

Conference produced by

Katy Fuller *Associate Producer, Artichoke*
Ella Minton *Producers' Assistant, Artichoke*
and the rest of the Artichoke team

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Larger than Life:

the pleasures and perils of large-scale producing

Monday 29 October 2007, Smithfield, London EC1



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CALOUSTE
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Larger than Life:

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Welcome to **Larger than Life**.

When, in 2000, we decided to bring Royal de Luxe to London, we didn't realise we were about to embark on the longest and most difficult journey of our working lives. We were simply convinced that the company's extraordinary work deserved to be seen in the UK, and that, if we succeeded in bringing it to British audiences, the world, from here at least, would be different. It would have been easier to mount the show almost anywhere than in the very centre of a capital city, but we felt that inserting it into London's ceremonial heart would ensure that a political point was made: that work that is free, popular and takes place in public spaces can, if it's good enough, rival anything put on in theatres, opera houses and concert halls.



This conference was originally conceived in response to the scores of requests we've received over the past year or so for information about the practicalities of bringing *The Sultan's Elephant* to London. The show was a success only because of the extraordinary partnership of many agencies and individuals who believed in the project, supported us and gave their all to make it happen. We decided we ought to offer an opportunity to hear not just our stories, but also those of the many other key people involved in the delivery of the show. On developing the programme, we broadened our aims still further, agreeing that we wanted to draw on the experience of a whole range of other work and, crucially, to use it as a springboard for looking forward.



We hope that we have put together a programme that is both practical and inspirational. We think we have managed to assemble an outstanding line-up of speakers, all of whom who have an excellent track record in their field; we offer our most sincere thanks to them for giving their time to make this event possible.



We have also been quite overwhelmed by the number of people wishing to attend. In fact we've had to move the venue to accommodate more people and we've doubled the number of breakout sessions. We're obviously just not able to work on a small scale!

It is a great pleasure to welcome you all to Larger than Life. We trust that you will have an informative, inspiring and enjoyable day.

Helen Marriage and Nicky Webb *Artichoke*

An introduction to the conference

Venue

The room each session will take place in is listed on the timetable and there is a plan of the layout of the venue below the timetable. In brief:

- Plenary sessions are all in Aberdeen / Angus
- For the breakout sessions, Aberdeen / Angus will be split into two rooms (Aberdeen being the front part of the room and Angus the back.) Two other rooms, Jersey and Guernsey, are also used for breakout sessions.
- Lunch and all refreshments will be served in the café, with the possibility of spilling over into Angus for additional seating if necessary.

Producers' Question Time

For our first plenary session of the afternoon, we have invited delegates to put forward questions for consideration by a panel of experts drawn from the speakers (see page 4 for further details). If you have not already submitted your question in advance of the conference, then you can do so at the reception desk during the morning.

Breakout Sessions

Full details of the breakout sessions have already been sent to delegates prior to the event. You were asked to select which sessions you would like to attend and, where possible, we have tried to give delegates their first choice. You will appreciate that numbers for some activities have to be limited for practical reasons and you may, therefore, have been allocated to your second choice.

Your conference pack contains an attendance list for each session. Please note that if you did not return your selection form, these lists also give an indication of how many places remain in each session. Each of the sessions will have assigned to it a steward who will assist delegates and will be responsible for noting when the session has reached capacity and directing you to an alternative where necessary.

Drinks Reception

The official programme finishes at 5:30 pm, at which point we will be providing a free glass of wine for delegates at 26 Smithfield. After this, a pay bar will operate and you are welcome to stay as long as you wish. Please make your way out of the venue where you will see the bar diagonally opposite you.

Evaluation

Please feel free to comment at any time during the conference on how well it is meeting your expectations. There is also a formal evaluation form in your conference pack which we would like you to take the time to complete before you leave.

Conference Support

Ella Minton, Natalie Poulton and Hannah Standen will be staffing the reception desk all day and will be happy to help with any queries you may have.

of large-scale producing

Timetable

9:00 **Arrival, registration and coffee**

9:30 **Plenary session: It's Not What You Know...The Artichoke Approach**

Helen Marriage and Nicky Webb

Room: Aberdeen/Angus

10:15 **Breakout groups: Logistics**

Alan Jacobi, Trevor Jenner and Tim Owen

Facilitated by Kate Tyndall

Room: Angus

Marketing

Michael Smith and Nicky Webb

Room: Guernsey

Participation

David Bilton and Erica Campayne

Facilitated by Kate Dean

Room: Jersey

Creative Relationships

Bill Gee, Judith Knight and Hilary Westlake

Facilitated by Simon Chatterton

Room: Aberdeen

11:30 **Coffee break**

12:00 **Breakout groups: The Live Experience vs The Remote Experience**

Jon Gisby and Fiona Morris

Facilitated by David Aukin

Room: Angus

Press and Media

Mark Borkowski and Julia McKenzie

Facilitated by Katy Fuller

Room: Jersey

Access

Suzanne Bull, Ono Dafedjaiye and Clare Thomas

Facilitated by David Micklem

Room: Guernsey

Fundraising and Budgeting

Helen Marriage and Karen Napier

Room: Aberdeen

1:15 Lunch

2:30 Plenary session: Producers' Question Time

Panel: David Bilton, Alan Jacobi, Helen Marriage, Tim Owen,
Clare Thomas, Nicky Webb
Chaired by David Micklem
Room: Aberdeen/Angus

3:30 Tea break

4:00 Plenary session: Making an Impact: three stories of large-scale productions

Mark Fisher, Michael Morris and Stephen Powell
Chaired by Kate Tyndall
Room: Aberdeen/Angus

5:30 Close of conference

5:45 Drinks reception 26 Smithfield

Plan of the Conference Venue



Plenary session outlines and speakers' biographies

IT'S NOT WHAT YOU KNOW... THE ARTICHOKE APPROACH

Helen Marriage
Nicky Webb
9:30 am

As both an introduction to the day and an introduction to many of the speakers to come, Helen Marriage and Nicky Webb, Directors of Artichoke, will talk about the importance of using contacts and building very specific relationships – in this instance as diverse as Transport for London and the Queen's Household – in order to deliver projects as ambitious as *The Sultan's Elephant*.

Helen Marriage worked with the cluster management company Artsadmin, touring companies such as the Bow Gamelan Ensemble, Hesitate and Demonstrate and Mike Figgis. From 1985 she worked with the London International Festival of Theatre (Lift), where she programmed and managed shows from all over the world. In 1990 she set up a £1m arts programme at Canary Wharf. Between 1993 and 2000 she transformed the Salisbury Festival from a small local affair into what *The Times* called 'an astonishing success' developing the programme and increasing the turnover by almost 700%.

Nicky Webb ran a successful specialist arts marketing and PR agency for 15 years, where clients included Glyndebourne Touring Opera and the South Bank Centre as well as many festivals including the Belfast, Lufthansa and Lift Festivals. In 1998 she became Head of Press and Marketing at Glyndebourne, and in 2001 was appointed Marketing Director for the Brighton Festival and the Brighton Dome. She re-launched the festival, which resulted in audience growth of 100% in the first year, and re-opened the 1800 seat Dome Concert Hall after refurbishment. She has worked with Helen Marriage intermittently since 1989, notably at Canary Wharf and then at the Salisbury Festival. Nicky is now Co-Director of Artichoke with Helen.

PRODUCERS' QUESTION TIME

Panel: **David Bilton**
Alan Jacobi
Helen Marriage
Tim Owen
Clare Thomas
Nicky Webb

Chaired by **David Micklem**
2:30 pm

Need advice on press coverage for your event? Having trouble with a road closure? Following the format of that old favourite, Gardeners' Question Time, delegates have been invited to submit questions for consideration by a panel of experts. Practical advice will be available on all aspects of putting on ambitious events, from money to marketing and from production to press.

See above or in the Breakout Session section for biographies of the panel and chair.



**MAKING AN IMPACT:
THREE STORIES
OF LARGE-SCALE
PRODUCTIONS**

Mark Fisher

Michael Morris

Stephen Powell

Chaired by **Kate Tyndall**

4:00 pm

The final session of the day brings together three producers, all of whom work at a large-scale, but who approach this from different angles, to talk about one of the projects that they are most proud of. Each presenter will consider what motivated and inspired them in that project, why it was worth it, any turning points in the process, what was crucial about their role and how they worked with the other people involved and, finally, their insight into how it was eventually accomplished.

Mark Fisher studied at the Architectural Association School in London under Peter Cook and other members of the Archigram group. Between 1970 and 1977, he was an experimental builder of inflatable, portable, lightweight and bio-mechanical analogue structures and from 1973 to 1993 he taught at the AA School. From 1977 onwards, Mark has been an entertainment architect, designing nightclubs (including The Hippodrome, London), rock shows (including shows for Pink Floyd, U2, The Rolling Stones, Genesis, Robbie Williams and many others), one off events (including HM The Queen's Jubilee Concerts), fixed installations (including *Aquamatrix*, the night-time lagoon show at Expo98 in Lisbon and the Millennium Show at the Dome in London), and theatrical shows (including *KÁ* by Cirque du Soleil in Las Vegas). www.stufish.com

Michael Morris is Co-Director of Artangel and Director of his own production company, Cultural Industry. After working at the Institute of Contemporary Arts (ICA) as Director of Performing Arts for three years, he established Cultural Industry in 1987 through which he has been responsible for the on-going presentation of work in the UK by celebrated international artists such as Pina Bausch and Robert Lepage/Ex Machina, and the creation of special projects by others such as Laurie Anderson and Robert Wilson. As producer, he initiated the collaboration that created *Shockheaded Peter*, which Cultural Industry then toured internationally, produced in the West End, and is currently developing into a feature film.

In 1992, Michael teamed up with James Lingwood to become Co-Director of Artangel. Together they have built it up to become a significant international producing structure, working with artists across the full spectrum of the visual and performing arts, and forging innovative collaborations with film and TV. Recent projects include new work by Penny Woolcock, Paul Pfeiffer, Ruth Ewan and Roni Horn with commissions by Heiner Goebbels, Catherine Yass and Roger Hiorns in the pipeline.
www.artangel.org.uk www.culturalindustry.co.uk

Stephen Powell is Creative Director of Lanternhouse International (formerly Welfare State International). Before this, Stephen was a writer/producer for BBC Television. He devised, co-wrote and produced *The Manchester Passion*, a major live event broadcast for BBC 3. As co-deviser, writer and producer of the groundbreaking *Flashmob – The Opera* (2004) and *Brand New Flashmob Opera* (2005), Stephen helped to create a new sub-genre within the BBC of participative, arts based, live event television. Stephen has written and directed for the Royal Shakespeare Company and the Royal National Theatre. He has won numerous awards for his work, including a Rose D'Or at the Golden Rose Television Festival, Lucerne; Performance Award at Banff TV Festival, Canada; Royal Television Society awards and nominations and an LWT/Granada Comedy Writing award for his one man show, *Tooled Up*, about his father's life in prison.

Recent Lanternhouse work has included: *Liverpool Capital of Culture*, *Programme Launch*, *God Save The Teen* (devised for NYT 50th anniversary in Trafalgar Square) and *Supercasino* (a short film about the Blackpool bid, presented at Cannes in 2007). Lanternhouse has now been established as a centre for performance research and as a National Creation Centre for the development of new performance work. www.lanternhouse.org

See *Breakout Sessions* section for **Kate Tyndall's** biography.

Breakout session outlines and speakers' biographies

Slot one

10:15 – 11:30

LOGISTICS

Alan Jacobi

Trevor Jenner

Tim Owen

Facilitated by

Kate Tyndall

Tim Owen and Alan Jacobi have worked together on many large-scale and high profile events including VE Day celebrations and the Queen's Golden Jubilee. For *The Sultan's Elephant* they headed the Operations Planning Group, bringing together all of the relevant agencies to give their input into the planning. They are joined in this session by Trevor Jenner, Artichoke's main contact on the enormous police operation around the event. All three will talk about what it takes to deliver any large scale public event and will consider the experience of working on *The Sultan's Elephant* as contrasted with working on state, sporting and commercial events and whether there are lessons that each could learn from the other.

Alan Jacobi LVO began his career in the lighting department of the National Theatre at the Old Vic, under the directorship of Lord Olivier, and assisted in its subsequent move to the South Bank. Alan continued to build his comprehensive technical knowledge of show production becoming a freelance production electrician, touring around the world with theatre shows, music and concert production. In 1983 he formed Unusual Rigging and has been Managing Director of the company ever since. In 1990 Unusual expanded as producers of large-scale national and international events and Alan has utilised his unique experience, together with his proficient and expert team, to help solve the singular problems encountered in the entertainment industry.

Sergeant Trevor Jenner works from New Scotland Yard in the department of the Metropolitan Police which has responsibilities for planning the policing of major events within London. Over the last year, Trevor has been involved with many major events, including Notting Hill Carnival, the Tour de France, New Year's Day parade, Stop The War march and opening night at the O2. Trevor's work this year has taken him to Sierra Leone, where he presented a training package to senior police officers, and to Macedonia where he was part of a quality assurance team reviewing the policing of a major event in that country. Trevor has been a police officer for 25 years and has worked within planning offices for five years.

Tim Owen MVO RIBA FRSA is Assistant Director – Events, Filming and Contingency Planning for Westminster City Council. He manages the council's operational planning for around 400 free public events and 2,500 filming days each year. Prior to this post he was the Ceremonial Works Manager for the DCMS, planning state and royal ceremonies, alongside international conference works for other government departments. Qualifying as a chartered architect in 1985, he spent ten years designing and conserving buildings within the royal parks and palaces in London. He was accepted as a Fellow by the Royal Society for the encouragement of Arts, Manufacturers and Commerce in 1996 and was given a personal award of MVO by HM The Queen for his contribution to planning the Golden Jubilee celebrations in 2002.

Kate Tyndall is an independent consultant who works with artists and organisations across the contemporary performing arts. Initially working in contemporary dance and then as Lift's first General Manager, she now combines strategic consultancy and advice giving with periods of direct responsibility for running arts organisations and projects, and has worked with Arts Council England in policy formation, running grant programmes, and as Acting Head of Theatre at Arts Council London. She recently wrote *The Producers – Alchemists of the Impossible* commissioned and published by Arts Council England and the Jerwood Charitable Foundation.

MARKETING

Michael Smith
Nicky Webb

How do you begin to construct a marketing campaign when images and information about the show are embargoed and few people in this country are aware of the company's work? Nicky will talk about the methods used, including viral marketing, email communication, the website and an overall strategy of reverse marketing – withholding information but building intrigue. Lack of photographic images led to the need to design a strong visual identity. Michael will talk about the labour of love it was to create the design that went on to be put to myriad uses. Both presenters will offer practical advice on innovative marketing and how to commission and get the most out of designed communications.

Michael Smith – unwilling (or perhaps unable) to find a proper job – started trading as Cog Design in 1991. Since then, he has steered Cog through years of growth and change, expanding the portfolio of clients and forming a sister, web design, company (Dotcog) in 2001. Cog is now one of the UK's most successful arts-based studios, with projects ranging from the branding of new museums, through to publicity for international festivals. Although Michael occasionally lectures at Universities across London and the South East, he is a reluctant public speaker and is here because he was so inspired by *The Sultan's Elephant*.

Nicky Webb see *Plenary Sessions* section for biography.



PARTICIPATION

David Bilton
Erica Campayne
Facilitated by
Kate Dean

Large-scale productions often require large numbers of people, either in a purely practical role, such as volunteer stewards, or with a more creative role, such as performing or having an input into the artistic vision. In this session, the reciprocal benefit for participant and producer will be considered, including the slightly awkward question of whether participating is always a valuable experience or whether it can be exploitative. To initiate the discussion, the two speakers will present case studies from their work, including Lift's *Eat London*, when 200 Londoners cooked an edible version of their city, *La Fura dels Baus* in NewcastleGateshead dangling 80 volunteer aerialists over the Tyne, and Spencer Tunick's *Naked City*, when 1700 people posed naked at dawn.

David Bilton has been based at NewcastleGateshead Initiative since 2004, working on the culture10 programme of world class events and festivals. This programme includes a diverse range of activity throughout the North East region. David has been involved in outdoor events since 1989 and was Stockton Borough Council's lead officer in developing the Stockton International Riverside Festival alongside Frank Wilson. Since then he has worked in a variety of places as diverse as the Ross-on-Wye International Festival and the Millennium Dome. David was also the lead author for the Independent Street Art Network's publication: *Safety Guidance for Street Arts, Carnival, Processions and Large-Scale Performances*.

Erica Campayne has been Learning Manager with Lift – London International Festival of Theatre – since 2004. Erica has worked as a freelance drama workshop leader since 1999 with organisations including Chicken Shed, the National Theatre and Pop Up Theatre. She is also the National Co-ordinator of V Day UK, which supports groups of women across the country performing *The Vagina Monologues* to raise funds for charities working to prevent violence against women and has co-produced a production with over 30 women performers.

Kate Dean joined Artichoke in June 2007 as Associate Producer after three years as Theatre Officer for Arts Council England, South West. Previously Kate worked as Education Officer for Chichester Festival Theatre where projects included creating the Festival Saturdays programme of performance in the park and producing outdoor promenade performance with CFYT. Freelance work as a director includes work on large-scale community productions with English Touring Opera, Royal Opera House and Theatre Royal Bury St Edmunds.



CREATIVE RELATIONSHIPS

Bill Gee

Judith Knight

Hilary Westlake

Facilitated by

Simon Chatterton

Crucial to the development of productions and events are the creative relationships which underpin them. Through a three-way conversation between a producer, an artist and two commissioners, this session will explore how these roles work together. The presenters will discuss, specifically, the role of the producer and the commissioner in the creative process and how far they can influence the work of the artist to fit a particular context or achieve a certain aim. They will also consider the different process involved for an artist when responding to a brief, rather than working with complete freedom.

Bill Gee is a highly experienced producer, programmer, commissioner and arts consultant. Since 2000 he has worked through his company bga and produced work for a range of artists including Fin Walker, New Zealand street theatre company GAIT Productions, Anglo-German live art company Gob Squad, visual artist Jyll Bradley and her *Fragrant* project, and performance artist Bobby Baker. From 2000 to 2005, Bill Gee was the inaugural coordinator of the Independent Street Arts Network (ISAN). Alongside Simon Chatterton, Bill is Programme Director of Inside Out, a new festival of outdoor performance across Dorset, which first took place in September 2007 to great acclaim. Bill is Associate Producer with Artsadmin and is the recipient of an Arts Council England Producer Award to support and develop his work. www.insideoutdorset.co.uk

Judith Knight is the Co-Director and founder of Artsadmin. She started working in the seventies at Hull Arts Centre, Glasgow Citizens Theatre and the Oval House London, where she developed a particular interest in new theatre and interdisciplinary performance. She set up Artsadmin in 1979 with Seonaid Stewart. Over the last 27 years, the organisation has developed into an internationally recognised company which has initiated many of the most innovative arts projects in the UK. Over the years, Judith has worked with numerous artists including Pip Simmons Theatre Group, Mike Figgis, Hesitate and Demonstrate, Station House Opera, Bobby Baker, and Graeme Miller. Many of these projects have been large-scale site specific pieces in unusual venues in locations all over the world. Other current Artsadmin artists include Ackroyd & Harvey, Anne Bean, Curious, Mem Morrison, La Ribot and Gary Stevens.

Hilary Westlake trained for the theatre and became a director in 1973 when she formed Lumiere & Son Theatre Company with writer, David Gale. The company produced over fifty shows for theatres, ferry boats, botanic gardens, shopping centres, castles and swimming pools. In recent years, Hilary has developed her freelance activities, specialising in large-scale site-specific events as well as directing existing texts, music theatre productions and opera. In 2002, she was commissioned to create the *Parade of Fifty Years* for the Queen's Golden Jubilee, which depicted British social, cultural and political life. From 2003 to early 2006 she was the Creative Director of Entertainment at Disneyland Resort Paris with a team of directors, choreographers and designers. Since returning to Britain, she has been involved in a number of projects and companies including Chris Lynam's *Popcorn Club*, Avanti Display, Artangel's *Margate Exodus* and *Before the Wolf*, a large-scale outdoor music piece with a choir and 35 musicians from all over Europe.

Simon Chatterton works as an independent producer and festival director creating multi-disciplinary arts events and collaborative performance projects. His main areas of focus include outdoor performance, music, visual theatre, circus and site-specific work. His experience has included creating and managing cross-artform festivals, producing touring work and developing complex collaborative projects. Project work has ranged from commissioning large-scale outdoor spectacle for audiences of several thousand to creating site-specific performances in unusual locations. With Co-Director Bill Gee, Simon produced the recent Inside Out festival of outdoor performance in locations across Dorset. Other projects have included the recent *Luminox* fire installation event with French artists Carabosse in Oxford's historic Broad Street and the *Elemental* project for Chalon dans la Rue. www.simonchatterton.co.uk

Slot two

12:00 – 1:15

THE LIVE EXPERIENCE Vs THE REMOTE EXPERIENCE

Jon Gisby
Fiona Morris
Facilitated by
David Aukin

With the average Briton spending around three hours a day watching television and the same surfing the web, this session considers alternatives to the live experience. Fiona Morris (producer of the documentary about the London production of *The Sultan's Elephant*) will discuss the difficulty of reconciling a television producer's requirements with what is usually paramount for the event producer and artists, namely a concern for the experience of the live audience. Jon Gisby will then give a presentation on the impact of new technology – such as mobile phone cameras and internet sharing sites, like Flickr and Youtube – to explore whether these alternatives detract from the live experience or bring in an even bigger audience than might otherwise have been reached. These subjects will then be opened up for discussion, chaired by David Aukin.

Jon Gisby has recently left Yahoo! Europe where his responsibilities included consumer marketing, running Yahoo!'s content, communications and community sites across Europe, and being MD of Yahoo! in the UK. His previous roles included running the sites and services at Freeserve and working in the BBC's Corporate Strategy team helping to prioritise investments in digital services. He started his career in strategy consulting working across a variety of industries in the UK, USA and South Africa. He's a lapsed musician, actor and producer, and a happily married father to three young children.

Fiona Morris is Head of Arts for Initial Television, part of the EndemolUK Group. She is responsible for developing of a wide range of programmes, from arts documentary series to single dramas. Recent projects include *Damon and Jamie's Incredible Adventure* (BBC One), *Inspector Morse at the Royal Albert Hall* (ITV), *Vivaldi's Women* (BBC), *Imagine A Diva* (BBC), *The Sultan's Elephant* documentary and, currently in development, Neil Labute's *Autobahn* (BBC). Prior to this, as a Music and Arts Executive Producer at the BBC she was responsible for the primetime Emmy nominated *Little Prince*, Grammy nominated *Trouble in Tahiti* and *Turn of the Screw*, as well as many live events and shows from pop (Pulp at Eden, Bjork at ROH), jazz (Jamie Cullum), classical music (Cardiff Singer of the World, Choir of the Year) and the Lesley Garrett shows on BBC. As a freelance documentary producer she produced the award winning television adaptation of Matthew Bourne's *Swan Lake*.

David Aukin is one of the UK's most respected drama producers, responsible for some of the UK's biggest films and critically acclaimed television dramas. He was Executive Producer on the multi-Bafta winning *The Government Inspector* (Channel 4) about the death of Dr David Kelly, and the first major drama on 9/11 – *The Hamburg Cell* – which has been shown around the world. As CEO of Daybreak Pictures he executive produced, for More4, both the award-winning *A Very Social Secretary* about the David Blunkett / Spectator affair and *The Trial of Tony Blair*. *Britz*, written and directed by Peter Kosminsky, is the latest drama to be transmitted later this week. At Channel 4, over a period of eight years as Head of Film, he commissioned more than 100 films including *The Madness of King George*, *Secrets and Lies*, *Trainspotting*, *The Crying Game*, *Welcome to Sarajevo*, *Brassed Off*, *Shallow Grave* and *Four Weddings and a Funeral*. His latest feature film was the Academy Award nominated *Mrs Henderson Presents*. David is Chair of Artichoke Trust's Board.

PRESS AND MEDIA

Mark Borkowski

Julia McKenzie

Facilitated by

Katy Fuller

The Sultan's Elephant received unprecedented global press and media coverage although, in advance of the event, the information available to the media had to be strictly controlled. BBC London was the media partner on *The Sultan's Elephant* and Julia McKenzie will talk about this partnership and how the website and radio programmes became essential parts of the Chinese whispers approach to audience generation. Mark Borkowski will talk more generally about creating a media buzz and a news story around events which can struggle to get coverage within the arts pages. The session will also include practical tips from both presenters on building a media campaign and working with a media partner.

Mark Borkowski started his career as a theatre publicist before founding his eponymous agency in 1987 and, over the past 20 years, developing it into one of the UK's leading PR companies. Client experience includes Vodafone, Eurostar, Virgin Megastores, Selfridges, Harrods, Gordon's Gin, Cirque du Soleil, Archaos, *MAMMA MIA!*, *Cabaret*, The Three Tenors, Michael Jackson and Prince, amongst others. Mark is a recognised pundit and regularly gives television and radio interviews. His column, *Stuntwatch*, appears at *Guardian Online* and he is also frequently commissioned to write for other publications. His book, *Improperganda: The Art of the Publicity Stunt*, sold around the world and his second book, on the history of Hollywood's great publicists, *The Fame Formula*, is due for release through Macmillan in 2008. What distinguishes Mark from other publicists, and what forms an intrinsic part of his appeal to corporate clients, is the pure showmanship of some of his PR, which has resulted in the execution of some astonishing, spectacular and memorable stunts for client campaigns.

Julia McKenzie joined the BBC in 1998 and worked at the local radio station for London (GLR, London Live, BBC London 94.9) until June 2006. As Programmes Editor she was responsible for producing The Danny Baker Show and overseeing other non-news output and events/media partnerships with external bodies. Julia was the co-ordinator of BBC London's radio and online coverage of *The Sultan's Elephant*, having had initial contact with the project in July 2005. After a period running best-practice sessions for local radio, she joined BBC Radio Entertainment where she's been working as a producer of comedy for Radios 2, 4 and BBC 7 for the last year.

Katy Fuller was one of the core team on the London production of *The Sultan's Elephant* and joined the company full-time as Associate Producer in March 2007. Prior to this, Katy enjoyed a wide-ranging freelance career. In 2006, she was Interim Director of Stockton Space, the UK's first dedicated space for the creation of street arts. She also founded street theatre company, Spiral Flight, and produced its first show, *Caravan of Desires*. For several years, Katy was Project Manager for the Independent Street Arts Network (ISAN), working on strategic initiatives, delivering the first national conference and producing four publications on street arts. She has also worked with creative companies including Emergency Exit Arts and Glasgow-based NVA.

ACCESS

Suzanne Bull
Ono Dafedjaiye
Clare Thomas
Facilitated by
David Micklem

Outdoor events are often seen to be “accessible” in the sense of attracting a wide audience, including those who do not normally attend arts events, but are they really doing everything needed to be deemed accessible for everyone? With large-scale events, especially those attracting large numbers of people, ensuring adequate access for deaf and disabled audience members can be challenging. Attitude is Everything has done pioneering work to improve access at music festivals and Suzanne Bull will discuss parallel measures that organisers of other types of large-scale public events could be putting in place. Clare Thomas and Ono Dafedjaiye will talk about communications, marketing and audience development so that events – once they can ensure adequate access – attract a truly diverse audience.

Suzanne Bull, Attitude is Everything’s Project Manager, has worked for Artsline since April 1996 in a variety of roles. She is disabled and has both a personal and professional interest in improving access to live music. She is an access auditor and a disability equality trainer with an NVQ in Training the Trainers and a City and Guilds 7302. Previous projects include Publicity Officer for Take Note, Islington’s first ever disability music festival. As well as publicising the festival, Suzanne began a campaign to raise awareness in the music press of disabled musicians and attitudes towards disabled audiences. Attitude is Everything was set up in as a result of this research. She was also Disability Officer for The Deptford Urban Free Music Festival – music, art, circus performance and theatre.

Ono Dafedjaiye is Communications Assistant at Heart ‘n Soul. She discovered the company when she was working as a host for the Albany Theatre where the organisation is based. In 2003, when Ono was doing an NVQ in Arts Administration, she did her work experience placement with Heart ‘n Soul. At around the same time she joined a Heart ‘n Soul performance company for 18 to 25 year olds, which led to her taking part in *Road Trip*, a film that Heart ‘n Soul made with Channel 4 and KEO Films. Ono became a roving reporter for the video booth at The Squidz Club and Beautiful Octopus Club, and has worked as part of the Welcome Team doing audience surveys, selling tickets and merchandise and passing on information. In October 2005 Ono returned to the Heart ‘n Soul staff team in a new role, as Communications Assistant. Ono is also currently a volunteer with disability charity Shape and is a host for the Almeida Theatre, both in Islington.

Clare Thomas, Communications Manager for Heart ‘n Soul, was awarded first class honours in Drama and Theatre Arts at Goldsmiths College, University of London in 1999, picking up the Lewisham Community Award for her contribution to the local arts scene. Having had some varied experience on the Fringe as a student, Clare enjoyed six months at Heart ‘n Soul in a temporary post before going on to Oily Cart Theatre Company as their Administrator. There, she co-ordinated British tours of multi-sensory shows to theatres, schools, nurseries and hydrotherapy pools reaching two key audiences – under fives and young people with profound and multiple learning disabilities. Clare returned to Heart ‘n Soul in a new post in January 2002 and has since been instrumental in developing new approaches to communication within the organisation, steering them to their win of the IVCA Clarion Award for ethical communications in September 2006.

David Micklem is Executive Director at BAC where *The Masque of the Red Death*, a large-scale immersive theatrical co-production with Punchdrunk, is currently enjoying a sold out run. Previously David was Senior Strategy Officer for Theatre at Arts Council England where he provided a national lead on contemporary performance for six years. In 2006 he was seconded to work with Artichoke as Associate Producer on *The Sultan’s Elephant*. He continues to advocate for the importance of the role of the producer in the arts and in 2007, with the Jerwood Charitable Foundation, published *The Producers: Alchemists of the Impossible*. www.the-producers.org.

FUNDRAISING AND BUDGETING

Helen Marriage

Karen Napier

Ambitious productions require big budgets if they are to be done properly with production values to match the artistic values. Helen will discuss what the £1.3 million needed to stage *The Sultan's Elephant* was spent on – and what it didn't cover – and will open up a frank discussion about the real cost of presenting work of scale in difficult settings. Karen Napier, Director of Development, who has led the fundraising campaign to raise £111 million for the transformation of the Royal Festival Hall, South Bank Centre, will discuss how she develops fundraising strategies and devises innovative approaches to reach the high targets demanded by the projects she works on.

Helen Marriage see *Plenary Sessions* section for biography

Karen Napier is a widely experienced development director with an outstanding track record in capital and revenue fundraising from UK, US and European sources. For the past 15 years she has enabled organisational growth and change in some of the major cultural institutions in London. She has established a reputation founded on an ability to lead and motivate at executive and board level and achieve ambitious targets. From 2003, working closely with Southbank Centre's Chief Executive Michael Lynch AM, she has developed the strategy and delivery of the £111 million capital campaign working closely with campaign Chairs Dame Vivien Duffield and Lord Hollick. This campaign is now within 2% of its goal and has encompassed every level of donor. As part of this activity, the campaign succeeded in attracting and achieving the UK's largest single Kresge challenge grant. Karen is also Chair of Greenbelt, a Fellow of the Royal Society of Arts (FRSA) and a qualified member of APM.

