

**Producing in the Performing Arts**  
**From Idea to Public Performance: *Imagine, Harness, Realise***  
**Workshop Notes for E.A.T. 6 November 2010**  
**Mark Amery**

Facilitators: Stephen Blackburn, Tania Kopytko

Presenters: Bert van Dijk, Caroline Armstrong, Mark Westerby, Lisa Maule, James Ashcroft, Jan Bolwell

Organiser: Sally Thorburn

**Introduction**

STEPHEN BLACKBURN invited attendees to do a physical exercise - who feels they are an experienced producer, who is starting, and those in the middle, along a line.

The continuum was more like a talkative queue! No one stood at the very end of 'experienced', but from a few feet out everyone was equally spread except for a slightly bigger bunch at 'starting' end.

**Fifteen Minute Presentations:**

**1: Bert van Dijk – *Exile of Strangers***

Particular interest in devising, and just handed in Phd on a Pacific theatre.

Discussing site-specific work.

***Towards a New Pacific Theatre – a Performance Research Project***

Four years old. Aim: to develop a model of theatre making which reflects the unique geographic, spiritual and cultural qualities of NZ.

- To connect actors to body and the earth – incorporate unique qualities of nature
- To encourage risk taking and adventure
- To speak to all different NZ communities

Inspiration from pre-European Whaea Tapere, contemporary European devising and some Asia/Pacific strands (e.g Butoh).

Qualities:

- Presence – all six senses alive in the moment
- Site specific performance

**First example recently on Matiu/Somes Island – *Exile of Strangers*, April 2010**

High level of physical and imaginative engagement for performers and spectators. 40 people involved.

Bert was Producer, performer, researcher, Artistic Director – not his own choice. Couldn't find a producer. As a director this has often happened.

Most members were voluntary. Limited budget of \$26,000. Most important people fed well and accommodated. Yet WCC wouldn't fund these elements – BERT VAN DIJK feels this is an issue as it doesn't recognise the voluntary nature of work.

\*Problem is these multiple roles (producer/artist/director etc.), means an inequality of power. Doesn't assist collaboration. Everyone needing to contribute their own skills.

**Role of the producer in site specific performance:**

- Need to be very flexible, inventive, versatile, open minded. Have high level of empathy to the creative process and think outside the box.
- Need to be an excellent communicator and strong skills in recruiting people for practical and financial purposes.
- Be inventive with at times complex problems.
- A strategy needed of working through scenarios – multiple possibilities. E.g. weather is an unknown factor (e.g. Matiu Island, only had four days – so need to look at what happens with the different weather scenarios).
- Multiple possibilities to consider so you are prepared.

**2: Caroline Armstrong – Armstrong Creative – Le Sud**

Caroline is a producer but didn't come from being a practitioner. Started in marketing. First producer role was six years with Naked Samoans. Five works. They were continually putting on new work - that led to *Bro Town*.

After that did all sorts: "you name it".

Then Dave [Armstrong] and Caroline discussed how/why so much theatre only happened once. They worked on creating work that would have a longer life.

That was the challenge they set themselves. Also work where people were guaranteed to be paid wages.

Always exciting to work with other writers and creators e.g. *The Lonesome Buckwhips*. Worked with them until they split. Did it because loved what they did.

A lot of producer's time is spent writing applications and sourcing money.

Putting together the team of people however is the most important. If you want the work to have a long life, they have to be people you can trust and rely on, because they're leaving their homes and everyone is traveling and living together. Little problems in this regard can grow into big problems. Growing a sense of family is important. A lot of people don't like this approach, but Caroline stands by it. This makes it easier – you can take a step back and get the big overview.

With *Le Sud* you put a great team together but you only have one gig for three shows. Seems ridiculous, but while they're getting the show up the producer's job is to sell it to as many people as they can. Keeping contact with anyone who might potentially sell and buy your show.

You always get hiccups – *Le Sud* Director pulled out, and then two actors pulled out a few weeks out. "You stress, you breathe, and then you make phone calls". Not freaking out and running. You've got to make it work. You've got the money, it's your responsibility.

“I couldn’t do anything else, I wouldn’t want to. It’s so rewarding”. You see it premiere and then see it two years later – the chemistry and trust between people. The show can seem completely different all that time on. We need more people producing.

### **Case Study 3: Mark Westerby - Apollo 13 and Everything is OK**

Talking on: The sustainability of a producer’s career:

It’s about a career rather than a short-term project.

Producers often initiate a project and are the last to leave. That means there’s a longer-term commitment with little financial payback – this is an issue.

Strategy:

What unique vision do you bring to a project and skill set?

You need to work across all aspects of the production and have an understanding of them (not necessarily an expert).

Producing is a business, full stop. We are creative producers but we need to think sustainability. Rule of thumb with most businesses is they don’t make money in the first three years. We should equally apply this.

What sort of project?:

What drives you? What do you like? At the end of day you need to like it. If it’s a work you don’t like, you need to have your own goals and make them clear to your team.

Where to next?:

Should be part of the conversation right at the beginning of the project.

Exhausting the domestic market:

We are a small audience. There is always untapped potential in the market – we are doing a third season in Wellington with a long season so we can develop strong marketing strategies. They know Christchurch people coming in and working with Tourism Wellington to draw them out. So a different approach is needed.

The investment you’re putting in – how is this coming out at the end? Came up with a labour figure of half a million dollars. That was the equity we put in that we want to get out it.

Having an exit strategy:

Projects don’t always go the way you want. Can the work be developed into something else? Or do you walk away? Many projects come to fruition which shouldn’t have. You need to be able to take a step back.

Critical path:

For a year long period as a producer: identify where the dry patches are in the year, chase the work.

Short term offer vs long term goals. Does the former really work long term?

Most people spend more time planning a holiday than a tour.

Who is your team? It is about people. "Before I even think of an idea I think of the people."

#### Creative Resources:

Time is your biggest resource - how much time it'll take.

You need to make the transition as producer from do-er to oversee-er.

What other skills do you have? What other things can you do to fill your gaps outside producer work?

#### Opportunity:

Talking, looking, thinking, securing resources and partnerships.

You are the best advocate for your project because you are across everything.

Seize opportunities to promote your project e.g. meeting Hillary Clinton [in Christchurch] and talking about Apollo 13. Big or small - use the opportunities.

Echoing Caroline Armstrong: Producers run at a problem, not away from them.

#### Questions

BERT VAN DIJK: core cast 8-10 and supporting cast 15. Four performances for 15 pp max. Idea to develop working in a site-specific way, which is a model we can tour to other sites. This was a long-term goal/benefit that happened.

Moira Wairama: What most attracts you to a project?

CAROLINE ARMSTRONG: You have projects you love and you are there from the start. Gets asked a lot to get involved in projects when they're already on a path "Me coming in later just to manage the money is not for me producing"

There are more projects but not more producers, particularly with experience.

Have someone on deck from the beginning, even if they are learning on the job and doing it.

There's a huge change to people now sharing more info about what we do. Now there's more openness to share info.

Jo O'Sullivan (Producers Room): Find a friend who is passionate about the same things even if they don't have the skills. Learn on the job. Weave together.

How much input does the producer have into how much a work changes over its life?

CAROLINE ARMSTRONG: I always have an opinion. It's a fine line when you're not the director. If I see something not working I will say something. Because you have the whole overview you have to say if it doesn't work for you. In my case, being married to the writer means I can be brutally honest. You may be wrong but if you have an opinion, say it. That's what we're here for.

Sugu Pillay: Will experienced producers take on emerging ones to initiate them? I am a playwright who is passionate about producing my plays because there aren't many Indian producers and there are cultural issues.

**15 minute BREAK**

#### **4: Lisa Maule - Southern Corridor Project**

Producer of Eko Theatre. Recognising diversity.

Starting as a producer to have more control and say. Experience is in lighting and sound operation, and then as a lighting and set designer.

To make work that is diverse, collaborative and innovative, and seeing diverse audience rather than “making theatre for ourselves”. Marketing important.

Working title for current Eko Theatre *Be Longing*, March 2011. ‘Interart’

Daytime installation and a night time performance. Devised. Mentoring of practitioners from Somali community. Somali, Maori and artistic communities involved. Photography strong in project for research, people feeding images in.

A big driver is piloting a new model of working.

Over 400 people involved so far including working in three schools in the area.

Building strong relationships with community leaders and their networks.

About dialogue, bridging communities, but product is professional and wider community want to see it.

Co-Producer with Director Heather Timms. Everyone has own objectives, but shared vision/framework e.g. Maori framework.

They worked together to define vision of Eko Theatre.

I am the person who has the “what is the Plan B” and look after budgets and schedules. Interested in the marketing, but struggle to do this as well as maintain relationships in the community and build a team. Currently also doing all the production manager jobs at present – but building a team to support in doing all those tasks.

People get confused by difference between producing and production management.

Producer needs to have passionate drive to see production from beginning to end. That can be the writer or creator.

#### **5: James Ashcroft Artistic Director Taki Rua Productions**

Topic: Keeping the Show Aligned to the Production House Vision – Revising and Reworking the Work

Maori-led, audiences national and international, rural and urban. Main commitment is to Maori led new theatre works.

#### **Walking the Talk:**

As producer you’re the first and last person to see a production through. You have challenges rather than problems. Run towards the problem, don’t shy away. “In my four and a half years I have shied away from time to time”.

Has the security as an RFO organisation of having a salary. But core issues remain the same.

My role is having a voice in the room but respecting the jobs of others in the room and getting them to articulate these.

But how do you get your director etc. to embody the vision? They talk the talk, but will they walk? How do you make sure your principles are creative tools and reflected in the work you produce?

How to bring a new director into a work that's been going for a long time when one leaves? What about a writer/director combo who have very different ideas? Governance: how do we ensure our governors are engaged and can articulate? A key commitment to longevity of work.

Quality above quantity. But delivering to audiences nationwide and work benefiting from it along the way. New work won't be baked to capacity on premiere – how to make a work grow from its beginning.

Te Reo Maori important: nice offshoot of *Mark Twain* production was 40% in Te Reo.

The people important: Te Reo Maori new work started with three people in a room.

Who are the partners we'll work with?

The main things are around relationships and communication with everyone you work with. As producers this is our main set of responsibilities.

“My work is adhering to the purpose of the work we produce. Its core that we are passionate and can articulate that. But my taste ultimately has to take a backseat.”

To learn: Find the work you like and knock on those people's door. Buy them coffee, and have a clear set of questions. 9/10 people will be generous with their time.

Build a community and then build opportunities. Steal from everyone in this room, and be generous about that.

“Walking the talk doesn't mean mapping it out exactly as it was in your mind – the interpretation is the exciting unknown we put down to our creatives. But know the purpose and vision.”

### **6: Jan Bolwell – Crow's Feet and Handstands Productions**

Crow's Feet is 10 years old. Started as 4 people, we now have 40. Two groups of dancers in Wellington and two up the coast. Kaupapa is mixed trained and untrained mature dancers. Found an audience with the first show, so knew they had a product, but needed to build audience beyond that. With that number of dancers - they are in professional fields - so we use personal networks, and the website is an important feature. It's an archive but also a way people reach us every week.

Learnt to be a producer on the job.

Delegation is so important. It means everyone has a sense of involvement and is buying in.

Partnerships are important – e.g. folk in Hutt Valley and their networks for Upper Hutt, but we also found that loyal audience from Wellington would follow. Working outside the square is a very important thing to do – not to get stuck. Go into a different environment.

Handstand Productions – Shows have had a life on the road of over two years. Artistically it was important as the works, and as a performer you grow. The question was who is it for? New show realised it was art galleries, and those partnerships vital – they have their own networks. So think about the product you have and who are you doing it for.

## **Panel Q&A**

### **What is your chief responsibility as a Producer?**

LISA MAULE: Being friendly

JAMES ASHCROFT: Weaving together

JAN BOLWELL: Making sure what I do I do successfully for a work

CAROLINE ARMSTRONG: Looking after the people and doing everything to make the best it can be.

MARK WESTERBY: Enjoying the process and making sure others enjoy it too.

BERT VAN DIJK: Disasters and upsets!

### **How many hours did you work on your last project?**

CAROLINE ARMSTRONG: Four trillion, I don't know. From waking up to going to bed.

MARK WESTERBY: The real question is when do you switch off? It's about a balance.

BERT VAN DIJK: Three years developing last work.

### **Do any of you use an external eye beyond your own and what is the criteria you use to select them?**

JAMES ASHCROFT: On every production. Showings, mentorship... Criteria depends on what we're most concerned to monitor. They need to understand what we're trying to achieve.

JAN BOLWELL: The timing of getting people in is crucial. It can cause confusion if it comes in at wrong time. It's very important however.

CAROLINE ARMSTRONG: The greatest assessors are your audience. If they don't turn up that's your biggest assessment.

BERT VAN DIJK: At the beginning only from within the company. European tradition is a higher standard of assessing before work is shared with a paying audience. Need to look for potential in production during the process.

Need to get better at giving critical feedback, and preferably not on opening night.

### **What processes are used in terms of audience and creative team evaluation?**

LISA MAULE: Strong evaluation is built into process with the community worked with. A lot of debriefing at all stages. Important with creating a new model.

MARK WESTERBY: Evaluation important during all parts of process.

JAN BOLWELL: Selected audience, and you need to know why you've invited them and what they're there to do.

BERT VAN DIJK: During devising, performers keep an artistic journal or visually. *Exile of Strangers* audience was given an envelope with questions in it to respond to when they got home. Got 40% response rate. Worked well because anonymous was honest.

The art of writing reviews needs to be developed, it's a skill.

JAN BOLWELL: Q and A after every show. Audiences ask very penetrating questions which has led us to clarify parts of the play. The instant feedback is invaluable.

### **What is the biggest roadblock in any given production as a producer?**

MARK WESTERBY: Time. Time is always an enemy. Time with actors and availability, crew members on board. Money and people are the products of time. And managing time effectively is what makes a great producer partly.

BERT VAN DIJK: Time.

CAROLINE ARMSTRONG: And time is the pressure with a new script. And can terrify you the most, but it can be terribly invigorating. I totally agree its time. Sometimes too much time can be a hindrance because people can go off on the wrong paths, and things get a little airy fairy.

BERT VAN DIJK: To have the courage to throw things away. In devised work the more waste the more quality. Living and working together creates such a connection and moves things more quickly. The in-between time is used very effectively.

### **What is the one improvement most needed to enhance national touring?**

MARK WESTERBY: Touring in quite a good place compared to 5 years ago. CNZ have done a lot of work on regional touring strategy. Venues are thinking more in a curatorial sense rather than just being venues for hire. Forums and markets are really good for relationships.

CAROLINE ARMSTRONG: One of the scariest things is taking a show out outside festivals, To have fantastic marketing support in every town you go into, through council or a local person.

It's hard when ticket sales are slow and you're not there. A really concerted effort to provide that marketing support would really help.

JAN BOLWELL: A sense of buy-in. When publicity person at an art gallery takes responsibility to draw people in. When local communities buy-in the show and have a sense of responsibility. Local commitment is key.



JAMES ASHCROFT: Still operating in regional silos slightly. How aware are we of work in development in different regions? What's the conduit for that info? Still a disconnect there. Don't know the answer. We have an audience because we have an audience development manager, but we are able to resource that. The opportunities to present and take in work are still limited.

STEPHEN BLACKBURN: We've inherited in communities a tour circuit back to JC Williamson days that harks back to work NZ artists aren't creating. Venues and work don't match up often.

### **Do you find yourself more a leader or a follower in relation to a Director?**

CAROLINE ARMSTRONG: Depends on the project. The director is the boss in the rehearsal room. But if they have a harebrained scheme that will cost a lot, I'm the boss. If it's a financial or personal issue I'm responsible. A personal issue it depends, it depends on whether someone comes to me.

MARK WESTERBY: A producer is a collaborator. Sure there are times you are called to lead, just as for an actor. The skill is in knowing when and how. But being there at the beginning and end involves leadership.

BERT VAN DIJK: All effective leadership is service of the collective vision. Both producer and director need to serve that.

JAMES ASHCROFT: I have to be the leader of Taki Rua. I am responsible, but that doesn't mean I do the director's job. Leadership needs to be encouraged in all members in an ensemble, but delineation of responsibilities and accountability are important so they know when to step forward.

### **From an emerging producer point of view – tactics to finding a producer? And how can I pre-sell a show?**

CAROLINE ARMSTRONG: If you have an idea and want to make to happen – do it. Don't wait for someone to make it happen for you.

Never risk anything that you can't afford to lose, whether its \$100 or more.

Pre-selling: get those people along to see your work. That might be venue managers, festivals - but you need to do whatever you can for them to see it.

They need to engage in the process. Even a rehearsal or a run-through. It's taken years for us with that process to get our touring to happen.

JAMES ASHCROFT: A producer won't help you unless you have a clear picture of what you want to achieve to make your work come to life. Clarify what you want to do and identify what your gaps in knowledge and skills are. Then you can tailor the relationship more.

"If you're looking for a producer you've actually started producing your own show!"

STEPHEN BLACKBURN: As a collaborator, you need to find the mutual benefit with those you collaborate with.

JAN BOLWELL: A very good point. Bring someone in who can learn on the job and has mentoring available to them.

LISA MAULE: Finding your gaps is important. It might not be a producer. It could be a really good stage manager you need, or other experienced crew.

BERT VAN DIJK: Have a group of producers who have different interests to approach.

MOIRA WAIRAMA: A place for a different kind of producer? Someone who can set up touring circuits around things they know, specialised areas – e.g. schools, marae, art galleries, museums. Someone has to fund and set that up to trial it. A producer who the specialised contacts. That person gets a percentage - an agent booking it.

TANIA KOPYTKO/MARK AMERY: This is an agent's role, which is different from a producer. Someone who, like a playwrights agent' role is to represent clients in sharing information and connecting producers to venues.

MARK WESTERBY: A fantastic question Moira. Its how the music industry works – booking agents. Maybe there is a gap there.

Like PANNZ markets are about relationships first, not sales. Few get sales. So you have to continue to the dialogue after. The producer needs to keep those relationships going.

### **Heather O'Carroll: How much is a producer's role publicity?**

LISA MAULE: Our publicity is split into different areas, not just for the community. The community will come because they've been involved in it.

MARK WESTERBY: We have a publicist for Apollo but marketing is my strong suit. And there's a clear distinction between the two. Publicists spend lots of time building relationships – it's a specialist role.

### **Is there such a thing as a job description for a producer?**

MARK WESTERBY: There are resources. "The Producers: Alchemists of the Impossible" by the UK Council. This has long list of what's involved. ATC Second Unit Producers Pack, resources on the DANZ website, CNZ Touring Manual is online and invaluable.

JAMES ASHCROFT: depends on the project and skills set, but at the end of the day producer has to be across everything.

### **What is the role of education in developing producers?**

LISA MAULE: Toi Whakaari is training people to have experience across things, so believe technical production staff will be the producers of the future. You have to start with a passion. There are lots of courses that will lead you to being a producer.

MICHAEL DALY (CNZ): CNZ do targeted producer courses.

STEPHEN BLACKBURN: No educational institution in Australia or NZ is doing training for producers – arts management is quite different.

"The Producers: Alchemists of the Impossible" sums up the role of a producer well. You need to borrow from multiple strands which is why education don't do it.

### **How do we collaborate better?**

CAROLINE ARMSTRONG: Things have shifted, there is more sharing of info and advice.

TANIA KOPYTKO: At a more emerging level there are more initiatives: Producers Room, Emerging Artists Trust, Toi Poneke's Hub, Fringe festival. How might these be able to assist more?

JAN BOLWELL: Fringe festival very valuable for information on producing. And be analytical about info fed to you – it's a point of view. Your antennae need to be out as to what you can learn around a project.

JAMES ASHCROFT: It's a two-way transaction when you're seeking info from people. Be generous in what you can offer too. There's tremendous time and resources that go into developing things – don't come to the table empty handed. That's the challenge laid at your feet - because you want to build a relationship and that's a two way thing.

### **Sugu Pillay: How can playwrights pitch an idea - a forum?**

PANNZ. 'Breakfast of bright ideas' at PANNZ – 5 minutes to pitch. Auckland, March 2011.

### **Producers' Room Announcement**

JO O'SULLIVAN: we have an office at Toi Poneke. We have an open door. We have had mentoring schemes. Currently no mentoring - the Emerging Artists Trust is running a mentoring programme. But running a series called Intermission, which is forums for producers to talk about projects and what's going wrong and right. We have a website. Resources are limited, which makes support difficult. Considering a scheme where submissions can be made.

SALLY THORBURN: **Unless stated otherwise, all participants today will go on the Emerging Artists Trust database.**

### **Wrap Up**

**Attendees: One key thing you got out of today, what we need to do next, what producer aspirations are:**

? Agents/Promoters gap.

Julian at Toi, a director, looking for a producer: to run at your problem.

Logan. Wanting to get into producing: having the experienced producers here is the most valuable thing.

Kate Robertson: Production Manager: training production managers, they're keen. Kate sends out opportunities to these people "Send me your jobs, your requirements".

Heather O'Carroll, Gladeye Productions: vitamin c, tissues and vodka are the producers pack. Run at a problem. And have options, plans b and c.

Benedict Reid: Starting theatre producing. Discussion about lighting in found spaces during the break.

Tony Hopkins, Baggage Coop: Learnt from doing with producing.

Robert Hartley: actor, no intentions of being a producer but job roles get blurred. Asking anyone something, what can you give back.

Sonia Hardie: Associate Producer Downstage. Stage manager for 7 years fulltime. Her goal is to be a producer. Networking is really important. Be well resourced, invest in production management.

Michael Daly, CNZ: representing CNZ.

Hannah McKee: playwright and producer of Page Left to produce work by women writers, by necessity.

Jenny Cossey: Worked a lot with children. A producer is a very organized person, who solves problems before anyone sees a problem.

Dawn: Becoming a producer. How important relationships are and thinking long term.

Moira Wairama: Baggage Coop. Writer. You need a team. Generosity. Passion.

Seamus Arnel: Writer, emerging producer. Likes doing both. At whatever level things will go wrong and someone will have to fix it. The people you work with a key creative decision.

Arthur?: Graphic Design giving up for passion for theatre. Passion. Know your gaps. "A producer is not a fairy godmother" Just do it.

Jo O'Sullivan: The ongoing motion and wheel of constantly learning and affirming what I do, and its always changing.

Toni Regan: Acting, directing, writing, producing out of necessity. Leadership is about service and serving the work.

Ann Brashier: Producer, for fringe. Need more casual networking opportunities AP. Any chance, take it. A city of o

Nicola Marshall: television designer: Written loads down, blown away by panel, need time to absorb and consider...

Howard Taylor: Producer. Long career in TV come back to theatre. Buoyed by the spirit in the theatre world. "A producer carries a big bucket around and everyone pours their shit into it"

?: How can you get honesty back from a performance. Liked the envelope for feedback idea.

Andre Anderson: Producer. Maui. If you dream big, it can happen. Still passionate about theatre and dance in NZ. Really keen to grow the pie. The industry needs to sell more tickets to sustain more careers. We don't have agents because there isn't enough money to support agents. We need to grow the pie so agents can exist. To link creatives and venues in a more productive and sustainable way. We have fantastic ideas being made but the regions aren't seeing nearly enough of it. Keen to bridge that gap.

Sarah Harpur: Comedian, writer, and produce own work. For the first 3 years in a business you run at a loss. But its worth it.

Steve Barr: Theatre and film. Writer and producer. Panel span a great range of theatre.

Martin Rodgers, used to be a producer, WCC City Arts team: very available to talk to people for advise and experience, rather than just get money. Can come for both! We want to hear more from people what they want more of. The Hub and Toi Poneke a resource to use.

Moira Aberdeen: Love being an audience member. Manaakitanga spirit in theatre great. Done some producing. Bits of organising is where I can help. A Maori model of working. Whanau. Prioritising time, money and resources. Sharing will make the work even better. Feeding and accommodation is like BERT VAN DIJK says is very important – sustain them. A frustration for me.

Ed Watson: Not a producer, director. Wanted to understand more the producers role, to be more collaborative. The start of a project why you get involved and having producer at the start.

Sheree Jacobsen: Acting, directing, writing, some producing of my own. Need a producer. Sustainability idea, rather than looking for a quick fix producer, especially if you want to take the work further.

Anita Hutchings, dancer: Want to make ideas as good as they can be. Good to understand what a producer is so you don't have to do every role. To be able to stand outside work.

Sugu Pillay: Playwright, needs to produce a play: Is grateful for the EAT Mentoring programme. At least 4-5 people have agreed to have coffee.

Charlotte Larsen, Emerging Artists Trust, producer: getting new people together.

Sophie Larsen; management student at Toi: connections between learning and what's happening in community. Putting faces to names very useful. This has opened up producing for me which is really awesome, and approach the work that interests you, rather than being approached.

Ricky, emerging producer: currently at Toi Whakaari. Got opportunities out of today.

Emily McKoy, producer, improviser and writer: Keen to forge more links between theatre and comedy, as lots of innovative work in comedy. Passionate about producing comedy in Wellington. Building relationships as main thing a producer does. This is most challenging and rewarding aspect. Heartening to hear everyone else talk about multiple hats. More casual networking

Kate Middleton-Olliver: Third year management student: Sustainability top of my agenda, and being passionate about the work.

Jarod Baker: comedian: Keen to see comedians work with producers. Similar problems for comedy as heard here. Finding the person with your passion so you can share a project.

David Cathro: Quick look at producing. I want to produce. So lets get in touch.

### **Sally Thorburn (EAT)**

Emerging Artists Trust mentoring programme – be in touch. EAT matches experienced practitioners with those who demonstrate passion and commitment. Producing very much at the forefront at the moment. Seven EAT mentors in this room and several mentees!

ENDS.

