Action ideas – can we form committees around these?

- **New work festival or month**
  - See notes under script solicitation session
  - See notes under audience development session
- **"Made in Minnesota" branding, web site**
  - See notes under audience development session
- **Minnesota new play database and shared review process**
  - See notes under script solicitation session
- **Rolling premiere / touring collaboration**
  - See notes under co-production and partnership session
- **Relationship building between producers and playwrights**
  - See notes under models of collaboration session

Notes from each session below and following pages ...

Cooperative audience development for new work
Facilitator: Greg Toltzman

What's working now?
- Fringe Festival
- Play readings
- Things that are free or cheap
- Discounts
- Inviting audience into development process

What might we do together?
- Web site with
  - Audience reviews
  - Categorization
  - New play map of Minnesota (see http://newplaymap.org national version)
  - Productions, companies, playwrights
- Brand
  - Connect and build on history
  - Minnesota identity
  - Pride
  - National recognition
  - Locavore angle
- Locally-grown festival
- Connect local businesses
Barrier: "pedigree"
Success: Getting new plays read, produced, seen.

What's working now?
• Relationships
• TEASE annual festival at Nimbus (Erin Denman, Victoria Pyan)
• Other new play reading events

What could we do together?
• Shared review process
  o Committee of readers
  o Shared review structure
  o Shared docs online
• Database of scripts
  o There is a national database coming
  o What about here?
  o There are fewer literary managers, and artistic directors don’t have time to read
• We could see more of each others’ work
• A festival
  o Instead of produced by one organization, maybe a bundling of many new works at all the organizations interested.
  o Pick a month in the future.
  o With a prompt/theme (that is not MN-specific)?
  o Curated?
  o Get national attention.
  o Allow for different production levels/styles
  o Considerations: Curated or theme unites and elevates; but also excludes.
New and improved models of collaboration with writers
Facilitator: Ben Krywosz

Barriers for playwrights
- Lack of different kinds of opportunities (more than just producing plays)
- How to make a living?
- Maintaining artistic integrity, vision, aesthetic
- Not enough time to write
- Not enough time to rehearse
- Not enough time to manage administrative/communication tasks
- How to build personal affiliations
- Unrealistic expectations from producers about time to make script

Barriers for producers
- Money and time
- "Most new work isn’t very good mathematically speaking."
- Risk
  - Is there a place for failure?
  - Do bigger organizations have less ability to risk?
  - How does a producer know when it's "safe" to "pull the trigger?"

Interesting model
- Melon grant for three-year residencies
  (http://www.performingartsconvention.org/artists/id=659)
  - Locally: Ten Thousand Things and Mixed Blood have just been awarded these residencies.
Organizational partnerships and co-production strategies
Facilitator: Lisa Channer

What’s working now?
• Inviting artists from other genres and fields to collaborate
• U of M program where artists builds something ground-up with students in an apprentice model.
• Playwrights Center program, creating intentional 5-6 day development process that is script-focused and precedes production.
• National New Play Network rolling premieres – multiple companies go in together on development on new script, which then travels, giving every company the "premiere" credit, and the play multiple productions and rounds of development.

What could we do together?
• Local version of national new play network – tour around MN
• Multiple companies coming together on program like PWC’s
• Museums need site-specific and topic-specific commissions but don’t know who to ask.
• There is an untapped suburban audience – could we reach them through co-production?

Considerations
• Co-production can mean a lot of things.
• Don’t pretend everyone brings the same skills: authentic contribution of different strengths.
• Partnership is exciting but very hard.
• Development processes can use time to make a play ready, rather than companies waiting for a play to be ready.
• Development process can be an opportunity to build trust between producer, director, and playwright.
• Developing writers (rather than developing plays) requires a long-term relationship and trust.
• Writers develop plays. Producers should develop writers.