STAMP - DAY 1

**Where We’re At No.1**

Coordinated by Felicity Patterson from Clapham Omnibus

Chair: Maria McCarthy – Artistic Director at Clapham Omnibus

Speakers: Gbolohan Obiesesan – Artistic Director at Brixton House

Gillian Greer – Literary Manager at Soho Theatre

Julia Carruthers – Programme Director at Warwick Arts Centre

23:43

Welcome to stamp connects. For those of you who are joining us for the first time stamp is a network of over 50 organizations who work together to take practical collective action to improve the ways in which artists are supported by our organizations. Stamp connects online is the biggest event we run every year, normally held in person at Shoreditch Town Hall. This is the first time we're hosting the event online. All sessions are captured via auto.ai. To activate closed captions, please click on the closed caption button at the bottom of the screen. Then click View closed captions. You can also view a full transcript of the event by clicking on the top left hand corner. This will open a new window. For simplicity's sake, we ask that you only use the group chat function to post your questions. Our chair, Marie will then ask the panelists the questions you post. Please also keep yourself on mute throughout the session. If you have any trouble with Zoom, I will be on hand to help out. So if that happens just message me directly in the chat. We're going to record the sessions with a view to share the audio file on the stamp website afterwards. So if you have any concerns or questions about this again please just direct message me in the chat. The session is being BSL interpreted by Lorna Patterson, and Laura Miller. Laura is speaking first I'm just going to spotlight. Laura, and then, Lorna will be speaking afterwards.

25:52

Okay,

25:53

and now I will hand you over to our panel chair. Maria McCarthy artistic director of omnibus theater.

26:02

I welcome to this panel discussion. It's great to see so many people have joined delighted to be talking with Bala Hanabusa some artistic director of Brixton house formerly oval house, Julia Carruthers program director work Art Center and Julian Greer, literary manager of Soho theatre. Thank you and welcome. I think what we'll do, if I may, is just start off with asking each of the panelists to briefly introduce yourselves, your organization, your role and how you work with artists and how artists can get involved in your program. Let's start with you.

26:49

Hello, good morning. Thanks Marie, lovely to be here and just, you know, this is the first stamp event that I've ever done and it's quite nice. To understand the. The reason behind it as much as also the emphasis on allowing. And, you know, artists to become more familiar with organizations and, and, and, and, you know, and certainly you know, knowing that there is a face behind some of these institutions as they can come across. So, my name is Bala Han B son. Prior to being appointed as the new artistic director of oval house now, Brixton house. I was a freelancer. And, you know, I'd always kind of aspired to be an artistic director, primarily because you know I understood that there was always a sense of it somewhat being the CEO of influence, whether that's in regards to the wider industry or in terms of their organizational outlooks, ethics, and principles and how that tries to, you know, foreground artists support artists in and really sort of sort of support the journey of the artist in in the work that they do as much as also how they want to remain visible and relevant to the industry that we all kind of contribute to in our own unique ways, as much as also, you know, kind of profoundly give a lot of ourselves to and. And for me, you know, looking at opportunities to be an artistic director, seeing the sort of vacancy at oval house that felt like a, you know, place that fitted with, you know, a narrative that for me was about enabling and empowering artists and really sort of, you know foreground in artists that you know you could say, marginalized or certainly, you know, pushed into the peripheries of what is relevant or what is considered important art, or, you know, or stories that, you know, mainstream audiences are interested in. And so, you know, over houses, historically, you know, work with artists to, you know, whether that's from the LGBTQ community whether that's black activists, or artists from the black community. You know, whether that's, you know disabled artists, you know, those artists I've always found a place and a Home app over housing, and that felt very much in line with my own sort of principles as someone who's, you know, felt other interests in society, you know, through various experiences, whether that's, you know, as a black man, whether that's being an immigrant, as much as also whether that's you know fruit class as well so all of those things very much kind of my personal outlook, and, and so you know I was kind of, you know, very delighted when you know I got the post last January, and started in April in the middle of lockdown, and, you know met most of the sort of remaining staff on Zoom, and you know that was quite a challenge to say the least, least then, obviously that's, and certainly become a normal kind of reality that we've all kind of had to contend with and adjust to. And you know, Primarily what we've been sort of focusing on is the transition of over house to its new location in Brixton because you know, geographically, they're in the same bar but they're very different in terms of the wider remit that we are now

31:49

going to be serving with regard to the community and. And certainly, you know how we prioritize our stakeholders with this sort of broader capacity of what our new building can deliver we have six rehearsal rooms. We have two theater spaces, you know, similar to what they had previously at the old, old warehouse but you know we have slightly larger capacity so the smallest of the two spaces is, you know, has the capacity for roughly about 120 people, and they're larger just around a 200 person, Mark, for the building we have, you know, a foray by area, you know, it's not that large but you know, we have the sort of ambition to maximize as potential as a, you know, a in a space that you know live sort of performances can take place, which, you know, kind of, again, you know, allows us to consider what sort of artistic offerings can take place within the building itself, I think, you know, certainly, last year, is really sort of highlighted the fact that, you know, the same sentiment and feelings that I knew I felt when I was a freelancer, have not necessarily been visible and constantly jostling and trying to position yourself in a place of relevance is, you know, kind of become quite pertinent for a lot of people, especially considering, you know, you know the challenges or just having your sort of income stream sort of detailed, you know, because of, you know the pandemic and the situation that that brought up. So we're looking at, you know, ways that we can explore and deliver on the kind of historical narrative of what over house did for freelancers and independent artists and find ways to support them as much as, you know, put on work by, you know, freelancers. So recently, we've put a call out for, you know, artists to have work that is ready to be put on a stage, to submit the work. So that, you know, we can look at what is the breadth of that offering as much as also where we can deliver some of that work, whether that's, you know, in, in the building itself or outside in sort of reclaimed and repurposed spaces across Brixton, you know, one of the things that has been quite challenging is, you know, the shifting timelines up to delivery of the building, you know, prior to the pandemic. The building was supposed to been completed. Last December, during the first lockdown the building was projected to be completed this April, and, you know, because of the recent lockdown it's now, looking like we're going to be opening at the end of this year. Autumn sort of October November time so obviously that doesn't leave us a lot of time to, you know, really work out what is the best offering but we're hoping that there is still ways that we can support some artists as much as also, you know, continue to cultivate the relationships and look at the best ways to help artists get their work seen. And also, you know have the, sort of, you know, easy access of, you know, kind of, Arty, artistic and strategic input from the Brixton House staff and team, essentially.

36:23

Thank you very much, Julia, can we go over to you, please. And can you talk about how you work with artists and how artists can get involved in your program

36:35

aminute Hi everyone, very happy to be here this morning, very pleased to be asked to take part in this panel, and also a new beat to stamp. And I'm actually sitting up the road from Brixton house, I haven't been in Warwick Art Center since March last year, I'm in a, in a plant in Brixton work Art Center is on the university campus, it's, we're at the University of Warwick, which is just outside Coventry. For those not familiar already, and, and I've spent quite a long time on furlough this year the unit, we are sort of under the umbrella of the university and they put a lot of our staff on furlough quite weird to go off the radar, but in a privileged position in that I was still being paid for programmers, it's been a very weird year I've canceled some events four times and reschedule them that's pretty dispiriting, a lot of deja vu with that, and the result is looking forward that we've got a very jammed schedule. In the autumn of 21 and spring 22 As we've tried to accommodate artists and look after them, the ones that we were commissioning the ones we have relationships with. Because we like to have ongoing relationships with artists and get them back and build up audiences for them. Over time, looking immediately ahead in what we call the summer term because our, our programming is quite focused on university term times, we're only running for projects because of being a bit cautious about how coming out of lockdowns going to work. What the capacity of our venues, it will be with social distancing and how you budget for shows with, you know, capacity ticket sales, because there's very little, small print behind Boris's flamboyant announcements about what may or may not be happening. Like Bala Han we've had a building project going on that has been much delayed with the largest art center outside London, and the building project involves opening a new gallery space, and three new cinemas. So it's really difficult trying to move forward when you're unsure of handover dates with your building contractor, we're now looking at middle of May, and originally it was going to be December and then it was going to be for a year, and it's kept shuffling and shuffling. So we sort of don't believe this middle of May date, really. And it's very difficult reopening a building because it's gonna take six weeks to do all the, you know, is there Legionnaires disease in our pipes, you've got a Pap test lifts before you can let people back in them if they haven't been used for months we've had rats in our kitchen so, you know, maybe there's a job for the pied piper still I don't know. And in terms of working with artists, we've got sorry I'm rushing on here, we've got a really beautiful rehearsal space called the Helen Martin studio with a lovely blonde wood wooden floor which circus artists like because it's got a really high ceiling, you can work in there on acrobatics very happily. And I would direct artists to have a look at what's going on with Coventry, which is UK city of culture in 2021 God, what a tough year to have been assigned as a city of culture

40:27

and the latest news on that is that they have moved the year, so it runs from May 21 Until May 22 for all sorts of obvious reasons, can you imagine trying to program a big opening event with a huge cast and a huge audience promenading around the city of Coventry clearly that was not going to happen in January, and all sorts of very difficult negotiations going on with stakeholders funders and the DCMS but I you know I have a clear sense there's a lot of opportunities and potential there for artists, call, cause it's very grounded in political principles, a lot of work going on around climate change refugees and the local population and local artists really coming to the fore in the programming, which we are very involved in. And I would say one of the positive things to come out of recent months is that there are a lot of good conversations going on between the venues in the Midlands and we've got regular meetings happening with Birmingham Rep. The Belgrade, the Albany theater and Birmingham hippodrome to communicate what we're doing with artists talent spotting programming rehearsals etc so hopefully things will be more coordinated with more opportunities in the future. We're up against budget cuts, I'm looking at potentially, a kind of a 00 figure in our technical, over time, possibilities, and a kind of reduced Front of House operations so it's it's quite tricky. Working out ways forward on a lot less cash, actually. And also the other dilemma for us is online programming, you know, and how we cope with the blizzard of stuff that's available, what we can do that's really worthwhile. And I don't know about you but if I've been doing emails and all day on a laptop I kind of sometimes feel like the last thing I want to do is look at a screen in the evening. I want to get outside and look at a tree. Thanks. So that's probably enough for me for the moment.

42:55

Thank you, Julia, Julian

43:00

muting myself. HI and HI, my name is Gillian Greer, I am the literary manager at Soho theater, and like Bob when I started, well probably a bit sooner I think I started in November 2019 at Soho. And then obviously lockdown happened in March, so my time at Soho has been really kind of defined by the world that we find ourselves in right now, and so a lot of a lot of the plans about how I work with artists and stuff, have massively shifted since I started working. And as Delivery Manager I primarily work with playwrights, and we have quite a few offerings through which we do that so one is our birdie bargain Award, which is the kind of every two years, very large scale playwriting competition. Last year we had I think nearly 1500 entries, and the winning plays from that Channing askin by Amanda Wilkin will be what we reopened our building with all going well, and this summer, which is really exciting. We also have, we commissioned writers in a bunch of different ways but our kind of flagship commissioning scheme is the Soho six, which is an opportunity for six writers or kind of theater makers, and usually for their first commission to develop, usually a one hour to do show for Soho, and I say usually because so how is a very, very broad church, and we're home to a wide variety of different kinds of work from kind of straight traditional playwriting to comedy musicals to performance art, and everything in between. So even as the kind of traditional literary manager working with traditional playwrights, there is often a lot of crossover between the various modes of performance that we are home, that makes any sense. And we also have our labs program, which is probably one of the large like main ways that artists kind of introduce themselves to Soho. And so we have our writers lab which takes on 50 playwrights every year, takes them through a three draft process to write a play, and we've managed to continue that on Zoom for the last nearly two cycles now which is not the same, but still really exciting that we've essentially seen 100 plays written with our support over the last year and a bit of lockdown. And we don't just have lobster playwrights though we also have a drug lab, a cabaret lab, and various different comedy Labs, which are also currently on Zoom or being held remotely, and with a view to bringing them back into our building. As soon as we can in terms of, I guess reopen the next steps and how artists fit into that we are hoping to reopen our building, and in kind of May June of this year. And, as I said with a big kind of opening show in terms of in the shape of our 30 bargain, award winning life, and, and we're also talking to, basically the many many artists that we have been supporting during lockdown and making sure that we program and produce as many of those artists as possible so that could be people whose shows were kind of cancelled or postponed. In the first lockdown or even in November in December when we reopened briefly for one week to close again. And so they're a big chunk of our focus and our priority, and is making sure that those shows reached the stage, and also riders that have been writing their plays and commissions during this time. And we've seen some beautiful work that's been kind of not directly responding to the pandemic, but certainly informed by the pandemic, and because it was written over the last year that we're very keen to support to the stage.

47:17

And then I suppose it's about making sure that new artists aren't lost, I guess in the conversation we talked about a lot that brilliant artists don't slip through the net. After a year of not being able to engage with us or develop work with us. And so we're looking at hopefully at the end of 21 into the beginning of 22, announcing a series of new initiatives to bring new writers and new artists to our attention, be that through residencies, attachments, another playwriting competition. And, I mean, there is other modes and forms of opportunity, it's all still kind of being decided, and I think that answers the question. Great. Okay.

48:06

I mean, obviously we've been through a massive thing. And I'd love us to talk about changes actually, Julia, can we go to you, because you've been imposed quite for time before this, what what do you think has changed what, what have you learnt how can, working with freelancers be different.

48:29

I think we've learned that we actually did have some good relationships with local artists that we can continue to focus on and widen our focus, there's a, you know that I think that is the site Geist is go local. That's a message we're also getting from the Arts Council. I think that it was very obvious immediately how vulnerable freelancers were I've been freelance myself over many years in different jobs I've had so you know I've lived that dream. But it I mean it was very freaky actually how furlough schemes were not going to work, you know what, what income streams would be available for those freelancers. And I felt that it was incredibly frustrating to be furloughed, and not be able to be kind of trying to connect and do stuff. And when I got back to what we did commissioned a lot of one minute films that and put some of them up online and paid people, I think that the culture rescue funds that we're getting from the Arts Council give the venues who've received those an opportunity to think creatively about how to spend them which we were doing and were activating. We were always very good at replying to people, you know how the thing where you're an artist you write to a venue and nobody ever gets back to you all, I have to say that was one of my strict rules for me and my team was you always, always reply to people and give them some sort of helpful response. Sorry, What was it you know. And I think. Yeah, I think it's the thing about we got to open the doors and windows and continue to do our level best to be open hearted and nice Julian says, you know, constantly be on the lookout for the new. You know I think it's true to say that everyone who is in programming and works in venues, absolutely loves to discover stuff that's what we're here for is to be surprised and to, you know, bump into things trip over stuff to have things shoved in our faces. And to think, wow, get a load of this this is the real McCoy, that's what that's what keeps me going, you know, is that there's always, every day there's a potential for that to happen.

51:10

All the hand and you're still, you know, raring to go. What needs to change.

51:21

Yeah, no it's tricky it's tricky because, I think, I think there is a sense of, you know what what was what was apparent was the fact that to a certain extent, resources aren't necessarily enough to even store sustain some organizations and the model of, you know, kind of income that's generated is, is essentially what allows a lot of the organizations to even be operational in some cases, so you know, I mean, we saw what happened with the Nuffield in, in, in Southampton, that, you know, essentially, because they weren't in operation they couldn't generate any income or revenue from doing shows, you know, the, the theater folded and so, you know, I think there's that aspect of things to really look at, because I think a lot of theatres. At the moment, you know, even for us opening. Our focus is around, you know, sort of fundraising, and, and then income generation and without, you know, pushing too much of the price points out to exclude access to still make sure that, you know, theater is, you know, a, an equitable. So cultural offerings for everyone, rather than it being just for the privileged few. So I think that's something that we really need to look at how to, you know, retain the accessibility and equity of, You know, people still been able to enjoy and go to the theater. And then in turn, you know, thinking about freelancers and that whole kind of traumatic experience of having to apply for, you know, you know the Freelancers fund. I thought it was completely you know I completely got the kind of altruistic and and the sense of care that went into the idea of people being able to apply for a grant to live on. And, And I go, what, like, are we surely this, there's a missing kind of common understanding of the city that we live in and how expensive it is, let alone, you know, how can anyone make a grand stretch anywhere if you don't, you know, have, you know, massive reserves or funds that you know, either you've just kind of been perceptive enough to go well. I'm sure that there is coming with the whole pandemic is gonna hit all of us and you know and really sort of, you know could tell our income strings. So I think there needs to be a better understanding of, you know, kind of this basic human sort of living costs, especially in this city. And, you know, I

54:57

think some of the freelancers in the Freelancers make fair to are sort of looking at ways to potentially create a larger fund for freelancers to be able to apply so that you know within that you have some money that is just dedicated to your living costs, as opposed to, you know, paying yourself through a project grant. So I think something, you know, like that, even if it has to be centralized needs to become available. And then I think there needs to be a more kind of collaborative nature from churches across, you know, either London or even across the country. In, with regards to supporting each of our, and you know looking at models of working, that means that the cost of delivering productions, you know, is spread more widely, as well as also, you know, the sense that, you know, potentially, in terms of supporting freelancers and create a more, a sort of an associate or scheme that allows freelancers to be based in different organizations, if, even if it's for a you know a shorter time period, maybe it's four months or six months or wherever, but over the course of like 18 months, you know, three associates get to see how different organizations work and whether they're, you know specifically attached to the learning and participation department or the, you know, part of their artistic, you know, delivery team, you know there is, you know, a sense of just learning how to work in different types of organizations across the country. You know, one in London, you know, one in Manchester, you know, one in Newcastle or wherever. That means that people can, that could be a system that a lot of fear to sign up to, that means that, that, you know, and I think there's, you know, through this or regional. I think fear, you know, I can't, I can't quite remember the acronym, but that there is, there is a version of that by Phil as if there is, you know, something that could be created that is more widely spread that means that, you know, there is more opportunities, more widely available rather than it being just for a select few at a very specific stage in their career.

58:02

Thank you. Before we open up to the floor for questions. Let's Gillian. Can we go over to you. You mentioned in your months before that you realize that you had to change. In terms of your relationship with the answers. If you could just tell us any of those few of those changes would be great.

58:22

Yeah I mean it's more just that highlight in priorities I guess I'm the kind of main thing for me was like, communication, troll trough and support, and flexibility. Like, it sounds so basic, but it's like, it's as simple as, if you can pay an artist early pay them, like, Do you know what I mean. If we don't know what happening, Tell them we don't know. Yeah, I know it sounds like first principles so but I feel like, particularly in a time of fear and uncertainty, there can be a tendency to withhold or to retreat or withdraw and actually like freedom foods are incredible. They're brilliant, they run on like they have a level of like tenacity and determination, and I'm trying to think of the word I'm looking for but like self sufficiency or whatever, that they, they, they get it, do you know what I mean like, you just have to be really clear, communicate really clearly. Be flexible whenever and however you can trust your artists and support them however you can. So like if an artist says like, you know, can I please have my delivery fee now, and push up my deadline by a month. Fine. do you know what I mean it's literally been stuff like that. And it's paid massive dividends like anything like that any support that you give an artist, they will repay like 10 vols in commitment and talent and vision. And so yeah, they've been, they've been like, the cornerstones like.

59:58

So I thank you all very much, and I'd love to get some questions from the, from everyone. Now, if you can pop them into the chat. I'm sure you've got lots of stuff to ask. While we're just waiting for some questions to come through. And, can we talk about digital work. Julia you mentioned it a little bit of zoom fatigue but

1:00:23

is it going to continue, do you think, what's, what do you think, yeah, what's your view on that.

1:00:32

Well, there is this new word blended that we're all supposed to learn which is where you know some of the programs online, some of it. Well hopefully you know live real people in 3d in front of you, and we're having a big debate about how we deal with that, because, you know, be interested to hear from the others, but I think there's a general sense, it's that it's hard to for venues to make any money about with digital stuff with an online offer and tickets for sale. And I've heard very few anecdotes, but very little evidence about people cat you know being able to sort of cash in on that. We, we are we, when we've joined in with shows on sale. Tickets on sale you know a touring company, putting its tickets out there, it hasn't gone that well for us, partly because we've got a much reduced marketing department because of recruitment freeze blah blah. But, yeah, very odd experiences with online ticket sales, I think, unless of course you're the National Theatre and it's a blockbuster where a huge amount of money is being invested in filming and PR and whatnot.

1:01:54

And this question comes through about the Granada Theater. What opportunities will there be for freelancers coming through that. Granada Theater in Waltham stone. Yeah.

1:02:09

Um, so the Grenada is I bet I should have said this at the top of it like all of the building, led development has suffered some of the same kind of hiccups and setbacks and delays over the last year, and what our creative learning team are currently scheming away on exactly this question, and we don't have anything absolutely confirmed yet but there's been a lot of conversation about some outdoor work this summer in Walthamstow with local artists and how we can support them and kind of just celebrate what's been developed over the course of this time. And as I said it's not confirmed yet so there isn't like an opportunity to apply for at this very moment, but I would just say, keep an eye on our social medias on our website and we should announce things as they become confirmed, but yes there are things in the works on that front.

1:03:04

Thank you. And can we talk about some programming proposals. What is key to include should artists be talking about COVID contingency plans Holohan, maybe you can answer that.

1:03:21

Yeah, I mean, you know what I think, I think it's just important for artists to pursue the ideal version of the word that they want to put out. And, and in some ways, I think, you know, we, as buildings can, you know have the conversation about, you know what the COVID contingency plan might be and whether, you know, if the artists have kind of taken the liberty of exploring what a digital iteration of their work might be or a, an iteration of their work, that, you know, allows for, you know, a much more intimate audience, or something like that then you know that makes complete sense that's just being responsive to the uncertainty and potentially the, kind of, you know, being able to adapt to the time and, and hopefully their work, lends itself to that adaptation, But I think if that's not something that the work can take, then you know I think it's, it's, then up to the organization to explore what the options might be with that and whether that you know there is. Then just cost to just hold on to a piece of work until it's ready to be delivered in the way that the artist originally imagined.

1:04:57

And thank you and another questions come through when venues are looking for shows to program in the future and we touched on this a little bit earlier, do you think they will look at online shows as well as in person productions to find new talent or new pieces Jillian maybe you can respond. Oh

1:05:13

yeah, I think absolutely, I think that's been one of the great kind of, I want to say democratization, Maybe that's a little bit too pollyannish should be disabled, and have access, accessing work from all around the country is that it is online and it is available to programmers, and kind of anyone who's hunting for new talent. I mean I know even prior to the pandemic often shows would be filmed insensitive programmers I certainly would fill my own shows and send them to programmers, we think this is just made that like much more the standard, and, and it kind of takes away the excuse of Oh, we didn't get to see that or we couldn't travel out to X Y, Zed to see that. And yeah, I think it's an, it's probably one of the few really good developments of the last year.

1:06:05

Yeah, great, thank you, Paula and do you have anything to add to that.

1:06:09

No, I think, I think. Yeah, similarly I think it's a it's a good thing too, you know, for organizations and buildings to consider just because it can, you know, as Julia was saying there can be a part of the blended offering from organizations but then also allows more freelancers to be programmed even if it is in a digital sense in a venue that perhaps, you know, they can't necessarily get at, but then also, either through, you know, the programming of the word digitally, they, they still get some kind of return from it, you know, work with at a fixed fee, or whether that's based on, you know the number of tickets sold and stuff like that. I think that's where, you know there's going to be a broader conversation about what exactly are the art, artists, getting from it, and you know if there's some, you know, is it similar to, you know, the fact that, you know, if, if you film something and then it's shown again you get a repeat fee as an actor or, you know, does the theatre company that made the work, just get a fee that allows them to, you know, you invest that into, you know, future productions and stuff like that so I think that's where, you know there needs to be a broader conversation but you know I think what is exciting is that, you know, normally you might just stick a camera down but then the technology has evolved to perhaps make the experience of watching shows digitally, a lot more immersive, or, and certainly you know, the quality of, you know, the kind of visual aesthetic experience can be a bit more satisfying than the you know, the previous sort of you know camera at the back of the stores, sort of experience. Yeah,

1:08:14

so question here. Do you have any tips for people approaching venues that they have not worked with before for the first time, Julia, can you take that one.

1:08:24

Well, I'd say keep the email short what I find difficult is when you open an email and you're confronted with a full screen of text to read. And also, uh you know I've always watched loads of stuff on YouTube to get an idea is this, you know, is this an interesting piece of work, you know, and it's great if you can have an extract, you know, five minutes just so you get an idea of what something is, and then the full show if you've got it, filmed and also great if you can invite and list off some tour dates that you know I could try and get to because I'm real, you know we're talking about stuff online but there's I will sit and think Hold on I thought it was my job was to stop people looking at screens, and get them into a theater and, you know, because I'm one that just loved sitting in a big congregation of people and having a bit of sweat flicked into my eyes from the stage you know that's not sitting in front of a laptop, and watching that is never ever going to beat that live experience for me. Yeah, so, but but yeah do write to us do email us and send us stuff and kind of chase us down and push us because it works, it works, we're listening, we're looking we're hunting, we're gathering.

1:09:51

Julian, and when would be the best time or the best manner of artists to approach venues, regarding developing new work and or bringing in existing shows giving that the many pre booked shows are being rescheduled from pre lockdown.

1:10:06

Yeah, this is like the million dollar question because I have to say like, from my perspective I begin to hear you're the programmer feels the same way but like, this is probably one of the most crowded times in terms of like, brilliant work waiting to get on our stages. And so if you think a venue has the work that should have gone on in the last year and a bit, and then the work that they were developing over the last year in a bit, and then you're competing with kind of all of that, when you introduce yourself, so I'm not gonna lie like that is a really really difficult, like crowd or, you know what I mean to kind of play against. So what I would ask is, it's not so much about timing, as it is about urgency and intent and really thinking about why this show why this venue, and why now, so I had a show on in theater 503 Just before, like literally closed on the 13th of March. And we had a vision to tour that obviously that hasn't happened, but there's been like really really useful reboots, like sometimes difficult conversations between me and the team about like, what does this show mean in this world now. What is this show saying in this world now. And can it be a part of the kind of post pandemic set of voices, should it, and how will it, and where will it sing best. And I think the best thing to do is for you to come to a venue with those questions really deeply interrogated. And with a really strong pitch for why we need this show now in the sea of brilliant shows, and that are all vying for programming thoughts in the next six to 12

1:11:54

months. Thank you. Another question about getting in contact, particularly from emerging artists. What are you looking to find out from artists that you want to develop work with, and also what do you generally offer

1:12:14

word moment. I think I'm just really excited to meet people. So, you know, I've, I've spent, you know the past few months, just being introduced to, you know, companies and a new artist and read in work, and until you genuinely considering where, and some of those pieces might sit within my broader thinking of programming, whether that's, you know, the more immediate programming of work that I'm really excited about or actually what I think, requires a bit more development, and you know I think it can be as simple as Julia sort of said you just, you know, a kind of paragraph of an overview and maybe examples of, you know, work, and, and example can literally be a play as much as also, you know, something that has been filmed that you've created a short trailer for, and you know, you sort of go actually, you know, if you want to see the full thing, then you know that can also be shared and, you know, Link can be sent and stuff. So I think, you know, I think the context of where your work, potentially, could sit within the, the fitness programming is important, as much as also considering the audience that, you know, that fear to might be appealing to, and whether your work would appeal to that audience. I think a really genuine question to ask yourself as much as also actually do you consider, you know, the artistic leader, someone who is inspiring someone who would understand you as much as also want to support, and you know help nurture your particular journey, and hopefully you're in the career that you want to have as well in the industry. And I think that would add to the strength of the partnership because, you know, you have to consider it as almost as a partnership, because you know there is an element of, you know, being listened to, And, you know, the person and siopao being receptive to what you want as much as also you know feeling as if they're the best place to facilitate and you know assist you and support you on that journey.

1:14:57

And can we talk a little bit about what you all Brixton house would offer in terms of what support so there's the programming you've mentioned but rather like the lab work that Julian spoke about. So how do you have any such development programs.

1:15:13

And so yeah, I guess. We, we have a couple of things. So we have first byte, which is where, you know, we sort of take work at the very early stages of being proposed, or, you know, work that requires some element of support from the producing team to make the application to arts counselor to you know get some money to for the development of that sort of piece of work, obviously we can also contribute some sort of funding to, you know, a kind of week of development, and then at the end of the week you get a, you know, a kind of public sharing. Oh, you know, which, you know, some people find helpful and some people might feel actually their work isn't, you know, as ready as that to be shared. And then, you know what we're also going to be developing soon is, you know, a sort of lab where, you know, work is very much still in the development stage of kind of r&d and, and then looking at, you know, what we can offer in terms of space to kind of allow the artist to explore the work as much as also hopefully some kind of, you know, financial support for the artists involved, you know, the details haven't necessarily been worked out as yet but first byte is a continuation of a, an initiative from the oval house that we are going to continue with and you know and it's just a case of, you know, when we announced that people submit in the work to first byte, so that we know exactly that the work that they're submitting sort of fits the remit of, you know, very much ready to kind of go into rehearsals and, you know, for people to kind of share it to then get feedback to see whether they want to develop it further or actually they want to, you know, explore, where they might take it for a longer run, whether that defaults or Edinburgh, or elsewhere.

1:17:42

Thank you. Great. Well, we're certainly running out of time now so I think we'll take this opportunity for some final thoughts. If there are any thoughts from from any audience questions, or from yourselves as panelists, and going forwards. What does that look like. Who knows, In many ways, but just briefly from each of you. What's, what's the key takeaways, Julian,

1:18:07

and I think in terms of, I feel like something we talked about a lot in the last few minutes is like how to begin a relationship with a theater now if like precarious time. And the biggest most important piece of advice I can give on that front is be patient and be prepared to develop a relationship over quite a bit of time. I mean, I've found that to be true. Anyway in theater, even in the best of times, but I think more so than ever. Yeah, just be prepared for that to be a long process of reading work coming back feeding back seeing work, and none of us know what the next step is going to be and what our industry is going to look like in a year's time, and I would just love for as many artists as possible to be with us on that journey, even if it is a bit slow. Okay. Yeah.

1:18:58

Thank you, Julia. Sorry can you

1:19:06

cliche. Yeah, just to echo what Julian said about, you know, keep talking. It's going to take longer, it's slower, and the importance of communication, and I think as Bala Han was saying, you know, when we can meet we can we sit down in person and talk face to face. But what I'm nervous about is the sort of stop start thing we have to remember the Globe Theatre opened and closed constantly across a decade I think it was with the plague in 1610 So, we, what that's what we could all be up against is a sort of stop start situation. So let's all continue being kind of kind and nice to each other as best we can.

1:19:55

And by the hand, any final thoughts from yourself.

1:19:58

Yeah, I think, I think I'm gonna reiterate what Julie was saying there just about the level of care, you know, care for yourself and you know, as much as you want to be an artist and you know that's your calling. It's also important to be realistic about what opportunities are available and what decisions you need to make for yourself before or as you continue to pursue being an artist. And, you know, within that is the fact that a lot of organizations are considering how best to, you know, make sure that the kind of mutual, you know benefit of the relationship with artists is one that is expressed with. And, you know intentionally pursued with a level of care. And, and, and genuine interest in, you know, the artists well being. And, and, and so you know, all were continuously considering is how best to, you know, be inventive, in terms of, you know, allowing artists, the freedom to, you know, develop the work that they want to make but then also express themselves, but do that in an environment that is, you know, nurturing and supportive, and ultimately caring and allows their work to be received with the utmost respect that it deserves, really. So, I think, you know, as Julian has also said, Just be patient and know that you know we're thinking of you as much as you're thinking about yourself and trying to make sure that you do the best for yourself as well.

1:22:13

Thank you. Thank you all so much. It's been great listening to you. And just to say to everybody there is still some events some tickets left for further events in stamp connects for the next couple of days. And once again, thank you all so very much and thank you to the audience for joining us and thank you. Bye.