



## **ScreenCraft Works Cross-Border Conversation: International Production Management and Production**

**Conversation between Andrea Jajeh (Executive Producer, Noisy Pictures, Germany), Karyan Au-Yeung (development coordinator and researcher, DARE Pictures, UK) and Molly McGregor (producer and production manager, UK).  
10 November 2022**

### **Elizabeth McIntyre:**

Welcome to our Cross-Border Conversation. Today we're sharing knowledge and insights about international production management and international production, discussing topics such as filming well in other countries, working well cross-border, including remotely, creating local versions of global formats, drawing on different cultural perspectives.

Thank you to our partner, Genelec, who support our talks, and Brunel University London, who support our mentoring scheme. I'm delighted to welcome our speakers here today.

### **Andrea Jajeh:**

Hello everyone, I'm very thrilled to be here. I'm Andrea Jajeh, I am born and raised in Germany, I am an Executive Producer for Noisy Pictures, formerly known as Sony Pictures. We actually just transitioned from Sony to Noisy last month. I have always had a great passion for storytelling and moved to Los Angeles when I was 18 to study theatre and film, and I always try to bring an international touch to my productions. Within the last almost 20 years I have probably filmed in 20 countries and all continents of the world. For the past 10 years I've been lucky enough to adapt an international television show known as Shark Tank, or Dragon's Den, all over the world, and I'm working alongside production management, making the show run smoothly.

But enough about me. I'm very happy to meet also my fellow speakers. Molly, do you want to go ahead and introduce yourself.

### **Molly McGregor:**

Hi, I'm Molly McGregor. I'm a freelance production manager based in London in the UK, and I also produce as well. I'd say production management is my day job and my bread and butter. I work primarily in the UK but I have worked on some co-productions and I used to produce promos and commercials and some of them had a more international element. I'm very excited to be here.

### **Karyan Au-Yeung:**

I am Karyan Au-Yeung. I'm currently the development coordinator and researcher at DARE Pictures based in London in the UK. I transitioned from production assistant, development production assistant to now development coordinator & researcher, so I have a bit of a hybrid role. I'm very happy to be here.

**Andrea Jajeh:**

Today we want to talk about and establish how international can mean a lot of different things: it can mean international formats, international productions or international co-productions. But let's start at the beginning.

**Molly McGregor:**

I think I was really drawn to – I started out and I was working in development as well as production. I started working at the BFI – the British Film Institute – and had an overview and I just felt like I kept being drawn to production. I think the pace of it is so exciting, and it's that kind of thing if anyone has the sort of brain where they like working on multiple things at once and having to juggle, I think it is something that you'd be drawn to. It's just you're always doing a load of different things at once. I think if you go into the production office, you don't actually know what's going to happen that day, as something completely ridiculous could come up as a problem, and it's your job to solve it. I think that's what anyone I've worked in production is drawn to. They like that sort of last-minute panic almost and having to fix the problems that you would never even imagine were going to be a problem until they happen. So in that sense, I think I was just drawn to the excitement really, and not knowing for definite what was going to come next. I think that's the case, whether you are freelance or in-house, I don't think it makes a difference as always that sort of element of surprise I think is very, very appealing.

**Andrea Jajeh:**

You did also bring us a clip of your most recent – is it your most recent work?

**Molly McGregor:**

It's not my most recent work. I've worked on a few things since then, but it's the most recent one that I think has come out of post-production, because as we know it takes ages, doesn't it. I think it's the most recent release. This was a film called *Matriarch* that released on the Hulu platform and I think Disney+ in other areas, I know it is in the UK anyway. This was us working as a UK-based production company shooting in the UK, but with US execs, so we were one out of, I think, seven films in this programming feature and we were the only one shooting in the UK.

Trailer for *Matriarch*: [https://www.youtube.com/watch?v=x\\_M8KJXQBPC](https://www.youtube.com/watch?v=x_M8KJXQBPC)

**Andrea Jajeh:**

What was your role in it?

**Molly McGregor:**

So I was the production manager on that project. I knew the company really well that were producing it, because I was in-house there before I switched, and production-managed this project for them. It was a UK production company but our execs who commissioned the project were US and they came over as well. We filmed end of last year, so Covid was extremely rife, and that was one of the things that I think was the difference between the US and the UK approach. Consolidating that and working with Disney protocols, as they were the ones who owned the US company, 20th Century Digital. It was definitely an interesting one, to work with US protocols and marrying them with UK ones was quite interesting.

**Andrea Jajeh:**

How are they different?

**Molly McGregor:**

There are some just really basic things, like some of the paperwork is a little bit different, and then with the Covid protocols, the state of Covid, at the time the US was quite different to the UK, and and how different regions were approaching it, and that was a challenge working on that. I think generally in the US their working hours and things like that tend to be a little bit longer, whereas ours are very slightly, I mean, we still have really long hours but they're still a little bit shorter. I think that was some of the expectations, I think, that we had to manage as this might be a little bit different to the other features in the programme they put on, the sort of Halloween programme. Our shoot when budgeting might take a few days longer, because we don't work over the 11-, 12-hour period, that kind of thing.

**Andrea Jajeh:**

Karyan, you also brought a trailer that shows us a little bit about what you've done or a project you've worked on. Do you want to introduce it yourself?

**Karyan Au-Yeung:**

Yes. So the trailer is for a short film called *Canada's Keepers*. It was basically about the missing and murdered indigenous women in Canada, North America, telling the historic injustices against that group of people. I jumped on that project as a sound recordist, and I think we shot it in 2020, January, just before the Covid situation happened. But it was in Vancouver, so it was like minus however many degrees, the snow was up to our knees. Niki, could you please play the trailer.

Trailer for *Canada's Keepers*: <https://www.facebook.com/watch/?v=367671864368104>

**Andrea Jajeh:**

Can you tell us a little bit more about how your work might be different shooting in Canada than in UK?

**Karyan Au-Yeung:**

For this particular project, delving into such a sensitive and personal topic on indigenous women in North America is something to be fully aware of and consistently aware of throughout the whole project, because I think, especially when you're crossing International borders and it involves you having to tell or facilitate for an environment that is honest and comfortable for the subject or these people to tell their story and share their experiences on screen, it's incredibly important for you to be socially aware, intuitive and also adaptable to the people that you're working with and their needs. Of course, even more so when the subject is so deeply personal, I think. Also you can't predict what's going to happen on the day – like Molly was saying in production, when someone's discussing such personal stories or such personal experiences, you never know on the day how they're going to feel, whether they're willing or more forthcoming or less forthcoming to share their story, you have to be really aware of that. I think for all of us on the team, that was just our number one priority, to make sure we're facilitating for a comfortable and safe environment for them to tell their stories honestly.

**Andrea Jajeh:**

Definitely, yeah. Makes me want to go out there and film somewhere else again. For the past 10 years I've been pretty much stuck in Germany, filming here, mostly locally. Like I said before, I adapted the international show *Shark Tank* – or *Dragon's Den* – I don't know if everybody knows it. Real quick: there's a founder, there are five investors, and the founder comes in, pitches his idea or his business, and he pitches for money, and the investors either invest or they don't – they invest their own money. The show has been produced in over 40 countries, so Germany is just one small territory of it. Obviously, when you adapt a

show like this, the pressure's on, so we we did feel very high pressure when we started 10 years ago. In Germany, actually, nobody believed in the show. It took us five years to sell it, even though it was already a success in the US and in the UK, because in Germany - and then we come back to the cultural differences - we don't talk about money. It's pretty much frowned upon to show off and show what you have. So nobody believed in it. Business television has never ever worked in Germany before. So it took us five years, and at some point Vox took a risk, and then we adapted it. The first thing we looked at was the title, and we noticed that we don't have dragons here - again coming to the culture. If we produced a show and call it Dragon's Den, everybody would have thought it's a fantasy movie coming up. We don't have sharks either. Sharks to us are very distant, very, very dangerous animals, that you definitely do not want to get in contact with, so nobody would walk or swim in a shark's tank. So we chose Lion's Den, because we do have a saying, like, are you strong enough? Are you brave enough to walk into the lion's den? So that pretty much worked very well for us. We started, then adapted the title, but I think the most important thing when you adapt an international hit show like this is you do not have to reinvent it, because obviously it's successful, obviously it works, but you do have to be very aware of your audience and know your audience and look at the little things. For example, when you do produce an international show, you usually have a format this big, you have an international or flying producer who flies around all the territories and he looks at how you produce the show or how you want to produce the show, and makes sure you follow the performance rules. He came to Germany as well, when we started out, and he said, okay you have to put stacks of money on the table. I don't know. We saw it in the trailer - some territories actually do it. The investors have stacks - piles and piles of money on the table, just to portray that they are rich and they can invest their money.

I said, definitely not, we can't do that, it's just going to flop, people are going to hate it. Actually the network said they won't do it, they won't produce it this way. So I had about a three hour discussion with the flying producer about the money on the table and at some point I had to say, look, either we're going to do it without the money or we're not going to do it at all. Thankfully I convinced him at some point and we ended up doing it with no money on the table, and it worked for us. But we did take a lot of things from the original, or from the different territories. We actually did spend a lot of time studying all the territories, and I would recommend this to everybody who adapts an international show, because you can learn from what worked and you can learn from what didn't work. I actually went to Los Angeles when we started out, and I spent two weeks on the set of Shark Tank and I followed the executive producers around, and I became a student again. I really just asked a million questions. I looked at how the cameras were set up and how the lighting was set up and I just asked them gazillion questions and learned and listened. There were a lot of things. The EP said, look we tried this, it didn't work, we tried this, it didn't work, and I just took his advice, and in the end it saved us a lot of money, it saved us a lot of time, because we just knew how to do it. That's really a very strong suggestion to just try to get in contact with different territories and spend as much time as possible on foreign sets to just study them. You don't have to take everything home and copy everything, but just to study it and get a view of how other people do it.

**Karyan Au-Yeung:**

Just to clarify, was *Lion's Den* filmed in Germany?

**Andrea Jajeh:**

Yes, we do film *Lion's Den* in Germany. Every territory films its own version in its own country. We do film with the German crew. We do try to film internationally, international packages with the founders or with our investors. We have actually shot in Florida, in New

York, in Malaysia, in Hong Kong, in China. um Just also maybe to show how things are produced and just to dive deeper into the start-up's history.

**Karyan Au-Yeung:**

So did the judges change based on the country?

**Andrea Jajeh:**

Yes, every country has their own judges.

**Molly McGregor:**

Obviously you've mentioned it's been in Germany about a decade now. Did do you find that, with the show being present obviously, becoming a success and defying doubts that people had about German audiences, has the format changed at all or has the audience's attitude, do you think, towards this kind of business format changed? Have you found anything like that happening?

**Andrea Jajeh:**

Well, actually I think five different networks went on air with a business show after us. It was amazing. They tried to copy *Lion's Den* in many, many ways. It's very, very difficult though to do a business show as an entertainment show, because when we cut to the truth, it's talking heads talking about money and numbers. So it didn't work so well for the other formats and networks, We have not changed a lot of things, obviously. We lost one of the investors at some point, season four, and we introduced new investors and we have guest investors coming in.

**Karyan Au-Yeung:**

You said that no one believed in the show for so many years. What made you continue to push for it to happen, and what was the turning point where people were like, okay, we believe in this, now let's go?

**Andrea Jajeh:**

We pushed, I think, because we just saw how successful it is in the UK, in Canada, in the US. All cultural differences in all different countries internationally, that's really something we all have in common, we all have dreams and dream big and want to succeed in what we do. That's why we kept believing in the show. And actually the head of the network changed and he took a risk. I think he came from Spain and he knew the show and he believed in it and he took a risk. And afterwards, funnily enough, every network tried to get it. We do usually shoot in Germany, we do shoot international packages, we sometimes work with international crew. It usually works very very well.

I shot a package with one of our investors in New York, for example. We had a local team coming from New York and I was very, very happy about it. It's usually very helpful to have at least one crew member coming from that local territory. For example, we lost the location we wanted to shoot at, and we were looking for a new location. I don't know, we just came up, okay, let's shoot somewhere where we can see the Brooklyn Bridge. Okay, where do you go? When you're not from New York, where's the best spot to find it or to see it? Obviously the camera guy knew exactly where to go, and it saved us probably three hours of research and trying to get there. So I would always suggest having – we at least try to book a local scout that goes with us. Also dealing with the people abroad, it's just easier if you have somebody on the crew.

Also we're very open right now to – especially, you mentioned Covid – with the development of Covid, people working from everywhere, people working remote. One of my co-producers actually moved to Portugal last year, and she completely works from Portugal, comes in for

the shooting days, but it works well. My experience is that you can just really make it work. I think, Molly, you also have quite some experience with remote working, right?

**Molly McGregor:**

Yeah, I've done a few bits of remote working, especially when I was doing more sort of promo commercial stuff, that I would be producing the clip or part of a clip remotely, especially if it was something like, occasionally there's a music promo where maybe the artist was from a different country and it was mostly shot in the UK, but we'd also do elements in their country, and I think it worked really well to have a fixer in that country and a local crew. Sometimes you take the DoP and the director over, because creatively they're so important to keep the style consistent, but in terms of other crew and other production crew, it works best, as you said, I think, when you have local talent working on it, because they know the area really well. If there is a very last-minute problem, they are far more qualified than us to know exactly how to fix it in that area. So doing that sort of hybrid of having a couple of key creatives go over but using local crew, I think works really, really well. I think it works well also if you have some local creative talent too. I haven't worked that way as much, but I think is definitely helpful, particularly if you're working with a cultural theme or more sensitive theme, that's a necessity, I think. You need to have someone who's immersed in that culture or who knows the people that you're speaking to, whether that's documentary or a fictional adaption or whatever. I think that's really important too.

**Karyan Au-Yeung:**

I think this is a good time to ask a question just popped into the Q&A. I think for Molly and Andrea, that'd be really useful for you to expand on it. So someone has asked – what are your thoughts about working with local talent when filming in other countries rather than flying crew and other talent out? For example, you're talking about all these benefits of having local crew on set, that kind of thing. What are the benefits to flying crew out, or having having a mixture? How do you maintain continuity between your vision? For example, Molly, if you're UK crew and you're all versed in what's happening and then you go to this new country, how do you make sure the people that you're working with that you've never met before will be on the same page?

**Molly McGregor:**

I think, as I mentioned, what I've tended to do in the past is that whoever has developed the project creatively goes over to maintain that consistency. Usually that is the director, quite often it's the DoP. Sometimes it's other talent as well, like an art director or production designer. It depends, to be honest, I think, how much time you have in that pre-production. If you have a lot of time, I think in the current climate you can absolutely have production designers and even DoPs and other talent that are remotely based, as long as you have that time to remotely prep with them. But in terms of crew, like gaffers and PAs and departmental below-the-line crew, absolutely it's the most helpful to have someone local who has the industry contacts locally, who, as I mentioned, if there's a problem, they're much quicker to fix it. I think having a fixer, so that's when you have essentially an overseas production manager wherever you're shooting, who helps you prep the project. They're always completely invaluable because it's the kind of situations like Andrea was saying, where a location falls through or something, they're going to absolutely have so much more knowledge than you have. Sometimes, to be honest, you get the fees through, you think oh god, it's so expensive, but then there will always be something that comes up where they will absolutely be worth their weight in gold, because they do come in with any problems and they just swoop in and fix it. There are obviously some parts of the world where you just would not be able to do that yourself. You need people who have local on-the-ground knowledge, I think, no matter what sort of style you're shooting.

**Andrea Jajeh:**

Should we take another question? When you talk about remote working, is this something that is easy to organize and negotiate with employers or do you find you come across resistance? How do you handle this process?

**Molly McGregor:**

In my experience, it's depended on the role. I think it has definitely changed over time and I think Covid's accelerated it as well. People are more and more open now to remote working than even they were two years ago. I think there's already a big difference. When I'm production managing, I've never been allowed to do that remotely because my employer has always wanted a proximity to set, but then other roles or when it's in pre-production, I have worked remotely. Before we are actually filming, there are some jobs where I've done them totally remotely, and it's worked out really well, especially if you're doing stuff like zooming every day and things like that. For a few roles I think there's no need to be in person any more and I think it still works really well. Obviously, a gaffer can never - well, that's probably a bad example, actually - a gaffer usually would not be able to work remotely. There are a few roles where I think, if you're on a large-scale production, they probably won't ever be totally remote. But I have heard about people working in volumes and things like that, where someone like a gaffer or a DoP does remotely tune in and direct other crew members, but I don't have that much experience with that, so I think it's quite role dependent and depending on the production.

**Andrea Jajeh:**

I feel it really depends on – it's easier to work remote with people that you've worked with before. I sometimes tell people that - a lot of people want to work from remote right now but I cannot have a team of 50 people spread over the world and try to get through time differences and everything. But once you've put in the work and you've gained the trust. For example, my co-producer, I've been working with her for 10 years. I know exactly how she works, she knows exactly how I work, and it just works. I trust her enough to be at the end of the world and do the same work and be available when I need her and the other way around. I think if you have a good relationship with the people you work with, that that's the most important. It's probably difficult to start out remote.

**Karyan Au-Yeung:**

Just to add to that, my role is completely remote and started off remote and I've only met - I think I've met the majority of the team now, but there's still a couple of people that I've never met before in person. So in terms of just adding to handling the process, like you said, especially if we're collaborating internationally like most of us are, I was working on a production coordinator role but with a Canadian team, but with maybe six or seven different teams all across the world including India, in Europe, all across Europe, that kind of thing. Like you said, I think it's really important to remember time zones, that's just like the basic thing. Communication is a huge one. Also learning what the other person's communication style is. Someone may feel it's in their nature to send emails, or long emails, or that kind of thing, to communicate certain problems. Other people prefer Zoom calls. Other people prefer phone calls. I think if you set expectations and ask those questions from the get-go, and understand what style or communication they would prefer or what they want from you, I think that can really help with remote working. Managing expectations, basically, so you can build a good relationship.

**Andrea Jajeh:**

Molly you produced remotely, right, and I think you brought another clip for us to watch.

**Molly McGregor:**

Yes, there's a clip I have of a production. It was a two-parter. So Axe body spray in the US is Lynx in the UK. We produced two similar clips back-to-back, one with a US rapper, which is this clip, and one with a UK rapper, which I don't have the clip of. When we filmed elements of the US rapper, I worked remotely, and we had a local crew and it ended up just being a DoP going over in the end.

Clip from Axe body spray ad with Lil Yachty.

**Molly McGregor:**

So that was shot in Atlanta in the US. I think it was two days in the end, plus a day recce, the day before, following Lil Yachty, who's the rapper in the video, around and visiting places that are important to him, like his old school and things like that, and then a talking head interview, essentially, with him. It was actually originally the director and DoP who were meant to go over, and then the director ended up having an emergency and having to get off the plane while it was on the runway. So that was one of those 'putting out a fire' moments that happened. That meant that our DoP ended up working with someone locally. I guess in the end really the local crew ended up having more creative input than they were originally going to. It worked out quite well in the end. The video is as we planned it to be, really. That was some local crew, so local lighting and camera guys, and we had a production manager over there who helped source locations and things like that.

**Andrea Jajeh:**

How did time zone or currency exchange rate, did that influence your budget or your schedule?

**Molly McGregor:**

Not hugely. We did have two different budgets for the two different – for the UK and the US – shoots, but they were both around the same amount, because the UK one we actually had to travel around quite a bit in the UK anyway, so it kind of worked out quite similar. We only took two members, well it ended up being one, but we paid for two members of crew to go over from the UK, so it wasn't like we had a whole expensive sort of cohort going over. That was one of the reasons I worked remotely, as well. It didn't feel like I needed to be there in person. It felt adequate that I zoomed in. And just after every location scout, things like that, I would speak to the production manager over there. I think that worked well. I trusted their judgment on locations and things like that. It was quite easy, in a sense, that the talent in the video, it's places that are important to him, so it wasn't a case of, you have to find a stately home and having to look at 10 different versions. He knew what was important to him. So he had quite a specific directive in that sense. But it was nice hearing the production manager over there, who was really into rap and things like that, so he was giving us a lot of direction on other different areas. I think they filmed a bit in some eateries that he knew would be popular, whereas I just didn't have that knowledge of Atlanta. So it worked well, and the videos, the UK and the US videos, they match really well in terms of tempo. I don't think stylistically you would know that it was different crews.

**Andrea Jajeh:**

Should we continue with the question that just popped up for you, for the two of you. Molly and Karyan have talked about having hybrid roles. Can you explain that and the benefits and how it works in practice.

**Karyan Au-Yeung:**

I would say my role with Dare has definitely changed and evolved in different ways, I think I've learned that hybrid roles are really important. I was initially supporting on productions and development, and even though my role right now is more development-centered, there is still opportunity to work across production, based on priorities and depending on what's happening. I think it also should set an example to other companies regardless of size and status, because when you consider uncontrollable, essentially life-changing things like Covid, having the more open-minded and flexible attitude to how you operate and manage a production company is really important. It's widely known that there's a huge demand for production coordinators, production managers, the more logistical organisational roles that still do involve creative thinking and creative problem-solving, but maybe thinking about, in a way, how can we use that to our advantage? So not by spreading people thin but having strong and frequent communication between departments, encouraging collaboration, allowing and enabling for things like hybrid roles, because, as the world has shown us, anything can happen at any point. That creativity that you find in development, brainstorming and ideas can also be parallel with production management, so the creative solutions and ideas that I needed to make something happen. So I feel like for me, both departments aren't separate, and they become so much stronger when you're coordinating ideas and working together, as opposed to seeing them as very traditionally structured or separate. I think when you have a bit more of an open-minded and flexible attitude, that's when you can really thrive with creativity.

**Molly McGregor:**

I would definitely agree. I have worked in development in the past and I think it's quite handy actually, when I'm on a shoot, because I'm so interested in scripts and characters and things like that. I think a couple of times on a TV shoot I've just been on, when we're trying to find a solution to a very logistical problem, you're throwing a load of ideas and then you still have to take that step back and say, well would the character do that? When you're throwing out a totally different solution, and it always does return to the script. I think that's definitely so true. Hybrid for me, I guess, is I work as a production manager, I have my agent for production managing, that's a big focus for me right now, but I still am producing stuff and I have a small slate of things in development right now. I am finding it, to be honest, quite difficult to balance both, because when you're on a shoot, you're working 12 hours a day. There's not a lot of room for everything else. But freelancing means that I can step off a project and have one to three months of working purely on development. So that's personally how I'm doing it at the minute and it's working fairly well. I think quite a lot of people in this industry do have multiple roles, whether openly or not. I think it's fairly common for people to be working in development and doing something else, or vice versa. I think it's quite interesting. It does seem to happen a lot. You can develop so much in in one area and I think, as you said, there's a lot of cross-departmental knowledge. I think my time in production managing is still really useful when thinking about producing, because I have a really great budgeting brain, for example, and eventually the sort of development and the production parts come together when you're producing. I think you can definitely work in a hybrid sense and it not necessarily having to feel like you're doing two separate, totally separate things.

**Andrea Jajeh:**

What other departments do you collaborate across for best metrics working?

**Karyan Au-Yeung:**

I can take this one. As I mentioned before, production and development, I don't view them as entirely separate. For example, we'll have a production manager maybe talking to the director about what they want, what their vision is, but also the nitty-gritty logistics budget, that kind of thing, what do they want it to look like, what can we compromise on, what can't we compromise on? I think those conversations, even just casual brainstorms, are really important, because then you have a different perspective or a different role in that conversation. So I'd say that even if you think that it's not within their remit, or within their working remit, asking those questions and getting opinions from other people, even with production management as well, having conversations with finance department, accounts department, that kind of thing. I think for me, just open communication across all departments is so important, just so everyone's in the loop and knows what's going on, and I think you create a healthier culture and environment.

**Molly McGregor:**

I think if you're working in any sort of production management capacity, you have to communicate with every single department, and quite often you're the conduit between two different departments or all different departments. You're kind of the vessel that carries the message, I guess, quite often. I always think it's good to remember that you're not expected to have as much knowledge in that person's department as they do. Post-production is quite a good example for me, in that there is still quite a lot of technical jargon that goes over my head in post-production, and I think you just have to say, I don't know what this word means, can you please explain. It happens all the time on set, as well you know. A gaffer, a DoP will start talking to me about kit that they need, and I vaguely heard what the kit is or I know vaguely what that kit does, but it's just being able to ask some questions and being really honest. I don't have technical expertise in that area, can you explain it to me, and then going on and explaining that to other departments as well. You have to do that in order to approve certain things for budget or to explain, for example, to a director why a certain vision they have might not actually work. I think sometimes production management is translating what other departments are saying to each other.

**Andrea Jajeh:**

It sounds like we are all agreeing that communication is key, on local productions, even more on international productions. Do you have any other hot tips for the end?

**Molly McGregor:**

I think, in terms of working internationally, it's trusting that your local crew in quite a lot of elements might know best, and being able to trust other people, who quite literally might be across the world, with the project. Being able to do that sometimes is a little bit difficult, especially if they're working in ways that are foreign to you, and you maybe don't have a in-depth understanding of that process. So I think the trust as well when working internationally, but at the same time, Andrea, like you were saying, taking that leap of faith. You knew that the format worked internationally, you obviously had this strong feeling that it would work in your country as well. Being able to take that ownership is really impressive and really exciting.

**Karyan Au-Yeung:**

Just rolling off what Molly said with translating between departments or translating between these people, because sometimes the reality of a production might be quite tough to talk about for certain people, or whether, like I said before, managing expectations. All of that needs to be thought about. Ending on the note with communication is really key, and it's fine to repeatedly ask questions and just make sure that everyone is on the same page always.

**Elizabeth McIntyre:**

Absolutely fascinating conversation. It's just been such a joy to have the chance to listen to your Cross-Border Conversation and hear your different insights and knowledge from two different countries, on this occasion Germany and the UK. It leaves me to thank Andrea, Molly and Karyan for your excellent conversation. Thank you very much to Genelec once again for supporting the talks and to Brunel University London as well for supporting our mentoring scheme. Thank you very much.