

So you're going to be at APAM... A beginner's guide to the Australian Performing Arts Market 2010



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Disclaimer

The information provided in this resource is to help you prior to, during and post market. We collated the practical information shared by the panellists at the pre-market APAM Road Shows held in each state/territory in late 2009, as well as from a variety of other sources. However, keep in mind that this is just a guide compiled from many individual perspectives and is designed to be a starting point on your journey to world domination.

ABOUT APAM 2010



The Australian Performing Arts Market (APAM) is an initiative of the Australia Council for the Arts and funded in partnership with the South Australian Government through Arts SA. It is presented with the support of the Adelaide Festival Centre and in association with the Adelaide Fringe and Festival. The market has been produced by Arts Projects Australia since 1998.

APAM is a jam-packed week of showcases, pitching, information sessions and networking.

- **Delegates** – APAM brings together over 500 national and international delegates from across the performing arts including dance, theatre, circus, and music. It's a great opportunity for artists and companies to meet national and international presenters, and for presenters to meet artists and see their work. It's also a good chance to network with your fellow artists and find out what's happening in the national and international arts communities.
- **Showcasing** – the Spotlight and Searchlight program offers companies and artists the chance for their work to be seen by presenters. The addition of a post-Spotlight networking area at APAM 2010 provides another opportunity for showcasing artists to connect with presenters.
- **The On-Display area** – enables you to have a visual presence at the market and provides a meeting place for presenters to see you and your work.
- **The Australia Council CONNECT space** – provides a meeting place for all delegates. Established industry representatives (Industry Consultants, see below) and Australia Council staff are available to connect you with other delegates, provide advice about APAM, international markets and funding opportunities.
- **Industry Consultants** – Australia Council has engaged six Industry Consultants to provide advice to Australian delegates, in the lead up to APAM and during APAM on marketing materials, international delegates, pricing of work, and how to get the most out of APAM.
- **Networking** – APAM provides many networking opportunities to meet with international and national presenters including the new Late Night Bar, First Timers Brunch, a Buddy system, G'Day Mate and Market Oz sessions.

We wish you a successful market!

See the APAM website for more details: <http://www.performingartsmarket.com.au/>

1. DO YOUR RESEARCH: BIG PICTURE PLANNING



Why is international touring important to your company/organisation?

Preparing an international market development strategy will help you answer this question. Can you describe the dynamics of the market/s where you plan to tour? And how your work fits? What will happen next year and the year after if you do this tour? Dream about what might be possible. You will need to do thorough research into the market. Find out who else is touring in the region and what they are charging. Be able to explain your fit with the audience in the region.

The reality is that international touring is incredibly hard work so you need to be clear that this is what you want to do.

Other things to consider before jumping in are whether you have international touring experience under your belt, and whether you have the infrastructure for international touring. It's certainly not all glamour and international touring has its pros and cons.

Be aware that consistent touring can impact on your ability to develop new work and stay fresh artistically.

If you are sure that international touring is right for you, then here are the things you need to consider:

➤ **Research**

This will probably be the most often heard piece of advice in preparing for APAM. **Use the Internet and talk to your colleagues in the field to research the presenters at APAM before you go.**

Look closely at the programming of the various venues/festivals; the suitability of the venue/festival for your work (you'll hear a lot of people talking about finding the **right fit**); season lengths in different markets; and ticket sales potential.

Keep in mind that large festivals/venues don't usually pick up 'unknowns'. If possible, do some on-the-ground research – visit the region you are planning to target, attend festivals, visit venues – see what could work for you.

➤ **Is there a market for your show/production in a particular territory?**

If the market is large, is it already saturated with domestic and/or touring product? If not, ask yourself whether your show has a point of difference.

Is your point of difference positive or negative culturally and commercially? Take circus for example. Although extreme circus is vastly different to the sort of circus work in the Chinese market (point of difference), it doesn't necessarily work in China (cultural difference with negative outcome).

Think about doing a SWOT (strengths, weaknesses, opportunities and threats) analysis of the market you're targeting.

It's important to be competitive with costs in a larger market where there are more players. But there's no point cost-cutting if it's not sustainable for your company/organisation. Be realistic, but don't undersell yourself. Find out what the price point for your work is in the market. Check what's selling in that market, speak to presenters, and your peers who have toured in that market. If the price point in the market is lower than what you need, there is no point entering that market.

➤ **What is the long term potential of the market?**

It takes an incredible amount of work and resources both time and financial to break into an international market.

Think about the long term potential of the market. Will the investment made now lead to a sustainable touring circuit and/or network?

Perhaps it might simply be a difficult market to crack and require too much hard work to justify the effort and cost. Or is it a very limited market now but with huge potential for future growth (China, for example)? Weigh up whether there is worthwhile benefit in trying to develop a market.

➤ **Do the presenters in the market have the ability to cover your costs?**

If your show is simply too large or expensive for a particular market, there's no point continuing. Again, do your research.

➤ **Commercial considerations**

Each market is different. It's a good idea to speak to your colleagues and see who has already travelled where to find out what you need to be aware of.

Some things to think about:

Remember that tax laws vary country to country, as do visa requirements. You will almost always have to negotiate fees in a foreign currency (see *Pricing Your Work*, page 6). Contracts can also vary widely, for example, some presenters in the US will insist that you're liable for any cancellation of the performance.

Again do your research to find out what fees are achievable. A good starting point is to find out if similar shows have been there before, and whether or not they were successful.

In some countries it may be easier to work with an agent. If you think you need one, make sure you do your homework. Talk to as many as you can, and make sure YOU choose them – do not let an agent choose you! Remember you will be entrusting the agent to represent your interests. Make sure they understand you and will deal properly on your behalf.

➤ **How does the tour to a particular region/territory fit within the short and long term goals of your company?**

Is the opportunity a one-off performance that will result in great exposure within Australia publicly or within a region? This could be a highly regarded international festival attended by many key presenters. If so, weigh up the benefit of the opportunity with the strain it will have on your resources.

Is it an expanding or emerging market with long term potential, or an established market? What is to be gained from touring in this market?

Remember that as flattering as it is to be invited to present, international touring is not a simple or cheap exercise. Think strategically when weighing up the costs and benefits of presenting overseas.

2. WHAT TO TAKE, WHAT TO SEND LATER – MARKETING MATERIALS

As I was leaving I saw the cleaners wheel out bin after bin of glossy folders full of glossy images and lumpy DVD covers etc... costly sweated over marketing collateral that didn't make it out of the hotel.

- Fiona Winning at the Shanghai Performing Arts Fair some years ago

Don't bring too much! Remember that everyone wants to take as little away with them as possible and many presenters will be going elsewhere before they go home. You can always post things later.

➤ **Website**

- Make sure your website is up to date. Concentrate on getting everything online before you go to APAM – in fact, before you contact anyone for a meeting. This is extremely important when targeting presenters prior to the market as presenters often check out websites before agreeing to meet with you, and throughout the market after they've met with you.
- Make sure you update your website as things change.
- The online information is also accessible to the technicians and project managers at the presenting organisations.

➤ **Printed Material**

- Don't spend a lot!
- Limit the printed materials you bring to the market and distribute them in a targeted fashion.
- Print A5 or smaller with a distinct look that represents your work, remember it's important to stand out amongst the crowd.
- Include your website, email and mobile on your printed material for follow-up.
- When distributing your printed flyer, don't bulk-drop in pigeon holes.
- Attach a personal note to your flyer or it's likely to be binned.
- Design your printed material so that it can be easily updated.
- Impress with content and image rather than production value.

➤ **DVDs**

- Bring no more than five of full-length work. Presenters will not make a decision by viewing excerpts – although you may also want to include an excerpt on the DVD. Hand them out discerningly.
- Take the copies with you to meetings as the presenter may take it then but most likely they will ask you to send a copy after the market.
- Ensure you send things within a week of the market.

➤ **Business Cards**

- When collecting business cards, jot down 'memory triggers' on the back of the card. This will help you remember the people you've met.
- Alternatively keep a small notebook and card holder and write on them each night if there is follow up material to send – it's really easy to forget who was who.
- It's also a good idea to bring some letterhead to write a few personal notes (for a small and targeted number of presenters), to invite them to see your work or to meet.
- Make sure you leave your email address and mobile number with presenters.

➤ **Media Kits**

- Have a few copies (no more than five) available for viewing when you meet with presenters, but ensure the complete kit (including true and clear technical specifications) is available on your website.
- You may not hand any of these out and will more likely send it later.
- As a Melbourne Festival Director once advised Alice Nash, avoid white folders! *"In a pile of 400 white folders, even if I liked your proposal I wouldn't be able to find it again."*

3. PRICING YOUR WORK



There are many factors that affect the way you should approach a pricing structure when selling your work internationally. These are dependent on:

- where you are touring
- how you are touring
- what you are touring and
- how stable a particular market might be at any particular time

Find the price point for your work in the market – ask for what you need to make sure all your costs are covered.

The structure of an international tour budget will be influenced by significant factors such as:

- Length of tour
- Scale of production
- Your entry level in the marketplace and market development plans
- Relationship with an agent representative or otherwise in your touring territory
- The context into which you are placing the work
- Available subsidy
- Currency exchange
- Remount costs and possible amortization
- Knowledge of the territory into which you are placing your work

Find out which Australian companies have toured previously into a particular territory. Sharing of information is empowering and touring internationally can be full of problems most particularly in the area of visas, taxation, insurances, injury and production presentation support.

Many people are happy to share what went right and what went wrong because there's no point making the same mistake twice. Some people will be happy to discuss fees they have negotiated. Others will not as it's a competitive marketplace and there are certain confidentiality issues surrounding such negotiations.

You'll find that most people are happy to talk about tax and visas and anything specific about touring to a certain market.

Armed with a bit of information on the territory or territories you may be touring, you then need to consider the international model of presenting. In theatre and dance, it's rarely a full or half week of performances at venues overseas as is usual here in Australia. Geography has forced us into this model of presenting because the distances between cities/venues are so great and costly.

The maximum number of performances, even in a Festival context, is four and sometimes much less. In the US it's generally one performance in a large-ish venue and or perhaps two in smaller venues. In the UK it's often one or two performances, and in Europe it's two or three. There are exceptions of course but this comes down to your entry level into the

market place. For well-known companies with established touring records and profiles, longer seasons are more likely.

So how do you begin to construct a budget and quote a sell off price for a potential tour?

- People price in different ways but one way of doing it is to start by simply making up a “ghost” tour schedule - based on interest and knowledge – making lots of assumptions. This schedule will have rest days on arrival, travel days, possible days and/or weeks out and of course remount days/weeks.
- Look at a worse case scenario.
- Budget on the lowest exchange rate possible.
- Always factor in a contingency. Imagine you might need at least one extra international airfare to replace an injured performer. Imagine the freight will get lost and the excess baggage is 50% heavier than the artists have told you after they have weighed it on their kitchen scale.

Once you’ve done this, the next step is to ask yourself what income you need in order to make the tour happen.

Should you be privileged enough to have an experienced agent working with you on the ground in a particular territory then they can advise on the per performance fee quote based on their knowledge of the territory, the scale of your work and profile. If you do not have a relationship with a representative overseas, then you simply have to name your price and wait for a return offer.

Keep in mind that there are a number of different financial arrangements in each market. For example, in the US, it’s often all inclusive – i.e. the fee includes accommodation, transport, per diems and royalties. Also note that in Australia we’re blessed with exceptionally high royalty rates compared to the rest of the world.

This is where the fun begins! It’s a bit like an auction and you just have to be prepared for when you can say yes - and when you have to wear your disappointment and pull out of negotiations because the tour isn’t viable.

You’ll need to work in the currency of the territory in which you are performing. US dollars, UK pounds and Euros are the standard international currencies. Occasionally you can negotiate in Australian dollars and when you can, do. Not many have the ability to hedge and a lot can be lost on exchange rates particularly at this volatile time in world currency markets.

Some pitfalls to be aware of:

- exchange rates
- remount costs
- visas and tax (just accept that you will need a visa everywhere you tour – be aware that processing times vary widely, and can sometimes take six weeks or longer)
- strikes, flu epidemics and other force majeure events
- freight and non delivery of same
- excess baggage
- insurance

4. WHAT PRESENTERS WANT TO KNOW



Keep in mind that most **presenters do not want to waste time**. Coming all the way to Australia is usually a good indication that they're keen to find content for their next program. They're not here to have a holiday particularly if they are paying their way. So it's a positive if they choose to spend time talking to you about your work.

Most also have deadlines, and this is important to consider. **Festivals** particularly are timed to the very last minute with the launch date for the program usually four months out. The programmers have to make decisions; they have to secure acts/shows.

Arts centres sometimes have a bit more room to move – some are not as hamstrung with deadlines as festivals. But generally their breadth of scheduling means they are searching, looking, listening, compiling details, deciding and delivering all the time.

If presenters can see your work live through your showcase at APAM or your performance in the Fringe/Festival you have a real advantage, providing it goes well and presenters like what they see!

If they like you, then they'll want to know the following:

- What has your company done to date? What is your history?
- Have people previously booked your work from your attendance at APAM?
- What is your current touring schedule like in Australia and overseas? This could lead to a presenter making time to come and see a show, or potentially book you in if you are in their region and looking for an additional performance date.
- Do you have any referees – people who may have booked you previously? (the network worldwide is pretty small and most presenters tend to know each other and are often cross-checking on artists & companies)
- What is your next performance schedule in Australia? (presenters travel frequently and may be able to see you perform elsewhere later)
- Are you already touring or planning to tour internationally? Where to and what dates?
- How much availability do you have in your schedule? Are you looking for additional dates on the tour? (many presenters are generous and may offer you an opportunity in their program – if they have a spot to fill and your dates suit – e.g. if a project has fallen over)
- Do you deal directly or do you have an agent?
- What are the costs you need covered? (component of travel, accommodation, per diem [expenses], fee expectations)
- Do you have a grant – or are you applying for one? Do you need a letter of support? (If they offer this, it's a good sign – take up their offer!)

Don't worry if presenters don't have the chance to see your work, all is not lost!

Remember, **APAM is primarily about relationships**: building your contacts and networks. Even without a showcase, you will meet lots of presenters and fellow artists, and from these conversations, you will plant the seed for all sorts of opportunities later on down the track.

Have a look at Circa and Ranters Theatre's experience at APAM in 2006 (*Case Studies* page 13). They didn't showcase but walked away with a suite of valuable contacts that led to many fruitful outcomes in the following years.

5. ONE GOOD CONVERSATION – MARKET ETIQUETTE & NETWORKING

If I have one good conversation, then it's been a successful market.

- Wendy Blacklock of Performing Lines at the Sydney APAM pre-market Road Show

APAM is all about **establishing new** and **building on existing relationships**. It's about **communication, building interest and a rapport, cultural exchange and ideas**. Through this exchange with your peers in the arts community, you'll work towards tangible outcomes such as collaborations, commissions and tours.

Going to APAM is a big commitment – it is expensive and takes up a week or more in time. So make sure you set your own agenda and make the most of the opportunity.

➤ **Identifying and Targeting Presenters before APAM**

We strongly recommend you **do your pre-market homework!** Look at websites and identify who you would like to meet and who might be interested in your company or organisation. Research the presenters that will be at the market and find out what they have presented in the past.

Set aside time to work through the contact list and look closely at the APAM Guide to try and find delegates whose venue or festival is likely to be sympathetic or of interest to you. You are not going to talk to 250 people. **In fact, there may only be a handful of people who are relevant – these are the key people for you to meet.** Find out if they are a new venue/festival director – if so, are they changing the direction of programming at their venue/festival?

It's always good to **set up meetings before you get to APAM** – five days may seem like enough time to meet people but APAM is a very busy place. Also try to do most of your networking at APAM in the **first three days**. Days four & five tend to flag and by day five, some people may have left or may be harder to find.

Once you're at APAM, and you identify someone you'd like to meet...

➤ **Finding Folks 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. Use these pigeon holes to leave materials and contact details if you'd like to meet them but **be selective** and don't leave material for everyone. It'll be obvious that you're not targeting presenters individually, and if that's the case then it will most likely just end up in the trash.

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 Australia Council team to help you locate people. Come to the **Help Desk** or Australia Council **CONNECT space** and speak to us, or the **Industry Consultants** who will be there to help you, if you're having trouble finding a particular delegate.

➤ **Market Etiquette & Networking**

When you've identified the presenter you'd like to talk to, make the approach!

Be confident but don't interrupt people's conversations. Wait until they've finished and then introduce yourself. Appreciate that people at APAM may have many demands made on their time.

Remember that not all conversations lead to booking a show, but other opportunities may arise.

Be brave – attend breakfasts and functions; sit with people you don't know. Don't be shy, and don't get stuck in your booth.

Be friendly, but don't stalk! Be fearless, genuine and determined – but don't be too pushy and don't make promises you can't deliver. If you sense you're not getting anywhere with someone, then move on.

Take cultural formalities into consideration. For example, Asian and Latin cultures are much more formal and hierarchical than here in Australia, and it will stand you in good stead to do the research and respect the cultural differences.

Don't just try for the big fish. Often it is better to form a relationship with a small operator in order to get an opportunity. Be realistic. Your first invitation to present is unlikely to be at the Lincoln Center Festival or Barbican's Bite or Vienna Festspiel or anything similar.

➤ **Pitching Your Work**

In short, **don't pitch!** Strike up a conversation instead. Remember that it's a relationship you're trying to build, not a sale. For those of you very new to the market experience, don't sell your company name, **talk about the show.**

When you're talking to presenters, be honest about your work. Talk about the strengths and things that you are working on. Presenters are interested in the development of a work.

If presenters don't like what they see (those of you with a Spotlight or Searchlight), then it is usually not worthwhile trying to engage with them. You might want to ask them what they thought but use your judgement and read the situation. Remember that everyone is busy. Don't waste your time or the presenters' time. Most presenters are happy to tell you truthfully what they think, providing they believe they will not get into a huge argument.

Use the various networking events of the APAM schedule to talk to them informally about your work.

Presenters are increasingly looking for different means of engaging with art and artists. In preparing for APAM, think about what you have to offer a presenter's community (artists, local residents and regular audiences). Think of the presenter as a potential host rather than someone 'buying' your show. How can you offer their community an engagement with a broader experience?

6. AFTER IT'S ALL OVER – FOLLOW UP



There are lots of ways of following up a contact you've made at APAM but it will be different for each relationship. The most important thing is to **follow up quickly**.

Get in touch with your contacts within a week of the market ending. To help you do this, make sure you keep good records of your meetings at the market.

What Should I Send After the Market?

A full marketing folder might contain:

- A letter, **as personalized as possible, but take into consideration the formality required in some cross-cultural connections**
- A show description, company description and or artistic rationale
- Several great media reviews (different ones for different markets, if possible)
- 3 – 5 strong hero shots that best sell your work, remember – a picture tells a million words. One company we know had their hero shot picked for the cover of a festival program!
- Business card
- The technical specifications for your work
- Your tour history

The important things are:

- The show description, and artistic rationale for the company's work, if included, should be compelling
- Invest in high quality video and photographic documentation
- For DVD, it is helpful to have a 3 – 5 minute promotional version and a full-length version. If a presenter is very interested, it's a good idea to send more than one copy as they may want to pass on to colleagues
- For photography, it is ideal to have promotional and high quality show shots

If you have the resources, **be adventurous and visit** a presenter in their home turf. Although this takes effort and can be costly, it can really be worth it. Not only do the presenters appreciate you coming to see them, you have the chance to see their festival/venue in the context of their market. You'll get priceless market intelligence.

For a case study, read Back to Back/Alice Nash's experience (*Case Studies* page 13).

7. FREQUENTLY ASKED QUESTIONS



➤ Preparing for APAM

What doesn't work in a Searchlight/Spotlight? What makes a good Searchlight/Spotlight presentation?

Don't rabbit on. If you have images, use them – most people are visual.

Keep it upbeat – remember if you don't have any energy neither will your audience.

Be confident.

Don't bother with handouts – people will come and talk to you if they want more information. Clearly convey what your show is about and what stage of development your work is at.

What are the logistics for the sort of venue you need?

How many performers are you looking at?

Don't go into details of fee structure.

Think about how you want to engage a potential presenter!

Think about how your work can engage the presenter's audience.

What should I include on a promotional DVD? Should you include an excerpt? How long should it be? Should you include the whole show on your DVD?

Your DVD should have both an excerpt as well as the full length work. Presenters will not make a decision by viewing excerpts.

What kind of work should I be pitching at APAM (if I don't have a Spotlight/Searchlight)?

The first thing to do would be to identify those presenters that you're interested in, do some research on their venues/festivals, and choose the show that best fits with their programming.

Is there a guide on how to develop an international market development plan?

See *Do Your Research* on page 3.

Should we present a suite of works at APAM as opposed to just focusing on one?

If you're new, we recommend focusing on just one.

Searchlights – should we focus on more than one show?

No, don't dilute your message.

➤ At APAM

How do I start a conversation with a presenter?

See *One Good Conversation* on page 12.

How do you pitch?

Don't Pitch! Begin a conversation.

Of course you should be able to talk about your work (link to questions from presenters section), but remember that presenters have an onslaught of people pitching their work at them and it can be very overwhelming. Instead, concentrate on getting to know them,

what sort of work they are interested in and present at their venue. Focus on genuine conversation and exchange. The market is more about engagement than sales.

Are there some presenters who prefer to meet an artistic director as opposed to a producer or agent?

If you're there with your artistic director, it's generally a good idea to meet together, and vice versa.

How do you get presenters to see Fringe shows when you're not part of APAM?

Do your research, and once you've identified the handful of presenters whose venues or festivals may have the right fit with your work, approach them with an invitation to see your work. See *One Good Conversation* on page 12 for more information.

➤ **Follow-up**

Is there any funding available for international touring?

Yes, some state funding bodies support international touring so make sure you speak to them. Support is also available through the Australia Council's Going Global fund (performing arts), International Pathways and Live on Stage (both for music). See *Other Resources* on page 21 for website details.

What is OzArts?

OzArts is the Australia Council's platform to showcase Australia's best to the world. The OzArts website features high-quality, export-ready Australian artists and companies currently touring internationally, including a calendar of their international tour dates. It also has a comprehensive directory of key international contacts, venues and festivals.

Visit OzArts today www.ozarts.com.au and subscribe to the OzArts e-News to stay updated on Australian companies touring internationally.

What do I need to consider when pricing my work for an international tour?

See *Pricing Your Work* on page 8.

8. CASE STUDIES



Back to Back by Jo Higgins

http://www.australiacouncil.gov.au/research/arts_marketing/sales/case_study_-_back_to_back_theatre

This case study investigates how Back to Back Theatre leveraged their opportunity at APAM 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.

Forget about selling and start making connections by Madeleine Hinchy

http://www.australiacouncil.gov.au/research/arts_marketing/sales/forget_about_selling_and_start_making_connections

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.australiacouncil.gov.au/research/arts_marketing/sales/case_study_-_yirra_yaakin_aboriginal_corporation

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."

Memoirs of a performing arts salesman by Henry Boston

http://www.australiacouncil.gov.au/research/arts_marketing/sales/memoirs_of_a_performing_arts_salesman

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.

9. ALICE NASH'S TOP TIPS FOR APAM



1. Immerse Yourself in Australian Art

APAM is of course an important international market development event, an invaluable tool in helping you learn about overseas environments and for our overseas colleagues to learn more about us.

But don't forget that APAM is about you, about us, about Australian art. It is an amazing opportunity to view and learn more about each other's work. Take the opportunity to watch the Spotlights and the Searchlights (which can be a great insight into hearing the ideas behind a work, or how different artists articulate their ideas). Meet with, have lunch with and drink (if you are a drinker) with your Australian colleagues.

2. It's About the Art

In real time, APAM is not often about selling shows or putting a tour together. (I guess this happens, sometimes, but it's the exception, I would think!) APAM is about starting conversations. And conversations will be fulfilling and fruitful (in the long-term) if you are able to describe (with clarity and passion) what your company (if you have one) and your work is about. What are your creative interests? What are you seeking to convey?

I reckon it's worth taking some time pre-APAM to think carefully about what aspects of your practice you wish to draw out and how you could articulate these relatively succinctly.

3. And it's about Context

International touring is a collaboration between the presenter and the artist.

As with the presentation of any work, you need to think carefully about context. So it's important to be genuinely curious about the presenters' context. What is their focus? Who are their audiences? What is the community context? What are their plans for the future?

And remember that a presenter might have the right context for one of your works, but not for a second work. We have made some sweet shows and we have made some nasty shows, and the presenter base for each of these does not always overlap!

Even really good work can fail miserably if the context is wrong. Touring can be perilous in this regard.

4. Be Realistic

If this is your first time at APAM and if you have three really good meetings with international presenters or producers, I reckon you are doing really, really well!

6. You Don't Need to Know All the Answers

It may not be ideal, but the first time I went to APAM, when someone asked me "How much would that cost for three shows?" I did not know the answer. Any presenter of merit will

accept that if you are new to touring, you may not know all the answers to their questions. In my experience, it's absolutely fine to say you will get back to someone.

7. Be Kind to and Enjoy Yourself

APAM can be quite a difficult and alienating place, if you don't know anyone or many and especially if you are not presenting a work. So if you are having a hard time of it, then don't be too hard on yourself. If you are at a loss, ask a colleague. The presenters themselves are often very helpful too and recommend others whom you might like to speak to. And sometimes, you just have to take a break from it all, and go for a walk or skip a session.

Alice Nash is the Executive Producer of Back to Back Theatre.



GOOD LUCK!

10. OTHER RESOURCES



Australia Council's Market Development initiatives

- Going Global – international performing arts touring fund
www.australiacouncil.gov.au/grants/grants/going_global
- International Performing Art Markets Travel Fund
www.australiacouncil.gov.au/.../international_performing_arts_markets_travel_fund_-_market_development
- Live on Stage music showcase fund
www.australiacouncil.gov.au/grants/initiatives/.../live_on_stage

For an overview of Market Development and its initiatives, please visit the Australia Council website

www.australiacouncil.gov.au/the_arts/arts_development

For more information about grants, visit the Australia Council website

www.australiacouncil.gov.au/grants

OzArts website

www.ozarts.com.au

Canada Council – Touring Handbook

<http://www.canadacouncil.ca/development/ontheroad/touringhandbook/>

Creative New Zealand Touring Manual

<http://www.creativenz.govt.nz/Portals/0/publications/touring-manual-07.pdf>

11. REFERENCES



We've used information from the following sources in the making of this guide. While inspiration and sometimes large chunks of text were copied from these, we acknowledge that changes have been made and this document does not necessarily reflect the views of any of the following individuals/sources:

Notes provided by pre-market Road Show panellists:

Pricing Your Work by Marguerite Pepper

Marketing Collateral by Fiona Winning

Questions Commonly Asked By Presenters by Philip Rolfe

Market Research and Planning by Torben Brookman

Prep And After It's All Over by Alice Nash

Other sources:

DCA WA APAM guide

2008 APAM RESOURCE

Fuel4Arts case studies

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