



sustained theatre
raising the roof

Producers Development Programme (PDP)

**A report and proposed programme for
Sustained Theatre, North West**

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SECTION 1: Introduction

In March 2011, Sustained Theatre, NW (STNW) commissioned Jenny Williams of Take the Space Consultants and Dawn Cameron to research and devise a Producers Development Programme for the NW region. The research aimed to identify the needs of producers in the Sector and devise a development programme that made best use of past experience, regional resources and best practice models.

The aim for this work was to reflect the needs of the Black, Asian and minority ethnic Sector, influence the work of Sustained Theatre NW and have impact and reach, both regionally and nationally.

The key objectives of the work were to:

- Identify regional talent, and skills; and research current professional development opportunities
- Identify the common needs of Producers in the Sector
- Develop a clear infrastructure pathway for the development of producers at all stages of their career
- Recognise and profile modules of good practice
- Devise a comprehensive list of potential partners and programme providers

A copy of the full tender brief is attached in the Appendices.

SECTION 2: Methodology

The research was conducted over two parts: the first comprising of researching producers programmes that had already taken place and the second, exploring the 'look and feel' of a new producers programme that would be fit for purpose for the ST NW Hub. The outcome is this report and accompanying proposed framework for the programme – both of which will feed into an Arts Council England, Grants for the Arts (G4A) at a time to be considered by the ST NW Steering Group.

The research team divided their work loosely with Dawn Cameron leading on discussions with individual producers and organisations in the NW region; and Jenny Williams leading on discussions with strategic and national individuals and organisations. Cameron led on exploring and designing the professional development programme, and Williams led on the literature review, placing the work in a national context and writing this report. Interviewees were selected on the basis of their inclusion in the Sustained Theatre NW subscribers list; recommendations from the Steering Group; and / or their experience of similar programmes and interest in the proposed programme.

Key areas for exploration covered a wide range of topics including:

- Views of the producer role;
- Experience of production;
- Reflections on particular challenges facing Black, Asian and minority ethnic producers;
- Experience of continuing professional development;
- Views about what might be the constituent elements of a Producers Development Programme

The work has been defined by the following factors:

- There was a good source of evaluative material available on previous producer development schemes, including models of good practice for both positive action and mainstream programmes.

- Attempts were made to have focus group meetings with producers, and an invitation was sent to 35 Black, Asian and minority ethnic producers to attend a consultation event which resulted in only 1 response.
- An online survey was sent out as part of this work, resulting in 7 respondents. A summary of these findings are attached in Appendix (ii).
- As a result, most of the research was conducted via 1-2-1 conversations either on the phone or in person. A list of consultees is attached in Appendix (iv).
- The quality and variety of feedback enabled the consultants to gain a well-rounded picture of the sector and identify recurrent themes as well as current need.
- The work took place through a period of significant change to the arts funding system, and organisations we spoke to were uncertain of their future and naturally unable to agree to partnerships when there were risks of losing some or all of their ACE funding.

SECTION 3: EXECUTIVE SUMMARY

The report is divided into 2 key areas. The first area identifies *The Key Issues* (see Section 5); and the second, suggests *The Proposed Framework* (Section 6) in response to these issues. In total, 46 people were interviewed, and with the exception of 2 people, all were in agreement that there is a need for this programme. Rather than investing in artists that *had* to produce - 'reluctant producers' as we have termed in this report - there was agreement that the PDP programme should target those that wanted to *be* producers.

All the stakeholders were keen that the programme represented quality. For practitioners, this translated to a quality 'offer' from partner organisations and for partner organisations, in the quality of the candidates. There was a sense that producers could be taught some skills through formal training from fundraising to marketing to negotiation. However, there was across the board agreement that there were a range of soft skills that could only be gained through hands-on experience. Interviewees felt that the programme should leave a clear legacy through the development of networks, experience and the development of their portfolio.

The discussions around level of bursary to producers were varied - with some respondents feeling that training to mid-career producers should be directed towards a living bursary only. There was a sense that this should be as much of a realistic experience as possible, with participants having to fundraise and negotiate to make work happen, especially in today's climate. For others, the bursary was an important indicator of the level of producer this programme aspired to attract. It was generally agreed that this programme was aimed at mid-career producers rather than emerging producers and some respondents felt that the bursary should reflect this.

The research hinted at some of the reasons why there has been persistent under-representation of Black, Asian and minority ethnic producers within the sector. Mid-career producers cited the lack of opportunity to focus on just one thing as a key barrier. We have recorded this dilemma as the slash/slash producer who juggles other careers and roles at the same time - resulting in outcomes both negative (not being able to focus on one thing) and positive (having to develop a range of entrepreneurial-type skills). Whilst we recognise this is as a sector-wide issue, there are further questions to be considered as to whether this issue is more prominent within the Black, Asian and minority ethnic sector.

Also pertinent to the Black, Asian and minority ethnic community, was a sense of knowing of the history of where the Sustained Theatre movement originated. Senior-level producers felt it would be important to have a space to share knowledge and past experiences with the next generation of producers coming through the sector. The report tables a range of producer skills framed in this report as tangible and intangible competencies. The table clearly shows the skills that can be taught, and those that require other methods for example, through mentoring, access to networks, go and see visits, hands-on experience and other informal training opportunities.

The second half of the report, outlines a proposed delivery framework that combines the findings as outlined in the report, with best practice models from the literature review. The proposal is for a 15-month programme comprising of the following:

1. Marketing, recruitment and selection of stakeholder
2. Mentoring and coaching
3. Programme acclimatisation
4. Placement Trainee Project
5. Skills seminars and training
6. Critical engagement with new work
7. Producer champion engagement
8. Critical dialogue

The framework gives detailed information around recruitment and selection, again to reflect the clear messages we received around the expectations of high quality and of having a competitive programme. Similarly, specific detail is provided with regard to keeping the programme accessible and open to applications outside of the sector – particularly relevant to those who might have transferable skills from the creative industries. This sense of openness is reflected also in the bursary. For those applicants who are employed, the proposal suggests that the bursary is paid direct to their employer.

On a final note, both the report and proposal reflect that this is a short-term programme, and long-term success is inter-dependent on the input and engagement of the wider arts sector. We have therefore encouraged the development of a small group of Producer Champions who could on the one hand, be instrumental in facilitating the longer-term success of this programme and (ii) encouraging the further development of the overall infrastructure for producers.

SECTION 4: BACKGROUND & CONTEXT

4.1 Arts Council England 10-yr Strategy

The work was delivered at a time of systemic change in the arts environment. Arts Council England (ACE) had recently published *Achieving Great Art for Everyone* setting out the 10-year strategy for the arts, with 5 key goals, forming the priorities for the period 2011-15.

Of particular relevance to this work is Goal 4 which in particular aims to ensure that *'The arts leadership and workforce are diverse and highly skilled.*

- *Building a network of arts leaders who value sharing their knowledge and skills, for the benefit of the arts and civil society*
- *Creating equal opportunities to enter the arts workforce.'*

Ref: Achieving Great Art for Everyone: A Strategic Framework for the Arts

On 26th March 2011, Arts Council England announced a new national portfolio of funded organisations – National Portfolio Organisations (NPO's) which reduced the funded portfolio of organisations from 849 to 695. This followed on from a process of application, where in January 2011, all arts organisations were invited to apply into ACE for funding as new National Portfolio Organisations. This was on-going through this research period, and heavily impacted on how the work was conducted, particularly as the organisations we spoke to were uncertain of their future. Furthermore, some of the portfolio cuts affected organisations within the STNW Hub. At the time of writing this report, it remains unclear how this will impact on the development of this programme, if at all.

4.2 The Creative Case for Diversity

A new approach to diversity was set out in the ACE publication *Beyond Cultural Diversity* putting creativity at the heart of diversity policy, known as The Creative Case for Diversity. More information will be made available at the public launch taking place at The Decibel Showcase in September 2011 and it is recommended that due attention is paid to these priorities when rolling out this programme.

4.3 Sustained Theatre

Sustained Theatre NW: Background:

The NW Hub is one of 8 regions in England that has been developing work and initiatives to support Black, Asian and minority ethnic (Black, Asian, and Minority Ethnic) artistic practice regionally, nationally and internationally. The NW Hub is currently a constituted voluntary organisation, working towards becoming a CIC (Community Interest Company). The Hub is managed through the Leadership Team on a voluntary basis. The Leadership Team consists of Chair, Vice-Chair, Treasurer, Project Manager, and up to eight further Leadership Team members. The Producers Development Programme is supported by its own leadership team (see below). The Hub membership is drawn from Black, Asian and minority ethnic focussed creative practitioners, organisers and venue managers. The vision for the NW Hub is: *Our aim is to act as a network, linking Black, Asian and minority ethnic theatre practitioners across the North West. Lobby for positive change and create opportunities for Black, Asian and minority ethnic theatre practitioners to present their work at a regional, national and international level.*

The Producers Development Programme NW is led by:

Garfield Allen, CEO Greenroom & Producer Panel Chair; Anne-Marie Crowther, CEO PANDA; David Morgan, Executive Producer, Breaking Cycles; Segun Lee-French NW Hub Vice-Chair & Artistic Director Exodus; and Anwen Lewis, NW Hub Project Manager.

Sustained Theatre: National Picture:

Sustained Theatre (ST) is a national movement working to create a new inclusive landscape for British Culture to flourish regionally, nationally and internationally. In March 2011, Sustained Theatre published a draft business plan for consultation, setting out its four central strategic objectives for developing the ST network as:

1. Enhancing Development Support for ST Regional Hubs (to address issues of consistency and variable progress)
2. Enhancing National and International Development strands of work (to take advantage of national and international and opportunities)
3. Development Strategy for Partnerships (recognising these will be key in a resource poor environment)
4. Infrastructure Development (to ensure the underpinning operation can support achievement of the first 3 objectives).

At the time of writing this report, there were plans for this business plan to form the basis of a national bid to Arts Council England G4A to support these objectives. It is therefore worth noting that this piece of work should complement and support the national programme, and when writing the NW bid, further consultation should be made as to the potential areas for cross-over and joint working.

4.4 Positive Action Framework: Legal & Social

The Equality Act & Positive Action:

On 5th April 2011 and at the time of researching for this piece of work, legislation relating to positive action was brought into effect under The Equality Act 2010 to strengthen work in this area at recruitment stage. It is now *'lawful to recruit or promote a candidate who is of equal merit to another candidate, if the employer reasonably thinks the candidate has a protected characteristic that is underrepresented in the workforce'*¹. Whilst there may be no direct impact to this piece of work, it is worthy to note that the case for positive action is recognised, supported and strengthened in legislation.

Perspectives on Positive Action: At ACE's Creative Case for Diversity conference in March 2011, there was heated discussion around the role of positive action programmes in society. As with all positive action programmes, there are those who support positive action, seeing it as a way to re-dress workplace imbalances; and those who do not, perceiving it to create 'ghettos' for Black, Asian and minority ethnic talent.

One interviewee commented, *'Yes, a programme's needed but we need to avoid ghettoisation.'*

A number of producer development programmes have been run both specific and non-specific to the Black, Asian and minority ethnic community. Our preliminary research suggests that there appears to be little take-up by Black, Asian and minority ethnic producers for mainstream programmes. This trend is confirmed by statistics collected by Birkbeck College who run an MA in Creative Producing for Theatre & Live Performance.

To date, there have been only 5 Black, Asian and minority ethnic applicants to the course. 3 out of these 5 were admitted to the course (the total admission to the course so far has been 24 students). It may be that the course is not sufficiently well publicised to reach potential Black, Asian and minority ethnic applicants; or there may be other barriers for Black, Asian and minority ethnic producers to take part in such mainstream opportunities.

Through our own research, interviewees felt that some of these barriers included:

- Under representation in the mainstream
- Difficulty in 'getting your foot in the door'
- Making connections with venues and professionals
- Venues 'play safe' or 'stereotype' black work
- Invisibility
- The 'who you know' issue

One former positive action programme participant said of their programme that *'it didn't work as we didn't leave a legacy' and 'we needed support in setting our vision and navigating how we were going to get there.'* It became apparent, that whilst ST NW can deliver a sound training programme to develop Black, Asian and minority ethnic producers, other work needs to be done *at the same time* in order to (i) raise the visibility of black producers overall, and (ii) strengthen the infrastructure for the development of producers generally. The success of the producers (and others) who graduate through this programme is inter-dependent on the support and engagement of the wider arts sector. For example, with the advent of the more flexible laws around positive action as described earlier, other organisations might consider taking a more active role in promoting and recruiting diverse producers. These producers could then link into this programme.

SECTION 5: THE KEY THEMES

The following key themes came out of both the literature review, and intensive discussions with producers, artists, venues, organisations, policy makers and ST NW Steering Group.

5.1 Assessing Need

In our interviews, both researchers asked the same question - *Is there a need for this programme?* With the exception of 2 interviewees, the responses were an overwhelming YES! The 2 interviewees who felt that there was no need for this programme had differing reasons for this with 1 interviewee feeling there was a greater need for skilled Black, Asian and minority ethnic tour bookers, stage managers and administrators; whilst the other interviewee disagreed with all positive action programmes per se.

In general interviewees felt that the programme should:

1. Be directed to those who wanted to *be* producers, rather than 'reluctant producers' ie artists who had to produce their own work '*I produce in order to direct.*' It was suggested that the interview process should be rigorous enough to ensure this was indeed the case '*There needs to be a proper application and interview process.*'
2. Offer training for artists to acquire producer-type skills.
3. Be geared towards mid to senior level professionals (rather than at entry level), and be of high quality and competitive.

5.2 Perspectives on Quality

For interviewees, it was vital to ensure that the Programme represented excellent quality and that it was not perceived to be 'a special programme'. Interviewees felt that this sense of quality translated to how well the project was managed, that it was bespoke and that there was a quality offer from the host venues. It was clear from interviewees that there would be high expectations placed on host organisations, highlighted in the following quotes:

- '*[Placement] venues should have to meet specific quality criteria...for example, what support they'll provide to placements, supervision etc.*'
- '*You need to carefully select venues. What can they offer the placement and the wider programme?*'
- '*Venues should compete for inclusion in the programme...what meaningful experiences can they offer participants?*'

For host organisations and policy makers, the issue of quality focussed on the level of experience of the participants, and their proven ability to produce. It was viewed as important that producers needed to be interested in seeing a range of work. One respondent felt that this was of particular relevance to this programme as *'the Black, Asian and minority ethnic Sector is slightly out of touch with the rest of the sector. If you don't know who runs the Trafalgar Studios, then you're going to be very far behind'*.

5.3 A Question: Who is the Programme Aimed At?

At the Steering Group interim meeting, there was lively discussion around whether this programme should be for Black, Asian and minority ethnic producers solely; or whether it could include non-Black, Asian and minority ethnic producers who produce Black, Asian and minority ethnic work.

It was felt that this programme was for the former on the rationale that the programme aimed to address the following issues:

- The under-representation of Black, Asian and minority ethnic producers across dance, theatre and live art.
- The long-term development of the careers of Black, Asian and minority ethnic producers. This investment would be regardless of whether the producers then chose to work with Black, Asian and minority ethnic or non-Black, Asian and minority ethnic artists; and regardless of whether the work they produced was culturally specific or not.

5.4 Know our History

'There is a lack of understanding of our history. Maybe one of the requirements of any training course is that we must know our history, to help gain perspective of the contemporary and define what should be done next.'

This interesting issue was highlighted by experienced, senior Black, Asian and minority ethnic producers who had worked in the Sector for a considerable time. They felt that participants on this programme needed to know about the work of Black, Asian and minority ethnic organisations and individuals who had laid the foundations for change.

The aim of 'knowing our history' would be to enable producers to:

- learn from other's knowledge
- to avoid re-inventing the wheel – which in turn would benefit progression
- and be given tools to navigate the Sector's recurring issues that others had already encountered. Issues included the history around funders and funding, experiences of tour programming and organisational development.

Another interviewee echoed this sentiment saying that

'To be a Black, Asian and minority ethnic producer is different and has to be, because the terrain is so fraught. If the producer doesn't understand it and doesn't understand the struggle, then internally that can be very damaging.'

5.5 Spectrum of Producers

The question of 'What is a producer' received many different responses. There was no agreement as to what a producer is, but rather an agreement of what they do. Ultimately the producer was described as *'the fixer. Everyone trusts they will get everything in place'*.

There was also agreement that there are many different *types* of producers from Executive to Creative to Organisational.

In our interviews and discussions, we noted that the producers most often encountered within the Black, Asian and minority ethnic sector, were those best described as Slash/Slash producers. These are producers who define themselves as more than one thing, eg programmer/producer; project manager/event producer; creative producer/writer and so on – most often defining their role according to the need of the job in hand or the work on offer. This resulted in some mid-career producers constantly juggling between wanting to develop a producing career, having little opportunity to fulfil this ambition, and needing to work in the meantime – the result being that in a career lifecycle, there is little time and resource to build a portfolio nor develop producer-focused skills. And so the cycle, of not having enough experience or a recent portfolio of producing work, meant that they were less likely to get producing work. One such mid-career producer told us *'I must have been for 50/60 jobs – but I didn't even get a response'*.

Another mid-career Black, Asian and minority ethnic producer explained this barrier in their own career, saying that they felt this issue to be of particular relevance to the Black, Asian and minority ethnic arts community, as *'we can't concentrate on one thing'* and went on to say *'a lot of producers are middle class, are well-connected. They have time to think and ponder because they don't have that colour barrier.'*

5.6 The Entrepreneurial Producer; and the Producer as Entrepreneur

Entrepreneurialism and the Producer role was a recurring theme through the research. Respondents felt that the Black, Asian and minority ethnic sector has much to offer the mainstream arts ecology, and particularly through these tough, economic times.

New Talent: It was felt that many Black, Asian and minority ethnic creative entrepreneurs currently work 'off the radar', producing and creating work across non-traditional artforms – digital music, technology, video, digital media, fashion and creative enterprises. As one interviewee said *'our sector is thriving in music production and video production, so could theatre-makers exploit the focus more on breadth of performance across new and diverse artforms?'*

Enterprising: Another interviewee felt that the Black, Asian and minority ethnic sector had much to offer the mainstream often producing work without funding, and using skills/time/expertise to barter instead of cash. This was echoed again, when talking to an experienced Black, Asian and minority ethnic producer who felt that the barriers they had encountered in their career, had made them develop resilience in a tough market in order to survive, as they succinctly put it *'When you're from a Sector that is under-resourced, in order to make work happen you take on multiple roles.'*

Business: And again, another experienced Black, Asian and minority ethnic producer said that the advice they give to new Black, Asian and minority ethnic producers is *'if you want to dance, then forget subsidy. You have to set up as a dance company – as a business.'* This sentiment was echoed by a Black, Asian and minority ethnic leader who saw the producer's role in their organisation specifically to *'creatively growing our business and delivery on that'*.

Following on from these conversations, we recommend that the design and delivery of the programme:

1. Remains open to creative entrepreneurs, who may be working outside of the arts or in ways that are different to mainstream arts practice. We recommend that the eligibility criteria and subsequent marketing has relevance to candidates with experience from the creative industries, social enterprise, voluntary and community backgrounds.
2. The opportunities from host organisations should take this wider experience into account, in particular when designing their offer. There is potential for organisations to explore and inquire around new models of work, creative product and innovative practice.

5.7 Training and Skillset of a Producer

How do you train a Producer?

The role of the producer has in the last few years taken on considerable momentum, with more and more organisations increasingly recruiting for producer roles. However, from one organisation to the next, the role and job description of the producer changes, as does the title from creative to executive to administrative producer and so on. In effect, there is a first-base difficulty in devising a 'one size fits all' training programme. From our conversations, there was a clear sense that Producers needed to be 'results led' people with a multitude of skills, some that could be taught, and some that came from experience. It follows then, that as well as a modular training programme, producers require hands-on experience that leads to the development of a portfolio.

What Skillset does a Producer Need?

'A producer is the person who pulls all the strands together but they're different from a general manager...producers are more creative and involved in collaboration.'

As outlined above, the producer role is hard to define and the role changes from organisation and role to role. During our interviews, we collected a long list of skills that a producer needs, which we have divided between tangible and intangible skills.

The tangible skills reflecting the hard skills that can be taught through a modular based training course; and the intangible, reflecting those soft skills that are gained through experience.

Through our interviews, we invited interviewees to tell us what skills a producer requires. Table 1 records the list of skills recommended by our interviews, which we have tabled as tangible and intangible skills.

Table 1: Tangible and Intangible Skills Required of a Producer

Tangible Skills	Intangible Skills
Creative	Entrepreneurial
People skilled	The 'fixer'
Networked-in	Wheeler Dealer
Fundraiser	Opportunistic
Work as a team	Maverick
Able to manage an organisation	Prepared to bend the rules
Write a report	Able to 'smell an idea'
Budgeting skills	Know how to close a deal
Sourcing funds and budget management	Cool
Overseeing tour booking	Confident
Liaising with venues	A leader
Contracts	Left-field thinking
Overseeing marketing and publicity	Brutal
Managing timeframes	Understands the 'zeitgeist'
Brokering relationships between artists and venues	Interested in seeing other people's work
Building partnerships	Can work with artists to shape or initiate a project
Negotiating	Support artists in making ideas from inception to making them happen
Pitching	Mediating between work and audience
Logistics and scheduling	Understands the creative process
Research and development	Can manage tensions and challenges

5.8 Link with HE

Birkbeck College run the only MA in Creative Producing for Theatre & Live Performance. The course has been running for three years. Comprising of 7 modules, the course is structured around 'study and experience' including input from industry, masterclasses, workshops and secondment opportunities. There are potential opportunities for Sustained Theatre NW and Birkbeck College to work in partnership, possibly to develop an accredited modular programme that could respond to those tangible skills as outlined above. At the time of writing this, Andrew McKinnon, MA Course Leader, was in early discussion around how this might work in practice, and further dialogue is now recommended to take this potential opportunity forward. Interestingly, this would create an opportunity for ST NW to take a role in developing producers in a sectoral, leadership role – responding to need across the Black, Asian and minority ethnic and non-Black, Asian and minority ethnic communities.

5.9 Sustained Theatre: Joined-Up Thinking

This final section focuses on Sustained Theatre and joining up thinking across the hubs. There are key areas within the national Sustained Theatre business plan that provide key opportunities for a joined-up partnership approach to delivering on Sustained Theatre's overall strategy through this piece of work as follows:

(i) Spaces

'It seems to me that if I think of a successful producer they have buildings attached. The success of the producers programme is inextricably tied up with spaces.'

The ST National strategy (draft) says that: 'Spaces - the recommendation on Spaces has been taken forward through a national call for partners and will be delivered in partnership with The Sector. A Spaces Group has identified seven Spaces which have NAT support to go forward to capital application. A new timeline is to be agreed with ACE, but currently we identify this as being from June 2011. Transition funds to support the Spaces Project through the interim period have been made available.'

**Ref: Draft Business Plan, Sustained Theatre April 2011*

There is an opportunity for a potential pilot project that links ST Spaces programme with the ST producer's programme, and initial conversations suggest that this would be welcomed.

(ii) Critical Dialogues

Critical Dialogue forms a vital component of the Sustained Theatre strategy, and it is recommended that the producers in this programme are encouraged to work together to produce a critical dialogue event at the end of the programme (see Section 6.3 month 15) to reflect on learning. This would serve several purposes, (i) it would enable the wider arts ecology to be engaged and involved in the development of the producers who graduate through this programme; (ii) producers would be able to have a voice around issues that are pertinent for them and; (iii) this would enable the programme to have evaluation material direct from the participants. During the interviews, Producers expressed an interest in ensuring that there was space within the programme for critical dialogue saying that: *'[The programme] should involve some critical reflection on how the arts world works: what's made and what isn't?'*

(iii) A Strategic Leadership Role for STNW

This programme is a pilot programme for the NW Hub, and there is potential for this programme to be rolled out nationally, and in partnership with national organisations. There are also opportunities for ST NW to consider its leadership role on 2 levels:

1. A national leadership role in producer development programmes, working with and through partner organisations to develop and nurture new, Black, Asian and minority ethnic talent. As mentioned earlier, it appears that there is little take-up of mainstream programmes by Black, Asian and minority ethnic practitioners, and ST NW could take a partnership role in ensuring a wider, more diverse reach of talent.
2. Further discussions could take place with ACE around the potential for ST NW to fulfil a strategic role in leading on dialogues on producer development work in the North East, Yorkshire and North West regions. There is potential for ST NW to act as a Producers Hub specifically for partnerships, training activity, network development and the overall development of producers (Black, Asian and minority ethnic and non-Black, Asian and minority ethnic).

(iv) International

There may be further opportunities to engage with ST, International Hub to provide international secondments, commissioning opportunities and 'Go and Sees' to the producers on this programme.

(v) Regional Hub Partnerships

The South East: The SE Hub is developing an Artist Development Programme to be run by an established Producer from the Sector, who will work on behalf of artists throughout the region and develop partnerships both in and out of the region. There is potential for this programme of artist development work, to complement the producer's development programme. It is worthwhile for the SE and NW Hubs to explore how they may be able to offer joint training programmes and reciprocal placements.

SECTION 6

Sustained Theatre North West Producers' Development Programme: A Proposed Framework

6.1 Summary and Rationale

- **Strong demand:** As will be apparent from preceding sections, it feels clear that there is a strong demand for a programme which will equip aspiring producers with a range of tangible and intangible skills (see Skillset of a Producer: The Tangible and Intangible Job Description, above). The challenge for us has centred around how best to deliver this so that it benefits all key stakeholders including:
 - Aspiring Black, Asian and minority ethnic producers;
 - Sustained Theatre North West and, to differing degrees, Sustained Theatre hubs in the greater Northern region;
 - Partner venues which offer placements to producers;
 - The wider cultural and creative sector and in particular the Black, Asian and minority ethnic creative sector.
- **Wide consultation:** In developing the following framework therefore, we have consulted widely with producers, artists, strategic players and with initiators / managers of similar programmes. Amongst the programmes we have explored are: the East Midlands Producers Scheme, Yorkshire's Arts Management Placement Programme and Railroad 7. In addition, we have been informed by our own experiences of developing and managing CPD programmes in the creative sector.
- **Meeting diverse and divergent needs:** A key theme which emerged through all our discussions with strategic partners, artists, venues and producers was around clearly specifying whom the proposed programme is designed to benefit. Put simply, artists tended to be 'reluctant producers' who produced in order to direct; whilst interested in acquiring tangible skills they were less likely than others to be interested in aspiring to a creative producer role. Existing producers, on the other hand, had a much broader view of the producer role; many had acquired skills organically over several years' practice and were interested in a structured, high quality programme which would further enhance their effectiveness. In developing this proposed framework, we have attempted to take account of both sets of reported need.

- **Who will benefit, how and why?** The framework has been designed to tangibly benefit all key stakeholders (see above). It has also been developed to enhance Sustained Theatre North West's profile and to provide an example of best practice in meeting the needs of aspiring producers. There has been some heated discussion about what the ultimate outcome of the programme should be: some felt that the Programme should explicitly (and exclusively) benefit the Black, Asian and minority ethnic led creative sector whilst others felt that alumni of the Programme should be free to utilise their newly acquired skills in the wider creative sector if they chose so to do. It is our strong view that alumni should be free to practice wherever they choose but that an element of the Programme should incorporate opportunities for Black, Asian and minority ethnic led practitioners and organisations to benefit from the learning which participating producers acquire.
- **Breadth and scope:** We have viewed the Producers Development Programme (PDP) as a pilot programme in the first instance – an opportunity to test out and refine an approach to the development of producers. Whilst initiated by Sustained Theatre North West (STNW) , we are mindful of STNW's wish to make the Programme available to colleagues in the wider Northern region (Yorkshire and the North East). With this in mind, we would envisage that the majority of places on the Programme would be reserved for North West based producers but that a limited number of places would be held for participants from the North East and Yorkshire.

6.2 Proposed Key Learning Outcomes

As discussed above, the Programme framework has been designed to:

- **Firstly**, enhance the skills, knowledge and experience of committed individuals who have some experience of production and who aspire to become highly skilled producers in the cultural / creative arts sector;
- **Secondly**, provide an opportunity for Black, Asian and minority ethnic artists to acquire tangible producer skills which will support them in developing their practice and strengthening their position in the sector.

With this in mind, we propose a two pronged approach:

- An **intensive programme** lasting one year which includes: a placement with a purpose; opportunities for mentoring / coaching; and skills seminars (see Section 3, below, for further details). The programme will be designed to meet the needs of committed professionals who aspire to a producer role.
- In addition, however, the **skills seminar** element of the Programme will be open to artists who wish to acquire producer skills but who do not necessarily aspire to a producer role. It is envisaged that there will be 6 skills seminars throughout the duration of the Programme.

For the **intensive programme**, learning outcomes will reflect the 'intangible' elements of the Producer Job Description discussed earlier in the report, namely:

Intangible
The 'fixer' Wheeler Dealer Opportunistic Able to 'smell an idea' Cool Confident Maverick Prepared to bend the rules A leader Left-field thinking Brutal Understands the 'zeitgeist' Interested in seeing other people's work Working with artists to shape or initiate a project Supporting artists in taking ideas from inception to making them actually happen Mediating between the work and the audience Clear understanding of the creative process including managing tensions and challenges

In addition, however, through the first three months of their placements and the inclusion in the Programme of skill seminars, participants will also acquire or refine their skills in the 'tangible' elements of the Producer Job Description, namely:

Tangible
People skilled
Networked in
Fundraiser
Work as a team
Know how to close a deal
Able to manage an organisation
Write a report
Budgeting skills
Sourcing funds and budget management
Overseeing tour booking
Liaising with venues
Contracts
Overseeing marketing and publicity
Managing timeframes
Brokering relationships between artists and venues
Building partnerships
Negotiating
Pitching
Logistics and scheduling
Research and development

Artists who choose to participate in the **skills seminars**, will acquire some of the 'tangible' elements of the Producers Job Description (see above). Artists will not be required to attend all of the skills seminars; rather they will choose which they feel are most relevant to them. Further, we propose that participants who benefit from the wider programme (see 2.1, above) are encouraged – following completion of the Programme to apply their newly acquired skills in supporting Black, Asian and minority ethnic led artists or organisations. This might be through mentoring artists / organisations and / or by delivering specific, agreed support.

6.3 Key Elements of the Programme

It is proposed that the Programme will last **15 months** in its entirety.

The Programme will comprise a number of key elements as follows:

Programme Element	Timing
Marketing, recruitment and selection of participants, Producer Champions, mentors and placement providers; production of Programme handbook; marketing of Skills Seminars. Delivery of 1-day opening session to introduce the programme, set the context - particularly the history of Sustained Theatre and further back.	Months 1 – 3
Mentoring / coaching: On selection, participants will work with the Programme Manager to select an appropriate mentor / coach who will work with them throughout the duration of the formal programme.	Months 3 – 12
Placement acclimatisation: Gaining an overview of key functions within placement organisation	Months 3 – 6
Placement Trainee producer project: Participants are tasked with delivering an agreed project within the placement organisation	Months 6 – 12
Skills seminars x 6: Content is to be agreed but will be themed around key tangible skills including, for example, tour booking, sourcing funds and budgeting, contracts. These will be open to both Programme participants and artists.	Months 3 – 12
Critical engagement with new work: Three of the Producer Champions (see below) will select new work for participants to attend. Participants will attend performances and afterwards meet with the Producer Champion to discuss the work.	Months 3 - 12
Case studies: Following completion of the formal elements of the Programme, the programme manager will collate case studies which demonstrate the learning which has emerged from the Programme.	Months 12 - 15
Producer Champions input: 10 inspirational, highly experienced Producer Champions will support participants by giving feedback on developing G4A bids and providing advice and guidance regarding continuing professional development.	Months 12 – 15
Critical dialogue: At the end of the Programme there will be a final meeting of the cohort where alumni will be given the opportunity to critically reflect on their learning and to feed their experiences into the development of future programmes.	Month 15

6.4 Recruitment and Selection: Programme Applicants

6.4.1 We propose that the PDP becomes a programme which supports and develops committed professionals who wish to acquire the skills which will enable them to effectively operate in a crowded and competitive market place. In addition, through its Skills Seminars, it will provide artists with essential producer skills. The remainder of this section, however, sets out the recruitment and selection criteria for individuals who are interested in engaging with the PDP in its entirety.

6.4.2 Programme eligibility Criteria: Prior to applying for the PDP potential applicants will be provided with a set of criteria and will be asked to consider whether they meet these prior to submitting an application to the Programme. Failure to meet any of these criteria will render applications ineligible.

Eligibility criteria will be stated broadly as follows. Applicants must be able to demonstrate that:

- They are from a Black, Asian or minority ethnic background;
- They work – in a voluntary, self employed or employed capacity - in the creative arts / cultural sector;
- They can demonstrate through their work (either paid or unpaid), experience of delivering to a producer role in the creative arts sector;
- They are resident in the Greater Northern region (i.e. the North West, Yorkshire or North East regions of England). Please note, however, that given that this programme is sponsored by Sustained Theatre North West, four places will be allocated to participants resident (at the time of application) in the North West, one to Yorkshire and one to the North East
- They are able to commit fully to each element of the programme (as outlined in the Key Elements of the Programme, above).
- If employed, they can provide evidence that their employer is committed to their participation in the programme;
- If self employed or unpaid, they can provide testimonials as to their successful delivery of a producer role from clients.

The programme will welcome applications from colleagues throughout the Greater Northern region who meet the above criteria. Participants will be selected on their merits. The programme will endeavour to recruit a participant cohort which reflects the diversity of the sector.

6.4.3 Selection Criteria

Before completing the application form (see below), applicants must check that they meet the basic eligibility criteria as outlined above. Successful applicants will be those who are most able to demonstrate that they meet the selection criteria. In completing their application forms, applicants should be mindful of these.

Applicants must be able to demonstrate that they:

- Have demonstrable interest in the creative and cultural sector and a commitment to their own professional development as a producer within the sector;
- Have the drive, ambition and tenacity to fully participate in a challenging programme;
- Have carefully considered what they hope to gain from involvement in the programme;
- Their employer is committed to supporting their involvement in the programme OR, for self employed or unpaid applicants, that someone who knows their work well supports their application
- They have a demonstrable record of achievement in their current role.

6.4.4 Application Process

It is proposed that applicants will submit an application form to the Programme. Applications will, in the first instance, be judged against the eligibility criteria (see above). Applications which fail to meet the eligibility criteria will be rejected. It is proposed that the application form will be based around the following:

- A summary of applicant's responsibilities as a producer in your current role
- What does the applicant feel are the key challenges in her / his current role?
- What does the applicant consider to be her / his key achievements as a producer?
- A summary of the key learning and professional development activities which the applicant has been involved in over the past 5 years. These can include formal, accredited learning, short courses, placements etc.
- Why the applicant has chosen to apply to the Producers' Development Programme and what s/he seeks to gain from participation in the Programme?
- Which specific aspects of the producer role would the applicant like to explore through participation in the Producers' Development Programme?
- What are the applicant's ambitions in respect of your producer role?

6.4.5 Supporting Statement

Applications must be accompanied by a supporting statement completed by either the applicant's employer or someone who knows their work well. The supporting statement should address:

- What is your work relationship to the applicant?
- In what ways do you feel the applicant will gain from participation in the Programme?
- What do you feel have been the applicant's key achievements in respect of their producer role?
- If you are the applicant's current employer, how will you support and accommodate the applicant's engagement with the PDP?

6.5 Recruitment and Selection: Placement Providers

6.5.1 As discussed above, a key element of the PDP will be a nine month placement. The first three months of the placement will provide an acclimatisation period where participants will learn about the key functions the organisation. The final six months will give participants the opportunity to manage a project which enables them to apply their learning and to enhance their production skills. Placement providers must be able to demonstrate that they can provide a placement opportunity which is meaningful both to themselves and to the participant.

Placement providers may include - but need not be limited - to:

- Producing theatres
- Dance companies
- Companies operating in either the subsidised or commercial sectors
- Touring companies

Selection as a placement provider will be subject to a competitive application process in order to ensure that placement providers are able to offer the best possible experience to participants.

6.5.2 Placement Provider Selection Criteria: Successful applicants will be judged against the following criteria:

- They are a creative arts / cultural organisation based in the Greater Northern region (the North West, Yorkshire or the North East)
- There is a meaningful and ongoing role for a trainee producer within their own organisation
- They have a demonstrable commitment to diversity
- They are able to demonstrate top level commitment to supporting and developing aspiring producers; in particular they must be able to demonstrate that the PDP participant will be supervised by a senior management level member of staff throughout the duration of the placement
- They can specify a production focused project which the PDP participant will lead in months 6 – 12 of their placement and , in addition, they can demonstrate that the project will have a meaningful impact on their organisation
- They can demonstrate an ability and willingness to enable and support participants' full engagement with the Programme

6.5.3 Application Process: Placement providers will be selected on the basis of the above criteria and will be invited to submit applications to the Programme.

Applications for consideration will be invited at the outset of the Programme and will be judged against the selection criteria by a selection panel.

6.6. Participant bursaries

It is proposed that the Programme is open to **6** individuals who meet the eligibility criteria **and** who best demonstrate achievement of the selection criteria.

Applications will be open to employed and self – employed professionals; though it will not be necessary for successful applicants to currently work in the creative arts / cultural sector, they will be required to demonstrate some experience and competence in a production role.

We have examined a number of similar programmes and note that most pay participants a tax free bursary. With this in mind, we suggest a similar arrangement for the PDP. The bursary has been pitched at a level which is similar to that used by other programmes.

Self – employed participants will benefit from a tax free bursary throughout their nine month placement. This will total **£11,250**.

The employers of **employed participant's** employer will receive a total fee of **£11,250** whilst their employee is on placement.

Total bursary and employer reimbursement costs therefore amount to **£67,500**.

6.7 Other Key Costs and Issues to Consider

Cost Heading	Issues to Consider
Programme management	Some programmes absorb project management costs. Others (most that we have examined) engage a company or individual to deliver programmes on a self employed, part time basis. It is estimated that under the latter arrangement, project management costs will amount to in the region of £20,000 over the duration of a 15 month programme.
Central management costs	Sustained Theatre North West may wish to recoup its central management costs. These would normally equate to around 10% of the full programme costs.
Mentoring / coaching	Some similar programmes recruit mentors on an unpaid basis – Step Change, for example. Others pay mentors on an hourly or sessional basis. These costs can be considerable.
Skills Seminars	We have recommended 6 Skills Seminars over the duration of the programme. It is envisaged that these will be half day themed sessions. At a minimum, it is estimated that trainer costs for these will be £300 . In addition, Sustained Theatre will need to factor in venue costs, refreshments etc.
External evaluation	It is estimated that the costs of external evaluation will be in the region of £5k - £8k in line with evaluation costs for similar programmes. It is proposed that the evaluation measures the Programmes performance against a range of success criteria (see below).
Travel costs	It is assumed that the Programme will meet the essential travel costs of participants.
Critical engagement with new work	There will be some costs (tickets etc.) associated with this element of the Programme.
Critical dialogue event	The Programme's closing event will incur some costs including venue hire, refreshments and (possibly) facilitation costs.

6.8 Success Criteria and Evaluation Framework

We recommend that the evaluation of the Programme addresses the following

6.8.1 Performance against Success Criteria: On the basis of the work we have done, we believe that the Programme should be evaluated against the following success criteria:

- An increase in the numbers of highly skilled black, Asian and minority ethnic producers in the Greater Northern region.
- There emerges a more textured understanding of the needs of black, Asian and minority ethnic producers and of the contributions which they can make to the cultural landscape.
- Sustained Theatre North West's profile is enhanced in respect of developing and delivering high quality producer development programmes which meet the expressed needs of producers, the black, Asian and minority ethnic creative / cultural sector and the wider creative sector.
- Programme participants are provided with opportunities to network and effectively communicate and collaborate with venues, stakeholders and strategic partners across the Greater Northern region.
- The capacity of the black, Asian and minority ethnic creative / cultural sector is enhanced.
- Participants are able to produce robust, high quality funding bids to support future work.

6.8.2 Evaluation Approach

More broadly, the evaluation should – through collection and analysis of quantitative and qualitative data – interrogate the following:

- The extent to which the programme has delivered to its aims and objectives
- The processes and outcomes associated with the Programme
- An assessment of the extent to which the programme contributes to learning about the ways in which Black, Asian and minority ethnic producers learning, training and professional development needs can best be met
- How participants experience the programme and, in particular, the extent to which their initial aspirations have been met
- Evaluate the effectiveness of the programme structure and its constituent elements
- Record the views of stakeholders and partners
- Which elements of the Programme have worked well, which have worked less well and why
- Make recommendations for the programme beyond the pilot phase
- An assessment of the extent to which the Programme can be extended beyond the Greater Northern region.

7. Summary Conclusion

At its heart, this is a programme about leaders of tomorrow, Black, Asian and minority ethnic leaders of tomorrow, who can begin to re-imagine our arts landscape as equitable, representative, culturally resilient and diverse in perspective.

Very early on in our research, even though we were speaking with different people, we both heard recurrent themes and headlines, as described in the 'Key Themes' section. Hearing these issues and common threads from The Sector, was not the challenge.

Our challenge areas surprised us, and came out on 2 fronts:

- (1) How to devise a programme that laid the *foundations for change* – change for the individual; as well as change that was seen and played out in both the Black, Asian and minority ethnic and in the mainstream arts sector *and*
- (2) How to define success.

These challenges are now explored in more detail:

Foundations for Change: One interviewee, at the later end of their professional career commented that they had run a similar programme in the 1980's – a partnership project between the Local Authority and the then Regional Arts Board (now Arts Council England) which aimed to develop Black, Asian and minority ethnic producers and leaders. A good programme was delivered, but once the programme was completed – there was no where for this new talent to go, and so there was no long-term legacy. It led the researchers to question how this programme some 20-years on could be different. We know that an initial seed investment can develop a new talent pool of Black, Asian and minority ethnic producers who are highly skilled and trained, but what next?

In the programme we have developed, we have begun to address these questions through a programme with support from mentors, networks, coaches and some professional support *after* the programme – but we question, is that enough? Will this in itself create our most influential producers of tomorrow? Of course, the answer is simple – and complex: we *all* have a role to play in supporting the graduates of this programme in their journey.

All of us have something to gain in the success of this work – be it by bringing innovation to our organisations, new voices to our audiences, or through developing a stronger infrastructure for producers both within and outside the Black, Asian and minority ethnic sector. In the long-term, we hope that this programme of work opens up new partnership models that incorporate entrepreneurialism with creativity; a new generation of slash/slash producers with skills and portfolios that enable them to work in and out of the commercial and funded sector; in new and yet to be discovered art product; who have opportunities to produce culturally specific or non-culturally specific work for audiences on local and global scales and so on. Ultimately, there are few Black, Asian and minority ethnic producers currently operating at senior level, and we are all culturally poorer as a result.

How do we define success?

We had several discussions around this question, exploring how high we dare to set our aspirations for this programme. What do we imagine the future careers of the participants could potentially be? To what extent can this programme help to break glass ceilings and achieve equality of opportunity?

When posed this question, interviewees replied that,

'I want to see each person produce one [major] piece of work'.

'to see them leading our national institutions'.

'to start creating power bases'

'This is about leverage and power'

'We need people who are bold'

'Could we become the home of black Producers worldwide?'

As mentioned in the report, there are many different types of producers. Perhaps success is simply the development of Black, Asian and minority ethnic producers who are given time, space and resource to define their own producer-identity. A space to work in their own way, find their own voice, their own perspective, and their own vision.

APPENDICES (i) – (viii)

APPENDIX (i): Sustained Theatre North West: PDP Online Survey



About Sustained Theatre, North West

Our aim is to act as a network, linking Black, Asian and minority ethnic theatre practitioners across the North West. Lobby for positive change and create opportunities for Black, Asian and minority ethnic theatre practitioners to present their work at a regional, national and international level.

The NW Hub of Sustained Theatre has been supported in its development by Arts Council England since the publication of the report by Baroness Lola Young - Who's Theatre. The Hub is one of a number of regions in England that has responded to the findings in this report, and as a grouping, has been developing work and initiatives to support Black, Asian and minority ethnic (Black, Asian, Minority Ethnic) theatre practice regionally, nationally and internationally.

Aims of the Programme

Sustained Theatre, NW has commissioned Jenny Williams of Take the Space Consultants and Dawn Cameron to research and devise a Producers' Development Programme for the NW region. The research will identify the needs of producers in the Sector and devise a development programme that makes best use of the past experience, regional resources, and current best practice. The aim is that this work will truly reflect the needs of the Black, Asian and minority ethnic (Black, Asian and Minority Ethnic) Sector and will influence the work of Sustained Theatre NW and its impact both regionally and nationally by:

- Identifying regional talent, skills, research and current professional development opportunities
- Identifying the common needs of Producers in the Sector
- A clear infrastructure pathway for the development of producers at all stages of their career
- Recognition and profiling of modules of good practice in the region
- Comprehensive list of potential partners and programme providers, skills and

How you can Help

We are gathering information from a range of individuals and organisations in order to ensure that the Producers Development Programme represents excellent quality and responds to identified needs. We need your knowledge and expertise – so please contribute to our consultation process by completing this online survey.

All information arising from the exercise will be anonymous except where organisations agree to provide case studies of best practice. Please note: the questionnaire is designed to be completed by:

- *Creative arts organisations*
- *Film / media organisations*
- *Self employed individuals working in the creative arts or in film / media*

For Further Information:

Dawn Cameron jd.cameron@ntlworld.com
Jenny Williams jenny@takethespace.com

07753 748038

07838 763754

Your organisation

- Do you work for an organisation? Yes No
If yes, go to Question 1.2 If no, go to Question 1.8
- 1.2 Name of organisation registered address
- 1.3 Type of organisation
- Combined arts (e.g. carnivals, interdisciplinary arts, sound art)
 - Dance
 - Theatre
 - Literature (including spoken word and performance)
 - Music (including opera and music theatre)
 - Museums and galleries
 - Media (including film, photography and multimedia)
 - Visual arts (e.g. architecture, crafts, live art)
 - Service, umbrella and networking (SUN) organisations
- 1.4 Number of paid staff
- Name and role of person completing this questionnaire
 - Is your organisation an Arts Council NPO? Yes No
- 1.8 If you are self employed, please briefly describe your key areas of practice:
- 1.9 Which sector/s do you work in (please tick all which apply)
- Combined arts (e.g. carnivals, interdisciplinary arts, sound art)
 - Dance
 - Theatre
 - Literature (including spoken word and performance)
 - Music (including opera and music theatre)
 - Museums and galleries
 - Media (including film, photography and multimedia)
 - Visual arts (e.g. architecture, crafts, live art)
 - Service, umbrella and networking (SUN) organisations
- 1.10 What is your geographical area of operation?
- North West North East Yorkshire England UK International

2. The role of the producer

What do you feel are the key skills associated with the producer role?
Do you feel that there are any key challenges which face Black, Asian and minority ethnic producers? If so, what are these?
Do you work in partnership with other artists and organisations to develop, produce and market culturally diverse work? Yes (go to question 2.5) No (go to Section 3)

If yes, please give up to three examples:

- Example 1
- Example 2
- Example 3

What methods have you used to evaluate

- Audience consultation
- Internal evaluation
- The success of partnerships?
- External evaluation
- Other (please specify)

3. Venues

Do you work for a venue? Yes (go to question 3) No (go to question 3.3)
 What type of venue do you work for?

Producing theatre	
Receiving theatre	
Other (please specify)	

Sustained Theatre's Producer Development Programme will offer talented individuals a placement opportunity. Placements will be designed to be beneficial and meaningful to both individuals and placement providers. Placement providers will need to be able to provide an opportunity for individuals to develop their production skills.

Would you be interested in learning more about becoming a placement provider? Yes No

4. Skills and attributes

We want to ensure that the Producer Development Programme meets the needs of aspiring producers and of the wider arts sector in the North.

Consultations with artists, producers and organisations have helped us to identify a range of core skills and attributes which characterise successful producers.

Please look at the table below and indicate on a scale of 1 - 5 how important you feel each skill / attribute is (where 1 = not important and 5 = vital).

Skill / Attribute	Score (1-5) where 1 = not important & 5 = vital
- Tour booking	
- Contract management	
- Project management	
- Sourcing funds	
- Managing budgets	
- Scheduling	
- Marketing and publicity	
Working with artists to shape or initiate a project	
Supporting artists in taking ideas from inception to making them actually happen	
Mediating between the work and the audience	
Building partnerships	
Negotiating	
Pitching	
Logistics and scheduling	
Clear understanding of the creative process including managing tensions and challenges	
Research and development	

4.2 The following issues have emerged from our discussions with artists, producers and organisations. Please look at these and add any comments you have.

	Comments
<p>Applicant criteria: Applicants to the programme should:</p> <ul style="list-style-type: none"> - have some experience of producing / programming; - have some experience of working in the arts; - have some understanding of the arts landscape; - be genuinely committed to making a career as a producer 	
<p>Placement principles Successful candidates will have the opportunity to benefit from a structured placement which gives them an opportunity to:</p> <ul style="list-style-type: none"> - acquire core skills; - test and develop their production skills within a theatre, venue or other appropriate organisation. 	
<p>Placement timeframes Placements should take place over a nine month period. The first three month period should give candidates an overview of all elements of the business. The remaining six months should give candidates the opportunity to manage a project which the placement provider has identified and agreed with the candidate. The project should be meaningful to both candidate and organisation.</p>	
<p>Opportunities for group learning The Programme should include opportunities for group learning and cohort building. These may include master classes and should be open to individual artists and producers who are not on the Programme but who are interested in developing their practice.</p>	
<p>Mentoring / coaching Candidates will have the opportunity to enter into mentoring / coaching arrangements with senior professionals.</p>	
<p>Bursaries The programme will be open to both employed and self employed aspiring producers. Successful self employed candidates will be paid a bursary throughout their placement period. Where successful candidates are employed by an organisation, their employer will be paid the bursary to offset the individual's salary whilst on placement.</p>	

Thank you for completing this survey. Your views are highly valued. If you would like to make any further comments about the proposed programme, please do so below:

END OF SURVEY

APPENDIX (ii): Summary of Online Survey Results

7 individuals responded to the online survey; results can be summarised as follows:

3 of the 7 respondents were self employed.

Respondents reflected all art forms with most practising in more than one sub sector. Literature, theatre and the visual arts were best represented.

Respondents were asked to describe the key skills of the producer, responses were varied and included:

- Highly original
- Smooth booking of a project with promoters and venues
- Scheduling for and brokering new partnerships
- Visionary
- Self motivated
- Persistent
- Excellent people / communication skills
- Time management
- Financial management / contracting / fundraising
- Problem solving
- Highly organised

Respondents were asked to summarise what they felt were the key issues for Black, Asian and minority ethnic producers. Responses included:

- Not being pigeon holed
- Getting access to information and opportunities
- Disconnection from funds and resources and having senior supporters of our work that can connect us to the decision makers
- Recognition of the value of cultural diversity work with funders
- Lack of peer and senior mentoring opportunities and action learning
- The usual unspoken, sometimes unconscious assumptions on the part of mainstream operators in terms of competence; reluctance to believe that black work will appeal to a mainstream audience
- All respondents stated that they work in partnership with others to develop, produce and market culturally diverse work. Partners included: BBC; Royal Exchange; Black Writers' Conference; Contact Theatre.

From a list, respondents were asked to identify the most important core skills of a producer. These were:

- Sourcing funds
- Managing budgets
- Working with artists to shape or initiate a project
- Building partnerships
- Clear understanding of the creative process including managing tensions and challenges
- There were divergent views about the ideal length of placements. One person felt that placements should last 12 – 18 months; another felt that the proposed 9 months might be too long; another felt that the length of placements should be informed by individual needs.
- All respondents felt that mentoring is a critical element of a Producer Development Programme.

APPENDIX (iii) - Producers Development: Literature Review

ACE PRODUCED PAPERS:

The Producer Issues and Opportunities by Kate Tyndall October 2005

An ACE commissioned paper that seeks to define a producer and their individual skills. The paper shows why the sector needs producers and how they contribute. The key issues for ACE are cited as a lack of previous investment in the producers infrastructure; identifying the need for further investment for both organisations and individual producers.

The Producers Project July 2007

The Producers Project was funded over 3 years from 2005-8 and focused on:

- Internal and external advocacy and communications to articulate and promote the
- producer's impact and value
- Research and distribution of case studies to identify how Grants for the Arts can best be harnessed to support the producer's role
- Modelling of potential new forms of support for independent producers, particularly those initiating projects which make a significant contribution to artform and audience development
- Professional development for individuals emerging or making a real impact as producers in their given context

The Project was managed by ACE, funded through managed funds and cost £350K. Outcomes of the project included: a new model of investing in individual producers as regularly funded individuals, production of The Producers book in partnership with Jerwood Charitable Foundation, networking and professional development, a producers forum, critical dialogues, internal ACE advocacy work aimed to impact policy and wider producer constituency.

BLACK AND MINORITY ETHNIC SPECIFIC

The Catalyst Project £25K – one year placement for producer trainee at the Northern Stage.

Birmingham Rep a placement opportunity no evaluation information seen

Senior Fellowships – 18-month placement in the South East region at £110K. 18-months was viewed as too long as a training placement, and that clear management was required.

Producers Network Final Report: A programme of Black and minority ethnic producers that included 3 open all for meetings for critical dialogue. The report observes that there is a '*shortage of people who define themselves as producers*', identifying 5 producers keen to take this work forward. The 5 producers created The Producers Network comprising of Garfield Allen, Artistic Director, Green Room; Karena Johnson, Freelance Director; Talita Moffatt, Producer; Amanda Roberts, Executive Producer; Natasha Graham, Producer, PUSH. The Producers worked across art form and covered a geographical spread from London, Birmingham and Manchester. Key aims of the group were for excellence, to have a powerful combined voice, inspiration, professional development, skills development, networking and support in the long-term and through their producing careers.

Development of Individual producers

There are models where independent producers apply to G4A for funding to establish themselves, for example

- £30K to practitioner funded through G4A and Cultural Sector Development Initiative funds.
- Yorkshire – creative producer awarded £24,500 for professional development opportunities that included international research and mentoring.
- North West – producer awarded £30K to work with new artists and develop NW collaboration.

Strategic Projects that develop producers include:

Escalator – in the East region. On 2 strands (i) to support established practitioners and (ii) emerging practitioners.

- Momentum, West Midlands. Programme for 6-8 producers who each receive £10K for training, networking and mentoring.

RFO's leading Producer Development work

There are many models of organisations applying to develop the producer infrastructure, for example.

- 'Made in Brighton': 3 established artists worked together to look at ways to discover new artists.
- Farnham Maltings, South East. G4A over 3-yrs to support 'third space' a rural touring project where the theatre act as producers with ten companies and a tour booker.

APPENDIX (iv): Interviewees

Thanks to our interviewees who were:

Telephone Discussions with:

Bob Rahamdhanie	Producer
Bryan Savery	Producer
David Beidas	ST - Spaces
David Miklam	BAC
Ekua Bayunu	ST NW and Independent Producer
Felix Cross	NITRO
Hassan Mahamdallie	ACE, National Senior Strategy Officer, Diversity
Jatinder Verma	Tara Arts
Julie Good	General Manager, Tamasha Theatre
Kristine Landon-Smith	Artistic Director, Tamasha
Kully Tharai	Producer
Leroy Philbrook	Arts Council England NW
Manick Govinder	ArtsAdmin
Natasha Graham	Producer
Stage 1	Commercial Producers Development
Tim Jones	Executive Director, Moti Roti

Face to Face/Skype Meetings with:

Amanda Huxtable

Andrew McKinnon	MA Producers Course Leader, Birkbeck College
Anne Marie Crowther	PANDA
Charlotte Jones	CEO, ITC
Cheryl Martin	
David Morgan	BREAKING CYCLES
Ed Higginson	
Fiona Gasper	
Garfield Allen	GREENROOM
Isobel Hawson	Programme Manager, Sustained Theatre
Kooj Chuhan	
Liz O'Neill	
Marcia Lane	
Nkechi Ebite	Railroad 7
Pat Camper	Artistic Director, Talawa Theatre
Paulette Randall	Theatre Director and TV Producer
Richard Kingdom	Arts Council England SE
Richard Morgan	
Sally Lai	
Segun Lee French	ST NW
Sita Brand	
Suhail Khan	
Wesley Zepherin	Arts Council England, Yorkshire

Online Survey Respondents: 7

Total number of interviewees: 46

APPENDIX (v): Bibliography & References

The Producers Network Paper & Producers Network Final Report

The Producers Project Position Paper by David Miklam July 2007

The Producer: The Issues and the Opportunities by Kate Tyndall 11 October 2005

Producers Paper: How Are The Arts Council Supporting Producers? 10th January 2008:

Theatre Bristol: Artists Support Programme (Pilot) By Pippa Jones, PPA Consultants May 2007

Great Art for Everyone: A Strategic Framework for the Arts, Published by Arts Council England 2010

Beyond Cultural Diversity Published by Arts Council England 2010

Sustained Theatre Business Plan 2011/ 13 (V9) 14 March 2011

1. Ref: <http://www.peninsula-uk.com/bottomlineexpress/343/Equality-Act-News---positive-action-in-recruitment-and-promotion.html>

APPENDIX (vi): Acknowledgments

Our sincere thanks to all those who took part in the interviews with the research team – we appreciate your time, thought and generosity. Many thanks in particular to the Steering Group at ST NW and the wider leadership team, particularly the phenomenon that is Anwen Lewis; and the never-endingly available and focussed vision of Garfield Allen.

APPENDIX (vii): Copy of Brief



Sustained Theatre North West

Producers' Development Programme Consultancy Brief

Sustained Theatre NW Hub background

The NW Hub of Sustained Theatre has been supported in its development by Arts Council England since the publication of the report by Baroness Lola Young - Who's Theatre. The Hub is one of a number of regions in England that has responded to the findings in this report, and as a grouping, has been developing work and initiatives to support Black, Asian and minority ethnic (Black, Asian, Minority Ethnic) theatre practice regionally, nationally and internationally.

The NW Hub is currently recognised as a constituted voluntary organisation, working towards becoming a CIC (Community Interest Company). The Hub is managed through the Leadership Team on a voluntary basis. The Leadership Team consists of Chair, Vice-Chair, Treasurer, Project Manager, and up to eight further Leadership Team members. The Hub membership is drawn from Black, Asian and minority ethnic focussed creative practitioners, organisers and venue managers. Our vision statement is: *Sustained Theatre's aim is to act as a network linking Black, Asian and minority ethnic theatre practitioners across the North West. Lobby for positive change and create opportunities for Black, Asian and minority ethnic theatre practitioners to present their work at a regional, national and international level.* We are currently seeking to employ a consultant to research and devise a Producers' Development Programme for the NW region, in consultation with the North East and Yorkshire Hubs for dissemination to the national network.

Producers' Development Programme Background

The Black, Asian and minority ethnic Creative Arts Sector in the North West region consists of a range of diverse practitioners, organisers and venue programmers that deliver a broad spectrum of live performance, from community-focussed programmes for disadvantaged people (Exodus) to Internationally Touring work (Company Fierce). These productions have largely developed through individual endeavour, trial and error, and intermittent programmes of support as available. This current process also involves the creator/performers having to develop the additional production skills necessary to take perform their work more widely within the region, nationally or internationally. We (Sustained Theatre NW) feel that this is a 'big ask' of our practising artists and seek to develop a tangible programme for producer development accessible across the region. We acknowledge that we have a range of significant, high-quality providers of the arts in the region and aim to harness the resources and expertise they represent into a coherent programme of learning, opportunity and transformation.

Consultation Brief

Sustained Theatre NW Hub requires that a focussed period of research is undertaken to identify, consult and consolidate an effective briefing document to support the aim of the Producers' Development Programme. The outline for the brief for an individual, company or consortium includes the following:

- Identify regional talent, skills, research and current professional development opportunities
- Identify common needs of the targeted Sector
- Identify a new infrastructure and resources that can best support the continued growth of the Sector's ambitions for touring theatre
- List previous producers' development initiatives that have been undertaken, taking into account work and evaluation undertaken by Arts Council England.
- Identify the key outcomes of previous research
- Undertake a feasibility study – aims, priorities and objectives
- Develop strategic partnerships with venues, development agencies and established companies for possible residencies of selected trainee producers
- Develop a producers' selection process and oversight panel
- Develop a financial strategy for pilot implementation of the scheme and longer-term support
- Prepare funding proposals and applications to support the implementation of the programme

Consultation Process, Outcomes and Delivery

Sustained Theatre NW has already established initial levels of supporting partnership in the Producers' Development Programme from PANDA, the Zion Centre, Greenroom, Contact and Breaking Cycles. Further collaboration would be sought at a wider regional level with Liverpool, Lancaster, Preston, Cheshire and Cumbria organisations in addition to consultation with the NE and Yorkshire Hubs.

The consultant/s will collaborate with Arts Council England and in particular Richard Kingdom (Relationship manager – South East) who has been identified as the officer leading on behalf of ACE theatre in developing producers. Previous work undertaken by ACE on producer development must also be identified and included in the work. The consultant/s work will be overseen by a steering group of producers from the NW region, supported by the NW Hub project manager.

The outcomes of the Producers' Development Programme would include:

- A better understanding of what constitutes a quality producer in the region
- A 'SWOT' analysis of the production opportunity, training and touring for the Sector
- A clear infrastructure pathway for the development of producers at all stages of their career
- Recognition and profiling of modules of good practice in the region
- Comprehensive list of potential partners and programme providers, skills and resources
- The conclusive portion of the research will contain clear recommendations for the infrastructure, management and evaluation of the Producers' Development Programme.
- An outline financial strategy to include support for both pilot and longer-term programmes.
- Evaluate any process for producer development that can be shared more widely with other Sustained Theatre hubs for the development of the hub and the Sector overall.
- The delivery framework for the consultation would take place between February - April 2011:

February 2011	Select and appoint the successful applicant. Agree the method and process of delivery
Feb/March 2011	Research conducted includes consultation with STNW members and Sector organisations, venue's, networks and ACE.
March 2011	Mid-term progress report made to oversight panel
April 2011	Research concluded and briefing document produced and final presentation made to STNW and oversight panel (Thursday 28 th April, 2-5pm). STNW acts upon recommendations and finalises pilot implementation of the Producers Development Programme
May/June 2011	Funding applications submitted
September 2011	Producers' Development scheme launched

Remuneration

£4,000	Consultation Fee (£200 pd for 20 days)
£500	Inclusive expenses for consultation process (travel, office consumables)

Fee payable in three instalments on receipt of invoices

1 st	1,000 on appointment in February
2 nd	1,500 after mid-term progress report in March
3 rd	2,000 after final report and recommendations in April

Essential Skills/Experience

- Significant experience in conducting and reporting research
- Significant interest and experience in the Black, Asian and minority ethnic theatre/performing arts sector
- Excellent organisation and reporting skills, written and verbal
- Significant knowledge and experience in theatre production
- Experience of project management
- Experience of CPD/education or outreach programmes
- An understanding of the NW region arts sector
- An understanding of current practices and policies in the Black, Asian and minority ethnic sector
- Successful fundraising experience
- Experience of working with voluntary groups
- Ability to work to deadlines

Applications

Candidates are invited to apply for the post by sending a CV and covering letter that responds directly to the requirements of the consultancy to projectsNW@sustainedtheatre.org by 5pm Monday 31st January. Candidates of interest will be called for interview between 1-4pm on Friday 4th February in Manchester.

Anwen Lewis
NW Hub Project Manager

APPENDIX (viii): Consultant Biogs

Dawn Cameron

As a self employed arts professional, I have worked with a vast range of arts companies and professionals across all art forms, in several English regions and more recently with Scottish arts organisations and professionals. I work in the arts because I feel that working in the sector plays to my strengths and because I believe that the arts provide a means of making sense of the world and are an important indicator of a vibrant and flourishing society. The projects I work on tend to have a strong focus on one or more of the following themes: audience development; research and evaluation; enhancing participation; project management; and diversity.

I have extensive experience of coordinating ambitious programmes which require collaboration with a range of organisations and professionals. As Coordinator of Maximise, for example, I worked with around 30 large and small arts organisations across 3 regions supporting them in developing new approaches to attracting and sustaining culturally diverse audiences.

As an experienced evaluator, I have had privileged access to a range of arts companies and projects. This has given me an insight into what works well, what works less well and into critical success factors which can determine the effectiveness of arts programmes. In addition I have – on a number of occasions – been engaged by Arts Council England (Yorkshire and the North East) to conduct research focused on the contributions and needs of Black, Asian and minority ethnic artists and arts organisations. Much of this work has involved talking with black and Asian artists to find out how, whether and in what ways their cultural and ethnic identities inform their work.

Jenny Williams

Jenny Williams is an arts diversity specialist and founder of Take the Space which aims to connect mainstream organisations with communities, artists and groups who are currently not engaging with the arts. Jenny's portfolio includes research and development, evaluation, diversity planning and training; as well as fundraising for arts and heritage projects. Recent partners include Royal Opera House, South East Dance, State of Emergency, Arts Council England, Tavaziva Dance and Essex County Council's Cultural Diversity Project. Jenny frequently writes on diversity issues, as well as leads seminars and lectures.

Jenny has a rich and diverse knowledge of the arts having worked in the sector for over 15 years. Previous roles include Head of Diversity, Arts Council England; Education and Community Director, Tricycle Theatre; Fundraiser, English Touring Opera as well as Arts Development for two Local Authorities where Jenny was responsible for developing local strategic frameworks for arts policy. Jenny is a Clore Fellow 2007-9; Arts Award Assessor and qualified life coach.

www.takethespace.com