

**Kelly:** Mhm.

**Erin:** We should have I feel like I should have asked this earlier in the interview, but, because you've mentioned many different art forms that you do Luke, but you know, as a creator, how would you like to be identified? How would you describe yourself if we were reading a short paragraph about you, who you are as a person, but also what you do creatively? What how would you describe yourself?

**Luke:** Oh, great joy, I, I don't mind.

**Kelly:** Writing.

**Luke:** Yeah, I do, really, I really do. You know, it's what I, you know. Really? Yeah. Because like I know it's a lot. It was more about me, you know? I don't really mind, you know. Just do it, though, you know? It just, you know, make my day, really. You know, just make my dreams and thoughts know to be alive more. That's what I want...no...yeah, because it is a reality if, if for me it is...no... And it could be reality for somebody else as well to do the same as well. It is...no...how, how everything in is...no...to be you know...no...because they, they buy right in, in, in, in, in, on anyone...no, no...or somebody else...no no no...just do it though. Just do the work though...no no... It's not about talking in, in every time like about the right in, in my day. And then the talk in is.

**Kelly:** Mhm I love that. You describe other people should write it.

**Luke:** Yeah.

**Kelly:** Experience Luke and then you put it in your own words.

**Luke:** Yeah.

**Kelly:** And experience your work. Yeah I liked a bit that you said Luke too is that by other people writing it is making your thoughts and dreams come alive or stay alive? And that it's a reality for you to be an artist. But it could be a really reality for someone else if they can read that story and or, connect with your story because they've written it themselves.

**Luke:** Yeah. Mhm.

**Kelly:** Nice. There you go.

**Erin:** Amazing. Let's see. Unless there's anything else you wanted to add in terms of how you describe your work or yourself? We're at the last question, which is what - What haven't I asked you that I should have?

**Kelly:** What else do you want to say about your life?

**Luke:** How about you Kels?

**Kelly:** This is all about you Luke.

**Luke:** I know you know, but not just me going every time either.

**Kelly:** Mhm.

**Luke:** No. It's about, about about, other people as well in life...no...you know, how you know you're making. No, no. Like, you know, typing you know, in a way your, your life away, you know...and I really love that about you Kel, I really do, you know, but it's what we do here anyway, you know, like in the studio. You know, like other people are in the background, you know, are having in their own fun, you know. You know, my my life should be have fun with them as well. Now, when we are in, in the office...no... You know what I mean?

**Kelly:** Yeah. We're all here together.

**Luke:** Yeah.

**Kelly:** I think that, you know, I guess especially, you know, here at Second Echo, even though, like I said, we're doing a lot of work to support the individual storyteller.

**Erin:** Mhm.

**Kelly:** We are still, you know as said in the name we are an ensemble. So - we the story might be, this might be our story owner and leader, but then we all bring our work and the story goes in the middle, rather than it's not your traditional. I'm the director do as I say. Unless you're asking for God to come in the window, but even then, it's, yeah, it is about everyone. And I think that's a really challenging but important part of our practice. Yeah, yeah.

**Luke:** Yeah.

**Kelly:** Yeah. Not just about you every time.

**Luke:** Mm.

**Kelly:** Oh, I'm going to. I'm going to hold you to that.

**Luke:** Good [inaudible].

**Kelly:** [inaudible] next time we're having a, a moment.

**Erin:** Yeah.

**Kelly:** It's not about you all the time.

**Luke:** Yeah it's not is it?

**Kelly:** Fantastic.

**Luke:** Well, you said to me once.

**Kelly:** It is, and I think you've said it to me more than once.

**Luke:** Yes.

**Kelly:** Whose show is this?

**Kelly:** Who's, who's directing this movie?

**Luke:** Yeah, really?

**Kelly:** I say that about my own life. Can I just direct my own movie, please? Just for a moment, okay, then we should get back because it is 2:59pm and I talk to all of our other artists. Yeah, send them off for the day.

**Luke:** Yeah.

**Erin:** And I just want to say thanks for making my week. This has been such a pleasure. And I hope I get the chance to talk both to you, but also to the bigger group.