



26 February – 1 March 2012

TIPS FOR APAM

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1 ABOUT APAM 2012

The Australian Performing Arts Market (APAM) 2012 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 600 national and international delegates from across the performing arts, including dance, theatre, circus, and music. It's a great opportunity for networking between artists and companies and national and international presenters, and presenters to meet Australian and New Zealand artists and see their work.
- **Showcasing** – the Spotlight program offers Australian and New Zealand companies and artists the chance for their work to be seen by presenters. The Searchlight program enables companies to 'pitch' their new projects and works in development. Each Spotlight and Searchlight company receives a delegate registration to enable their key representative to further network and connect with presenters at APAM events throughout the week.
- **On Display Booths** – enable booth holders to have a visual presence at the market – great meeting places for delegates to discuss the work and arts services on offer.
- **The Lounge** – provides a meeting place for all delegates. Established industry representatives (Industry Consultants, see below), Australia Council and Arts SA staff are available to put you in touch with other delegates, provide advice about APAM, international markets and funding opportunities.
- **Industry Consultants** – Australia Council supports six Industry Consultants to provide advice to Australian delegates during APAM on 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 APAM Late Night Drinks, First Timers' Lunch, Opening BBQ, a Buddy system, G'Day

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Mate, Touring Information Sessions and the Closing Lunch.

- **Contacts** – The delegate contact list is available to all delegates from when they register. Please use your username and password to access this in the Delegate Log In section of the APAM website: www.performingartsmarket.com.au

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.

- **Locating people at APAM** - Each delegate will be assigned a 'pigeon hole' mailbox located near the Help Desk. Delegates are encouraged to check these daily. A photo ID wall will also help you to identify delegates who you may be trying to contact. Additionally, delegate photos are included in the APAM Guide.

2 TIPS FOR SELLERS

- APAM is an opportunity to showcase your work and to begin or continue a dialogue and build relationships with potential touring partners nationally or internationally. It's rare to walk away with immediate 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. 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.
- For 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 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. As far as is possible be aware of the details of your show: price, touring party size, availability, basic technical requirements and any information about your target audience.
- Work at generating interest first and have sufficient and organised specifications and information available.

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- Make the approach to people who you think may be interested as early in the week as possible. The various functions, such as the Opening Night BBQ, forums and Closing Lunch, are designed to provide 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.
- 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 to manage opportunities as they arise so that you can speak with confidence about when future touring is viable, and when a potential presenter can see your work .
- If you are having difficulties in identifying who to approach – go to The Lounge where Industry Consultants can offer advice.
- Develop or build on relationships with your State's arts department 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). Discuss funding and support 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!
- Check out the useful 'tour readiness survey' prepared by the Canada Council for the Arts at www.artsontour.ca/checklist (thanks to the Canada Council for the use of this document).
- Bring plenty of business cards and 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. 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!
- Do not engage in 'shotgun leafleting' everyone's 'pigeon hole'. We do recommend working out carefully who you want to contact and targeting those specific people. Consider if an email to your targeted delegate(s) is a more effective way to reach them.
- Attend the Forums and Information Sessions 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 BASS (Festival) and FringeTix (Fringe) counters at the Help Desk in the Dunstan 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.

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3 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 Schedule on the website www.performingartsmarket.com.au to gain information on the companies and when they're performing or pitching their work.
- Make sure you send your Spotlight Fringe and Spotlight Festival Ticket Booking Forms to APAM in advance to secure your seats at the public evening performances you really want to see. International Delegates receive one free ticket per production, but capacities can be limited so don't wait until you arrive in Adelaide. Ticket Booking Forms are available for download in the Delegate Log In section of the APAM website.
- 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 artists and companies 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 and Australia Council Late Night Drinks. 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 & Arts SA Lounge, located in the Space foyer, to share information about touring to your country of origin and possibly even financial support for international touring initiated at APAM.
- Check your 'pigeon hole', located near the Help Desk, daily.

4 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.

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5 FOLLOW UP AND FUNDING

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), Hopscotch (Interarts) and International Pathways and Live on Stage (both for music).

More excellent information can be found by registering for free at www.fuel4arts.com

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.

6 ALICE NASH'S (Artistic Director, Back to Back Theatre) 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 1 of your works, but not for a 2nd 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 3 really good meetings with international presenters or producers, I reckon you are doing really, really well!

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5. 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 3 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.

6. 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.

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