

8TH AUSTRALIAN PERFORMING ARTS MARKET

25 - 29 FEBRUARY 2008 ADELAIDE, AUSTRALIA

IN ASSOCIATION WITH THE ADELAIDE BANK FESTIVAL OF ARTS AND THE ADELAIDE FRINGE



TIPS ON HOW TO USE APAM As at 17 January 2008

APAM is a golden opportunity to meet many people from the Australian and international arts community in the same place at the same time.

It is about establishing and building relationships through communication, building interest and a rapport and of course, it is about cultural exchange and ideas. At APAM you will establish new relationships and build on existing ones and work towards tangible outcomes such as collaborations, commissions and tours.

WHO IS COMING TO APAM 2008?

A contact list of all delegates, On Display booth holders and Spotlight artists was issued to all APAM participants from December 2007 and updated versions will be issued during January 2008.

We strongly recommend you do some research to look at websites etc and identify who you would like to meet – and who might be interested in your company or organisation. It's always good to set up meetings before APAM – five days may seem like enough time to meet people but APAM is a very busy place.

Set aside time to work through the contact list and look closely at the APAM Guide to try and find delegates whose company or organisation is likely to be sympathetic or of interest to you. There may only be a handful of people who are relevant – these are the **key people** for you to meet.

Participants should also check that their own details on the contact list – which will be printed in the APAM Guide – are correct and that a mobile phone number (that works in Australia) is included if possible. This applies particularly to Spotlight and Searchlight artists/companies.

LOCATING PEOPLE AT APAM

Each delegate will be assigned a 'pigeon hole' mailbox located near the Help Desk. Delegates are encouraged to check these at least twice daily.

A photo ID wall will also help you to identify delegates who you may be trying to contact. Additionally, photos of most of the international delegates will be contained in APAM Guide. You can also ask the Help Desk, or the Australia Council or Arts SA booth staff to help you locate people.

INTRODUCING YOURSELF / APAM 'ETIQUETTE'

Be confident and forthright but please avoid interrupting other people in conversation. Wait until they've finished and then introduce yourself. Appreciate that some people at APAM may have many demands made on their time. While all delegates understand that the purpose of their attendance at APAM is to meet and make contact with people, it's always good to give people some space over the course of a busy week. Use the 'pigeon hole' mailboxes to leave materials and contact details or ask the Help Desk staff if you are having trouble finding a particular delegate.

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Tips for 'sellers'

- APAM is an opportunity not only to showcase your work but to begin (or continue) a dialogue and build relationships with potential touring partners nationally or internationally. It's rare to walk away with either national or international sales at APAM – but beginning a working relationship is extremely valuable and may well lead to results down the track.
- What you really want to do is have a conversation to find out all about them and their organisation. Your strategy should be to build your own set of contacts. The industry is all about communication and this is a good opportunity to practise it. One good contact can lead to many more. The world of international festivals, venues and agents in particular may seem dauntingly large but it is very well-networked. The participants don't tend to change but they do advance their own careers, either within their own country or even internationally, and they can sometimes take you with them as they do so.
- Bring plenty of business cards – keep them in the pocket of the clear plastic ID pass you will be given in your Welcome Kit on arrival at Registration. Bring brochures/pamphlets but bear in mind that very large/heavy glossy promotional kits and videos need not be brought in large quantities - generally speaking, these bigger items should only be given out to people with whom you make a meaningful personal business contact, not to everyone you meet. This is a far more economical tactic - also there is almost no storage space at APAM, so you might have to carry your materials around with you. It's also worth keeping in mind that international delegates have limited luggage space, so heavy/bulky kits are likely to end up in hotel wastepaper baskets. Offering to post them back to their country of origin will win you friends!
- We don't recommend 'shotgun leafleting' everyone's 'pigeon hole'. This is a lazy approach and actually can work against you. Although APAM does recycle, a huge amount of wasted paper and plastic is usually left in the pigeon holes at the end of the event and we want to avoid this as far as possible. We do recommend working out carefully who you want to contact and targeting those specific people. Consider if an email in the evening to your targeted delegate(s) is more effective way to reach them.
- Attend the Forums as they are a good source of useful information addressing various relevant issues from current industry professionals and they provide another context through which you can meet and interact with fellow delegates.
- For those Spotlight and Searchlight companies with full length shows in the Festival and Fringe programs, encourage interested delegates to go and see your show at night. Tickets can be booked at the Help Desk (Fringe shows) or the BASS counter (Festival shows), both located in the Playhouse foyer. The Help Desk staff will endeavour to keep a record of delegate bookings at the end of each day so that you can see who has booked.
- For those Spotlight and Searchlight artists and companies performing or pitching, make sure interested delegates are aware of your performance time and venue.
- Have confidence in your work and your ability to talk openly and passionately about it, as well as the possibility that it is something that a venue, festival, or producer is looking to program. However, don't expect/assume that directors and producers from overseas will simply select your piece and

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offer you a tour. If an international buyer does show some interest in your work here are some simple guidelines:

- Ensure you can clearly articulate details of the work and ideally contextualise it within its genre. Be very wary of 'over-hyping' your work and listen carefully to the responses you get. It's your job to be able to read what's really being said to you. Just like real estate sales, there's always a subtext. And be aware of the details of your show: price, touring party size, availability, basic technical requirements and any information about your target audience.
- It is clearly a long-term ambition and quite a long-term goal for companies to develop national and international touring – work at generating interest first and have sufficient and organised specifications and information available.
- Make the approach to people who you think may be interested as early in the week as possible – don't wait for them to approach. The various functions, such as the Opening Night BBQ and the Cleland excursion, as well as the Forums and even the Closing Lunch, are designed to help you by providing less formal opportunities to do this. Start by finding out or clarifying what they do and the work they're looking for, then investigate how that relates to the work you do. If their aims are totally different they may be able to point you towards someone else who may be interested in your work.
- Please resist the temptation to 'force' your work on people – take the approach of more informal discussions in which you/your company and the delegate both talk about what you do, to see if there is mutual interest.
- Know your performance schedule for the next year or so just in case opportunities do arise. Make sure you have a detailed calendar for the one or two years ahead so that you can speak with confidence about when future touring is viable.
- If you are having difficulties in identifying who to approach – go to the Help Desk, or the Australia Council or Arts SA booths for recommendations.
- Take the time to develop or build on relationships with your State's arts department (if present) and the Australia Council staff. Keep them informed of any solid touring possibilities that arise during the week (and the Help Desk staff; this is particularly helpful for the APAM publicists). And ask them about any funding that may be available to assist your future touring.
- Follow up promising discussions and new relationships after APAM is over. This is perhaps the most important part of the process towards realising future tours or partnerships. APAM itself is really only the beginning, and actual commitments will usually occur sometime down the track - – sometimes years later!
- You might like to check out the very useful 'tour readiness survey' prepared by the Canada Council for the Arts at www.artsontour.ca/checklist. - with thanks to the Canada Council for the use of this document.

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Tips for 'buyers'

- Plan your week in advance. Find out and prioritise the performances that are in line with what you're looking to program/tour. Use the Spotlight and Searchlight pages and the daily schedule on the website www.performingartsmarket.com.au to gain information on the companies and when they're performing or pitching their work.
- Allow spare time for talking to company representatives – try not to cram in so many shows that there is no time for meeting the people behind them to discuss possible partnerships.
- Think about which other organisations/delegates may be interested in collaborating on a project/tour to help make it more viable. APAM is a great forum for building touring networks between venues and/or festivals.
- Be prepared to be approached by various performance companies and to discuss with them the organisation you represent and the work in which you're interested. If they are not in line with what you're looking for, try to refer them to other delegates wherever possible.
- Use the APAM Guide to find out who is representing a particular company.
- Make the most of the programmed social functions such as the Opening Night BBQ, morning and afternoon teas and the free breakfast on Tuesday morning hosted by Arts SA. The Closing Lunch on the final day of APAM is also a fantastic opportunity to unwind, debrief, and consolidate new relationships.
- Talk to people from the Australia Council booth for on-the-ground advice regarding touring to your country of origin, assistance they may be able to provide in terms of profile or public relations, and possibly even financial support for international touring initiated at APAM.
- Check your 'pigeon hole' at least twice a day.

Tips for On Display booth holders

Much of the above obviously applies to booth holders, depending on your organisation type, but generally:

- Make sure there is a company representative at your booth at all times during On Display opening hours
- Allow easy access to any printed material, video displays and put out business cards for the relevant people at all times.

Please note that on the day you bump in, Sunday 24 February, APAM will provide a complimentary light lunch and an occupational health and safety briefing. Booths will be open from 0900-1300 on Monday, from 1000-1600 Tuesday-Thursday, and 0900-1100 on Friday.

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General information / FAQs

TRAVEL / ACCOMMODATION

If you have not yet booked your travel or accommodation please do so by contacting Moves Travel Group – see <http://www.performingartsmarket.com.au/2008/travel.php>

WEATHER

February-March in Adelaide is usually very hot and dry, with the temperature ranging from 25-40° Celsius (77-104 ° Fahrenheit) during the day and 15-25°C (59-77 ° F) at night. Please remember to pack a hat and sunscreen and remember to always drink plenty of water. It's also a good idea to have a lightweight jacket with you in case the air-conditioning in an indoor venue gets very cold.

THE APAM VENUE

Most of APAM hotels are a short walk or taxi ride from the APAM venue, the Adelaide Festival Centre, which is on King William Street in the centre of the city. The Centre is accessible on foot by walking through the Adelaide Railway Station from North Terrace, the skybridge behind the Skycity Casino or via King William Street, down from Parliament House on the corner of North Terrace. Taxis can enter from Morphett Street, Station Road or Festival Drive; ask for the Playhouse entry.

APAM uses the Space and Dunstan Playhouse theatres (and their adjoining foyers for the On Display exhibition area), the Banquet Room, Lyrics, the Piano Bar, the JB Room, the Plaza, the Terrace and other outdoor areas as well as the cafes – all of these venues are within the Festival Centre complex.

OTHER PERFORMANCE VENUES

Most of the Adelaide Bank Festival of Arts and Adelaide Fringe performance venues are located in the inner city and are a short walk or taxi ride away from the Adelaide Festival Centre and APAM hotels. The exceptions are the Searchlight showings of "G" by Australian Dance Theatre and "Ingkata" by Racing Pulse Productions – APAM will provide shuttle buses for these shows on Friday 29 February.

MEETING SPACES

If you do not have an On Display booth at APAM, a number of rooms and cafes within the Festival Centre complex are ideal for meetings. There will be maps, opening hours and other information about these venues in APAM Guide – or you can take a look at www.afct.org.au (catering page) for some basic advance information.

HELP DESK

The Help Desk is staffed from 0900-1800 Monday to Friday by between four and six people at any one time. The Help Desk staff are there to help you with directions, to make contact with other delegates, answer queries and assist you during your time at APAM.

GROUND TRANSPORT

APAM provides an airport-hotel pick up service for international delegates and a pick up and drop off service to Spotlight artists presenting a 25-minute excerpt performance.

Please email your flight details to Gabi Carter apam2008@artsprojects.com.au by Friday 18 January, if your travel has not been booked by Moves Travel Group.

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STAFF

The Help Desk staff will be wearing coloured t-shirts with APAM logo on the front, and the Front of House staff (at the doors to all theatres and venues) will be wearing black shirts with the APAM logo. Please do not hesitate to approach them; they will do their best to be of assistance.

A number of international delegates who know APAM and the Australian arts scene well will be assisting the Australia Council, Arts SA and the Help Desk with 'matchmaking.'

BUSINESS CENTRE FACILITIES

APAM will have individual 'pigeon holes' for messages, delegate photo ID screens to help you recognise faces, a fax machine, PCs with email access, wireless access and a printer and photocopier, all for use by APAM participants. The Help Desk staff will be pleased to assist you on arrival.

TICKETS TO ADELAIDE BANK FESTIVAL OF ARTS AND ADELAIDE FRINGE SHOWS

If you do not book ahead via the booking forms issued to you in January, you will be able to book in person on arrival at APAM, however, please note that in this instance availability cannot be guaranteed.

KEY EVENTS – EVERYONE INVITED (FREE)

MONDAY 25 FEBRUARY

0900 - 1300, REGISTRATION, Help Desk, Playhouse foyer

Please collect your Delegate Kit on arrival at APAM from the registration desk, which is in the Playhouse foyer next to the Help Desk. The Kit will include your ID pass, APAM Guide, any pre-ordered Fringe/Festival tickets, a city map, survey etc. The APAM Guide is a 180+page book that includes the full program of events, information on all Spotlight and Searchlight companies, forums, workshops, On Display booths, international delegate biographies and a contact list for all participants.

1600 - 1730, CLELAND WILDLIFE RESERVE EXCURSION

Enjoy a bus trip to the picturesque Adelaide Hills to see koalas and kangaroos! RSVPs are required via the Function RSVP Form.

1830 - 1930, CANADIAN NETWORKING RECEPTION, Banquet Room

The Government of Quebec, Canadian Consulate General and Canada Council invite you for a drink before the Opening Night BBQ. RSVPs are required via the Function RSVP Form.

1945 - 2200, APAM OPENING NIGHT BBQ, Torrens River Bank

Delicious food and drinks, sunset by the River and a great way to start your networking! During the evening big hArt's performance piece "Junk Theory" will sail up and down the River Torrens, as part of the Adelaide Bank Festival of Arts. RSVPs are required via the Function RSVP Form.

TUESDAY 26 FEBRUARY

0730 - 0900, ARTS SA BREAKFAST, Banquet Room

Arts SA (the South Australian Government's arts funding agency) hosts this free breakfast in the Banquet Room; an excellent way to kick off the day and make contacts. RSVPs are required via the Function RSVP Form.

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1730 - 1830, AUSTRALIA COUNCIL COCKTAILS FUNCTION, venue to be advised (Adelaide Festival Centre)

Join the Australia Council, the presenter of APAM since its inception in 1994, for free drinks at the end of the first full day of Spotlight showcases. RSVPs are required via the Function RSVP Form.

WEDNESDAY 27 FEBRUARY

0730 - 0900, KOREA ARTS MANAGEMENT SERVICE BREAKFAST, Banquet Room

The Korea Arts Management Service (presenter of the Performing Arts Market, Seoul) hosts this free breakfast. RSVPs are required via the Function RSVP Form.

THURSDAY 28 FEBRUARY

0730 - 0900, ARTS VICTORIA BREAKFAST, Banquet Room

Arts Victoria (the Victorian Government's arts funding agency) hosts this free breakfast in the Banquet Room. RSVPs are required via the Function RSVP Form.

FRIDAY 29 FEBRUARY

1230 - 1330, CLOSING NETWORKING LUNCH, venue to be advised (Festival Centre)

A complimentary buffet lunch in a relaxed atmosphere which will enable you to make those final contacts or continue discussions commenced over the course of the week – free to all APAM participants. RSVPs are required via the Function RSVP Form.

If you have never attended APAM and would like more advice, please contact Arts Projects Australia, Event Manager, tel +61 8 8271 1488 or email kate@artsprojects.com.au

More excellent information including Top Ten Tips for APAM, can be found by registering for www.fuel4arts.com Registration is free of charge.

Conceived in 1997, Fuel 4 Arts is an initiative of the Australia Council's Community Partnerships and Market Development Division to assist the arts community to improve its audience development and arts marketing capability. It is an online community and knowledge base and the international leader in the online delivery of arts marketing tools and ideas, reaching over 27,000 arts professionals from 161 countries.

In December fuel4arts.com commissioned and published a series for resources and case-studies to assist individual artists and arts companies to prepare for APAM 2008. The articles are available at the links below:

Memoirs of a performing arts salesman By Henry Boston

http://www.fuel4arts.com/files/attach/boston_final.pdf

Henry Boston delves back into his past life as a performing arts agent and stresses that success at arts markets is "all about relationships". No matter your level of experience it is essential to understand your offering, your point of difference and research, research, research. Boston through this engaging glance back tells us that building networks will help you to understand how the international market works and will pay dividends later.

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Forget about selling and start making connections by Madeleine Hinchy

http://www.fuel4arts.com/files/attach/circa_ranters_final.pdf

Want to make an impact at APAM without a 'Spotlight' or showcase? In 2006 Circa and Ranters Theatre walked away with an impressive list of contacts leading to overseas tours. Hinchy investigates and elicits a number of great tips from both, coming to the conclusion that "...both companies have just developed an acute understanding of how arts markets work and they use it to their full advantage".

Yirra Yaakin Aboriginal Corporation by Jo Higgins

http://www.fuel4arts.com/files/attach/CS_yirra_final.pdf

This case study of performing arts company Yirra Yaakin outlines approaches to creating great partnerships. Following the 2004 and 2006 APAM Yirra Yaakin Aboriginal Corporation's Windmill Baby toured extensively. Executive Producer Sam Cook imparts time-less advice: "Invest in the relationship and don't see no as the end. Sometimes it's more about the fit."

Back to Back by Jo Higgins

http://www.fuel4arts.com/files/attach/CS_back_final.pdf

This case study investigates how Back to Back Theatre leveraged their opportunity at The Australian Performing Arts Market in 2006 resulting in a full year of touring nationally and abroad. General Manager, Alice Nash, shares tips for making the most of the opportunity in and out of the spotlight.