

Evaluation of Australian Performing Arts Market 2014-2018

Year Two Interim Report

June 2016

Developed by Sandra Gattenhof and Georgia Seffrin



Acknowledgements

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Executive Summary

In the awarding of the tender for APAM by the Australia Council to Brisbane Powerhouse for the delivery of the market in 2014-2018, a requirement is that a formal evaluation of the three iterations of APAM be undertaken by the Queensland University of Technology, Creative Industries Faculty, under the leadership of Associate Professor Sandra Gattenhof. The agreed research model delivers reporting on outcomes not only in the year in which APAM is delivered (2014, 2016, 2018) but also in the years between (2015, 2017).

APAM sits within a context of other Markets internationally. Other Markets include International Performing Arts for Youth (IPAY) and American Performing Arts Presenters (APAP), both annual showcases/conferences held in the United States of America; Performing Arts Market in Seoul (PAMS), held yearly in October; and International Society for the Performing Arts (ISPA), which holds two Congresses every year – one in New York and one in a different region of the world.

Unlike other Markets, which welcome the inclusion from outside the country in which the Market takes place, the focus of APAM is solely on the presentation of Australian and near-neighbour country (New Zealand) performance works, both Indigenous and non-Indigenous, that are ready for national and international touring.

This report provides an analysis of data for the period January to April 2016. It also draws on comparative data from four previous reports developed in 2014 and 2015. As such it falls into phase 3 of the research process outlined on page 8 of this document. The outcomes of the analysis are delivered through a set of narratives about the impact of APAM and its outputs, the activities that are enabling it to have this impact, and any barriers that may be preventing it from having the anticipated impact. The comparative report has been constructed through an analysis of data from the reports provided in May 2014, October 2014, August 2015 and December 2015, which capture ongoing development of APAM. As such it falls into phase 3 of the research process outlined on page 8 of this document.

Data for this analysis has been drawn from the following sources:

1. Online Delegate survey delivered to all APAM 2016 delegates ten days after the event.
2. Event observations undertaken by the QUT research team
3. Vox Pops undertaken by QUT research team immediately after performance presentation, pitches or delegate networking events
4. Interviews with key Brisbane Powerhouse and APAM staff
5. Interviews with key stakeholders identified by APAM staff.

Initial interviews have been undertaken with the six identified 2016 Case Study companies/artists and tracking interviews conducted with Case Study companies/artists from 2014. This data will not be presented in this report. It will be included in the comprehensive Year Two Report to be delivered at the end of October this year.

The report highlights seven key trends emerging from the data:

1. The majority of 2016 delegates indicate in the survey response that they will return to APAM 2018 and that 2016 was a positive experience.
2. The enhanced attention to inclusion of Indigenous staff, delegates and programming, particularly with the First Nations focus, was highlight of the event.
3. The central reason for attending remains to be the networking opportunities the Market affords.
4. Respondents are confident that a range of new relationships forged at the Market will afford long-term interest and buying opportunities.
5. Respondents affirmed greater attention to networking activities within the program to enable touring outcomes.
6. The multi-venue model is still of concern, but is much reduced compared to delegate responses from 2014.
7. The level of expense incurred by producers to present work at APAM, particularly at a time of severe funding cuts to the Australian small to medium companies remains, an issue.

Throughout this report, extracted data from the online survey responses will be tabled to develop a narrative in response to the key research aims outlined in the Brisbane Powerhouse Tender document (2011). A full version of the collated responses to the survey questions can be found in the appendices of this report.

1. Research Framework

This section outlines the agreed research design (QUT/BPH executed services agreement 17 September 2013) for a longitudinal evaluation of APAM (2014-2018) across all APAM and non-APAM years, as per the Brisbane Powerhouse (BPH) Tender and Australia Council Services Agreement. The Services Agreement with BPH notes the requirement for BPH, in partnership with the Australia Council, to:

Establish efficient evaluation methodology that assesses the impact of each APAM and work in progress year and is used to continually refine the events and assess the overall impact. It is vital that this methodology includes a longitudinal mechanism to capture relationships and income generated over time through attendance at APAM and the Works in Progress (Section 12, p. 6).

The five-year evaluation framework (2014–2018) for the APAM hosted by Brisbane Powerhouse will be developed and led by Associate Professor Sandra Gattenhof, Head of Drama, Queensland University of Technology. The research has ethical approval from the QUT Research Ethics Unit:

Project Title: Evaluation of Australian Performing Arts Market 2014–2018
Ethics Category: Human – Low Risk
Approval Number: 1300000811
Approved Until: 6/01/2019

It should be noted that on the request of BPH a variation for ethical clearance was approved in February 2016. This allowed online survey respondents to include identifying data or to choose to remain anonymous.

1.1 Representation of data

To maintain the confidentiality of the research participants (in accordance with research ethics) names have been replaced with title (APAM Team member, stakeholder, case study representative, focus group member) and an alphabetical letter. In 2016 respondents to the online survey were able to choose to identify themselves or remain anonymous at point of data collection after receiving approval from QUT for this ethics variation. To maintain consistency all data has been de-identified.

1.2 Statistic validity

Compared to the previous survey conducted immediately after APAM 2014 the survey response rate for 2016 is somewhat reduced. The 2016 survey response figures totalled 248 delegate responses from 655 delegates, with 198 delegates completing the survey in full. This compares with the 2014 survey responses that yielded a response rate of 328 from 582 delegates who received the survey.

This means the data can only present broad indicators and trends and the argument around touring outcomes and income generation for those companies and artists who presented their work at APAM 2016. As such it is difficult to attribute direct causality between the presentation of work at the Market and the intervening period.

The other significant difference of note compared with the 2014 survey is that the questions contained in the survey were filtered to the three target groups who were APAM 2016 delegates – buyers of work, sellers of work and other delegates. This was done to enable a more nuanced analysis of the Market outcomes. Some of this data is contained within this report and a more detailed analysis will be contained in the end of 2016 report in which Case Study company data will be presented.

1.3 Research Aims and Research Phases

As outlined in the Brisbane Powerhouse Tender document the aims of the research will be to evaluate three interrelated outcomes (articulated below) through a longitudinal five-year study. As such, the following three foci have been used to construct the report:

- Evaluation of international market development outcomes through showcasing work to targeted international presenters and agents
- Evaluation of national market development outcomes through showcasing work to national presenters and producers
- Evaluation of the exchange ideas, dialogue, skill development, partnerships, collaborations and co-productions and networks with local and international peers.

The research proceeds in three phases.

In **Phase 1** (2014), the research team consulted with stakeholders – including the APAM Steering Committee, key Australia Council representatives – on advice from the Australia Council, key Brisbane City Council representatives, key Arts QLD representatives, key Tourism and Events QLD representatives, APAM Executive Producer and Project Coordinator, BPH key representatives (Steering Committee members) – to establish categories of impact. The outcome of this phase of the research was a set of narratives about the anticipated or desired impact of APAM for different stakeholder groups.

In **Phase 2** there are two distinct approaches. In the years in which APAM is delivered (2014, 2016 and 2018) observations, electronic survey, focus groups and still and moving images will be used to collect quantitative, qualitative and performative data on the stakeholders' and producers' (both national and international) satisfaction levels of attending and participating in APAM and the producers' impacts/outcomes – such as international market development, touring, and partnerships. This began with the first APAM on 18–22 February 2014 at the Brisbane Powerhouse. In the years in which APAM is not delivered (2015 and 2017), a survey of all producers will be conducted after producers have showcased at APAM. Over the life of the evaluation this will track trends and markers of success that may include income generation, distribution of product nationally and internationally, network development and partnership establishment. To deepen knowledge of best practice, approximately three to six selected producers (as advised by the research stakeholders group) will continue to be tracked in-depth as part of Phase 2 to evaluate their international and national market development outcomes and to evaluate the exchange of ideas, dialogue, skill development, partnerships, collaborations and co-productions and networks with local and international peers. Over the life of the study, approximately eighteen producer case studies will be developed and documented.

In **Phase 3**, the research team evaluate and report on the outcomes and performance of the APAM in the delivery years (2014, 2016, and 2018). This evaluation will report on the anticipated and actual impact of APAM in relation to established categories, including a summary of which processes, activities or engagement protocols have been the most effective catalysts for specific types of impact. In the non-delivery years (2015 and 2017), the evaluation report will take a broader focus to include consolidated producer data gathered through survey and producer case studies, to identify trends and habits that may lead to strong and impactful international and national market development outcomes and exchange ideas, dialogue, skill development, partnerships, collaborations and co-productions, and networks with local and international peers. These trends and habits will then be communicated to subsequent producers as models of best practice.

The final comparative and consolidated evaluative report delivered at the end of 2018 will provide evidence of the significance of APAM in aesthetic, social and cultural terms for communities in Australia.

1.4 Research Deliverables Completed to Date

As agreed in the contract (see Variation dated 10 February 2015) most contract deliverables, in the form of written reports, are tied to incremental payments. This occurs on delivery of all reports apart from interim and mid-year reports slated for 2016 and 2017.

Delivery Date	Report Type
End May 2014	APAM Interim Report January to April 2014
End October 2014	APAM Year One Report Available at http://eprints.qut.edu.au/78003
End August 2015	APAM Inter-year Report 1 Available at http://eprints.qut.edu.au/86961/
December 2015	APAM Inter-year Report 2 Available at http://eprints.qut.edu.au/91221/
End June 2016	APAM Interim Report January to April 2016
End October 2016	APAM Year Two Report

1.5. Key Research Activities for 2016

Delivery Date	Activity	Personnel	Status
End January 2016	Appointment of Senior Research Assistant (SRA) and RAs (digital survey and event data collection)	Sandra Gattenhof	Complete
Early February 2016	Initial interviews with presenter artist/company for developing case studies	Sandra Gattenhof and SRA	Complete
February 2015	12 month check-in interviews with presenter artist/company for developing case studies	SRA	Complete
End February 2016	Development and dissemination of online survey to all producers who attended APAM 2014	Sandra Gattenhof and RA (digital survey)	Complete
March 2016	Interviews with APAM Stakeholders	Sandra Gattenhof and SRA	Complete
April–June 2015	Data analysis – interviews and online survey	Sandra Gattenhof and SRA	Complete
End June 2016	Delivery of interim report (minus case study data)	Sandra Gattenhof and SRA	Complete
August 2016	6 month check-in interviews with presenter artist/company for developing case studies 2 nd online survey to delegates	BPH APAM Deliver Team, Sandra Gattenhof and SRA	Anticipated August 2016
End October 2016	Final 2016 evaluation report delivered	Sandra Gattenhof and SRA	Anticipated end October 2016

3. Framing the narrative

The findings in this report are informed by the earlier analyses undertaken by the research team: 2014 Year One Report, the APAM inter-year report (mid-2015) and the second inter-year report (December 2015). New data for comparison has been generated from interviews with senior APAM staff, interviews with APAM stakeholder organisations, interviews with Case Study organisation representative, Vox Pops from delegates in response to individual presenting sessions, and responses from a detailed online survey sent to all delegates post APAM. To ensure standardisation of attributing data to individuals the research team have decided to de-identify responses. This has been undertaken in previous reports.

Given that 2014 was the inaugural Market for the Brisbane Powerhouse there were a range of complex elements required juggling in the presentation of such an activity, and one that sat outside the usual range of activities produced by the venue. Due also to the new physical environment for APAM in 2014, the curatorial and operational processes had to be developed with little background for the Brisbane Powerhouse and its staff to draw from. Not unexpectedly, a range of recommendations from the 2014 report reflected this situation, particularly regarding the positioning and presentation of the APAM product. It can also be seen however, that by the 2016 iteration of the Market, the Brisbane Powerhouse and the APAM team had made significant progress in the conceptualisation and presentation of the event, and this early evaluation reflects this improvement, evident in this snapshot of responses from the survey provided to all APAM 2016 delegates:

The schedule, presentation and content of the work presented was well devised and extremely easy to navigate as a presenter looking to see as much work as possible. (APAM online delegate survey, 2016)

I truly think the 2016 APAM was one of the best yet in terms of smoothness and form. The content (i.e. pitches and showcases) left me a little underwhelmed. But the contacts made and discussions were excellent and I went for the networking. (APAM online delegate survey, 2016)

...I think Brisbane is getting better at hosting APAM each year, and I see it as vital for my professional development and networking as well as benchmarking what work is out there, and what the performance “zeitgeists” are. It is a vital part of [the] Australasian performing arts industry. (APAM online delegate survey, 2016)

These operational and positioning advances for the Powerhouse’s presentation of the event will be explored in further detail throughout this analysis, along with the addressing of the other recommendations from the major report on the 2014 iteration.

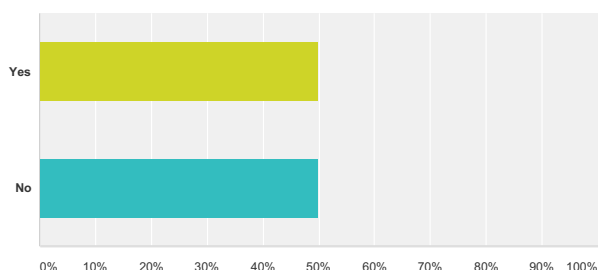
From the research undertaken over the past two years and four months it is clear that APAM is not a static model and it will continue to respond to feedback and innovations through the course of the contract of delivery (2014-2018). Additionally, though, there were other significant factors that came to the fore, given that the arts climate in Australia has shifted palpably in the two-year interim. A significant factor which was made manifest for APAM 2016 was the weight of uncertainty around the volatility surrounding the national arts funding climate, due to the changes particularly in the Australia Council for the Arts’ funding programs in 2015. This shift created another layer of complexity for the

Market this year, so that a nervousness around committing to touring activity was notable: in the 2016 online delegate survey; out of 150 comments related to returning in 2018, 20 focused on uncertainty around funding. This can be compared to the same question from the 2014 survey, out of 212 responses, five comments from delegates pertained to budget uncertainty.

Given that the costs for independent artists and small companies to present work at APAM was raised as a significant concern following the 2014 Market, the anxiety around the expense involved and weighing up the return on investment for artists and companies becomes even more acute, and a key question will be explored over the next 18 month period: does this volatility strengthen or weaken the resolve for touring and presenting outside of one’s home city? This may depend significantly on the nature of the specific companies and artists in question, and as with the 2014 evaluation process, a range of case study productions will be tracked over the 18 month period proceeding APAM. It is a key issue for consideration, however, particularly as exactly half of all delegates (identified as sellers) who participated in the online survey advised that they had been provided with financial assistance to attend APAM (see Q.18 Did you receive any financial support to assist with your APAM 2016 costs?), and of those, 49% were supported by the federal or their state governments from the survey, in which respondents reported financial assistance supporting their attendance:

Q18 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 60 Skipped: 23



Answer Choices	Responses
Yes	50.00% 30
No	50.00% 30
Total	60

In her article focusing on the lead up to APAM this year, journalist Maria Roberts (2016) highlighted:

At this point we have to address the elephant in the room – the funding cuts that have hit Australia’s arts sector hard in the last 12 months. While some of the cuts have been reversed, will they have a negative impact on APAM and the possibilities for Australian companies to tour? ‘It has been a tough time but I think touring will not be affected’, answers Spatz [Executive Producer, APAM 2016], ‘International touring is such an important part of keeping our small to medium performing arts sector alive, it is a real market for Australian companies. Luckily touring funding has been a bit more secure, and many relationships are already in place, so I think we will see a lot of companies back on the road in 2016.

Roberts' sentiment was echoed harshly the following survey response from a delegate who did not identify as either buyer or seller of work but as other delegate (stakeholder, networking, government arts body, funding body, government agency):

The elephant in the room was that many of the tours formed at APAM will not go ahead, because companies will be defunded in May. There was NO discussion about this, nor did the Australia Council staff even know the exact rules about how companies can seek international touring funding now – it has all changed. Next APAM needs to deal with this through information sessions. Be pro-active and upfront about the challenges. International presenters have said they are not coming to APAM anymore because Going Global is gone....' (APAM online delegate survey, 2016)

The changed arts funding landscape did not go unnoticed by APAM staff in the planning and delivery of the event but as one APAM staff member noted, they (the APAM team) may have been able to respond better:

I think we suffered during the planning stages of APAM 2016, the announcement of the changes to federal funding, and here in Queensland the loss of the Youth Arts sector. So there have been some significant shifts within the overall landscape of the arts here in Australia particularly. So needing to be responsive to that and also more than responsive, sensitive, and acknowledge that that will impact some of the outcomes from artist applications being down 40% to kind of pressures on some of the artists that end up successfully showcasing and pitching. (APAM Staff Member 1, 2016)

Tracking of organisations, particularly through the selected Case Studies from 2014 and 2016, between now and the next iteration of the Market will provide evidence as to how the funding climate will impact, adversely or otherwise, on the touring activity for Australian companies and artists.

4. Nuancing the value proposition of APAM

As mentioned in the previous section the APAM delivery model is not static. It is responsive to ongoing delegate feedback and to the changing understanding of the Market's purpose. The research surrounding the 2016 iteration of the Market demonstrates that both conceptually and operationally there is a more complex interweaving of priorities from the diversity of stakeholders emerging. This may mean that the balance between delivering an effective Market which creates the environment for performance work to develop, to be seen by more people in a range of environments, as well as ensuring that the stakeholders see that their priorities are being targeted, becomes more delicate. This was recognised internally at Brisbane Powerhouse, through the consolidation of a new role for the 2016 iteration of APAM in the form of a business and partnership executive that:

... principally look[ed] after all of the key stakeholders and partners on the event, and developing any new relationships, partnership relationships. (APAM Staff Member 2, 2016)

Through the interviews conducted with Brisbane Powerhouse key staff members, APAM staff members and key stakeholders on the completion of the delivery of the 2016 Market a variety of

opinions about the purpose of the Market emerged that demonstrate that APAM will need to navigate this range of ever more complex imperatives in the 2018 delivery. As a point of comparison around the shift in understanding of the Market's purpose, interviews conducted with APAM staff for the 2014 analysis of Brisbane Powerhouse management and key stakeholder demonstrated that the Market was understood to be an arena for transaction, predominantly the buying and selling of Australian performing arts product. During the 2014 interviewees were asked: "Can you describe what you understand the purpose of APAM is?" This question was posed to elicit an understanding from key individuals involved in the delivery of APAM about the positioning of the event in the Australian performing arts landscape.

In all cases, the interviewees from the key stakeholders, Brisbane Powerhouse management staff and APAM staff responded that APAM was a commercial venture to showcase, promote and market Australian performing arts product both at a national and international level. This view can be seen in the selected responses to the question:

We invite promoters and presenters to Brisbane to go shopping for their performances. It's like it's a market, just like we buy our fruit and veg, these people are buying their performances for their venues all over the world. (Brisbane Powerhouse Management Staff 2, 2014)

The purpose of APAM is to have an entry point to market in [a] country, for Australia, for people who have got product to present and to consider ...[to] have people who are interested in presenting that product and to make those connections, and to have those conversations. (APAM Stakeholder 2, 2014)

It is a market for the trade of artistic performances from Australia to the rest of the world. And trade seems like a biased word to use; it really is just exporting, because we're not specifically inviting people here to Australia to ... sell their own work. (APAM Staff Member 3, 2014)

It is a market. A buy and sell market. (APAM Staff Member 1, 2014)

One stakeholder noted in interview that there needs to be more strategic attention given to assisting companies and artists to promote and sell their work to ensure that commercial outcomes at national and international level can be achieved:

As we move to more of a focus on how we work with people as small micro-businesses rather than an investment into the arts more broadly, we need to do to work with them [the artist and companies] beforehand. We need to have much greater clarity about when we need to start engaging these artists, to prepare with them. What they need to know about, really, [is] how we select who we work with. You know, as we look at the area of convergence and we look at what is actually selling quite well internationally, do we just go with people who are interested in the market or do we really sort of start to define what that market is, what the demand is, more broadly, in advance, so people are actually creating work and [are] able to have a conversation about what their work is, knowing that the people they are going to talk to about it are likely to want to be interested in it? So it's less

of a sort of lottery process and much more of a target strategic approach. (APAM Stakeholder 2, 2014)

In 2014, for a number of management staff both at Brisbane Powerhouse and the event's stakeholders, the Market embodied a branding dimension to position Brisbane as a cultural city. This can be inferred from comments made during interviews conducted pre-APAM delivery, such as:

All national arts eyes are on Brisbane Powerhouse. And all international promoters and presenters are coming to Brisbane Powerhouse. You can't underestimate how important that is. Brisbane doesn't attract people like Melbourne attracts them or Sydney attracts them, so to have this sort of program happening at Brisbane Powerhouse – it's really, really important for us. It is important for the reputation of Brisbane Powerhouse and the exposure of Brisbane Powerhouse, but also, politically, I think it will give our Lord Mayor the opportunity to be proud of something. We want Brisbane to own this. We want Brisbane to be the shining place. (Brisbane Powerhouse Management Staff 2, 2014)

The change in positioning of the Market following its first iteration can be seen to have bifurcated. Now that stakeholders have had the experience of the event first hand, they can envisage its potential to profile the various priorities of their particular organisation. This diversity of interest is evident in the comments below, from a variety of key stakeholders:

... [I]n terms of APAM we're looking for what's the economic success. So what have the international delegates, and the program success brought to the city? So it supports tourism, it supports economy, finance to the city but also promotes the city. Some of the delegates that would have come would have been part of our sister cities [or other] international cities and we would, as a city, want to engage with them and develop stronger relationships. (APAM Stakeholder 2, 2016)

Conversely:

... one of the things that I wanted to do through APAM this year was actually give QPAC a greater presence in terms of the shows that it actually has produced and commissioned to create touring opportunities for those shows. [...] an umbrella that could help support our local companies that we have worked with so that they have, as well as their own presence at APAM, they also have QPAC in their corner actually encouraging people to consider their work. So we did that, and that was successful. And then there's also the opportunity with actually forging some connections with international delegates and partners, and to that end we hosted an additional networking [event] that we could own where we could actually put some QPAC messaging out there with the international delegates and talk about the fact that we produce shows and to, and the type of work that we would do. (APAM Stakeholder 1, 2016)

And:

There's still a little bit about how the event engages with the public and making some things a bit more open ... one is about the idea of reciprocity. About how the event can really appropriately serve, so we're not just bringing in people to buy some shows. (Brisbane Powerhouse Management Staff 1, 2016)

And even more extremely:

... [M]y understanding of the vision for the original pitch was to position Brisbane Powerhouse as the gateway to the arts in the Asia Pacific. That's not in any of our strategies anymore as an organisation. So if that's what APAM was pitched at, that's not what we're setting out to deliver in any other way...so what was the legacy, what should the legacy be, have we got anywhere to achieving either of those? (Brisbane Powerhouse Management Staff 2, 2016)

Not surprisingly some stakeholder interests orientated towards not just on the cultural value of the event itself but on the economic benefits of the event itself to Brisbane and Queensland more broadly:

... Organisations like Brisbane City Council recognise that not only does it bring value in tourism to the city for those delegates that come and stay, considering 85% of the delegates this year were outside of Brisbane. But also that it brings added economy. It adds to the economic picture of the city and that there is business to be done, and that there are relationships to be developed for organisations like Brisbane City Council, and like Tourism and Events Queensland, and they're not just about destination relationships. There is other value outside of it being a cultural event that was not necessarily recognised in the beginning. It brings tourism because people do come and they do stay, and they spend money while they're here, and there's that direct economic benefit from having people in the city. But I also think there's recognition now that there's further relationships that can be developed from it. (APAM Staff Member 2, 2016)

These diverse interests, even within the Brisbane Powerhouse itself, may indeed shift again by 2018, given the rapidity of possible changes in the political and economic landscape, both statewide and federally. Such fluidity of demands is indeed challenging for the event to remain holistic, focused and purposeful.

To bring this discussion full circle there was a palpable shift in the purpose of the Market for buyers and sellers. This change is particularly focussed on a move away from the historic transactional nature of the Market to one of relational development. This was a deliberate programming strategy by the APAM team through the development of The Exchange in which an overt opportunity for dialogue between possible sellers and buyers could occur. This change could be viewed as a response to feedback from delegates through the surveys (2014 and 2015) as well as 2014 Case Study companies that spoke about the longitudinal nature of brokering a presenting partnership. During the interviews conducted post APAM 2016 one stakeholder noted this change by saying:

... It's relationship driven it's not transactional. I remember ages ago when we were reviewing APAM before we delivered APAM 2016 and (name of person) said this great thing about the old fashioned market. That's where you came to gossip, buy your vegetables, meet your community, it was in the centre of town ... so why did we only think a market was just about sales? ... I really like that idea of bringing back this

temporary feeling of a village with your people. We can buy some produce or you can have a yarn. (APAM Stakeholder 3, 2016)

This sense of social currency was echoed in comments from the Buyers' Focus Group (2016):

...if there's a way for APAM to build a continuous, ongoing networking structure so that it takes credit in a sense for people staying in touch with each other that could be something worthwhile. Again, I find being friends with someone first is a much easier way and then talk about business later. Social media being the way it is really helped me with people who I never thought I'd ever work with. I think [it is about] the continuous connection of people. (Buyers' Focus Group Participant 1, 2016)

The manner in which these competing interests continue to develop, and how they are addressed by the Powerhouse, provides a further key point of investigation for this research. Thus, over the course of the next 18 month period, in which the outcomes of APAM 2016 will be measured through this research, these two additional considerations of the impact of the shifting funding environment, and the navigation of a more complex environment in which the Market must operate, due to the consolidation of priorities from stakeholders, will be measured.

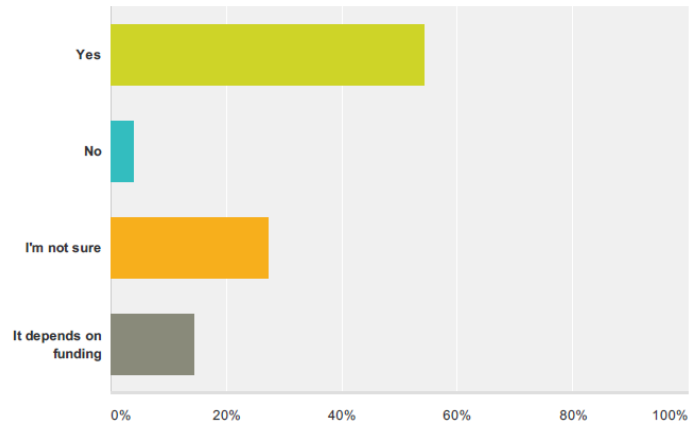
4.1 Repeat attendance and delegate identification

To provide a demographic snapshot of the participants for APAM 2016, the total number of delegates was 655, the majority of which were domestic attendees, with 459 attendees registering from Australia, and 196 attendees registered internationally. The range of other regions represented was as follows:

The registrations comprised 30 countries, including 27 delegates from Oceania, 1 from the South Americas, 61 from Asia, a substantial increase from the 44 Asian delegates attending the 2014 Market, 36 from Europe, 51 from the North Americas, including Mexico, and 20 from the United Kingdom. Approximately one third of the delegates were internationals and 83% were visitors to Brisbane. As per the practice following the 2014 Market, a detailed survey was provided to all delegates 10 days following the closing of APAM 2016. In both the delegate surveys (2014 and 2016) delivered immediately after the event participants were asked if they intended to attend the next APAM in Brisbane. Below is the summary of responses from 2014 and 2016 that provide an indication of the level of probable "repeat business" from APAM at the Brisbane Powerhouse:

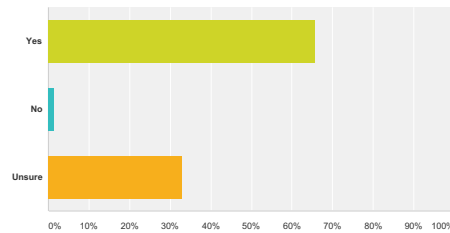
Q19 Do you think you will come back to APAM in 2016?

Answered: 306 Skipped: 22



Q50 Do you plan on attending APAM 2018?

Answered: 200 Skipped: 48



Answer Choices	Responses	Count
Yes	65.50%	131
No	1.50%	3
Unsure	33.00%	66
Total		200

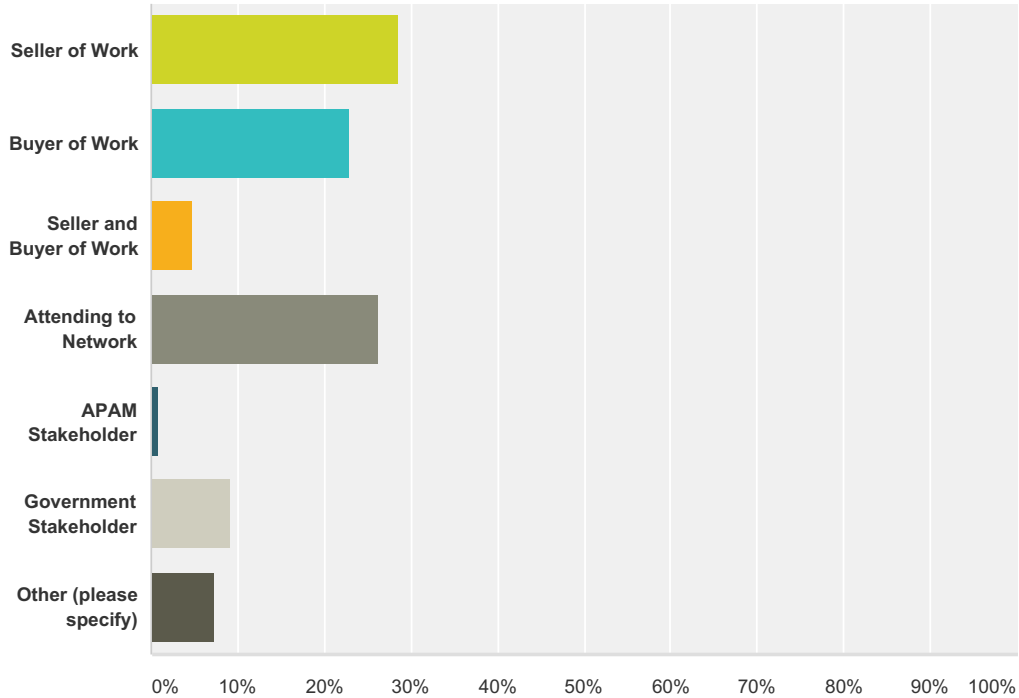
While there is a significant level of negative commentary around event delivery demonstrated in the 2014 survey, 54.25% of respondents stated that they would return to the 2016 iteration. In asking a similar question to delegates in the 2016 survey 65% of delegates indicated that they would return in 2018. This could be interpreted as meaning that delegates were more satisfied overall with their experience of APAM in 2016. Note, this can only be a generalised observation made through the analysis of the data and that there were just over 100 less responses to this question of repeat attendance in 2016 compared to 2014.

The following data gathered through the online survey situates the demographic detail of delegates, delegate attendance pattern, delegate reason for attending and the value of APAM to the delegates.

The composition of respondents of the online survey was as follows:

Q6 Which of the following best describes you as an APAM delegate?

Answered: 248 Skipped: 0



All respondents answered this question, with the higher percentages as follows:

28.63% identified as sellers of work;

22.98% identified as buyers of work;

26.21% were attending to network.

For the 2016 survey, respondents were asked to nominate if they essentially positioned themselves as buyers, sellers or otherwise for the purposes of the Market. From this identification point, answers were then streamed (many questions being common to all three groups), to give greater clarity regarding the experience of the Market from these three different positions.

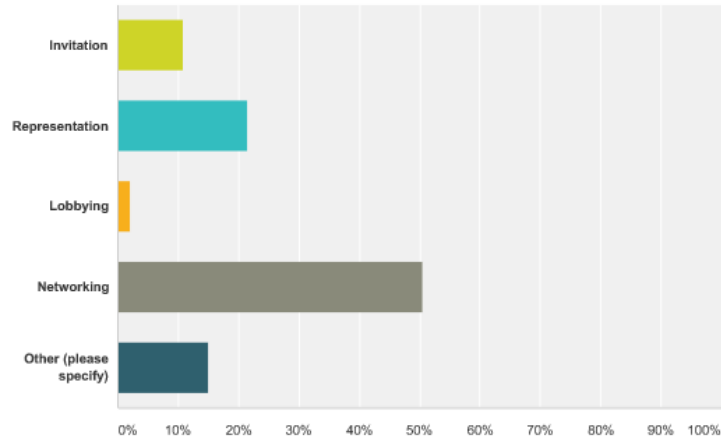
From the 248 respondents to the survey, 57 identified as buyers, 108 as sellers, and 83 as there in another capacity.

The reasons for attending APAM in 2016 were listed as follows:

Evaluation of APAM 2016

Q31 What is the main reason you attended APAM 2016?

Answered: 93 Skipped: 155



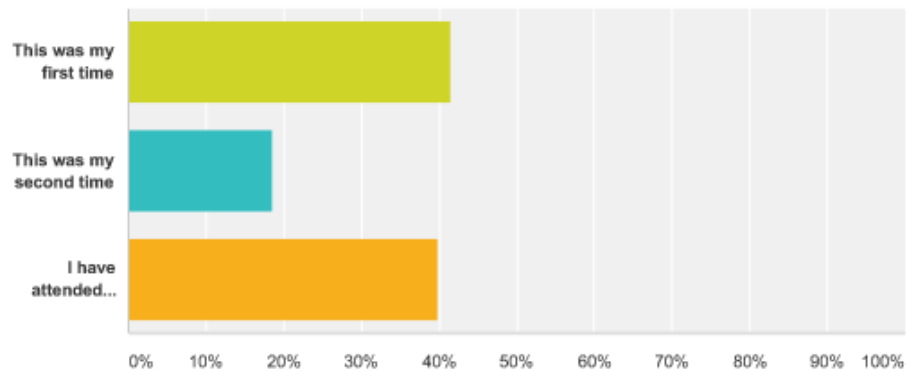
Answer Choices	Responses
Invitation	10.75% 10
Representation	21.51% 20
Lobbying	2.15% 2
Networking	50.54% 47
Other (please specify)	15.05% 14
Total	93

Thus, 10.75% were invited, 21.41% were there in a representation capacity, just over 2% were lobbyists, and over 50% were in attendance for networking. In comparison to the response to this question for the 2014 survey, 31.63% identified as attending for buying opportunities, 46.65% for selling opportunities, 78.91% for networking opportunities, and just over 24% were invited to attend.

The delegate attendance pattern at APAM 2016 was as follows:

Q5 Was this your first time attending APAM?

Answered: 248 Skipped: 0



Answer Choices	Responses
This was my first time	41.53% 103
This was my second time	18.55% 46
I have attended numerous times (please specify how many)	39.92% 99
Total	248

This data above highlights the high proportion of first-time delegates 41.53% as opposed to 42.38% of respondents for the survey in 2014. This percentage is slightly higher than those who had attended more than twice (39.92% as opposed to 40.55% in 2014). It is interesting to note that there is very little shift, therefore, in the balance of attendees between the two-year timeframe. This variation may contribute to the polarity of responses from delegates when rating the Market; some rated it very highly and some rated it poorly, many unfavourably comparing the 2014 APAM to previous Markets.

The focus will now move to the key recommendations from the 2014 report, and an exploration of the manner in which the 2016 Market has engaged with these. Comparative data will be utilized to develop response to the five key recommendations arising from 2014 delivery. It should also be noted that this report is intended to provide an overview of the key trends and areas that have emerged thus far from the presentation of the Market in 2016, and the full evaluation will be provided at the end of this year.

5. Reporting back on recommendations arising from 2014

From the research undertaken from the 2014 Market, and the two previous reports (August 2015 and December 2015) that were undertaken, five key recommendations were presented, which remain a key touchpoint for the analysis of the 2016 Market. In summary, the recommendations Year One Report (Gattenhof & Seffrin 2014, pp. 44-48) were described as:

1. Indigenous focus to remain central to the conception and delivery of APAM
2. Re-framing APAM's function and its delivery
3. Logistics and communications in a multi-venue approach, including communications and housekeeping, volunteers, catering, re-calibrating the employment of Brisbane Powerhouse protocols and processes for APAM
4. Presentation and promotion for presenters
5. Strategic targeting of Asian producers.

The data collected in the mid-2015 survey and reported in the APAM inter-year report 2015 tabled in December (Gattenhof & Seffrin 2015a, p. 18) indicated that delegates saw three areas crucial to improvement:

1. Logistics related to concerns about the continued use of a multi-venue model that were flagged in Year One Report (2014) (see Year One Report, 2014, p. 43 and p. 46). Concerns related to venues being fit for purpose to showcase, present excerpts or pitch their product. While respondents noted that indoor venues had excellent technical capacity and the technical staff are well-placed to help them manage the delivery of the product, many respondents noted that the venue was unsympathetic to the product itself.
2. Indigenous focus to remain central to the conception and delivery of APAM. Survey data from mid-2015 indicated that presenters saw Indigenous performance as the unique selling point of APAM compared to other markets.
3. Presentation and promotion for producers particularly with greater emphasis on Asian markets. The APAM 2014 report (p. 48) noted the need for strategic targeting of Asian producers to develop more impactful touring outcomes in the Asian market. The qualitative survey data from mid-2015 survey showed that there were a number of companies who successfully gained traction in the Asian market.

With these three above areas in mind, essentially an exploration of the 2016 Market's engagement with the five key recommendations will be presented. Firstly, a snapshot of the reception of the 2016 Market will be presented, in order to contextualise the recommendations.

6. Improving the APAM delivery model

While it must be acknowledged that APAM staff and Brisbane Powerhouse have done major renovation work in response to the feedback from the external evaluation as tabled in Year One Report (2014), inter-year reports (2015) and internal debriefs and reports (see APAM 2014 Recommendations and Actions for 2016) the survey provided delegates with an opportunity to respond to these recommendations as part of the transparency and feedback process for stakeholders, including the delegates themselves.

Some of the comments from delegates from the 2016 survey supporting the delivery model include:

The production values were very strong. The pitches were much stronger overall than previous APAMs. (APAM online delegate survey, 2016)

Everything was very efficient. (APAM online delegate survey, 2016)

It was fantastic! (APAM online delegate survey, 2016)

As a first time attendee this year I didn't really know what to expect. The networking opportunities and access to straight up information about touring as well as discussing sector development and performing arts in general was incredibly valuable. I look forward to attending the next APAM and continuing the conversations that were started this year. (APAM online delegate survey, 2016)

Indeed, the delegate's overall positive response to APAM 2016 was supported in a comment by a Brisbane Powerhouse staff member who said:

I think there's been immense work in shifting it in 2014 to now with an, a delegate experience, and I think that's transformed. And the project management and everything is outstanding. (Brisbane Powerhouse Management Staff 2, 2016).

Question 40 of the online delegate survey, presented a range of statements around the delivery and importance of APAM, for which participants nominated to agree or disagree. The highest ranked statements were as follows:

APAM was well structured on a daily basis: 55.76% of respondents agreed;

APAM provided a good variety of ways to present product: 54.17% of respondents agreed.

APAM provides an opportunity to see new work from across Australia and New Zealand: 53.17% of respondents agreed;

Online registration for APAM was easy to understand and navigate: 51.47% of respondents agreed;

Conversely, certain questions produced less favourable results:

27.86% agreed that APAM provided good accommodation options for delegates;

22.44% agreed that the APAM Artist-in-Residence was an innovative inclusion in the Market;

9.31% agreed that the APAM cost for purchasing a booth to promote my product is value for money.

Note: across the survey data that was filtered by respondent type (buyer, seller, other delegate) not all delegates provided a response to each question. Therefore this data can only be viewed as indicative only not fully representative of the views of the majority of delegates.

Question 46 asked, “What was the most valuable experience for you in the APAM program?” The trends highlighted (in order of the number of responses, from highest to lowest) were: networking and speed dating; the pitches and showcases; and with the same number of responses the booths and the Indigenous experiences.

Question 47 focused on participation in The Exchange. Out of the 115 respondents who answered this question, 52 responded that they had participated. Comments were quite diverse in their attitude to this program:

Round table events provided good discussion and connections; 1-2-1 meetings not so helpful as more of a hard sell, rather than a conversation. (APAM online delegate survey, 2016)

Yes. Wonderful information sharing sessions and good networking opportunities. (APAM online delegate survey, 2016)

Great programme – always want more of this style of engagement. Some really excellent speakers who could have had more time. Was a shame not to see these sessions packed with delegates. It is a key part of the market that I make sure I don't miss. (APAM online delegate survey, 2016)

It was over-programmed. We need more gaps to continue conversations and make new friends. (APAM online delegate survey, 2016)

It was well organised but not very inspiring. (APAM online delegate survey, 2016)

From this snapshot detail, which provides a sense of the reception of the Market in 2016, the focus will now hone in on the key recommendations from the 2014, in order to track how the Market has responded to these in the 2016 iteration.

6.1 Indigenous focus to remain central to the conception and delivery of APAM

The presentation and profiling of Indigenous performing arts in APAM is crucial in terms of developing international commercial outcomes for companies and artists to allow for greater sustainability. It also allows APAM to showcase to “international buyers what makes Australia really unique, which is Indigenous art” (APAM staff member 4, 2014). For the first time through the support of the Australia Council for the Arts, Creative New Zealand and the Canada Council for the Arts, APAM 2016 welcomed a First Nations exchange program sharing knowledge and insight across countries about Indigenous and non-Indigenous international engagement opportunities (Brisbane Powerhouse 2016b, p.2).

For APAM 2016, a number of key elements surrounding the supporting and profiling of Indigenous artists were maintained: the Opening Ceremony once again galvanized delegates into setting the tone for the Market. Additionally, the First Nations' focus ensured that representatives from Canada's and

New Zealand's First Nations' communities were featured as well. From the data provided through interviews and the online survey it is evident that the APAM team took stock and have responded to increasing the visibility of Indigenous performing arts in the program and in its staffing profile. This shift can be captured in the comment below:

I think we've heard and responded with respect to the First Nations feedback from 2014 and I think the 2016 program was reflective of that, and the 2018 will continue [...] to build that. (APAM Staff Member 2, 2016)

This section of the report will present data from the Indigenous delegate focus group conducted during APAM 2014, as well as interview data of APAM staff and key stakeholders, so as to present a consolidated view about the positioning and support of Aboriginal and Torres Strait Islander companies and artists as both delegates and producers. It will then discuss the positioning of Indigenous artists and companies at the 2016 iteration.

The data from 2014 demonstrates three very notable outcomes for Indigenous companies and artists in the delivery of the inaugural Brisbane APAM:

- The highest Indigenous content in any APAM program to date. "20 to 25 per cent of the program was Indigenous content" (APAM Stakeholder 2, 2014).
- The first time a formal mentoring program, called Blackfella Bootcamp, has been run in conjunction with the APAM program for Aboriginal and Torres Strait Islander companies and artists;
- The first time APAM had an Aboriginal and Torres Strait Islander program producer as part of the dedicated staff team.

6.1.1 Greater inclusion of Indigenous performing arts in presentations

The more overt and visible engagement of Aboriginal and Torres Strait Islander performing arts in 2014 can be:

... directly attributed to [a] dedicated sector development that began after APAM 2010, in which there was recognition from the Australia Council for the Arts of the paucity of presentations by Indigenous companies and artists. In the Australia Council for the Arts, this strategy began with the appointment of an Indigenous Program Officer who identified that there was a very small pool of blackfellas as delegates at APAM 2010, and we realised [a] really specific-to-Market development was required. As part of APAM's delivery model, it is important to ensure we're working in a decolonised way by reflecting the diversity of our population, but also reflecting the demand for performing arts from international buyers. (APAM Staff Member 4, 2014).

Part of the strategy was to ensure the process of presenting or pursuing the selling of work at APAM was less impenetrable for Indigenous companies and arts in particular, and to enable the Indigenous performing arts works to become more visible and more marketable in national and international contexts. This is highlighted in the following interview comment:

In the past four years I have seen much more savviness and business models [from Indigenous companies and artists] that are structured around APAM in the broader arts sector. And, in particular, in the Indigenous performing arts sector we have seen companies like Black Arm Band and Vicki van Hoot go through this process of being on the outside to being in a Market and penetrating [it], to be really competitive ... in APAM. (APAM Staff Member 4, 2014).

Two of the Case Study productions focussed on in the 2014 analysis were developed by Indigenous artists: Black Arm Band, presenting a full-length work (showcase) with their work *dirtsong*, and Vicki van Hoot presenting a pitch of *Long Grass*, demonstrated that the dedicated marketing strategy for Indigenous artist by the Australia Council for the Arts was realised in APAM 2014 and has been successful (for detailed analysis of outcomes for *dirtsong* and *Long Grass* please refer to Case Study data for each production contained in the reports from 2014 and 2015).

The positivity around the greater inclusion of Indigenous work was noted in the Indigenous Delegate Focus Group and can be captured in one comment: "I just want to say that for my third APAM this is the first time it did not feel like an Anglo Performing Arts Market" (Indigenous Delegate Focus Group Participant 11, 2014).

As part of the ongoing sector development for Aboriginal and Torres Strait Islander companies and arts, the formal mentoring program, called Blackfella Bootcamp, co-ordinated by the Australia Council for the Arts, was embedded in the APAM 2014 program, which included pre- and post-APAM engagement activities for Indigenous delegates. This strategy arose from the research undertaken prior to APAM 2014 by the Indigenous Program Officer from Australia Council for the Arts and there was an identification of "the huge amount of product at a standard of export readiness or almost export readiness" (APAM staff member 4, 2014). However, there were "gaps in the infrastructure surrounding those companies for them to have the capacity to respond to international touring demands" (APAM staff member 4, 2014).

The greater inclusion of Indigenous performing arts in APAM allows for a much more nuanced understanding of what contemporary Aboriginal and Torres Strait Islander identities can be for both national and international presenters, agents and producers. This concept was also supported by a number of participants in the Indigenous delegate focus group, in which the need for greater contextualisation of the Indigenous performing arts was noted:

[The Indigenous panel] should not have been made optional, that panel ... was a panel about language and setting terms of reference for, or people who set the terms of reference for themselves. That conversation would have been wonderful to have straight up, with every delegate in the room. So then when they came to other Aboriginal and Torres Strait Islander works they would have understood more. (Indigenous Delegate Focus Group Participant 1, 2014)

It can be argued that for the presentation of the 2016 Market, not only was the momentum of positioning Indigenous Australian artists and their work centrally continued, but it was extended to embrace First Nations' communities from New Zealand and Canada:

Australia Council Chief Executive Officer Tony Grybowski said the Council would this year host two development programs for Aboriginal and Torres Strait Islander artists and arts workers alongside APAM 2016 – the inaugural First Nations arts exchange and a skills development “boot camp” program. The two-day exchange will enable knowledge and ideas sharing between First Nations’ delegates working in all three countries and build strong connections, while the day-long boot camp will equip artists and arts workers with limited experience of APAM with the tools they need to get the most out of the four-day market. (Australia Council for the Arts, 2016a, n.p.)

Furthermore:

A big part of the presentation will be the works of Aboriginal, Torres Straits and Māori artists and artworks. First Nations groups from Australia, New Zealand and North America are using APAM as a gathering point this year, something Spatz is proud to support. There will be an exchange session before APAM for First Nations people from New Zealand, Australia and North America,’ says the executive producer. ‘This is the first time that APAM has been utilised for this gathering and we’re incredibly excited. There’s a range of Aboriginal, Torres Straits and Māori artists in the programme. Djuki Mala is bringing their dance, storytelling and pop music show, which fuses contemporary and Yolngu culture. Black Arm Band showcased in 2014 and they are back with a work in development. Northern Rivers Performing Arts (NORPA), an indigenous group, will present *Three Brothers*. There is a wide breadth of work and the fact that North American First Nations representatives are coming makes it extra special. These artists will also play a big role in both the opening and closing ceremonies. (Roberts 2016, n.p.)

There were a number of works presented as showcases and pitches which contained a First Nation’s focus; the showcases comprised: *An Evening with the Modern Maori Quartet*, *B2M: Home Tour*, *Cut the Sky*, *Mana Wahine* and *The Rabbits*. Pitches comprised: *Grungada*, *Lush Life* and *Three Brothers* and a panel session focused on the “First Nations’ Perspective: Exploring Australia’s Relationship to Indigenous Arts and Culture through and with International Eyes” was part of the official program of events.

The responses to Question 46 of the online delegate survey, “What was the most valuable experience for you in the APAM program?” signalled that the event afforded First Nations’ delegates opportunities:

The boot camp and indigenous forum prior and after. (APAM online delegate survey, 2016)

Meeting other indigenous people from overseas. (APAM online delegate survey, 2016)

First nations program and exchange. Great to see so many cultures and stories become foregrounded. (APAM online delegate survey, 2016)

Opportunity to build relationships, opportunity to pitch and first nations exchange and bootcamp. (APAM online delegate survey, 2016)

Interacting with Indigenous cultures from Aotearoa and Australia. (APAM online delegate survey, 2016)

For 2016, Collette Brennan was appointed by the Australia Council for the Arts as a consultant to deliver the First Nation's program for APAM. Brennan was directly involved with APAM in 2014 as the Director, Market Development, and had a strong involvement with the Indigenous program, and Aboriginal and Torres Strait Islander Program Producer Merindah Donnelly was part of Brennan's team at the Australia Council for the Arts, in the role of Indigenous Market Development Officer.

Brennan has been working to build momentum on profiling Indigenous artists at APAM since the 2012 Market:

Our first nation's people weren't invited to the table. They weren't programmed into panels. Protocols weren't observed so a whole range of things and then more broadly it was just representative of where the Australian performing arts sector was at. So what we did was a very conscious program of visibility...we then developed a further boot camp which I'd been trialling more generally across the country anyway. (APAM Stakeholder 3, 2016)

The success and momentum of this strategy built to the point where it made sense to invite First Nations' artists from New Zealand and Canada:

They're really interested in sort of a three-pronged approach. Which is exchange that leads artistic, cultural and market development in its focus. So because we had that groundwork and we knew that the interest from both sides was very strong, that's how Canada came on board for our project in 2016. So what we did in 2016 then was a 2 pronged approach and I'll give you feedback about what we tweaked. But we did an exchange project that identified across the tri-nations, Australia, New Zealand and Canada those artists who are already working internationally. And we had quite a big day that started off with proper protocol, welcome to country down in Musgrave Park. Meeting each other and then we did a planning process about what they thought ... Then we came up with an early thinking around what their priorities for exchange are and because all of them have been working this way and thinking about it, that was very easy. And in fact what we uncovered is that there are systemic blocks. (APAM Stakeholder 3, 2016)

The inclusion of First Nations programs in APAM 2016 should as only one possible strategy in solving some systemic blocks for Indigenous artists and companies. The same stakeholder as quoted above believes that there should be:

... a recommendation to [Australia Council for the Arts] that perhaps APAM doesn't need to wear everything but the issue of First Nation showcasing nationally and internationally needs to be addressed because it's coming up in every forum. (APAM Stakeholder 3, 2016)

The inference might be read here that the momentum is building to the point where a separate market to showcase First Nations' activity may be developed that is presented alongside APAM. This possibility could be investigated over the next 18 month period leading into APAM 2018.

6.1.2 Inclusion of Aboriginal and Torres Strait Islander program producer in staff team

As part of the staff profile for APAM 2014, the Indigenous Program Officer from the Australia Council for the Arts was seconded to the APAM staff team. The reason for taking this approach was to “embed Aboriginal and Torres Strait Islander protocols and people and representation and practice throughout APAM so [that] it is an integral part of core business” (APAM Staff Member 4, 2014).

This affirmative action strategy to actively recruit an Indigenous program producer into the APAM staff team supports the action plan and commitment of the Australia Council for the Arts to First Nation’s people. APAM Stakeholder 1 noted: “I am hoping that we [APAM] are a role model to the local institutions around the project with their local Aboriginal and Torres Strait Islander leaders” The same stakeholder went onto say: “it is very important to us at APAM to say to them that you are on Aboriginal and Torres Strait Islander country” (APAM Stakeholder 1, 2014).

It was realized that having an Aboriginal and Torres Strait Islander program producer in the APAM 2016 staff team was essential, to ensure that the momentum developed in the delivery of APAM 2014 continued for the next iteration of the event:

... the position of an Aboriginal program producer needs to be built into their [APAM] core business. I am on secondment from Australia Council. That means the Australia Council has actually paid my wage. So APAM needs to factor in additional costs to have an Aboriginal person on staff. If you are working with Indigenous content or Indigenous peoples going you need an Aboriginal person. (APAM Staff Member 4, 2014).

The response to the inclusion of Indigenous program producer in the APAM staff team also required a larger response from APAM and Brisbane Powerhouse to enact strong reconciliation actions prior to delivery of APAM 2016. This resulted in an:

Aboriginal and Torres Strait Islander policy and procedure put into place for APAM, but more widely Brisbane Powerhouse, which I think is a really exciting outcome. (APAM Staff Member 1, 2016)

Along with this policy, the Indigenous staff member for APAM was a Powerhouse employee, rather than sourced by the Australia Council. Nancy Bamaga was appointed as the First Nations Producer and Colleen Wall was the Aboriginal and Torres Strait Advisor. This did mean however, that there is still a single producer, rather than multiple roles, which goes against the recommendation from 2014.

In 2014, an interviewee commented on shifting APAM from Adelaide to Brisbane that: “... the shift has given it an opportunity to reframe the way that APAM is delivered around this kind of idea, of Aboriginal and Torres Strait Islander representation, protocol and voice being at the core of APAM” (APAM Staff Member 4, 2014).

It was seen, however, that the inclusion of Aboriginal and Torres Strait Islander peoples in the staffing profile should be extended beyond a single Aboriginal and Torres Strait Islander program producer in

the team. A participant in the Indigenous Delegate Focus Group suggested “integrating that into more Blackfellas in the volunteers” (Indigenous Delegate Focus Group Participant 5, 2014) so as to better represent the Australian population profile. This could be a data set added for tracking in 2018.

6.2 Re-framing APAM’s function and its delivery

Feedback from both case study and survey data from the 2014 iteration of APAM indicated that further thinking was required regarding the nature of the Market itself – its key purpose and the most effective model to employ to consolidate this purpose, was identified as a crucial consideration in consolidating the Market into the future. The following analysis will address this concern. This section should also be read in light of the analysis contained in section four titled, “Nuancing the Value Proposition of APAM” (pp. 13-16) of this report.

APAM has been a feature of the Australian performing arts sector since 1994. In its most obvious sense, the event can be seen as a tradeshow, in which buyers and sellers come together with the aim of commercial engagement for Australian performing artists and arts organisations in both international and domestic markets.

The key stakeholders for APAM 2016 are as follows;

Presenting Partners: Australia Council for the Arts; Brisbane Powerhouse

Principal Sponsor: Brisbane City Council

State Partners: Arts Queensland; Tourism and Events Queensland

Venue Partners: Queensland Performing Arts Centre (QPC); QUT Precincts; and Judith Wright Centre of Contemporary Arts (JWCOCA)

In spite of what may be seen as the competing interests of stakeholders, however, it could be said that there was a sense that the “tone” of the event had consolidated in 2016, which was one of the key issues from the survey in 2014 – as though the Market had found a stronger sense of its purpose and positioning:

I found it really invigorating for my own practice and a good way to experience what conversations are happening in the industry and what venues and artists and working on. (APAM online delegate survey, 2016)

Looking forward to another great APAM experience! (APAM online delegate survey, 2016)

I had a good first experience and I would like to go one more time to validate that this is a good platform to seek product. (APAM online delegate survey, 2016)

...the way it’s set out – you have your morning here (Sofitel) and then you go to one of the institutions to see work is fantastic. This is the business end, that’s the art end. That flow works really well in my opinion. And there is no sense of, I need to see that and I need to see that but they’re on at the same time. There’s that really lovely –I can just spend the afternoon in the theatre and let it all wash over me. (Buyers Focus Group Participant 3, 2016)

I think a range of changes were made this year and it worked. (APAM online delegate survey, 2016)

This clarification of “tone” - a strong sense of it being a Market and not a conference - was established through a clearly contextualised key note session:

In addition to providing the premier platform for Australian and New Zealand contemporary performing arts companies and artists to build international and national tours, APAM champions the ongoing exchange of ideas and dialogue. It is through this philosophy a focused program of conversation, dialogue, networking opportunities and engagement with our diverse global sector will begin with Welcoming Words, APAM’s Keynote Event hosted by Wesley Enoch, Sydney Festival Director. (Australia Council for the Arts 2016b)

The survey received responses from 248 delegates out of the total of 655, with 132 extended comments regarding the final survey question: “The Australian Performing Arts Market is always looking for ways to improve. What should the next marketplace do differently for future events?”. The number of responses here is an indication of the level of significance delegates attribute to the Market for the Australian performing arts sector. The most consistent suggestions from this question focused on the areas around contextualising the Market within a Festival; the obstacles associated with a multi-venue delivery; the expense for independent artists or small arts organisations incurred to attend; better technical support in terms of apps and online support; a request for more full-length works showcased; a more cutting edge program; and better catering. Some other areas of commentary include:

More programs and panels that mix up the opportunities to speak to different people – break down silos. (APAM online delegate survey, 2016)

More club and cabaret spaces and works. (APAM online delegate survey, 2016)

...perhaps having a few gaps programmed where people can make their own meetings would be useful? (APAM online delegate survey, 2016)

6.3 Logistics and communications in a multi-venue approach (including communications and housekeeping, volunteers, catering)

Data from the Year One Report 2014 showed that the majority of respondents to the online survey highly rated the Brisbane Powerhouse as the host venue (the largest percentage was 23%, at an 8 on a scale of 1 as the lowest and 10 as the highest), and as has already been stated, 54% of respondents advised that they would return to APAM in Brisbane in 2016. This was again echoed in the delegate survey responses captured in the data eighteen months after the delivery of APAM in February 2014 in which just under 90% of delegates who attended APAM 2014 indicated they would return to attend the event in 2016.

The more easily navigable nature of the Market in 2016 can also be attributed to the efficacy of the booths environment at the Sofitel, the presentation of pitches in particular on stage at QPAC’s Concert Hall venue; whilst some feedback was negative in this regard, in that it was felt that for some of the works presented, a less formal (i.e. Cabaret space) would have been more appropriate (see survey comments below) the overall sense was a far more effective environment in which to “sell” the work. This sense was supported by the use of a producer by a number of artists and arts organisations, to

manage the “business” side of things). The consolidation of the three key hub areas: the Brisbane Powerhouse, the Sofitel Hotel and the Queensland Performing Arts Centre (QPAC), along with the Judith Wright Centre of Contemporary Arts (JWCOCA) as an auxiliary venue, allowed for a far smoother progression for delegates between the venues. Mounting the booths at the same location where a significant proportion of the delegates were staying allowed for ease of and relaxation in morning activity in particular, and more fluid movement into less formal meetings and conversations.

The recalibration of BPH protocols and processes for APAM appeared more effective in 2016 and overall, the process of communications and housekeeping appeared far smoother: an example was the information session provided by Dave Sleswick, Program Producer on Day One, which clearly outlined what was happening where and when, and how to travel between venues:

The booths this year worked well in one location with clear operational times communicated to the delegation. This worked very well. (APAM online delegate survey, 2016)

Feedback pertaining to individual areas of organisation are as follows:

6.3.1 Volunteers

The analysis of the event observation undertaken by the research team show that in general, it could be argued that the volunteers were much better briefed, and their central location at the Sofitel made them far more visible as well.

6.3.2 Food and beverage

Catering was still significantly problematic this year, in particular at the opening BBQ, and getting access to food at QPAC was difficult:

Better, cheaper food (APAM online delegate survey, 2016)

The catering was a debacle this year! (APAM online delegate survey, 2016)

It really would be great if APAM could include lunch in registration...(APAM online delegate survey, 2016)

Please get the catering right for the welcome lunch...no more lining up! (APAM online delegate survey, 2016)

QPAC wise, just in terms of pure logistics, I think our food and beverage team let us down, and I think it's indicative of the fact that we don't really do conferencing here, like a lot of other venues will do the odd conference, corporate event type thing. We met with a lot of internal resistance. (APAM Stakeholder 1, 2016)

6.3.3 Use of APAM app, website and online tools

Comments relating to the use of the APAM app and APAM webpage for assistance to navigate the Market were low by there were few delegates that responded:

The online app was useful but the search functions were not efficient (APAM online delegate survey, 2016)

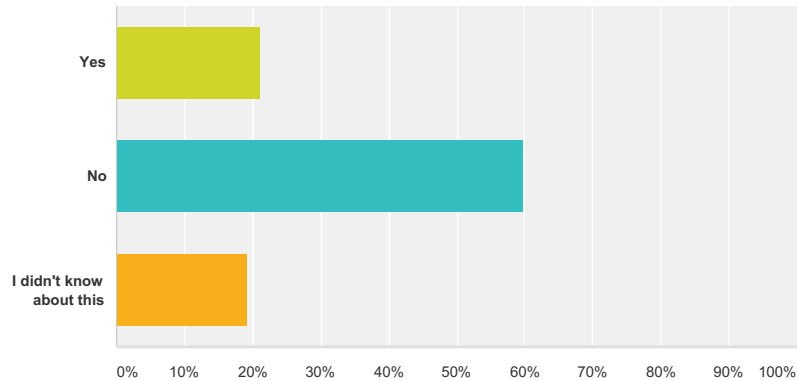
Better internet connection... (APAM online delegate survey, 2016)

In practical terms, having accessible wifi at the main accommodation is a must. The phone app should connect to Outlook too. (APAM online delegate survey, 2016)

One clear signal about the use of apps during the Market was related to the use of the National Touring Selector (NTS). The response, below from the filtered data related to those delegates who identified as buyers, through the online survey shows that in the majority buyers did not use the tool or were not aware that it existed. This indicates that for APAM 2018 consideration needs to be given to the better promotion of the tool, possibility pre-event, or the discontinuance of its use.

Q48 APAM 2016 partnered with the National Touring Selector (NTS) to enable delegates to express interest in shows immediately after seeing a pitch or excerpt. Did you use this external tool?

Answered: 52 Skipped: 5



Answer Choices	Responses
Yes	21.15% 11
No	59.62% 31
I didn't know about this	19.23% 10
Total	52

6.3.4 Programming and multi-venue engagement

One issue that had strong commentary from delegates was around the perceived overcrowding of the program and the overall length of the Market:

I had from some of the international delegates as well as the First Nations' group is that it's still over programmed. ... Particularly by Wednesday when people know each other that's when you need to almost free up the morning at the exchange and have meeting points for people. Let them chat. (APAM Stakeholder 3, 2016)

... [I]t can be difficult to find time for all the meetings without sacrificing parts of the programme. Perhaps having a few gaps programmed where people can make their own meetings would be useful? (APAM online delegate survey, 2016)

A little more unscheduled times for meetings. Maybe [some] booth time on one morning with no exchange activity. (APAM online delegate survey, 2016)

And the multi-venue model still causes frustration for some delegates but was much less reduced in 2016 due to the consideration of the three hubbing venues and transport being made more available to enable movement from venue to venue:

The movement between venues was better managed this year however the activity at the Sofitel could have been better placed in at QPAC or the Powerhouse. (APAM online delegate survey, 2016)

The dispersed geography of the various venues continues to be a challenge (APAM online delegate survey, 2016)

I still find the event over three venues affects the time and ability to connect with delegates. (APAM online delegate survey, 2016)

It would appear that this goodwill has continued following the 2016 iteration of the event, but that continuous improvement, and responsiveness to the shifting economic and funding environment, is crucial for the Market to remain relevant and innovative, both curatorially and operationally.

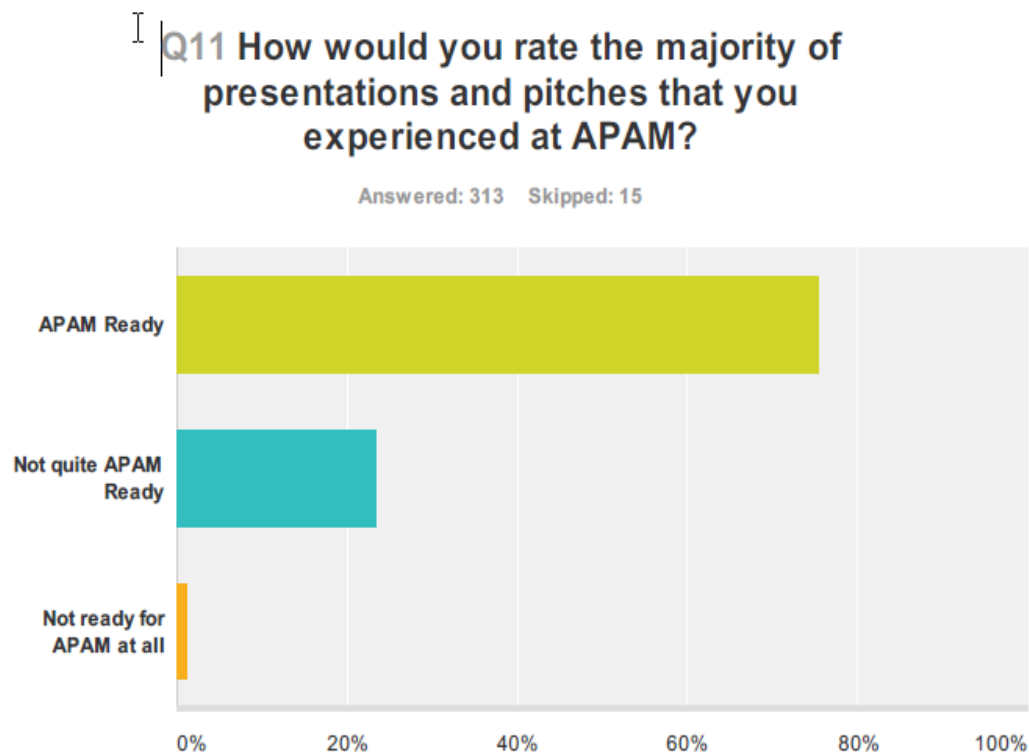
6.4 Presentation and promotion for buyers and sellers (including intersection between APAM and World Theatre Festival)

A key focus area for the evaluation is to measure how the Market provides the framework to support and develop artists in developing their showcases, excerpt and pitches to be business ready. This position is clearly articulated in an interview comment from an APAM stakeholder in 2014:

Normally, those artists who are selected demonstrate a capacity to manage these partnerships, and, normally, they are the people that articulate the development plan anyway. When you are selected to APAM it is not just about the work, but it is about your capacity to ensure that if the opportunity [arises] you are able to take the job and have an infrastructure in place, that you have the board backing. ... Of course there are always a few people there who are going to be there for first time, learning on the ground, and that is really important as well. There is a really lovely mix of either very experienced workers or people being launched for the first time. (APAM Stakeholder 1, 2014)

6.4.1 Reception of showcase works, excerpts and pitches

In 2014 the majority of respondents to the online survey indicated that showcase works, excerpts and pitches were ready for presentation at the Market and therefore ready for touring or for discussion about future touring opportunities:

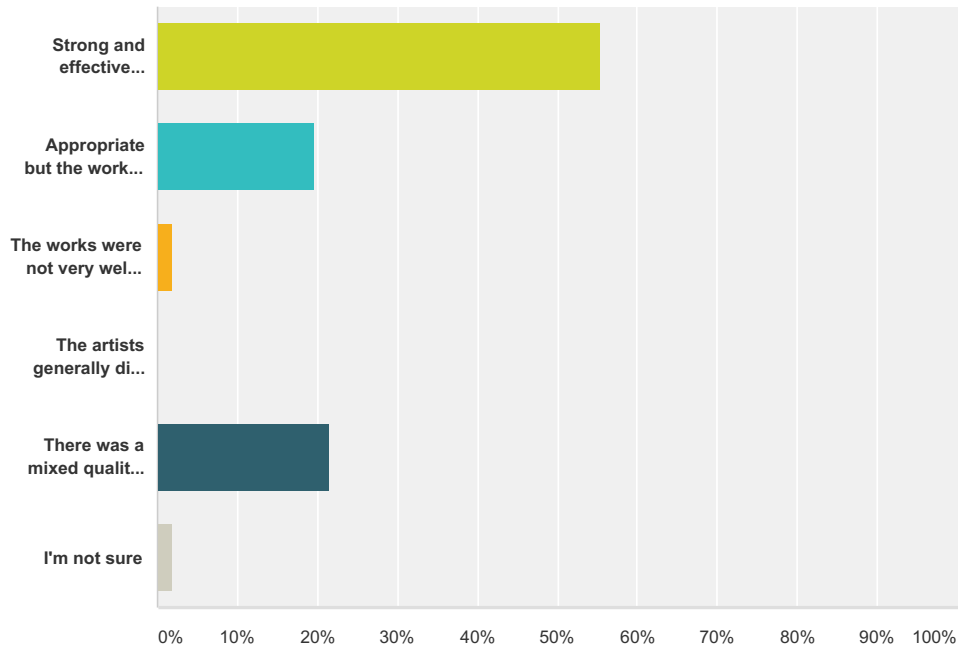


Interestingly, from the Vox Pops interviews undertaken in 2014, which interviewed delegates across a range of different presentation models (showcase, excerpts, and pitches), the vast majority of responses found the works presented as ready for presentation at APAM.

The 2016 data from the online survey shows a similar level of satisfaction with the quality of the showcase works, excerpts and pitches, although a smaller number of survey responses were received for this question as compared with 2014 with 55% of respondents affirming the quality was strong and effective. In 2014 some delegate survey comments also questioned using the phrase “APAM-ready” that was used in 2014 to gather data via the online survey and through Vox Pops, as they felt it was problematic. As such this phrase was removed from the data collection for 2016 and replaced by the notion of “quality of presentation”. The next page shows this data in detail.

Q23 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 56 Skipped: 192



Answer Choices	Responses
Strong and effective representation of work	55.36% 31
Appropriate but the works could have been better represented	19.64% 11
The works were not very well represented by APAM	1.79% 1
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	21.43% 12
I'm not sure	1.79% 1
Total	56

Supporting the data from the survey the research team undertook a total of 90 Vox Pop interviews across the five days of APAM. The Vox Pops were conducted immediately following selected showcases, excerpts and pitches in all the presenting venues. Data from the Vox Pops show a high level of satisfaction with 89% of all respondents indicating that the session format they experienced provided a fair and effective representation of the work. This was evenly reflected across sellers, buyers, sellers/buyers and other delegates who identified as having the predominant purpose of networking.

In 2014 the delegate and stakeholder feedback demonstrated that the issue to be addressed to enhance the presentation of showcases, excerpt and pitches was not located in the quality of the product but in the venues used by APAM for presentation. This commentary was particularly located

around the use of a tent adjacent to the Brisbane Powerhouse venue that was found by delegates and stakeholders not to be conducive for presentation and business transactions. The 2016 online delegate survey responses show that this issue has been partially addressed with comments including:

The match between venue and shows was much stronger this year. (APAM online delegate survey 2016)

The facilities given by APAM were highly professional. (APAM online delegate survey 2016)

The venues used to present the work appeared to be well resourced technically; and spacially (sic.) were appropriate for the work/pitches/wider activity. (APAM online delegate survey 2016)

The framing of the showcase works and excerpts in a dedicated venue (QPAC's Concert Hall) in 2016 undoubtedly assisted in the efficacy for both buyer and seller. From the production aspect, in terms of the preparation around the pitches and showcases it is clear that APAM were conscious of the need to better communicate with 2016 sellers about presentation requirements and capacities in an effort to present the very best conditions for buyers and sellers:

... [W]e obviously became clearer in our general communication with them in the lead up to the event, but then in theatre pre-pitch, each company got 40 minutes for technical, for tech support in the venue, which they didn't get last time. Similarly to 2014, they each met with their moderator, but it was a bit of a different energy this time, and I think they just got that little bit extra support. ... From my experience as an audience member on the other end of it, there's such value to it. (APAM Staff Member 1, 2016)

There are a range of comments in the survey that did find this one space problematic as a "one size fits all" pitches approach:

[It is] difficult to foster intimacy in big spaces like the Concert Hall that is not useful for some presentations. (APAM online delegate survey, 2016)

Overall the work presented was strong and there were some really exciting presentations. Presentations at QPAC main auditorium [the Concert Hall] often dwarfed the projects. This wasn't my favourite venue. I appreciated the high house capacity ... Would like to see more works presented in a club or cabaret setting. (APAM online delegate survey, 2016)

My only criticism is that the QPAC's large halls were not suitable for some of the work presented in them. (APAM online delegate survey, 2016)

The Concert Hall was not the best venue for some of the shows within it, this is a hard thing to balance when you need to have a venue that can handle quick turnarounds. (APAM online delegate survey, 2016)

There were also concerns about the JWCOCA presentations:

The JWC was jam packed on the Friday, there wasn't enough comfortable space for everyone. (APAM online delegate survey, 2016)

The pitch venue on the final Friday morning at the Judith Wright Centre was problematic, but otherwise all was great! (APAM online delegate survey, 2016)

In terms of "ownership" of the Market, the issue of delivering so much activity at QPAC could also be seen as problematic:

Brisbane Powerhouse essentially own the event here, and yet, QPAC provided sort of half of what was happening this year, and will provide even more next time. What opportunities is APAM giving us to actually acknowledge the fact that there's a hefty amount of money that we're actually subsidising the event with? ... We've got logo acknowledgement and all of that kind of thing. But, essentially by us increasing our support it means that we can't do other things. (APAM Stakeholder 3, 2016)

The presenting arrangement between the two venues will be explored for the presentation of APAM in 2018.

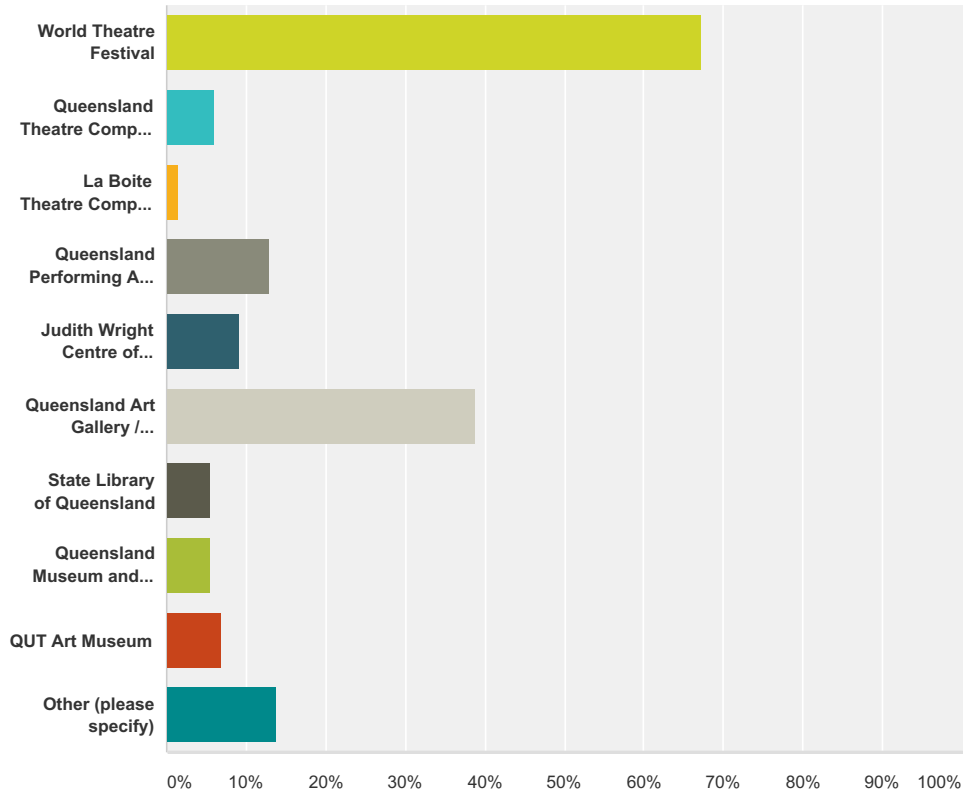
6.4.2 Intersection between APAM and World Theatre Festival

As part of the contract between the Australia Council for the Arts and the Brisbane Powerhouse, the presenting venue (Brisbane Powerhouse) must make available a parallel performance program. This relationship between the two events is clearly articulated in the Brisbane Powerhouse tender document for APAM 2014, 2016, 2018, which states: "By linking PAXA to World Theatre Festival (WTF) we are maximising the ability for delegates to view full-length fully staged works in the context of public seasons. This provides artists with the best possible format to present their work and buyers with a 'real' context for viewing the work". (Brisbane Powerhouse 2011, p.13). It should be noted that the Brisbane Powerhouse proposed a name change for the event from Australian Performing Arts Market (APAM) to Performing Arts Exchange Australia (PAXA), hence why this acronym PAXA is included in the quotation from the tender document above.

The 2014 data from the online survey showed that 63% (178 delegates) attended the World Theatre Festival. This result needs to be tempered by evidence that not all delegates completed the survey (582 delegates received the survey, n = 328 delegate responses). In 2016 the data from the online survey showed a similar level of engagement from delegates with 67% attending the World Theatre Festival productions during APAM 2016.

**Q49 Did you experience any other events in Brisbane during your time at APAM?
Please select all that apply.**

Answered: 131 Skipped: 117



The foregrounding of the World Theatre Festival as a parallel event was noted as a critical component for the presentation of APAM 2014 by both Brisbane Powerhouse management and APAM specific staff:

The relationship between WTF and APAM was critical, and stipulated in the agreement. It was part of the tender, and in fact it was one of the factors that ensured that Brisbane Powerhouse was successful, and even in the agreement with the Australia Council, it is in the agreement that there must be a complimentary program ... I think [name of Brisbane Powerhouse management team] wants [a] sort of incubator program for local Brisbane artists to ... showcase their work [at] WTF in 2016. (APAM Staff Member 1, 2014)

The survey data from 2014 indicated a number of delegates responded negatively about the promotion and visibility of the World Theatre Festival. The two example comments below provide an insight into their responses in regard to the intersection of the World Theatre Festival with APAM:

... an overall sense of a convoluted relationship between the Australia Council's current Market Development team, APAM and Brisbane Powerhouse, which led to

some unfathomable decisions. In particular was the role of the WTF to APAM. Whilst this was a significant part of the pitch with which the Powerhouse gained the tender for APAM 2014, the decision by the Australia Council to then actively obscure information on WTF to delegates was infuriating and insulting, as a company that had a production in the WTF. (APAM online delegate survey, 2014)

A great opportunity was missed to incorporate the program of the WTF in the APAM schedule. There was no mention of this program in the daily schedule and/or information in the APAM showbag. For the internationals, I am sorry to tell you, it became known as the "What the F...#?!!" as nobody knew what was on, when and where. This should be your show card, and the program was great. [It was] a lost opportunity to see full-length work of quality and indeed relevance. (APAM online delegate survey, 2016)

These data sets from one extended response question contained in the 2014 online survey demonstrates that the visibility of the World Theatre Festival operating as a parallel program was low. The *Evaluation of the Australian Performing Arts Market 2014 - 2018: Year One Report* (Gattenhof & Seffrin 2014) recommended that if this was improved upon by the Brisbane Powerhouse then the commercial opportunities for artists in the World Theatre Festival could be increased, thereby providing an additional point of access for national and international presenters, agents and producers.

Event observations and 2016 APAM programming show that the APAM staff and Brisbane Powerhouse staff responded to this recommendation and that there was much greater intersection between APAM 2016 and WTF delivered in the same timeframe. As such the two programs shared more content and deliberately curated the delegate experience between the two events. There were six productions shared across the two programs - *Shimchong: Daughter Overboard!*, *Piece For Person And Ghetto Blaster*, *Mana Wahine*, *Big Mouth / Small War*, *Hanuman Spaceman*, *The Ledidopters*. This integration resulted in almost no negative commentary from delegates in 2016.

However, the issue of presenting the Market alongside the World Theatre Festival (WTF) is a thorny one, with significant division about its purpose. In terms of the positioning of both APAM and WTF occurring within the same timeframe at the Brisbane Powerhouse, Brisbane Powerhouse management noted in 2014:

APAM's an industry-facing event and WTF, ultimately, is a public-facing event. And I think the shape that WTF took possibly would have been exactly the same whether APAM was on or not. (Brisbane Powerhouse Management Staff 1, 2014).

Another interviewee noted that the intersection between APAM and WTF was an attempt to fulfill the vision for the original pitch that was to position Brisbane Powerhouse as the gateway to the arts in the Asia Pacific. But the interviewee went on to note that this KPI was no longer a part of Brisbane Powerhouse strategies for the organisation. So the intersection was seen as, "... a way back to that vision for the Asia Pacific gateway. It was this great way of showcasing the innovative theatre from around the world, but largely Asia" (Brisbane Powerhouse Management Staff 2, 2016).

Most significant in this debate is the issue of the contract requirement between Australia Council for the Arts and Brisbane Powerhouse to mirror the delegate experience of previous APAMs held in Adelaide that may now be an historic ghost to intersect with a stand-alone festival likened to the Adelaide Fringe. The interviews conducted with key Brisbane Powerhouse, APAM staff, and key stakeholders revealed that there is some questioning as to whether APAM need to deliver an additional festival experience to delegates.

It was looking at APAM as an event in Adelaide and saying we need to find a way to replicate that experience somewhere else. Which is sort of a mistake I think. This idea of when you're attending an arts market of the scale of APAM and you're there for 4 days probably the last thing you want to do is go and see extra work. Well to a certain degree you don't, if the event [APAM] is run properly you just don't have time. And you don't need to [as] you're fulfilling everything around that. ... Instead of having this assumption of what APAM needs is another big arts festival running like they had in Adelaide. Because the best other arts markets in the world don't have that. They focus on the success of the event as its priority. (Brisbane Powerhouse Management Staff 1, 2016)

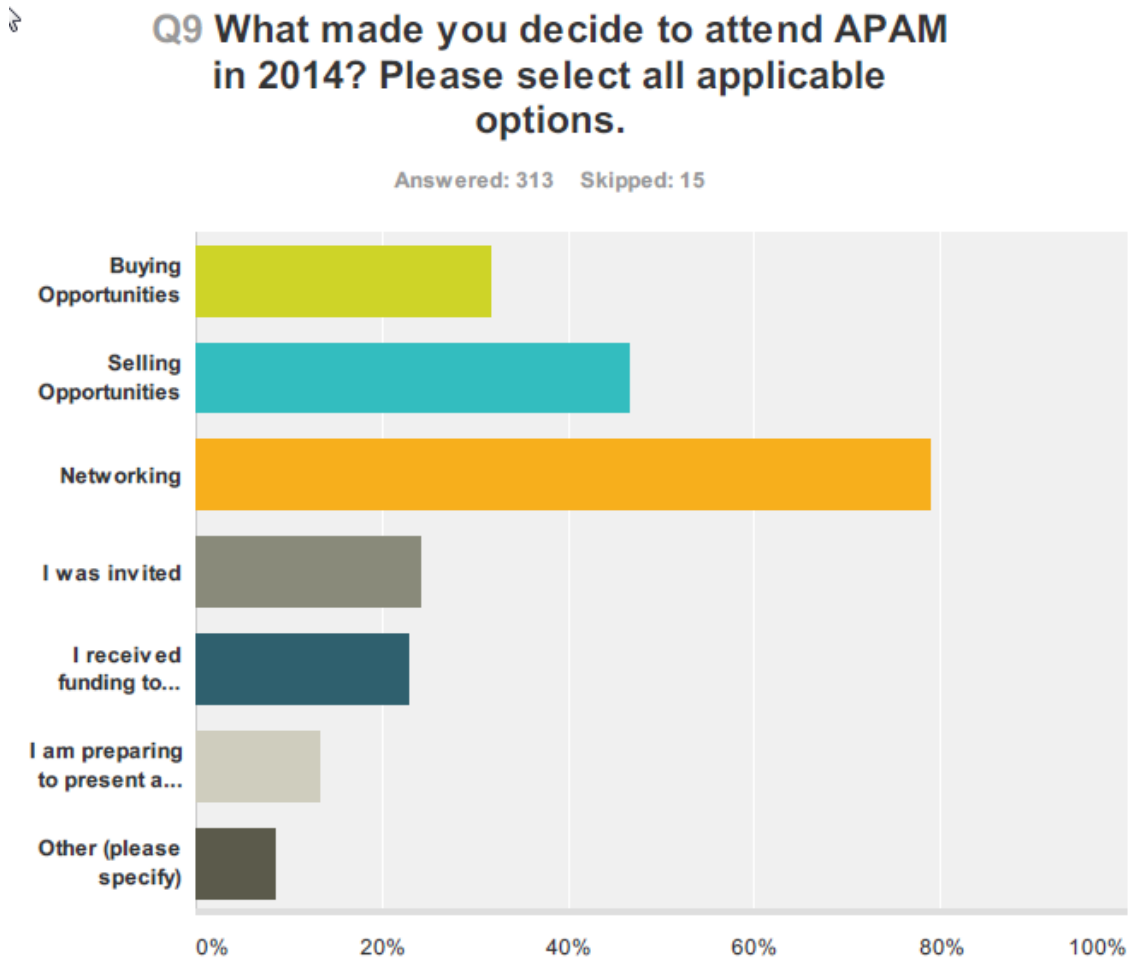
At this point the research has not provided any possible alternative or solutions to augment the debate. However, his problematisation of the intersection and differing orientations between the two events is worthy of a significant discussion prior to APAM 2018.

6.5 National and international market development outcomes

Since the delivery of APAM 2014 research data has consistently pointed to two reasons why PAM continues to be important for local, national and international market development outcomes.

1. Identification of the Market as a site for networking to build long-term relationships with Australian artists and companies that leads to commercial outcomes, drawn from the interview data of APAM staff, Brisbane Powerhouse management, key stakeholders and delegates in the online survey
2. Attraction of the Market for national and international presenters, agents and producers to develop partnerships, collaborations and co-productions drawn from the focus group of national and international buyers and APAM staff.

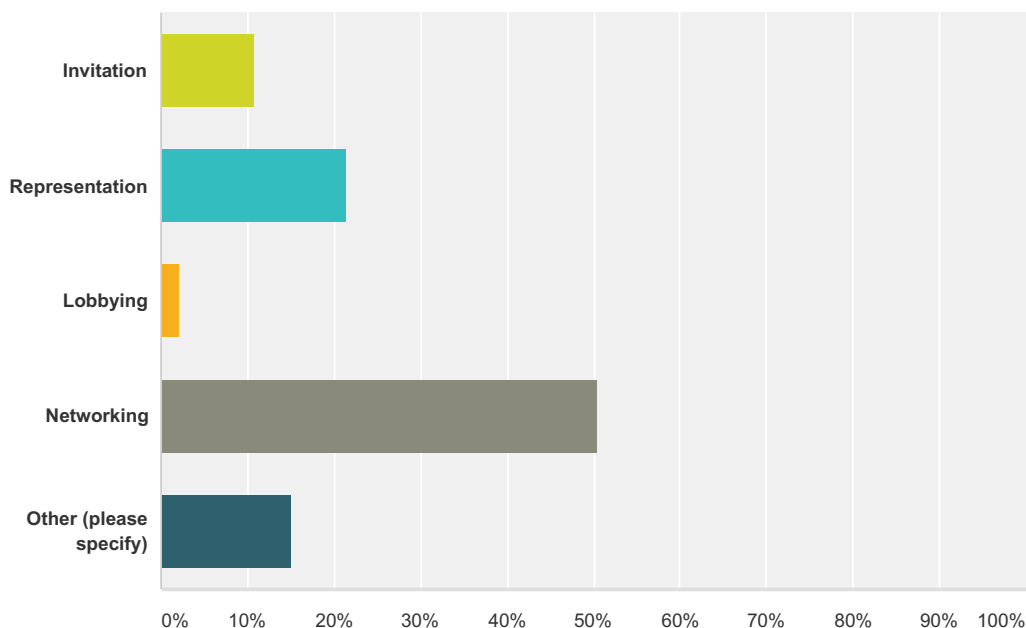
Data from the 2014 delegate survey indicates that the highest ranked reason for delegates (buyers, sellers and those that identify as other delegates) to attend APAM is for its networking opportunities:



Once again in 2016 the delegate survey showed that networking remains to be key reason for attending APAM for all delegates:

Q31 What is the main reason you attended APAM 2016?

Answered: 93 Skipped: 15



In 2014 the importance of the networking aspect of the Market to delegates is also echoed in interview data gathered from Brisbane Powerhouse management and key stakeholders. This is most evident in the following commentary:

Artists build a network. They can benchmark their own practice against the practice of others. Build a relationship that serves them for life. It is about relationships, it's for personal development, it's networking relationships, it's them potentially co-producing project opportunities, collaboration opportunities, partnerships, exchanges, sales. (APAM Stakeholder 1, 2014)

For the artists, it is a great opportunity for them to be able to network, to be able to show their work, to be able to have that opportunity. A lot of artists don't have the resources to market themselves to internationals, to market themselves in the right spaces, so the Australia Council provides this forum whereby that's what can happen, that they have this amazing international networking and performance opportunity. If their work's good enough, they'll be selected, and they can go overseas. (Brisbane Powerhouse Management Staff 2, 2014)

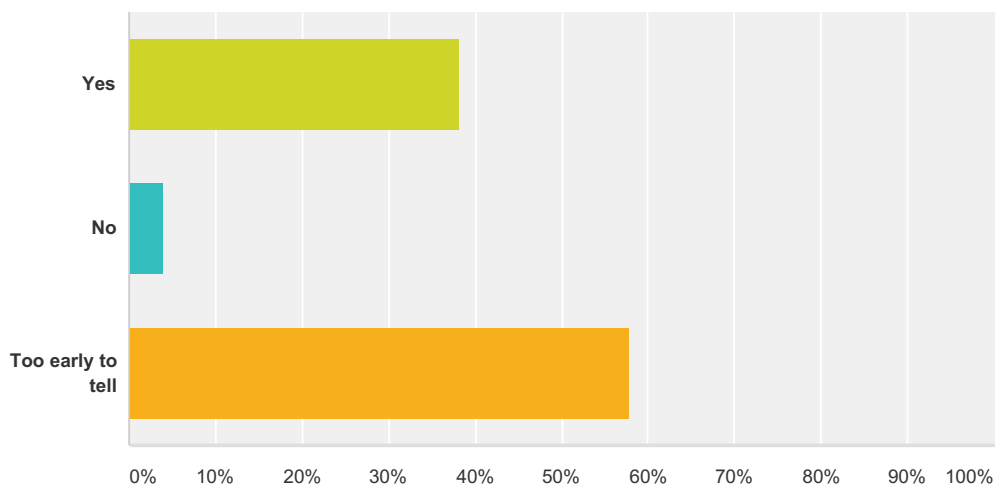
Combining data from both 2014 and 2016 demonstrates that there is a strong reciprocal relationship between the opportunities for networking at the Market whether the company or artist is presenting their work in one particular year. The data demonstrates how APAM affords artists the opportunity to

invest in on-going relationships that allow the artist to develop a commercial and sustainable engagement for their product.

Given that the 2016 survey of delegates (filtered as buyer and sellers) occurred only ten days after the Market, the majority of responses about touring outcomes achieved by presenting at APAM 2016 indicated that it was too early to report on such matters (data drawn from the filtered responses tagged as sellers):

Q9 Will APAM 2016 provide you or your company with real touring outcomes?

Answered: 76 Skipped: 172



However, all sellers and buyers indicated that the Market had enabled discussions around future touring outcomes for companies and artists. This was captured in buyers' and sellers' responses through the survey:

Meeting, detailed exchanged, relationships formed, future collaborations/presenting opportunities identified. (APAM online delegate survey, 2016)

I met several new artists and companies whose work I will now follow with a view to touring and collaboration opportunities. (APAM online delegate survey, 2016)

The networking opportunities ... felt dramatically different and more positive than previous years. (APAM online delegate survey, 2016)

Held meetings/discussions with 126 delegates from 100 organisations over the 5 days. Primarily targeted international presenters but met with many Australian producers, artists, presenters, and government representatives. (APAM online delegate survey, 2016)

A reconnection to fellow artists to broaden collaborative relationships overseas and to develop future work possibilities. (APAM online delegate survey, 2016)

We established some key relationships. It was a fruitful APAM. It is still quite soon following APAM, so we have many new relationships. Exact tours are still being negotiated, and will continue to manifest over the next 6-12 months. (APAM online delegate survey, 2016)

Many buyers and sellers identified that The Exchange program within APAM 2016 helped to facilitate the brokering of conversations and building relationships between buyer and seller. Once comment captures the tenor of this well:

Great programme. Always want more of this style of engagement. (APAM online delegate survey, 2016)

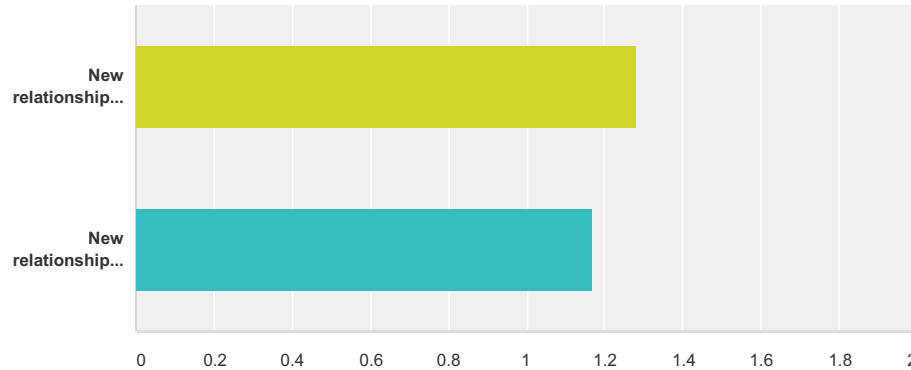
In regard to the building of new relationships (Q.22 – “Please provide details of the new relationships you may have formed”) one buyer responded advised:

Numerous – lots of connections particularly into Brisbane as a sister city of Auckland, made connections with companies whose work we have followed for a while. APAM was the context to take this further and express interest (APAM online delegate survey, 2016)

This view is supported by data from the filter of the buyer’s question in the 2016 survey that shows the on-going importance of the dedicated activities in the APAM program to long-term relationship building:

Q21 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 56 Skipped: 192



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with artists that you continue to foster and believe will lead to long-term interest and touring opportunities	31.48% 17	64.81% 35	3.70% 2	0.00% 0	54	1.28
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	26.42% 14	62.26% 33	9.43% 5	1.89% 1	53	1.17

The buyers attending the Market indicated through the survey that in the majority of cases they came with a possible budget allocation to spend on purchasing touring product by that by and large the financial envelope dedicated to this activity was a negotiated arrangement between buyer and seller (see Appendices Q. 25 of buyer’s survey filtered response – “Did you have a budget to purchase work while attending APAM 2016”).

In 2014 one of the international buyers attending APAM noted the importance of face-to-face engagement with Australian artists and companies. He stated: “The reason that I am here is to see the work in context rather than in Europe or on video, to meet people. To have spontaneous conversations enabled by an environment like this” (Buyers’ Focus Group Participant 2, 2014). The contextual nature of viewing the performance work was supported by a national buyer in the 2014 focus group, who stated it was critical to see the work with an audience to judge the audience reception of the work and its transferability in other contexts outside of Australia. The buyer stated:

It is really important to see work in context, as we’ve just said, so to understand the landscape of how it fits, to look at patterns and trends for presenters and audiences. You get so much more information from seeing an audience reaction, even though this is a segmented market, that is, these are predominantly presenters and artists seeing the work. It is not a traditional audience, but you get a vibe, you get to understand the reaction. (Buyers’ Focus Group Participant 3, 2014)

The position still holds true in 2016 as cultural commentator Richard Jordan (2016) reported:

... I consider APAM one of the best arts markets in the world. I have been attending this biennial event since 2006. Its success is in the way it strives to give an insight into its own country's culture, which frames many of its artists' work. This is achieved through a cleverly orchestrated series of cultural collisions between individuals throughout the week-long market and conference... Cultural conversations and knowledge sharing have never been more important for the continued development and future of the global arts industry. A well-run arts market has a vital role to play in that.

The buyers and sellers once again recognised the importance for companies and artists in having a variety of engagement strategies to build relationships in different environments.

6.6 Strategic targeting of Asian producers

Data from delegates related to country of residence shows that there were 61 delegates from Asia, a substantial increase from the 44 Asian delegates attending the 2014, as noted in section 4.1 Repeat Attendance and Delegate Identification. A significant proportion of Asian delegates were from China (17 delegates), Taiwan (12 delegates), Republic of Korea (10 delegates), and Singapore (8 delegates) (Brisbane Powerhouse 2016b, p. 7). However, at this stage, there is little commentary that can be provided about strategies used by Brisbane Powerhouse, APAM staff or stakeholders to engage with Asian producers to develop strong touring outcomes for Australian artists and companies who presented at APAM 2016. Seven Asian delegates who identified as buyers were selected for inclusion in the 2016 Buyer's Focus Groups by APAM staff. Of the seven buyers invited to participate in the focus group, one buyer from Korea responded but could not attend in person, instead the buyer provided written responses post-APAM.

This deficient of data can be remediated by conducting further interviews with Brisbane Powerhouse, APAM staff, stakeholders and buyers for tabling in the final report around APAM 2016 due in October this year.

Conclusion

It would appear that the key issues raised in 2014 have been addressed for the 2016 Market, although certain commentary from delegates did highlight that the multi-venue approach still poses challenges. Given the logistical difficulties this approach poses, as opposed to the one venue approach proffered by the Adelaide Festival Centre, the previous venue for APAM for fourteen years, perhaps comparisons are no longer useful. It is interesting that there are still a number of comments in the delegate surveys (2014, 2015 and 2016) about the desire to move the Market back to Adelaide. Perhaps this is rooted in sentimentality from delegates who have been long-term APAM delegates. But as the data does not provide for a 'before Adelaide and after Adelaide approach' the report cannot make any strong statement around the continuance of the data appearing in the delegate survey responses.

It must be acknowledged that the 2016 event had a stronger sense of purpose and identity. One stakeholder believes that the event "... maybe it can be a satellite for change..." (APAM Stakeholder 3, 2014). This comment was made in response to the foregrounding of First Nations that included not only Aboriginal and Torres Strait Islander peoples, but also First Nations groups from Canada and New Zealand. The other noticeable change was the deliberate move to see the Market only as a transactional event, that is one situated in the buying and selling of performing arts product, to a Market that is more supportive for relational transactions and connections that may be more fruitful for Australia artists and companies in the development of long-term relationships and touring outcomes. This is a really salient point – it was as if a range of what had previously operated as competing interests in the operations in particular for 2014 (i.e. disconnect between the aims of the BPH and the APAM team; Australia Council for the Arts; Tourism and Events Queensland) were ironed out, so that 2016 felt like a far more seamless event. However, from the interviews undertaken with Brisbane Powerhouse, APAM staff, and key stakeholders, the data reveals that the conversation has actually become more complex, so that those competing interests are more multi-layered. These priorities include: positioning Brisbane as the world city; prioritising of First Nations' profiling; QPAC more to the fore; the possibility of opening up certain events for the general public, and the de-focussing of Brisbane Powerhouse as the "centre" of the Market.

Swirling in this milieu is the on-going diminution of funding within the small to medium companies in the Australia arts sector that may result in additional implications around the ability of delegates, both buyers and sellers, to attend the Market in 2018.

Like the outcomes of research undertaken in 2014 once again data has revealed a high level of good faith for the future of APAM in Brisbane in 2018 and there is every reason to believe that APAM's ongoing delivery at the Brisbane Powerhouse will be dynamic, inclusive and innovative.

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Research Team

Research Leader

Associate Professor Sandra Gattenhof (Dip T (Primary) *BCAE*, BA *Queensland*, MA *QUT*, PhD *QUT*) is a specialist in arts and cultural events evaluation, school-based participatory arts education research, applied theatre in health and marginalised communities, creative consultation for developing Theatre for Children and Young People.

Sandra Gattenhof is Head of Drama in the Creative Industries Faculty, QUT. She is co-program leader of the Children and Youth Cultures strand within the QUT Research Centre *Children and Youth Research Centre (CYRC)*. A life-long educator and trained primary teacher, Sandra has a passion for art-based projects (with particular engagement of drama) that focus on early childhood and primary students in low-socio economic situations. Sandra has been at the forefront of the development of The Arts national curriculum, serving as an Australian Curriculum, Assessment and Reporting Authority Advisory Group Member and Drama consultant. She is a Drama Australia Board member in the role of Director of Arts Education and Industry Partnerships and is Drama Australia's representative on National Advocates for Arts Education (NAAE), the body that successfully lobbied the Federal Government for the inclusion of The Arts in the Australian National Curriculum. Since 2006 Sandra has been active as content researcher, deviser and performer in a Research Consultancy Cluster between Creative Industries Faculty, Faculty of Health, Royal Brisbane and Women's Hospital and Queensland Health that focuses on using performance/drama methodology to develop and deliver training around conflict resolution and workplace change to clinicians and management personnel in Queensland Health settings. In the past three years Sandra has undertaken large-scale arts evaluation projects for Brisbane Festival and Queensland Performing Arts Centre (*Kite Yonder* Project). In 2011 Sandra was recipient of QUT Creative Industries Faculty Dean's Award for Excellence in Research and Innovation, and in 2012 was awarded Drama Queensland Life Member Award for Longstanding Contribution to the Drama Community. She is a recipient of the 2007 Vice-Chancellor's Performance Award (in recognition of a significant and superior contribution to the work of the University); 2007 Carrick Awards Citation Nominee for Outstanding Contribution to Student Learning; and 2006 QUT Creative Industries Faculty Dean's Award for Teaching Excellence (Early Career).

Senior Research Assistant

Dr Georgia Seffrin has previously been the coordinator for the Masters of Creative Industries, Creative Production and Arts Management degree at the Queensland University of Technology (QUT). She is also a team member of the University's Propheticals Corporate and Executive Leadership Education Program, which specialises in developing complex facilitation services for individual clients across a diversity of professional sectors, including Education, Health, Corporate and Arts organisations.

Georgia's academic work has centred on trends in contemporary festival practice. As well as an academic profile, Georgia has a diversity of experience in other areas, such as speech writer, arts administrator and workshop facilitator, across university, corporate and government sectors, including the State Minister of the Arts, the Queensland Performing Arts Centre, Youth Arts Queensland, Arts Queensland and the Brisbane City Council. Her key areas of interest include: connectivity with

creativity in management, effective communication and managing cultural change within organisations. She is currently Chair for the prestigious chamber group Southern Cross Soloists.

Research Assistants (2016)

Michelle Grant-Iramu has had an extensive career in the performing arts, working as a circus performer both nationally and internationally, as an independent director and producer of circus theatre and as a producer of cultural programs. Michelle has previously worked as Artistic Director of Vulcana Women's Circus and as the company's Cultural Producer where she worked in partnership with diverse communities to develop large scale, cross art form productions. Michelle holds a Master of Creative Industries from QUT and teaches in the Drama program. Michelle currently works as Producer for the Brisbane Writers Festival.

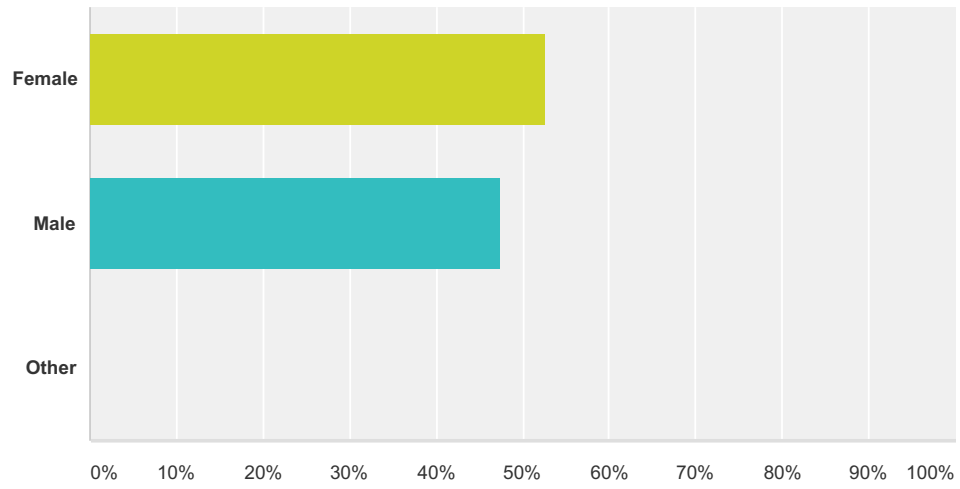
Nathan Sibthorpe completed a traineeship in multimedia at QANTM Digital College in 2008 before moving on to pursue a Bachelor of Fine Arts (Drama) QUT. Since then, Nathan has worked on freelance theatre and multimedia projects. Nathan is the Digital Projects Officer of the Queensland Theatre Company.

APPENDICES

2016 Online Survey Data Filtered by Group (Buyer, Seller, Other Delegate)

Q1 What is your gender?

Answered: 57 Skipped: 0



Answer Choices	Responses	Count
Female	52.63%	30
Male	47.37%	27
Other	0.00%	0
Total		57

Q2 Please provide the following information. If you choose not to provide your personal details, you may leave these fields blank. You will still be able to complete the survey anonymously.

Answered: 43 Skipped: 14

Answer Choices	Responses
Full Name	100.00% 43
Company/Organisation	100.00% 43

#	Full Name	Date
1	Jarmo Juha PENTTILA	3/22/2016 1:58 AM
2	Ya-Ling Peng	3/21/2016 5:39 PM
3	Teresa Lever	3/21/2016 3:03 PM
4	Tim jones	3/19/2016 11:50 AM
5	Sharon Burgess	3/17/2016 11:01 PM
6	philippe bachman	3/17/2016 10:37 PM
7	Andrew Bobeldyk	3/17/2016 6:16 PM
8	Helaina Keeley	3/17/2016 11:21 AM
9	Jia Wu	3/17/2016 2:39 AM
10	Jenny Simpson	3/16/2016 8:37 PM
11	Wesley Enoch	3/16/2016 6:07 PM
12	Guy Boyce	3/16/2016 12:15 PM
13	Jo Bond	3/16/2016 12:05 PM
14	Noel Jordan	3/15/2016 1:29 AM
15	Charlie Unwin	3/14/2016 8:59 AM
16	Gabriela Morales	3/11/2016 2:56 AM
17	Kate Fell	3/10/2016 3:47 PM
18	Linda Christof	3/9/2016 4:32 PM
19	Claire Soper	3/8/2016 10:57 PM
20	Philip Tremewan	3/8/2016 1:30 PM
21	Michael Walling	3/8/2016 2:21 AM
22	Orla O'Loughlin	3/7/2016 11:32 PM
23	Jozsef Kardos	3/7/2016 10:25 PM
24	KRIS NELSON	3/7/2016 7:37 PM
25	Simon Abrahams	3/7/2016 6:24 PM
26	Willie White	3/7/2016 5:35 PM
27	Catherine Jones	3/7/2016 4:25 PM
28	Angela Flynn	3/7/2016 3:57 PM
29	Tammy Ryan	3/7/2016 3:51 PM
30	Forrina Chen	3/7/2016 3:49 PM
31	Jordan Peimer	3/7/2016 3:47 PM

Evaluation of APAM 2016

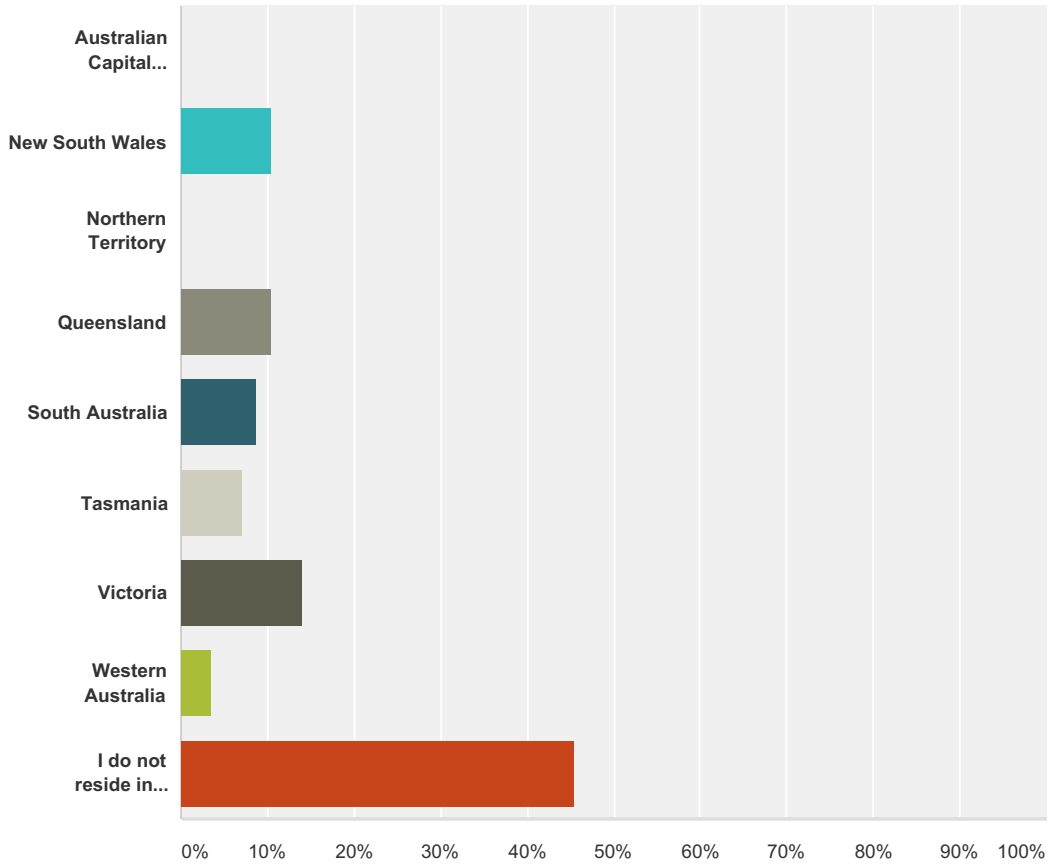
32	Susannah Sweeney	3/7/2016 2:55 PM
33	Chin Mu	3/7/2016 2:33 PM
34	Anthony Bonney	3/7/2016 2:33 PM
35	Donald Hopkins	3/7/2016 1:18 PM
36	Ann Connors	3/7/2016 1:07 PM
37	Nicholas McBryde	3/7/2016 1:06 PM
38	Michelle Kotevski	3/7/2016 12:57 PM
39	Po-Chieh Chen	3/7/2016 12:50 PM
40	Beau McCafferty	3/7/2016 12:30 PM
41	Mary Harvey	3/7/2016 12:22 PM
42	Jerry Remkes	3/7/2016 12:19 PM
43	JAMES WILSON	3/7/2016 12:19 PM
#	Company/Organisation	Date
1	Theatre National de Chaillot, Paris, FRANCE	3/22/2016 1:58 AM
2	Uhan Shii International Cultural Co-operation Company	3/21/2016 5:39 PM
3	Burdekin Shire Council	3/21/2016 3:03 PM
4	Seymour centre	3/19/2016 11:50 AM
5	Assembly Festival Limited	3/17/2016 11:01 PM
6	La Comete - National Performing Arts Center	3/17/2016 10:37 PM
7	Mackay Regional Council	3/17/2016 6:16 PM
8	Auckland Live	3/17/2016 11:21 AM
9	Shanghai Dramatic Arts Center	3/17/2016 2:39 AM
10	AWESOME Arts Aust Ltd.	3/16/2016 8:37 PM
11	Sydney Festival	3/16/2016 6:07 PM
12	Mandurah Performing Arts Centre	3/16/2016 12:15 PM
13	Tauranga Arts Festival	3/16/2016 12:05 PM
14	Imaginagte	3/15/2016 1:29 AM
15	Nelson Arts Festival	3/14/2016 8:59 AM
16	Festival Internacional Cervantino	3/11/2016 2:56 AM
17	Circa	3/10/2016 3:47 PM
18	Dubbo Regional Theatre	3/9/2016 4:32 PM
19	Dance Touring Partnership	3/8/2016 10:57 PM
20	Festival of Colour	3/8/2016 1:30 PM
21	Border Crossings	3/8/2016 2:21 AM
22	Traverse Theatre	3/7/2016 11:32 PM
23	Sziget Festival	3/7/2016 10:25 PM
24	TIGER DUBLIN FRINGE	3/7/2016 7:37 PM
25	Melbourne Fringe	3/7/2016 6:24 PM
26	Dublin Theatre Festival	3/7/2016 5:35 PM
27	Arts House	3/7/2016 4:25 PM
28	Tandanya National Aboriginal Cultural Institute	3/7/2016 3:57 PM
29	Frankston Arts Centre	3/7/2016 3:51 PM
30	The A.S.K (Arts Space for Kids)	3/7/2016 3:49 PM
31	ArtPower at UC San Diego	3/7/2016 3:47 PM

Evaluation of APAM 2016

32	Come Out Children's Festival	3/7/2016 2:55 PM
33	Taipei Performing Arts Center	3/7/2016 2:33 PM
34	Festival of Voices	3/7/2016 2:33 PM
35	Theatre Royal Hobart	3/7/2016 1:18 PM
36	High Performance Rodeo	3/7/2016 1:07 PM
37	Arts Festival Dunedin	3/7/2016 1:06 PM
38	Riverside Theatres	3/7/2016 12:57 PM
39	National Performing Arts Center - National Taichung Theater	3/7/2016 12:50 PM
40	City of Darebin	3/7/2016 12:30 PM
41	City of Darebin	3/7/2016 12:22 PM
42	Arts Centre Melbourne	3/7/2016 12:19 PM
43	Q THEATRE	3/7/2016 12:19 PM

Q3 If any, which Australian state do you currently reside in?

Answered: 57 Skipped: 0



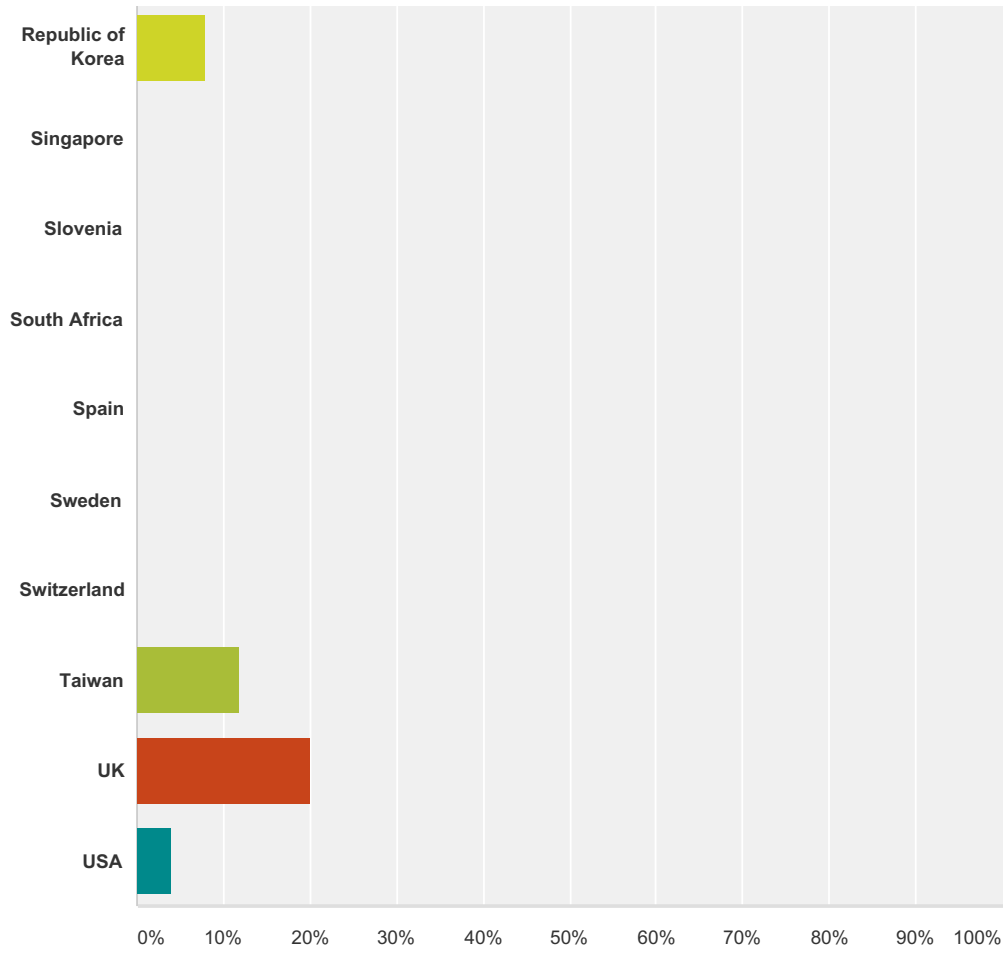
Answer Choices	Responses
Australian Capital Territory	0.00% 0
New South Wales	10.53% 6
Northern Territory	0.00% 0
Queensland	10.53% 6
South Australia	8.77% 5
Tasmania	7.02% 4
Victoria	14.04% 8
Western Australia	3.51% 2
I do not reside in Australia	45.61% 26
Total	57

Q4 If you are not an Australian resident, please tell us what country you reside in?

Answered: 25 Skipped: 32



Evaluation of APAM 2016



Answer Choices	Responses
Belgium	0.00% 0
Canada	4.00% 1
Chile	0.00% 0
China	8.00% 2
Croatia	0.00% 0
Denmark	0.00% 0
Finland	0.00% 0
France	8.00% 2
French Polynesia	0.00% 0
Germany	4.00% 1
Hong Kong	0.00% 0
Iceland	0.00% 0
Indonesia	0.00% 0
Ireland	8.00% 2
Italy	0.00% 0
Japan	0.00% 0
Macau	0.00% 0

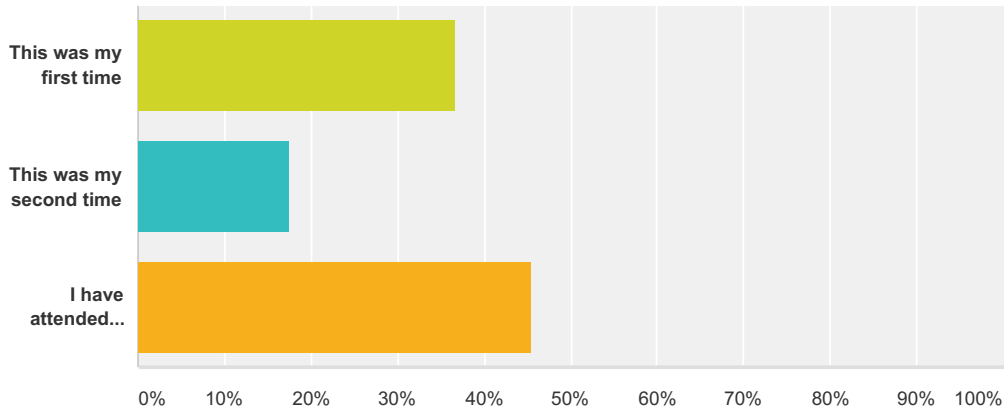
Evaluation of APAM 2016

Malaysia	0.00%	0
Netherlands	0.00%	0
New Zealand	24.00%	6
Republic of Korea	8.00%	2
Singapore	0.00%	0
Slovenia	0.00%	0
South Africa	0.00%	0
Spain	0.00%	0
Sweden	0.00%	0
Switzerland	0.00%	0
Taiwan	12.00%	3
UK	20.00%	5
USA	4.00%	1
Total		25

#	Other (please specify)	Date
1	Mexico	3/11/2016 2:56 AM
2	Scotland	3/7/2016 11:32 PM
3	Hungary	3/7/2016 10:25 PM

Q5 Was this your first time attending APAM?

Answered: 57 Skipped: 0



Answer Choices	Responses
This was my first time	36.84% 21
This was my second time	17.54% 10
I have attended numerous times (please specify how many)	45.61% 26
Total	57

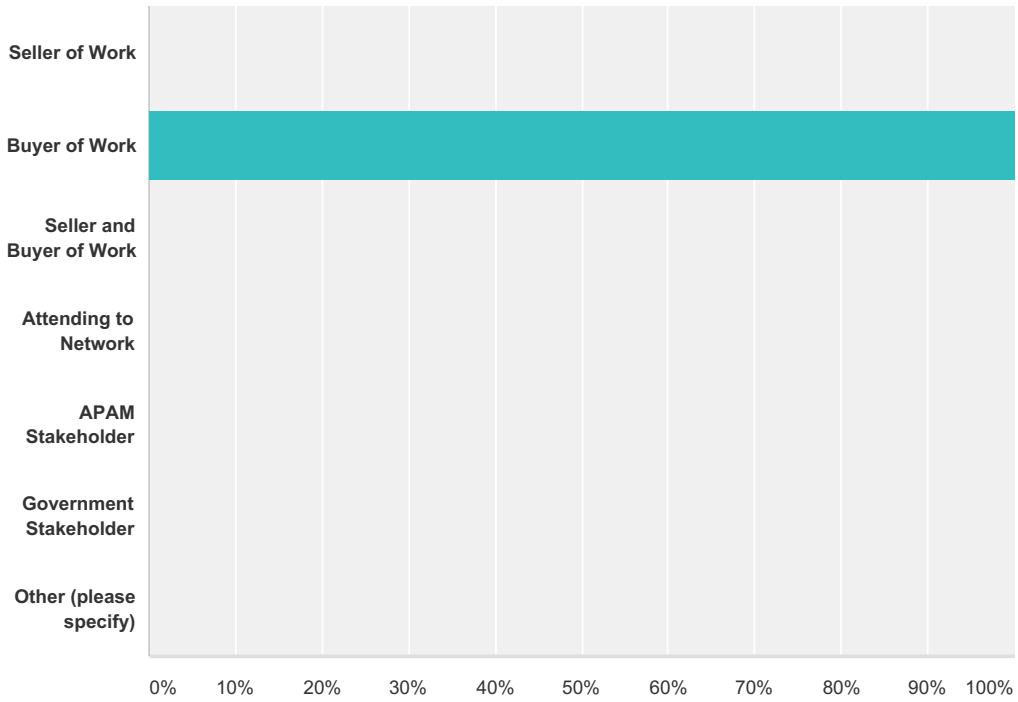
#	I have attended numerous times (please specify how many)	Date
1	third time	3/21/2016 5:39 PM
2	5 times	3/21/2016 1:59 AM
3	3	3/17/2016 10:37 PM
4	4	3/17/2016 11:21 AM
5	5	3/16/2016 8:37 PM
6	I have attended them all since the 1990's	3/16/2016 6:07 PM
7	5	3/16/2016 12:58 PM
8	10	3/16/2016 12:15 PM
9	4	3/16/2016 12:05 PM
10	5	3/10/2016 3:47 PM
11	I think about six times	3/8/2016 1:30 PM
12	3	3/8/2016 9:15 AM
13	3	3/8/2016 2:21 AM
14	This was my 3rd time.	3/7/2016 7:37 PM
15	Five times	3/7/2016 6:24 PM
16	5	3/7/2016 5:42 PM
17	5	3/7/2016 4:25 PM
18	4	3/7/2016 2:55 PM
19	this was my third time	3/7/2016 1:18 PM
20	7	3/7/2016 1:06 PM
21	4	3/7/2016 12:57 PM

Evaluation of APAM 2016

22	4	3/7/2016 12:30 PM
23	4	3/7/2016 12:21 PM
24	3	3/7/2016 12:19 PM
25	4	3/7/2016 12:19 PM
26	4	3/7/2016 12:19 PM

Q6 Which of the following best describes you as an APAM delegate?

Answered: 57 Skipped: 0

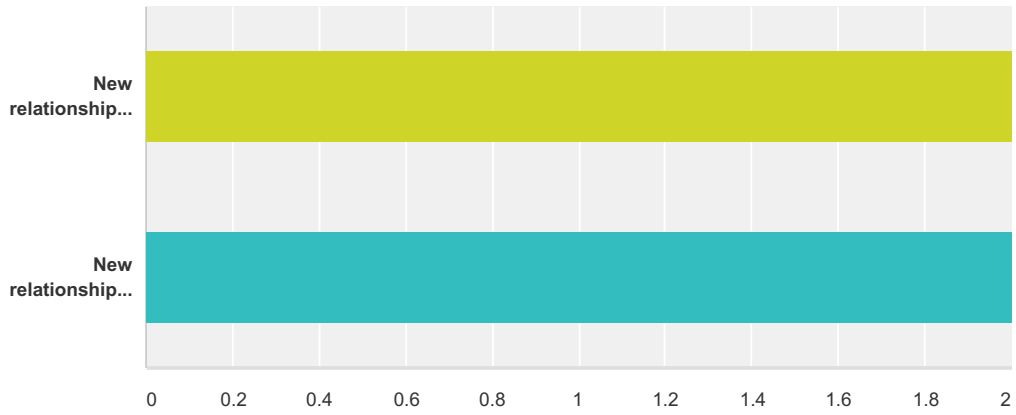


Answer Choices	Responses
Seller of Work	0.00% 0
Buyer of Work	100.00% 57
Seller and Buyer of Work	0.00% 0
Attending to Network	0.00% 0
APAM Stakeholder	0.00% 0
Government Stakeholder	0.00% 0
Other (please specify)	0.00% 0
Total	57

#	Other (please specify)	Date
	There are no responses.	

Q7 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 1 Skipped: 56



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1	2.00
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	100.00% 1	0.00% 0	0.00% 0	0.00% 0	1	2.00

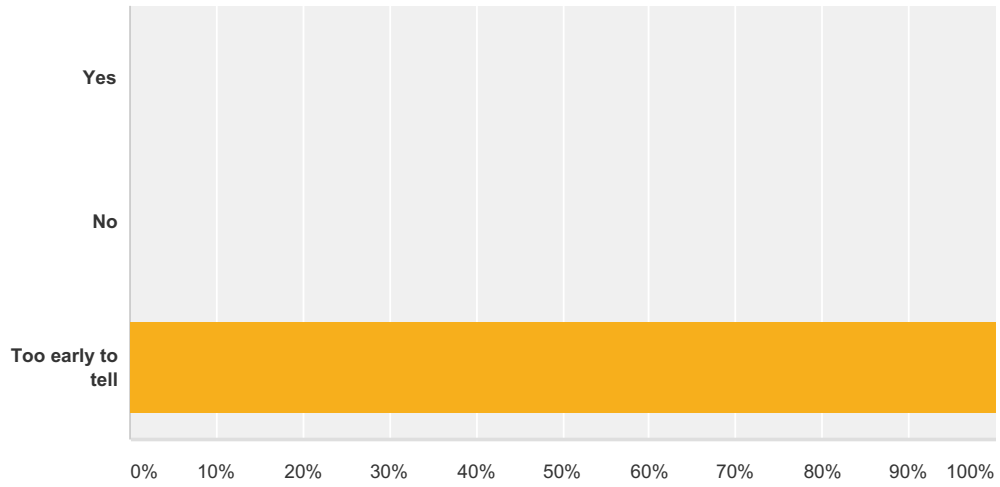
Q8 Please provide details of the new relationships you may have formed.

Answered: 1 Skipped: 56

#	Responses	Date
1	1 - Creating and presenting - New Antony Hamilton project in March 2017 2 - Building a tight and intensive long term exchange with Dance North (Townsville). 3 - Creating on a comon project with Patrick Nolan, produced by Performing Lines, with indigenou performer Rarriwuy Hick. It'll be coproduced by Australian and French and will tour both in Australia (Sydney and Adelaide Festivals) and France, in 2018.	3/17/2016 10:37 PM

Q9 Will APAM 2016 provide you or your company with real touring outcomes?

Answered: 1 Skipped: 56



Answer Choices	Responses	
Yes	0.00%	0
No	0.00%	0
Too early to tell	100.00%	1
Total		1

Q10 What touring outcomes did you achieve? Please provide a short response below.

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q11 Please indicate the nature of these touring outcomes using the appropriate row/s below.

Answered: 0 Skipped: 57

! No matching responses.

Within my home state?				
	Yes	No	N/A	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0

Multi city?				
	Yes	No	N/A	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0

One or more countries?			
	Within one country	Across multiple countries	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0

Approximate number of performances?							
	1-3	4-8	9-20	21-30	31-50	50+	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0

Q12 Please name each country and/or city that was involved in your touring outcomes.

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q13 Thinking about both fees and box office return, what is the total amount earned or expected to earn from this touring? (It's okay if this is a rough estimate)

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Less than \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q14 What other outcomes besides touring did you achieve? Please provide a short response below.

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q15 Did your company/production present at a booth during APAM?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q16 If you did have a booth, how did this support the selling of your work?

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q17 How much did you or your company spend to bring you (and/or your work) to APAM?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$3,000	0.00% 0
\$3,001 - \$6,000	0.00% 0
\$6,001 - \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q18 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q19 Where did this financial support come from?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company Marketing Budget	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q20 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 57

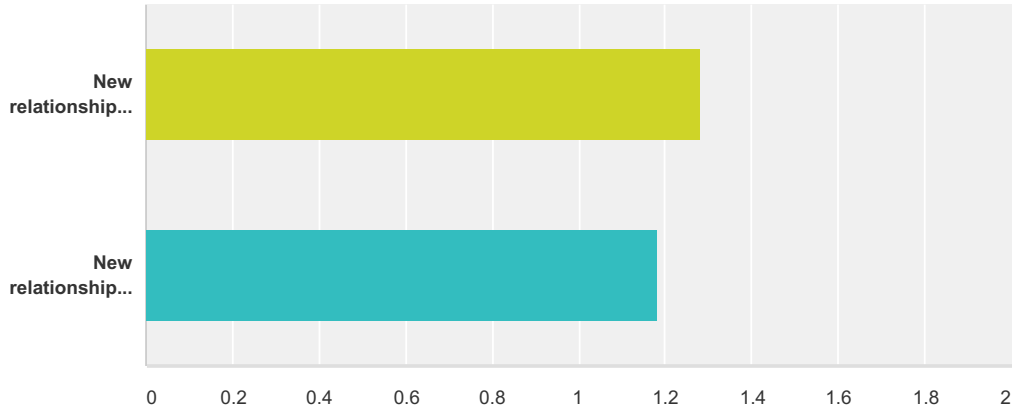
! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$3,000	0.00% 0
\$3,001 - \$6,000	0.00% 0
\$6,001 - \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q21 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 55 Skipped: 2



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with artists that you continue to foster and believe will lead to long-term interest and touring opportunities	32.08% 17	64.15% 34	3.77% 2	0.00% 0	53	1.28
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	26.92% 14	61.54% 32	9.62% 5	1.92% 1	52	1.18

Evaluation of APAM 2016

Q22 Please provide details of the new relationships you may have formed.

Answered: 36 Skipped: 21

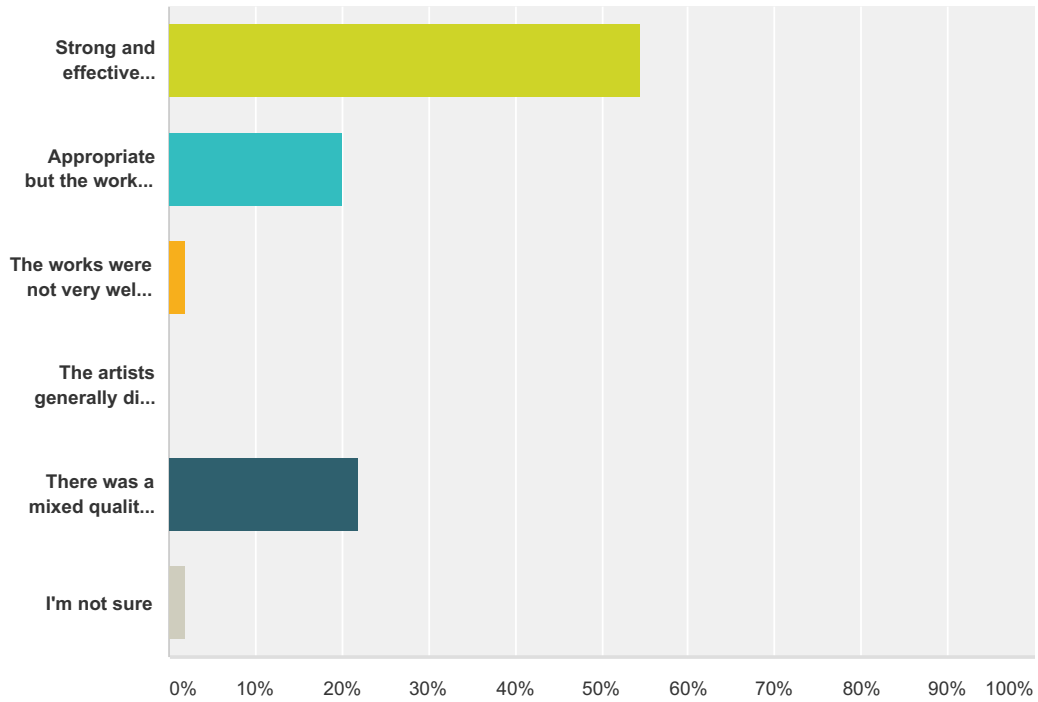
#	Responses	Date
1	dance north company	3/22/2016 2:00 AM
2	Abdi Karya, Woon Ying Chin, Allie Wilde, Viv Rosman, Gene Peterson, Claire Stonier-Kipen, Clare Mckenzie. We might work on some collaborations.	3/21/2016 5:58 PM
3	Fiona Maxwell (CEO of Powerhouse) STUK (Belgian company) Nicola Gunn	3/21/2016 2:03 AM
4	Substantially with US university presenters.	3/19/2016 11:55 AM
5	- Relationships were formed with the Inaugral Annual, Richard Jordan Productions, Nicola Gunn and many more that might lead to presenting their work in an international festival	3/18/2016 9:22 AM
6	We are in discussion with Djuki Mala to present their work in Edinburgh 2016 or 2017. Daffodils we were already in discussion with but APAM showcase and opportunities to meet the company will lead to additional work with the company.	3/17/2016 11:05 PM
7	1 - Presentint world premiere of new Antony Hamilton project in March 2017 2 - Building a long term exchange with Dance North (Townsville). 3- project with Patrick Nolan, produced by Performing Lines, with indigenous performer Rarriwuy Hick. It'll be coproduced by Australian and French and will tour both in Australia and France, in 2018.	3/17/2016 10:41 PM
8	I developed many new relationships with indigous artist and disable artists	3/17/2016 6:17 PM
9	Coproductions and invite stage projects	3/17/2016 2:42 AM
10	Several producing companies	3/16/2016 8:39 PM
11	with Muscle Mouth from NZ, working towards presenting the work in Beijing Dance Festival or Guangdong Dance Festival - Super Cell Festival, working towards supporting Chinese dance artists to attend	3/16/2016 3:46 PM
12	Maori Quartet, Daffodils,	3/16/2016 12:20 PM
13	I took the opportunity to met with company's I was necessarily familiar with directly eg Stalker, Theatre Kimberly, Company 2 as well as individual artists.	3/15/2016 1:34 AM
14	Collaboration between NZ and Aust festivals. Potential new producers to work with.	3/14/2016 9:00 AM
15	Likely invitation of groups to our festival and new relationships to groups we hadn't yet heard of.	3/11/2016 3:22 PM
16	Many meetings with artists interested in participating in the Gold Coast 2018 Commonwealth Games. Great opportunity to have initial discussions with many artists.	3/10/2016 3:49 PM
17	For inclusion in possible season program: Circa Djukimala Bullet Heart Club	3/9/2016 4:35 PM
18	APAM enabled me to build new and refresh relationships with Australian artists and producers. I hope to be able to continue to develop these relationships in order to facilitate working touring into the UK.	3/8/2016 11:00 PM
19	Chamber Made Opera and Verity Higgins Made in Natimuk Producer	3/8/2016 1:34 PM
20	Okareka, Native Earth, QTC, and others!	3/8/2016 2:24 AM
21	I have met several new companies with whom we are already discussing the touring possibilities for 2017 and 2018.	3/8/2016 12:27 AM
22	Meetings, details exchanged, relationships formed, future collaborations/ presenting a opportunities identified	3/7/2016 11:35 PM
23	2016 In discussion with BRIEFS Factory to bring Hot Brown Honey to Fringe 2016 Tristan Meecham - discussing involving him in 2016 festival show RIOT and working on something for 2017. 2017 Supporting a co-production between The Rabble and Irish artist Maeve Stone which is currently in research phase. Fringe will be a co-producing or associate producing partner in this work. Discussing inviting LILITH by Sisters Grimm, waiting to hear word of its premiere at end of 2016. Discussing with BRIEFS FACTORY for inviting Yana Alana for 2017 Spiegeltent Programme Tracking: Melanie Jame Wolfe (Mira Fuchs was really fantastic, very smart work) Luke George (saw his off-APAM showing and full performance at Festival of Live Art) Justin Shoulder (still trying to find right context for him since being wowed at APAM 2014) Inaugural Annual Dance Affair - loved this pitch and these artists, really curious about how to do a Dublin version where we can afford the residency costs. JOF / Joseph O'Farrell - new discussion started with him around his work. APAM's invitation also allowed me the opportunity to participate in Adelaide Fringe's HONEY POT and attend the Festival of Live Art in Melbourne.	3/7/2016 7:41 PM
24	I met with artists (eg Liesel Zink) and presenters (eg Dublin Fringe) with whom we are already discussing collaborations.	3/7/2016 6:25 PM

Evaluation of APAM 2016

25	I met several new artists and companies whose work I will now follow with a view to touring and collaboration opportunities.	3/7/2016 5:38 PM
26	New international conversations with artists, presenters, producers and funders.	3/7/2016 4:28 PM
27	Out of the box festival	3/7/2016 3:56 PM
28	too early post APAM to answer as to whether the relationships will develop further	3/7/2016 3:54 PM
29	Met numerous presenters. Very interested in one work seen at WTF, liked sound of a pitch	3/7/2016 3:49 PM
30	I met a lot of great artists as well as some interesting international managers and agents.	3/7/2016 3:32 PM
31	Chambermaid Opera , Topology, etc	3/7/2016 2:51 PM
32	Polyglot, Key Performance (from Sweden), Intimate Spectacle. La Boite, Performance 4A, Red Leap, Terrapin	3/7/2016 2:40 PM
33	The cast and creative team from WE3 the creators of The Long Pigs. Emma Serjeant Creative Director of ESP	3/7/2016 1:29 PM
34	NTT is inviting Opera Australia to present "The Rabbits" in 2017. (Please note that this program has not yet been announced (confidential), I appreciate for your understanding to only keep this as research date but not to post to the public, Thank you.)	3/7/2016 1:01 PM
35	Have 4 new ongoing discussions with artists or companies to present work in the next 18 months.	3/7/2016 12:31 PM
36	Numerous- lots of connections particularly into Brisbane as a sister city of Auckland. made connections with companies whose work we have followed for a while, APAM was the context to take this further and express interest.	3/7/2016 12:21 PM

Q23 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 55 Skipped: 2



Answer Choices	Responses
Strong and effective representation of work	54.55% 30
Appropriate but the works could have been better represented	20.00% 11
The works were not very well represented by APAM	1.82% 1
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	21.82% 12
I'm not sure	1.82% 1
Total	55

Q24 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 42 Skipped: 15

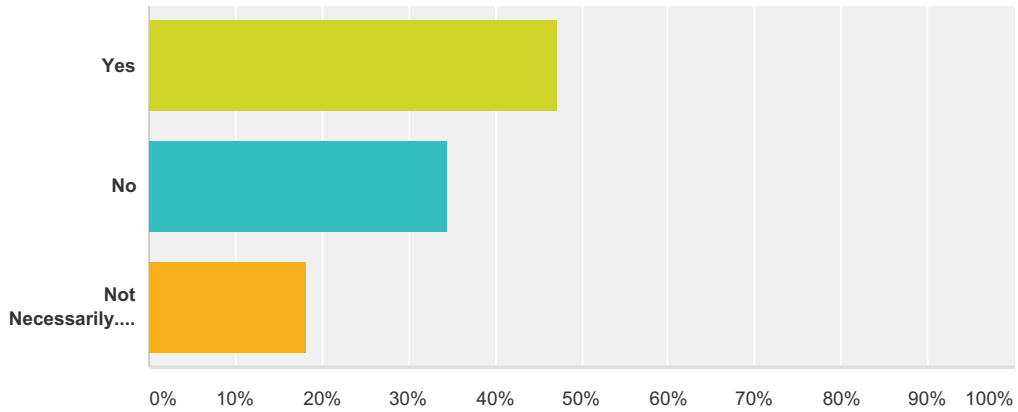
#	Responses	Date
1	everything very efficient	3/22/2016 2:00 AM
2	very good to know the information of performing arts & so wonderful to meet people.	3/21/2016 5:58 PM
3	High quality presentation. Provided good insight into nature of work.	3/21/2016 5:45 PM
4	High percentage of average product on offer with only a few stand out options	3/21/2016 9:55 AM
5	it seems well considered in advance from various angles.	3/21/2016 2:03 AM
6	I only attended the first three days of APAM so this might be not entirely fair. But I saw a lot of small scale and highly experimental work which may be good for International touring but not so good for me needing to find work for later Theatres.	3/19/2016 11:55 AM
7	The schedule, presentation and content of the work presented was well devised and extremely easy to navigate as a presenter looking to see as much work as possible.	3/17/2016 11:05 PM
8	Some presentations I did not feel were accurate.	3/17/2016 6:17 PM
9	The showcases this year where of a very high quality, both Australian and NZ. Better logistics planning for the market itself meant all delegates had the opportunity to attend all pitches if desired.	3/17/2016 11:23 AM
10	A lot of efficient meetings and impressive showcase.	3/17/2016 2:42 AM
11	It was a good program and the production values were appropriate to the work being pitched/presented	3/16/2016 8:39 PM
12	The pitches were not informative enough, often overly wordy and not streamlined or effective. I believe the pitches could be 10 minutes and people made to practice before presentation.	3/16/2016 6:10 PM
13	The representation of dance works was not very strong.	3/16/2016 3:46 PM
14	I thought some were excellent, and some less so, hence my overall score. I imagine this is always going to be the case though.	3/16/2016 12:58 PM
15	the match between venues and shows was much stronger this year	3/16/2016 12:20 PM
16	I thought most of the pitches were strong, however I thought the excerpts and full length works were of mixed quality - some were outstanding, others really missed the mark.	3/16/2016 12:18 PM
17	The work was well curated and in particular the New Zealand work was incredibly strong. Some of the pitches were more appropriate for a local market rather than internationals. I personally would prefer full performances rather than excerpts. If I am genuinely to consider programming a work I want to see the full show not an excerpt. This can often leave one frustrated by not seeing the full arch of the work.	3/15/2016 1:34 AM
18	The facilities given by APAM were highly professional, but some of the showcases and pitches weren't.	3/11/2016 3:22 PM
19	Basically is very important for the buyer, watch a "scenic product" finalized, because for a International Festival is preponderant this. There was excellent pitches but wasn't enough.	3/11/2016 3:07 AM
20	The production values were very strong. The pitches were much stronger overall than previous APAMs.	3/10/2016 3:49 PM
21	Some were unsuitable for presentation on venues due to ambiguous concept, poor marketing collateral or just not suitable for regional audiences - it would be too big a risk to take it on.	3/9/2016 4:35 PM
22	The venues used to present the work appeared to be well resourced technically; and specially were appropriate for the work / pitches / wider activity	3/8/2016 11:00 PM
23	Good production values and collateral. Best of all was focussing on just one venue each day rather than rushing fruitlessly around Brisbane like last time.	3/8/2016 1:34 PM
24	The showcases were generally strong and in appropriate venues. Pitches well thought out, and at the right stage of development. Enough networking opportunities to broaden the conversation.	3/8/2016 2:24 AM

Evaluation of APAM 2016

25	The quality of the performances was not always up to the international standard and sometimes I didn't really understand why the given performances were selected.	3/8/2016 12:27 AM
26	Strong production values Clear context given via introductions Excellent venues	3/7/2016 11:35 PM
27	Overall, the work presented was strong and there were some really exciting presentations. Presentations at QPAC main auditorium often dwarfed the projects. This wasn't my favourite venue. I appreciated the high house capacity - I wasn't given a green sticker on my name tag (?) but still made it in to each presentation I needed to. Would like to see more works presented in a club or cabaret setting.	3/7/2016 7:41 PM
28	The work was well presented. The pitch venue on the final Friday morning at the Judith Wright Centre was problematic but otherwise all was great!	3/7/2016 6:25 PM
29	Artists' pitches were well honed and worked well within the constraints of the pitching format.	3/7/2016 5:38 PM
30	Quality of work was generally high. Difficult to foster intimacy in big spaces like the concert hall which is not useful for some presentations.	3/7/2016 4:28 PM
31	Too many pitch sessions with talks. It's not really how I buy shows. In addition, Most of the Showcases are not full length show. It's hard for buyer to make decision right away.	3/7/2016 3:56 PM
32	Some of the performances were largely for a 'festival' audience and too difficult for a presenter to sell. For example Drill was exceptionally athletic and the idea was interesting but I could not sell that to an audience so I think that is important that not all producers have an expectation to gain a tour out of harder to access works.	3/7/2016 3:54 PM
33	Seriously wonder why some of work was chosen	3/7/2016 3:49 PM
34	I thought the quality of the presentations varied wildly - the NZ showcases stood out as being polished; some of the pitches were too in-jokey, too relaxed. I thought the production values were great considering the short times the companies must have had in the space! The JWC was jam-packed on the Friday, there wasn't enough comfortable space for everyone.	3/7/2016 3:32 PM
35	it brings good imagination of the full shows. however, the shows presented make me wonder if it represent the image of Australian performing art fully.	3/7/2016 2:40 PM
36	I saw 5 productions in 4 days that I was interested in presenting in my venue, in my experience that is an unusually high ratio of strong work.	3/7/2016 1:29 PM
37	The work was very strong. I will present at least 3 in Canada and have networked with many more.	3/7/2016 1:08 PM
38	The companies and artists had clear aims of what to present and shown the best part of their works. Also through the activities we had chance to discover more of their ideas, concepts and artistic visions which help the presenter to get deeper understanding of artists' creations.	3/7/2016 1:01 PM
39	Many of the shows or exerpts were in the wrong venue for what the works needed.	3/7/2016 12:58 PM
40	I loved the pitches, even though many projects were not directly of interest to me, the selection was diverse and I admired how they were done so professionally. The showcases were of far less appeal to me. The program felt quite oriented towards niche artistic works, which is not the type of work I'm looking for. Also, I had seen a lot of works already in Melbourne, and was surprised that some of these works had actually been selected. Having said that I acknowledge the diversity of presenters attending APAM is so big that it's almost impossible to give everyone four days of relevant work.	3/7/2016 12:28 PM
41	Majority of companies were clearly prepared for their presentation. However, i felt let down that so much of the work was already preimiering in Victoria and therefore unable to program again over the next year in the same state. It seemed there was a lack of artists presenting work in development compared to 2014 APAM.	3/7/2016 12:25 PM
42	loved the mix of venues- a great advert for Brisbane as a creative city. Overall thought the context of correct venues for showcasing the artists was great, apart from the Turbine platform- this really is not a good space for a showcase- its a great space for a party- but anyone showcasing in that space lost out.	3/7/2016 12:21 PM

Q25 Did you have a budget to purchase work while attending APAM 2016?

Answered: 55 Skipped: 2

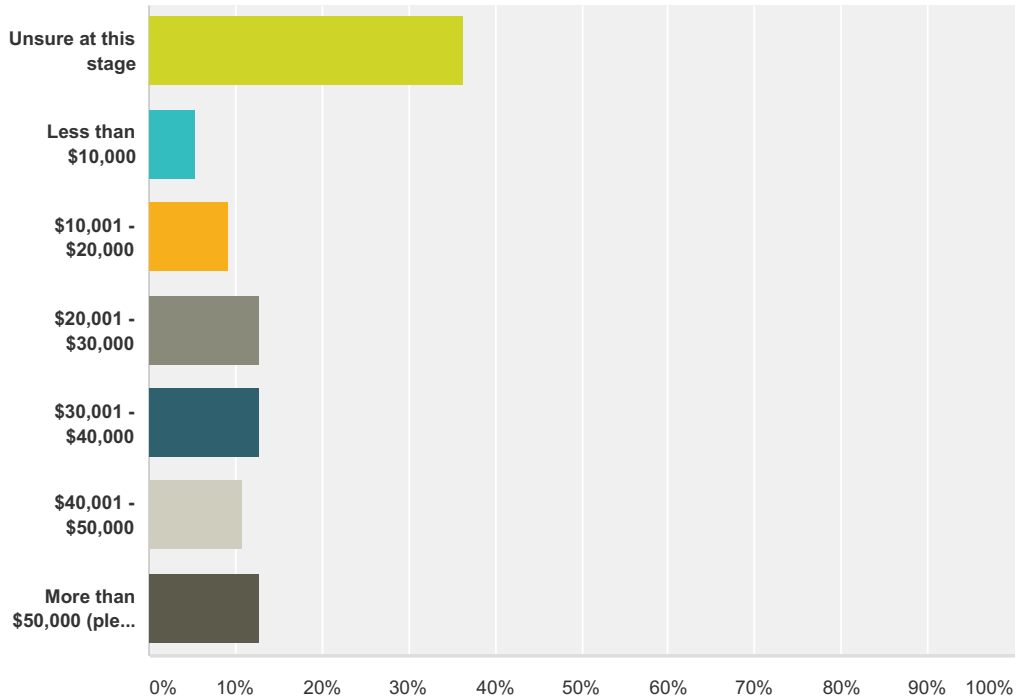


Answer Choices	Responses
Yes	47.27% 26
No	34.55% 19
Not Necessarily... (please elaborate)	18.18% 10
Total	55

#	Not Necessarily... (please elaborate)	Date
1	Most of the works are beyond our budget, but provided an introduction to many producers to discuss smaller scale woks.	3/21/2016 5:47 PM
2	We werent looking to purchase work. It was more about starting conversations, mostly for new commissions - over the next 12 months, those conversations will lead into more firm commissions and projects	3/10/2016 3:51 PM
3	All activity for touring will be dependent upon mixed economy of fees plus extra funding applications	3/8/2016 11:02 PM
4	We curate a festival but are not funded to support work to travel	3/7/2016 11:36 PM
5	x	3/7/2016 3:55 PM
6	Our programming is done through an EOI process but I encouraged a lot of people to look at applying!	3/7/2016 3:33 PM
7	I wasn't necessarily looking at purchasing work - but have the opportunity to do so.	3/7/2016 2:52 PM
8	Shopping	3/7/2016 12:59 PM
9	I wouldn't buy on the spot, but could pursue interests afterwards if I chose to.	3/7/2016 12:29 PM
10	Not a budget on hand, but was in consideration for 16-18	3/7/2016 12:25 PM

Q26 How much did you spend or how much are you likely to spend on Australian work as a result of attending APAM 2016? (It's okay if this is a rough estimate)

Answered: 55 Skipped: 2

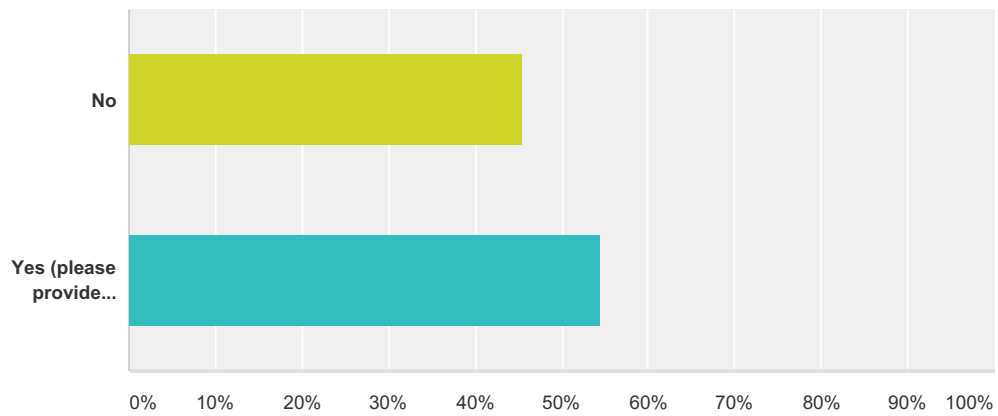


Answer Choices	Responses
Unsure at this stage	36.36% 20
Less than \$10,000	5.45% 3
\$10,001 - \$20,000	9.09% 5
\$20,001 - \$30,000	12.73% 7
\$30,001 - \$40,000	12.73% 7
\$40,001 - \$50,000	10.91% 6
More than \$50,000 (please provide an estimate)	12.73% 7
Total	55

#	More than \$50,000 (please provide an estimate)	Date
1	\$70,000	3/18/2016 9:23 AM
2	roughly \$1-2 million	3/16/2016 6:11 PM
3	If projects develop	3/8/2016 11:02 PM
4	100,000	3/7/2016 3:58 PM
5	Difficult to say until the negotiations have been completed	3/7/2016 1:09 PM
6	Between \$60,000 and \$90,000 across next 2 years	3/7/2016 12:33 PM
7	100,000	3/7/2016 12:23 PM

Q27 Did you visit any other cities or venues to buy Australian work before or after APAM 2016?

Answered: 55 Skipped: 2



Answer Choices	Responses	
No	45.45%	25
Yes (please provide details)	54.55%	30
Total		55

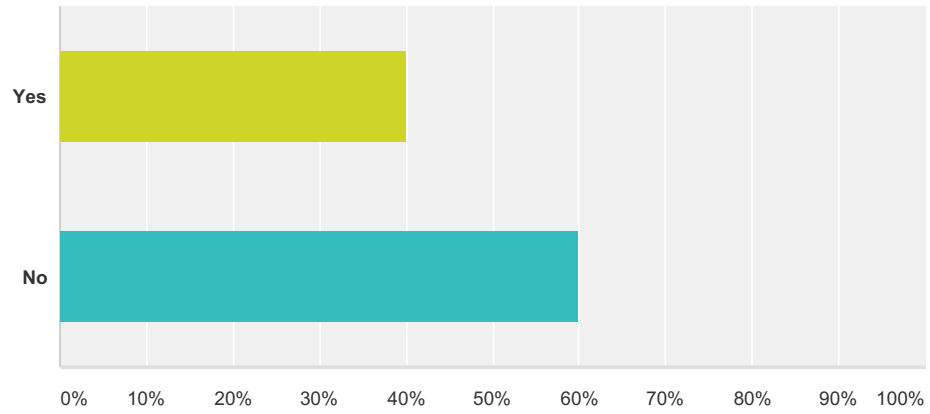
#	Yes (please provide details)	Date
1	Sydney	3/22/2016 2:02 AM
2	Goldcoast for artour showcase	3/21/2016 5:47 PM
3	sydney	3/21/2016 2:04 AM
4	Adelaide	3/18/2016 9:23 AM
5	Perth FringeWorld, Adelaide Fringe, Auckland Festival	3/17/2016 11:06 PM
6	Sydney, Bundanon Trust	3/17/2016 10:42 PM
7	APACA	3/17/2016 6:17 PM
8	Adelaide	3/17/2016 11:24 AM
9	Adelaide Fringe	3/16/2016 8:39 PM
10	everywhere	3/16/2016 6:11 PM
11	Sydney Dance Theatre	3/16/2016 3:48 PM
12	Other representatives in my organization visited Adelaide and Melbourne to see work.	3/16/2016 12:21 PM
13	Adelaide Fringe	3/16/2016 12:07 PM
14	Adelaide	3/15/2016 1:34 AM
15	Sydney	3/11/2016 3:23 PM
16	Sidney	3/11/2016 3:10 AM
17	Show Cases at APACA	3/9/2016 4:36 PM
18	Adelaide	3/8/2016 2:25 AM
19	Adelaide Festival, Adelaide Fringe Festival, Melbourne	3/8/2016 12:28 AM
20	Adelaide for Adelaide Fringe, Melbourne for Festival of Live Art	3/7/2016 7:42 PM
21	Perth and Adelaide fringe	3/7/2016 6:26 PM

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22	Victoria, to see work at Malthouse	3/7/2016 5:38 PM
23	IPAY and Hong Kong	3/7/2016 3:58 PM
24	Adelaide	3/7/2016 2:57 PM
25	Sydney dance company, Adelaide fringe festival	3/7/2016 2:41 PM
26	Adelaide and Melbourne	3/7/2016 1:09 PM
27	Sydney	3/7/2016 1:04 PM
28	Went on to Adelaide Fringe straight after APAM	3/7/2016 12:33 PM
29	Adelaide	3/7/2016 12:29 PM
30	Adelaide	3/7/2016 12:20 PM

Q28 Did you receive any financial support to assist with your APAM 2016 costs?

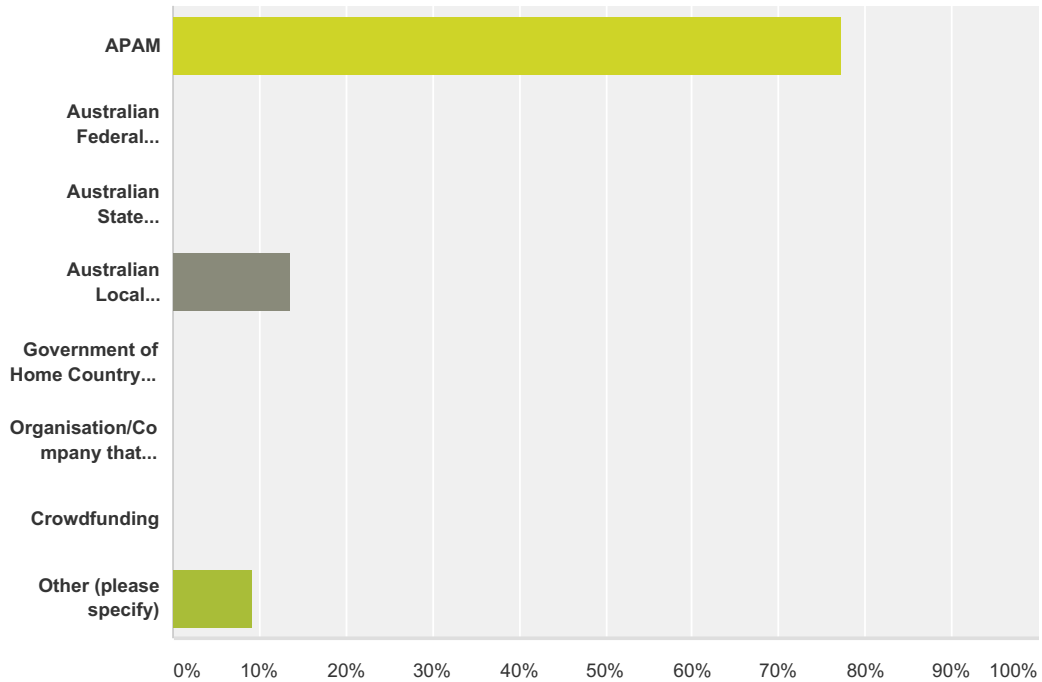
Answered: 55 Skipped: 2



Answer Choices	Responses	
Yes	40.00%	22
No	60.00%	33
Total		55

Q29 Where did this financial support come from?

Answered: 22 Skipped: 35

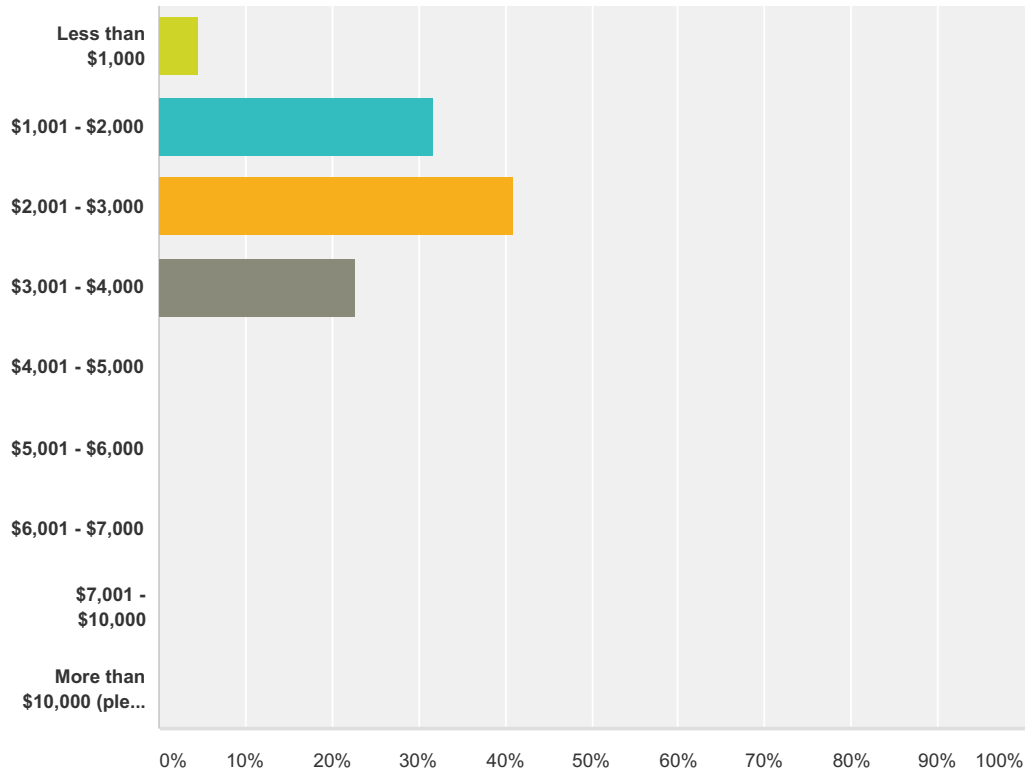


Answer Choices	Responses
APAM	77.27% 17
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	13.64% 3
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company that Employs Me	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	9.09% 2
Total	22

#	Other (please specify)	Date
1	and also the Adelaide Fringe who supplied the bulk of the costs.	3/15/2016 1:35 AM
2	Association of Performing Arts Presenters	3/7/2016 3:50 PM

Q30 In Australian dollars, how much was this support worth?

Answered: 22 Skipped: 35



Answer Choices	Responses
Less than \$1,000	4.55% 1
\$1,001 - \$2,000	31.82% 7
\$2,001 - \$3,000	40.91% 9
\$3,001 - \$4,000	22.73% 5
\$4,001 - \$5,000	0.00% 0
\$5,001 - \$6,000	0.00% 0
\$6,001 - \$7,000	0.00% 0
\$7,001 - \$10,000	0.00% 0
More than \$10,000 (please provide an estimate)	0.00% 0
Total	22

#	More than \$10,000 (please provide an estimate)	Date
	There are no responses.	

Q31 What is the main reason you attended APAM 2016?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Invitation	0.00% 0
Representation	0.00% 0
Lobbying	0.00% 0
Networking	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q32 Please provide further information on your reason for attending (eg. to support showcasing artists, to promote Australian work to international buyers, to sell my one-person show)?

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q33 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 0 Skipped: 57

! No matching responses.

	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
New relationships with presenters or artists that you believe will lead to collaborations	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00

Q34 Please provide details of the new relationships you may have formed.

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q35 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Strong and effective representation of work	0.00% 0
Appropriate but the works could have been better represented	0.00% 0
The works were not very well represented by APAM	0.00% 0
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	0.00% 0
I'm not sure	0.00% 0
Total	0

Q36 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 0 Skipped: 57

#	Responses	Date
	There are no responses.	

Q37 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q38 Where did this financial support come from?

Answered: 0 Skipped: 57

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company that Employs Me	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q39 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 57

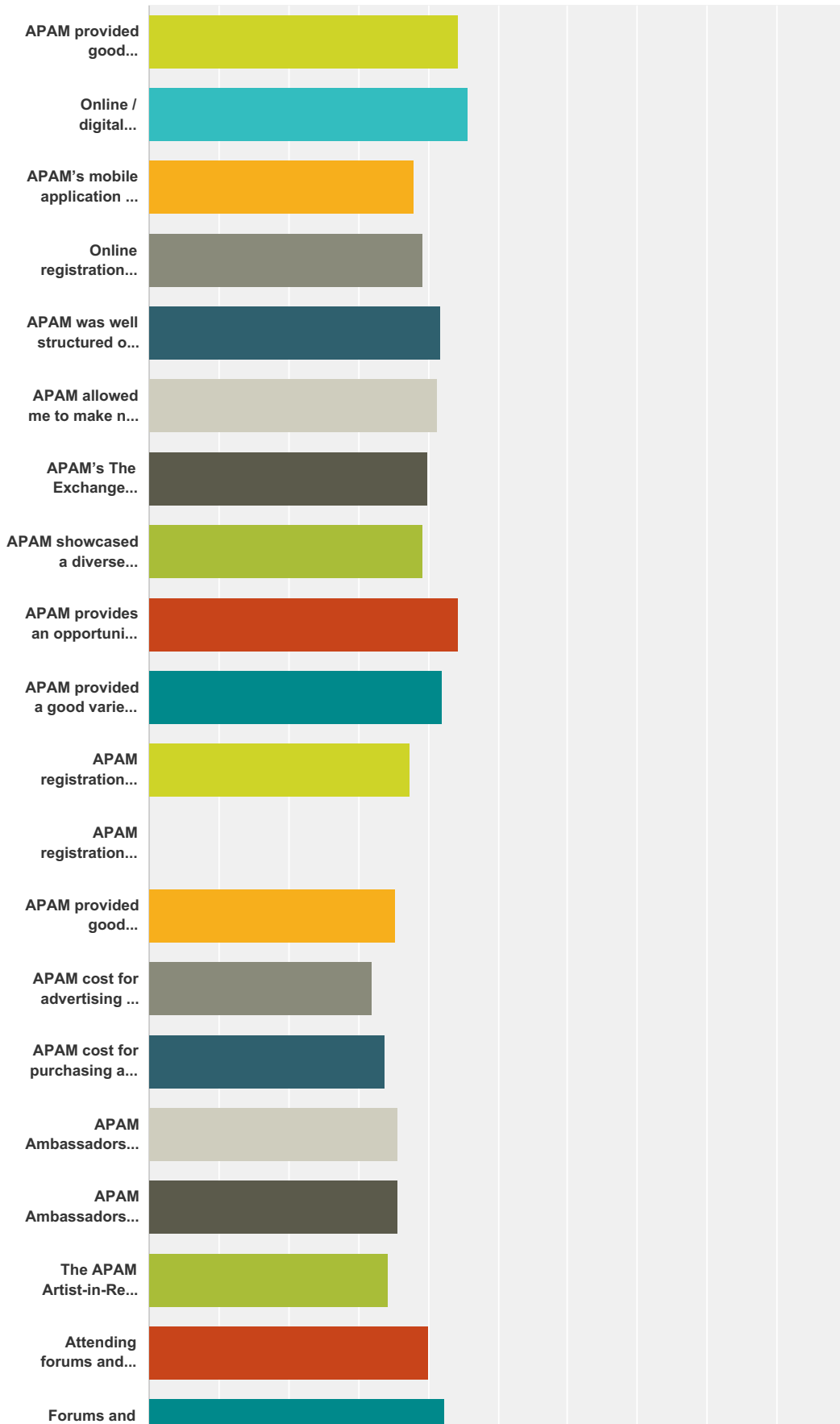
! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$2,000	0.00% 0
\$2,001 - \$3,000	0.00% 0
\$3,001 - \$4,000	0.00% 0
\$4,001 - \$5,000	0.00% 0
\$5,001 - \$6,000	0.00% 0
\$6,001 - \$7,000	0.00% 0
\$7,001 - \$10,000	0.00% 0
More than \$10,000 (please provide an estimate)	0.00% 0
Total	0

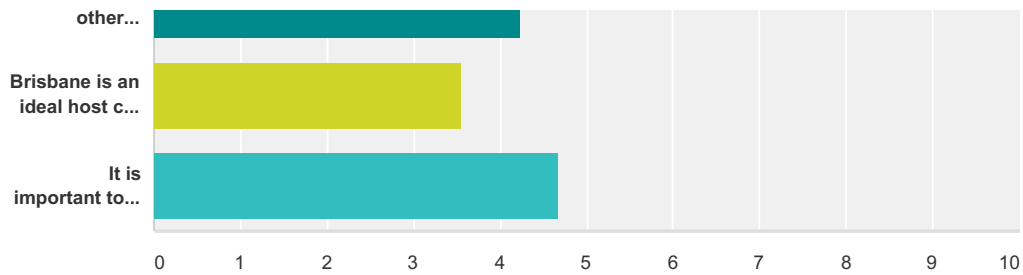
#	More than \$10,000 (please provide an estimate)	Date
	There are no responses.	

Q40 Please indicate below whether you agree or disagree with the following statements.

Answered: 53 Skipped: 4



Evaluation of APAM 2016



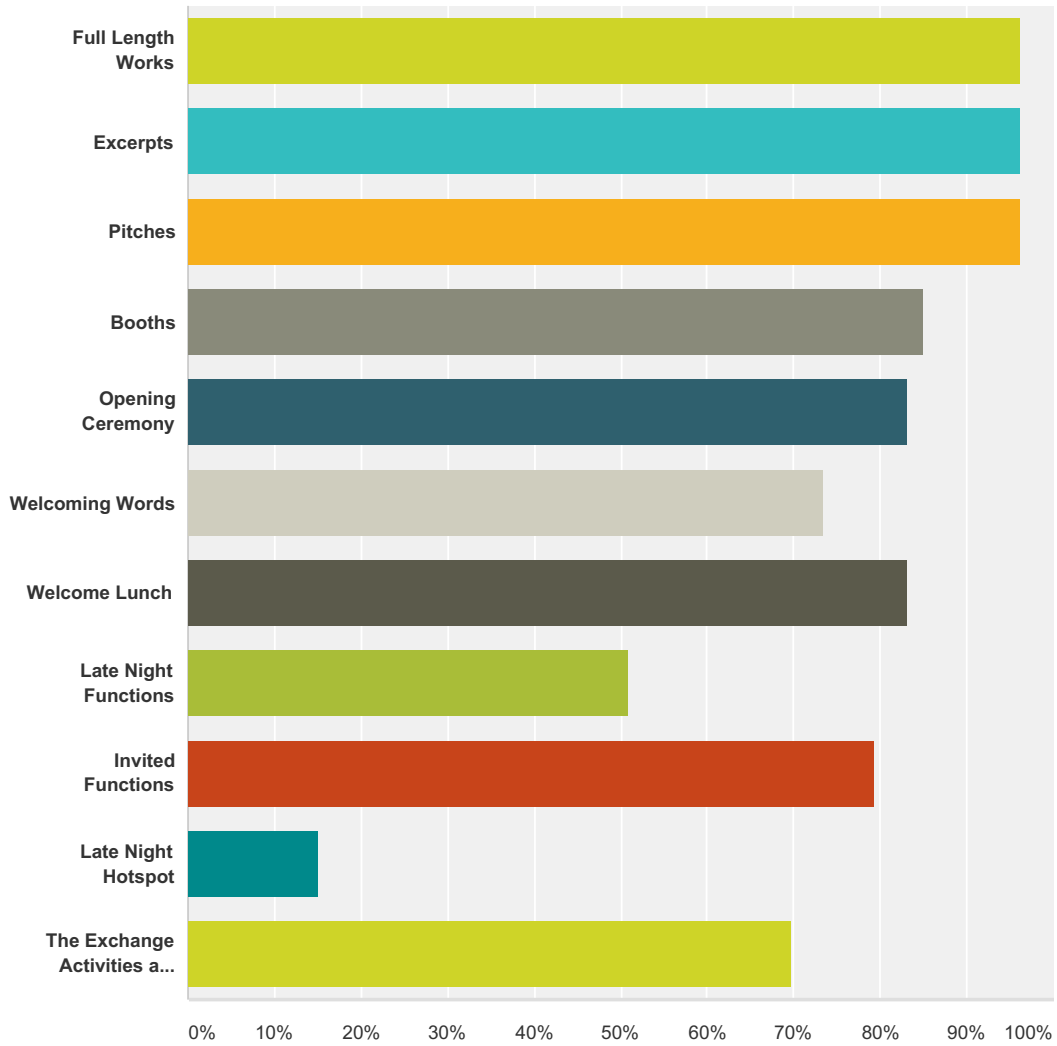
	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree	N/A	Total	Weighted Average
APAM provided good communication and information about the nature of the event.	1.89% 1	0.00% 0	5.66% 3	37.74% 20	54.72% 29	0.00% 0	53	4.43
Online / digital accessibility of event information for APAM is vital.	1.89% 1	0.00% 0	5.66% 3	24.53% 13	67.92% 36	0.00% 0	53	4.57
APAM's mobile application was useful in navigating the market.	1.89% 1	7.55% 4	20.75% 11	32.08% 17	24.53% 13	13.21% 7	53	3.80
Online registration for APAM was easy to understand and navigate.	1.89% 1	7.55% 4	15.09% 8	43.40% 23	28.30% 15	3.77% 2	53	3.92
APAM was well structured on a daily basis.	1.89% 1	1.89% 1	5.66% 3	58.49% 31	32.08% 17	0.00% 0	53	4.17
APAM allowed me to make new connections for the presentation of my work.	1.89% 1	0.00% 0	9.43% 5	32.08% 17	24.53% 13	32.08% 17	53	4.14
APAM's The Exchange program of curated conversation is a key platform to assist delegates in connecting within the Market.	1.92% 1	5.77% 3	17.31% 9	36.54% 19	32.69% 17	5.77% 3	52	3.98
APAM showcased a diverse representation of performing arts product.	3.85% 2	5.77% 3	11.54% 6	51.92% 27	26.92% 14	0.00% 0	52	3.92
APAM provides an opportunity to see new work from across Australia and New Zealand.	1.89% 1	0.00% 0	3.77% 2	43.40% 23	50.94% 27	0.00% 0	53	4.42
APAM provided a good variety of ways to present product.	1.89% 1	0.00% 0	13.21% 7	45.28% 24	37.74% 20	1.89% 1	53	4.19
APAM registration cost provides value for money.	1.89% 1	3.77% 2	26.42% 14	37.74% 20	16.98% 9	13.21% 7	53	3.74
APAM registration cost does not provide value for money.	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
APAM provided good accommodation options for delegates.	1.92% 1	9.62% 5	23.08% 12	25.00% 13	13.46% 7	26.92% 14	52	3.53
APAM cost for advertising my product is value for money.	0.00% 0	1.89% 1	20.75% 11	3.77% 2	1.89% 1	71.70% 38	53	3.20
APAM cost for purchasing a booth to promote my product is value for money.	0.00% 0	1.89% 1	18.87% 10	5.66% 3	3.77% 2	69.81% 37	53	3.38
APAM Ambassadors provided a good introduction to Brisbane.	1.89% 1	7.55% 4	26.42% 14	16.98% 9	16.98% 9	30.19% 16	53	3.57
APAM Ambassadors helped me navigate the Market throughout the event.	1.89% 1	9.43% 5	22.64% 12	20.75% 11	16.98% 9	28.30% 15	53	3.58
The APAM Artist-in-Residence was an innovative inclusion in the Market.	1.89% 1	5.66% 3	39.62% 21	26.42% 14	9.43% 5	16.98% 9	53	3.43
Attending forums and other professional development associated with APAM is important to the development of my company and my product.	1.89% 1	5.66% 3	13.21% 7	37.74% 20	30.19% 16	11.32% 6	53	4.00
Forums and other professional development are an essential part of APAM.	1.92% 1	1.92% 1	7.69% 4	46.15% 24	40.38% 21	1.92% 1	52	4.24

Evaluation of APAM 2016

Brisbane is an ideal host city for APAM.	3.77% 2	13.21% 7	28.30% 15	32.08% 17	20.75% 11	1.89% 1	53	3.54
It is important to have a national performing arts event in Australia.	1.89% 1	0.00% 0	0.00% 0	24.53% 13	69.81% 37	3.77% 2	53	4.67

Q41 Which APAM scheduled events did you attend? Please tick those appropriate.

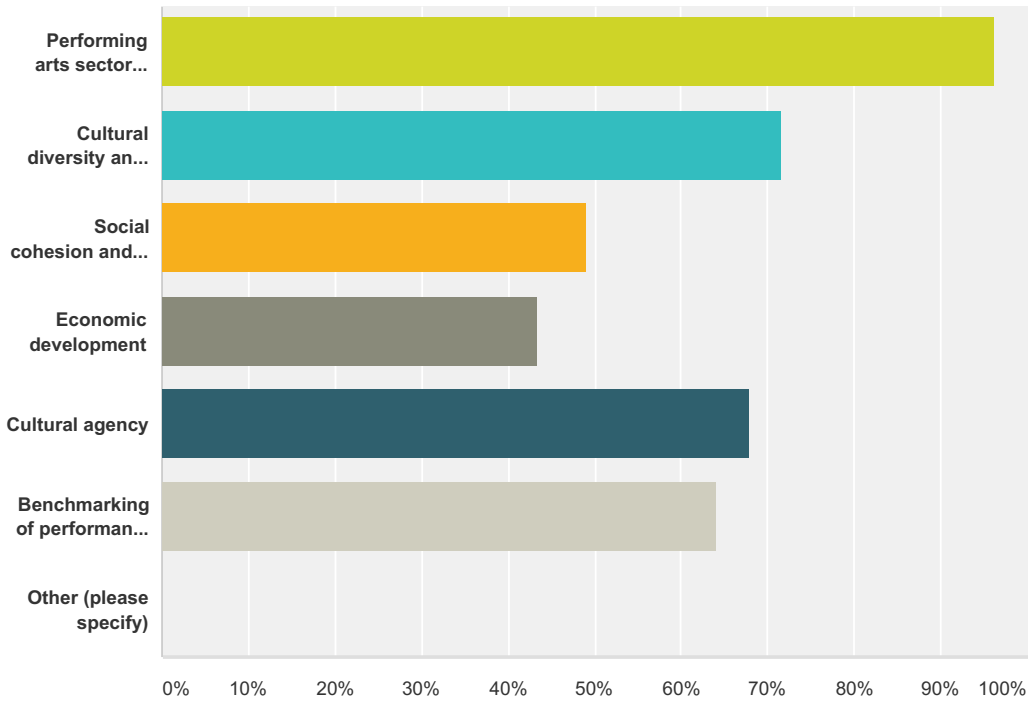
Answered: 53 Skipped: 4



Answer Choices	Responses
Full Length Works	96.23% 51
Excerpts	96.23% 51
Pitches	96.23% 51
Booths	84.91% 45
Opening Ceremony	83.02% 44
Welcoming Words	73.58% 39
Welcome Lunch	83.02% 44
Late Night Functions	50.94% 27
Invited Functions	79.25% 42
Late Night Hotspot	15.09% 8
The Exchange Activities at Sofitel Brisbane Central (including Speed Dating, Round Tables, Talking Heads, etc.)	69.81% 37
Total Respondents: 53	

Q42 What do you believe is the value of APAM? Please select as many as applicable.

Answered: 53 Skipped: 4

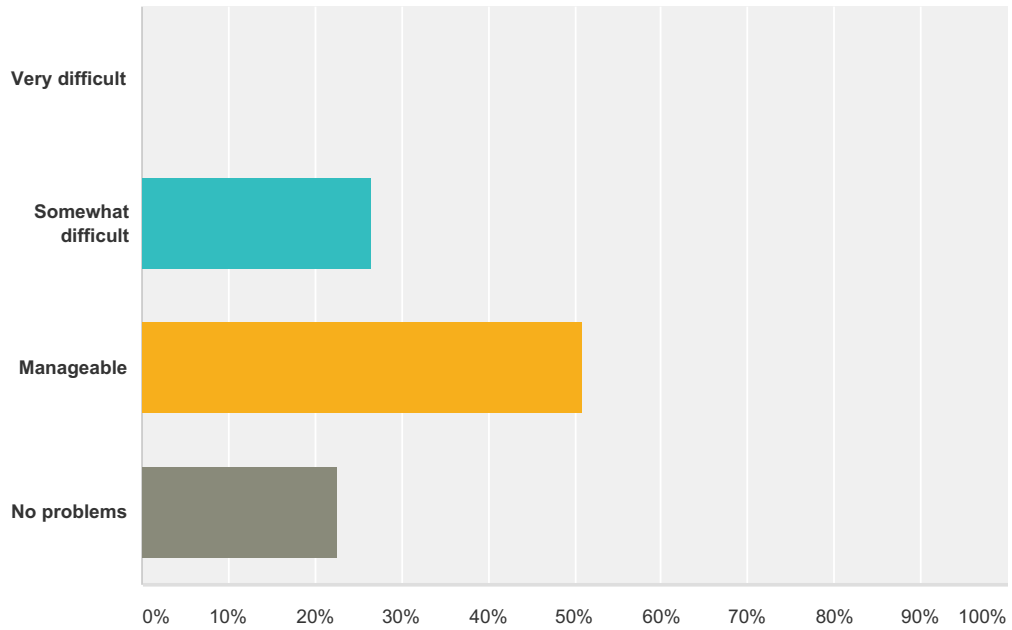


Answer Choices	Responses
Performing arts sector engagement	96.23% 51
Cultural diversity and diverse cultural practices	71.70% 38
Social cohesion and cultural inclusion	49.06% 26
Economic development	43.40% 23
Cultural agency	67.92% 36
Benchmarking of performance product	64.15% 34
Other (please specify)	0.00% 0
Total Respondents: 53	

#	Other (please specify)	Date
	There are no responses.	

**Q43 APAM 2016 was a multi-venue event.
How difficult was it to move from venue to venue during the day's program?**

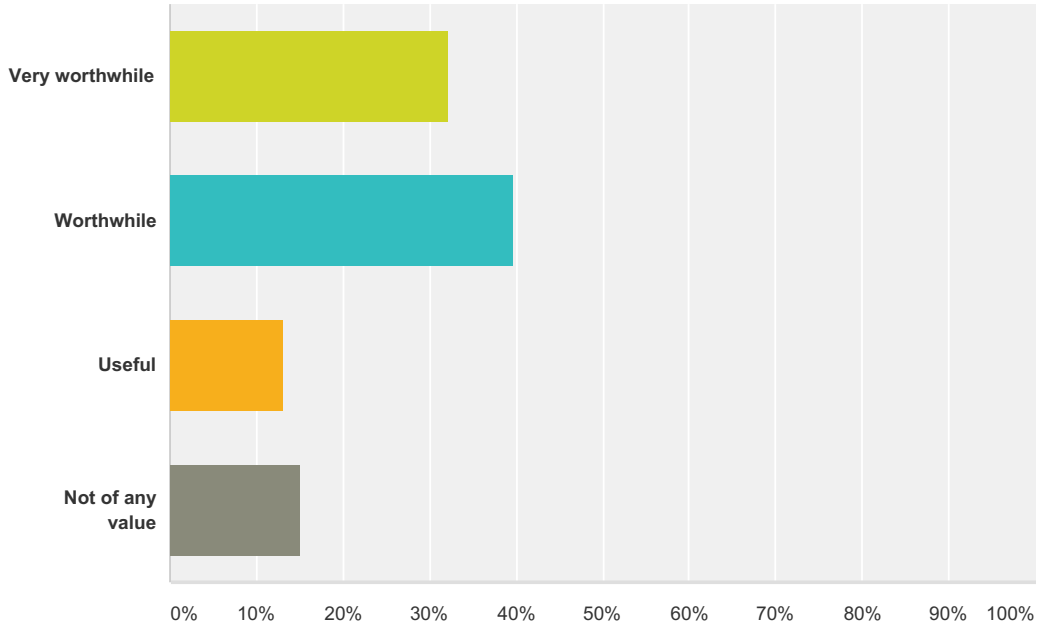
Answered: 53 Skipped: 4



Answer Choices	Responses
Very difficult	0.00% 0
Somewhat difficult	26.42% 14
Manageable	50.94% 27
No problems	22.64% 12
Total	53

Q44 The value of seeing other cultural venues in Brisbane (Queensland Performing Arts Centre and Judith Wright Centre of Contemporary Arts) during APAM 2016 was:

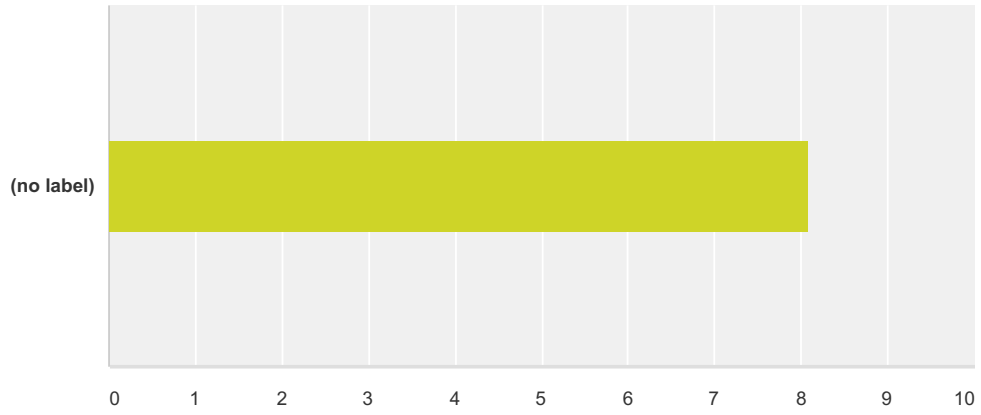
Answered: 53 Skipped: 4



Answer Choices	Responses
Very worthwhile	32.08% 17
Worthwhile	39.62% 21
Useful	13.21% 7
Not of any value	15.09% 8
Total	53

Q45 On a scale of 1-10 (with 1 being the lowest and 10 being the highest) how do you rate Brisbane Powerhouse as the host venue for APAM?

Answered: 53 Skipped: 4



	1	2	3	4	5	6	7	8	9	10	Total	Weighted Average
(no label)	0.00% 0	0.00% 0	0.00% 0	3.77% 2	3.77% 2	7.55% 4	15.09% 8	28.30% 15	18.87% 10	22.64% 12	53	8.08

Q46 What was the most valuable experience for you in the APAM program?

Answered: 52 Skipped: 5

#	Responses	Date
1	opening ceremony	3/22/2016 2:09 AM
2	See new shows & Meet new friends.	3/21/2016 6:08 PM
3	Pitches	3/21/2016 5:51 PM
4	Ability to see product, full length and pitches. Workshops and round tables.	3/21/2016 10:00 AM
5	watching good works	3/21/2016 2:13 AM
6	Round table forums	3/19/2016 12:02 PM
7	Seeing shows	3/18/2016 9:34 AM
8	All of it	3/17/2016 11:29 PM
9	Meeting new artists/companies, networking with other international presenters	3/17/2016 11:09 PM
10	Finding good works	3/17/2016 6:20 PM
11	The networking opportunities and the welcoming ceremony as this felt dramatically different and more positive than previous years.	3/17/2016 11:29 AM
12	showcase and fast dating	3/17/2016 2:58 AM
13	Seeing new work/meeting producers	3/16/2016 8:43 PM
14	meeting people and hearing about their work	3/16/2016 6:15 PM
15	making new connections	3/16/2016 4:01 PM
16	The full length work.	3/16/2016 1:01 PM
17	Roundtable	3/16/2016 12:50 PM
18	Watching the pitches.	3/16/2016 12:27 PM
19	Networking	3/16/2016 12:10 PM
20	Full length works	3/15/2016 1:39 AM
21	The full length works	3/14/2016 9:04 AM
22	Possibilities to network	3/11/2016 3:26 PM
23	To know the diversity of the Australian Art	3/11/2016 3:35 AM
24	Such an amazing gathering of people	3/10/2016 3:54 PM
25	Seeing full productions and 20 minute excerpts	3/9/2016 4:39 PM
26	Networking and seeing work	3/8/2016 11:14 PM
27	The meetings with producers	3/8/2016 1:40 PM
28	Certain showcases, and networking	3/8/2016 2:29 AM
29	Meeting new people and companies	3/8/2016 12:37 AM
30	Seeing full length shows	3/7/2016 11:39 PM
31	Great diversity of pitches and presentations.	3/7/2016 7:46 PM
32	Networking and meeting other delegates. Seeing new work.	3/7/2016 6:29 PM
33	Making new connections.	3/7/2016 5:48 PM
34	Seeing full length works.	3/7/2016 4:33 PM
35	Full length showcase and exchange sessions	3/7/2016 4:05 PM
36	round tables	3/7/2016 3:58 PM
37	WTF performances	3/7/2016 3:54 PM

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38	Networking time!	3/7/2016 3:35 PM
39	seeing all the shows, hearing pitches and networking equally important	3/7/2016 3:02 PM
40	Networking	3/7/2016 2:56 PM
41	private meetings	3/7/2016 2:46 PM
42	Networking with European and North American Agents	3/7/2016 1:26 PM
43	Meeting so many artists and presenters	3/7/2016 1:14 PM
44	Networking and discovering talents from Australia and New Zealand	3/7/2016 1:12 PM
45	talking to artists	3/7/2016 1:01 PM
46	Networking	3/7/2016 12:37 PM
47	Meeting other presenters and artist representatives from abroad	3/7/2016 12:34 PM
48	panel series	3/7/2016 12:28 PM
49	Showcases	3/7/2016 12:26 PM
50	Excerpts & Pitches	3/7/2016 12:25 PM
51	networking opportunities and forums	3/7/2016 12:24 PM
52	Conversation	3/7/2016 12:22 PM

Evaluation of APAM 2016

Q47 Did you participate in The Exchange? If yes, please provide any comment or feedback on the program.

Answered: 34 Skipped: 23

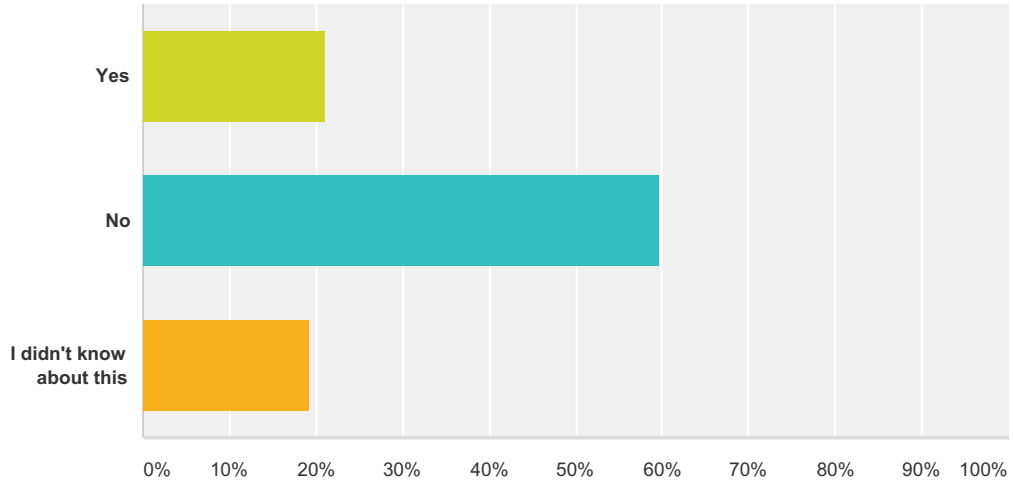
#	Responses	Date
1	No	3/21/2016 5:51 PM
2	Some of the Round Table discussions were great, while others poorly prepared. Worthwhile workshops.	3/21/2016 10:00 AM
3	it was well organized but not very inspiring	3/21/2016 2:13 AM
4	No	3/19/2016 12:02 PM
5	No	3/18/2016 9:34 AM
6	Excellent initiative	3/17/2016 11:29 PM
7	n/a	3/17/2016 11:09 PM
8	It was ok	3/17/2016 6:20 PM
9	Auckland Live did not participate in the Exchange but not because we were not interested but because we were not included in the speed dating sessions as a presenters. The inclusion of venues from NZ with little or no programming budget and the exclusion of Auckland Live with a significant programming budget seemed like a case of whoever programmed the event not knowing enough about the venues attending from NZ.	3/17/2016 11:29 AM
10	circus and immersive shows	3/17/2016 2:58 AM
11	No	3/16/2016 8:43 PM
12	I was constantly in conversations all APAM	3/16/2016 6:15 PM
13	Speed dating and round table? Good conversation at Speed dating.	3/16/2016 4:01 PM
14	All the Exchange program was well organized. Very helpful to start conversation with other delegates.	3/16/2016 12:50 PM
15	Yes no comments	3/15/2016 1:39 AM
16	Yes, I took some valuable information with me.	3/11/2016 3:26 PM
17	Welcoming Words by chosen speakers were good Getting to Zoom in Session for Young Audiences 8.00 proved too early - sorry Speed dating was sold out On Thursday - ended up in wrong session for Zoom-In Event - think I missed the signage!	3/8/2016 11:14 PM
18	No	3/8/2016 1:40 PM
19	Only as audience member. The indigenous panel was the best because of good moderation.	3/8/2016 2:29 AM
20	Yes but the time frame was very short and not enough for deep conversations. Maybe next time a less strick timing and less exchange would be more effective.	3/8/2016 12:37 AM
21	Well managed Exhausting	3/7/2016 11:39 PM
22	Yes - enjoyed doing the Round Table on Ireland - session was too short though to go very deep. Would prefer 3 rather than 4 sessions over the same amount of time.	3/7/2016 7:46 PM
23	I thoroughly enjoyed this aspect of the program.	3/7/2016 6:29 PM
24	Profiling international and national approaches together was interesting.	3/7/2016 4:33 PM
25	TYA session in the morning is very helpful to meet people in my sector but the time is very limited.	3/7/2016 4:05 PM
26	It was over-programmed. We need more gaps to continue conversations and make new friends.	3/7/2016 3:35 PM
27	no	3/7/2016 2:56 PM
28	no	3/7/2016 2:46 PM
29	No	3/7/2016 1:14 PM
30	Yes. Wonderful information sharing sessions and good networking opportunities.	3/7/2016 1:12 PM
31	no	3/7/2016 1:01 PM
32	No	3/7/2016 12:26 PM

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33	N/A	3/7/2016 12:25 PM
34	great programme- always want more of this style of engagement. some really excellent speakers, who could have had more time. Was a shame not to see these sessions packed with delegates- it is a key part of the market that i make sure i dont miss.	3/7/2016 12:24 PM

Q48 APAM 2016 partnered with the National Touring Selector (NTS) to enable delegates to express interest in shows immediately after seeing a pitch or excerpt. Did you use this external tool?

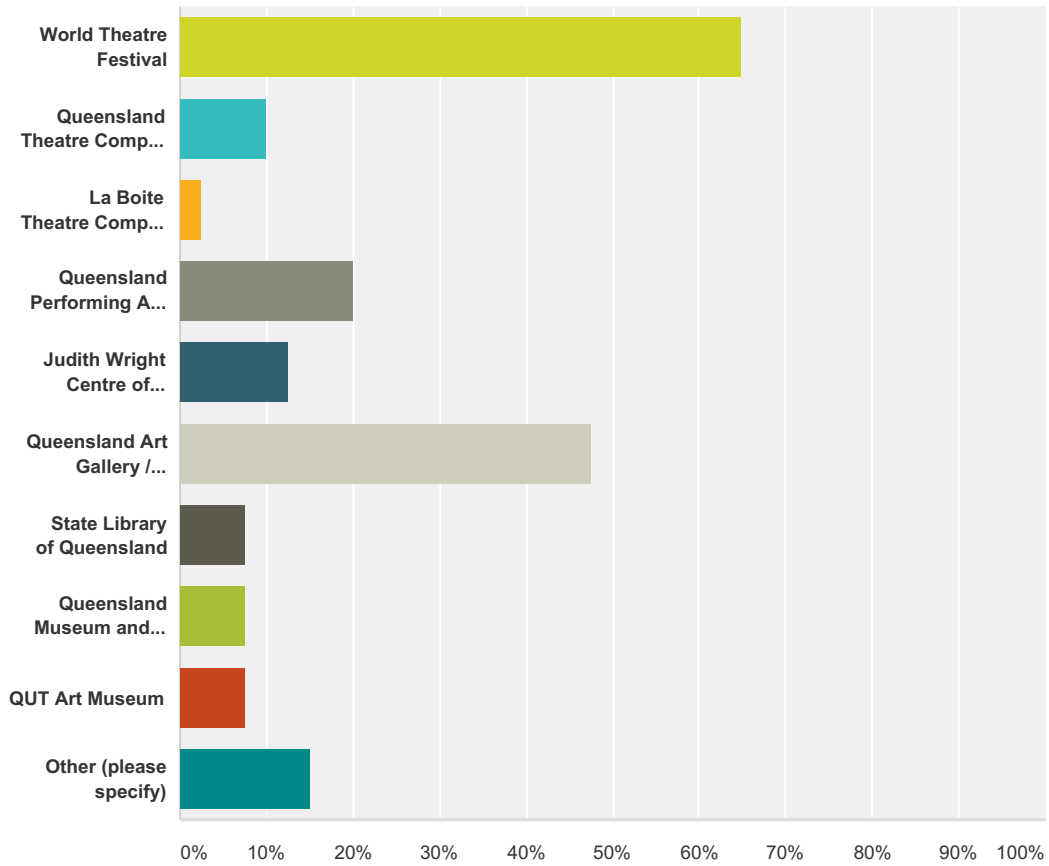
Answered: 52 Skipped: 5



Answer Choices	Responses	
Yes	21.15%	11
No	59.62%	31
I didn't know about this	19.23%	10
Total		52

**Q49 Did you experience any other events in Brisbane during your time at APAM?
Please select all that apply.**

Answered: 40 Skipped: 17



Answer Choices	Responses
World Theatre Festival	65.00% 26
Queensland Theatre Company Performance	10.00% 4
La Boite Theatre Company Performance	2.50% 1
Queensland Performing Arts Centre (performance not as part of APAM)	20.00% 8
Judith Wright Centre of Contemporary Art (performance not as part of APAM)	12.50% 5
Queensland Art Gallery / Gallery of Modern Art (includes APT8)	47.50% 19
State Library of Queensland	7.50% 3
Queensland Museum and Science Centre	7.50% 3
QUT Art Museum	7.50% 3
Other (please specify)	15.00% 6
Total Respondents: 40	

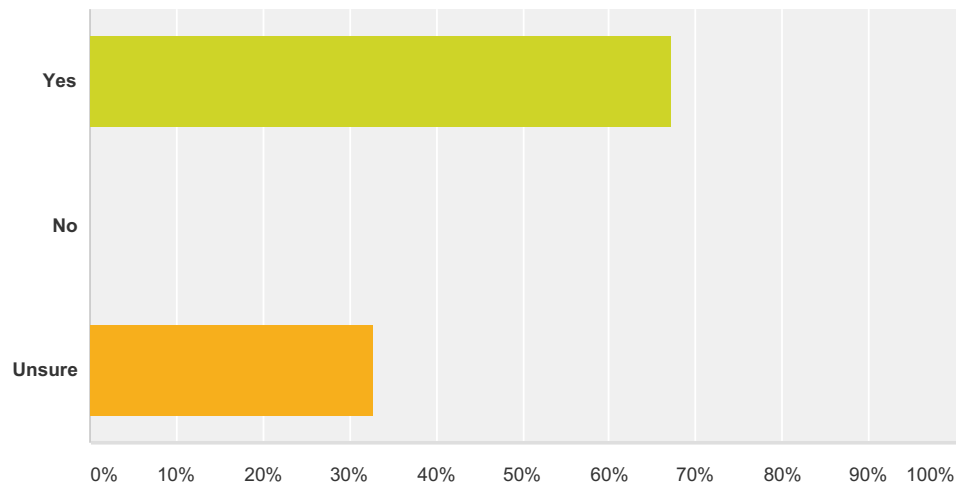
#	Other (please specify)	Date
1	No opportunity - very full days	3/21/2016 5:51 PM
2	Australian Ballet	3/16/2016 6:15 PM

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3	Yum Chat of BrisAsia Festival	3/16/2016 12:50 PM
4	Linsey Pollak - Dangerous Song	3/8/2016 1:40 PM
5	Museum of Brisbane	3/8/2016 12:37 AM
6	Yum Chat at Metro Arts	3/7/2016 1:12 PM

Q50 Do you plan on attending APAM 2018?

Answered: 52 Skipped: 5



Answer Choices	Responses	Count
Yes	67.31%	35
No	0.00%	0
Unsure	32.69%	17
Total		52

Q51 Can you elaborate on this? Why are you planning / not planning to attend APAM 2018? Or why are you unsure?

Answered: 44 Skipped: 13

#	Responses	Date
1	it is the best way to see Australian contemporary dance !	3/22/2016 2:10 AM
2	It depends if we are working on some projects.	3/21/2016 6:09 PM
3	Budget review and affordability of product.	3/21/2016 5:51 PM
4	it is important to follow up things in arts sector in the major markets.	3/21/2016 2:13 AM
5	Ultimately the networking and strong attendance by major delegates (producers directors venue managers etc) make it worthwhile	3/19/2016 12:03 PM
6	Because it's important to see Australian work available to tour and present in an international festival.	3/18/2016 9:35 AM
7	Increasing exchanges, partnerships, productions, co-productions, commissions, touring with Australian artists, companies as well as venues and festivals	3/17/2016 11:31 PM
8	To continue to foster relationships with Australian companies with the aim to international collaboration.	3/17/2016 11:10 PM
9	APAM is crucial and important meeting junction in the performing arts calendar in Australasian enabling the industry to gather and connect. We consider APAM a not-negotiable event to attend in our calendar.	3/17/2016 11:31 AM
10	It's a useful networking and project exchange event. I'd like to visit it again.	3/17/2016 2:59 AM
11	Because it's my job.	3/16/2016 6:16 PM
12	Depends on work schedule and financial conditions.	3/16/2016 4:02 PM
13	I want to attend APAM 2018 but I'm not sure if I can get the budget for it.	3/16/2016 12:51 PM
14	It will depend on the program to be honest and also the national events surrounding the dates. Without the support of Honey Pot from the Adelaide Fringe and my agreeing to be a judge at the Fringe the cost would be very hard to justify. Next time I would consider attending the Perth Festival as well although an invitation from them came through late and then was cancelled due to time. To spread the costs of hosting international delegates across several events makes sense. I additionally caught productions of Australian work at the Malthouse Theatre (whilst on personal leave) and also at the Adelaide Festival. These opportunities are also incredibly valuable time permitting.	3/15/2016 1:43 AM
15	It's part of the job	3/14/2016 9:04 AM
16	Not sure what my professional role will be in 2018.	3/11/2016 3:27 PM
17	Because in a great opportunity to watch the new productions of the other side of the world. To Mexico (Latin America) is relevant to know your art more nearest.	3/11/2016 3:41 AM
18	Great opportunity to connect, network and keep up-to-date with everyone	3/10/2016 3:55 PM
19	I had a good first experience and I would like to go one more time to validate that this is a good platform to seek product.	3/9/2016 4:40 PM
20	I would welcome the opportunity to be a part of APAM 2018!	3/8/2016 11:14 PM
21	It's a very good showcase and a great networking opportunity - and this year was so much better than the shambolic first Brisbane APAM.	3/8/2016 1:41 PM
22	It's a perfect opportunity for programming the Origins Festival.	3/8/2016 2:29 AM
23	It is quite expensive even though APAM supported the costs of my flight tickets	3/8/2016 12:38 AM
24	Depends on funding	3/7/2016 11:39 PM
25	APAM is an essential moment to connect with and learn about the Australian performing arts sector.	3/7/2016 7:47 PM
26	It's the key event in the performing arts calendar.	3/7/2016 6:29 PM
27	I found APAM 2016 to be very productive and benefitted from it being my second time to attend.	3/7/2016 5:49 PM
28	Efficient way to do a lot of business in a week.	3/7/2016 4:34 PM
29	Not much strong focus in the young audience sector.	3/7/2016 4:06 PM

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30	I hope so but it requires approvals beyond my control.	3/7/2016 3:59 PM
31	Expensive and an intense time	3/7/2016 3:54 PM
32	Because I think Brisbane is getting better at hosting APAM each year, and I see it as vital for my professional development and networking as well as benchmarking what work is out there, and what the performance "zeitgeists" are. It is a vital part of Australasian performing arts industry.	3/7/2016 3:37 PM
33	Important networking opportunity and ensuring the relevance and currency of my organisation nationally	3/7/2016 2:56 PM
34	It depends on the programs provided in 2018.	3/7/2016 2:46 PM
35	APAM is pivotal and essential for connections to the world, and what's "hot" in the current performance scene	3/7/2016 1:27 PM
36	The reason to be unsure is because that mid-February is right before the Taiwan International Festival of Arts (NTT will hold the first edition on TIFA in 2017), which is one of the most important festival of the National Performing Arts Center every year.	3/7/2016 1:18 PM
37	It was very expensive. I did receive a free registration but the trip from Canada took about a 1/3 of my travel budget. It was a worthwhile trip BUT without a significant subsidy in future, I would really have to consider	3/7/2016 1:16 PM
38	continue networks and positioning for the venue	3/7/2016 1:02 PM
39	It is a vital industry forum	3/7/2016 12:38 PM
40	Great opportunity to catch up with everyone in the industry and hear about plans and projects for the future.	3/7/2016 12:35 PM
41	It's important to attend as a programmer.	3/7/2016 12:29 PM
42	Not sure where I'll be in 2018 and not sure what appetite for the "APAM-style" performance work there will be.	3/7/2016 12:26 PM
43	Contract related	3/7/2016 12:26 PM
44	it is an essential meeting place for our sector	3/7/2016 12:24 PM

Q52 Australian Performing Arts Market (APAM) is always looking for ways to improve. What could future markets do that would improve or enhance the key purpose of increasing international and national touring opportunities for Australian contemporary performing arts groups and artists? Please provide a short response below.

Answered: 35 Skipped: 22

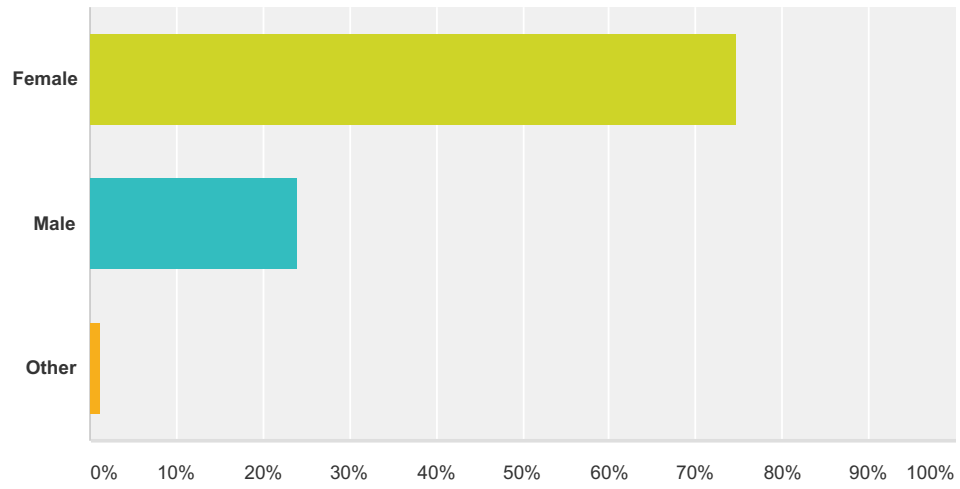
#	Responses	Date
1	more dance full performances and showcases. Dance is movement, so have to be seen to value.	3/22/2016 2:11 AM
2	Provide the touring groups flight & freight funding.	3/21/2016 6:11 PM
3	Also as a new venue manager it was difficult to meet people.	3/21/2016 5:52 PM
4	Better screening of product, there was some really poor options presented to delegates that did not put Australian Arts in a good light.	3/21/2016 10:02 AM
5	more opportunities to see full-length works, i.e. just before the market period or special showings during market period.	3/21/2016 2:14 AM
6	Ideally I think it would work best in one venue for all daytime programs with booths active all day. I did spend quite a bit of time Travelling.	3/19/2016 12:04 PM
7	Improve the ratio showcases/pitches. more showcases...	3/18/2016 12:02 AM
8	The online app was useful but the search functions were not efficient.	3/17/2016 11:11 PM
9	Research the NZ venues who have funds to programme Australian work and ensure those that have funds are represented in any formal networking opportunities i.e. speed dating.	3/17/2016 11:33 AM
10	I hope there will be more full scale productions that I can see in APAM.	3/17/2016 3:01 AM
11	APAM was a bit too spread out with multiple things happening simultaneously. (Sofitel/BPH/QPAC/JW) and having the WTF at the same time seems really odd as there is very little capacity to access this program in the midst of APAM craziness.	3/16/2016 8:45 PM
12	This one was so much better than the previous one but highlighted the shortcomings of the event being held in Brisbane. The lack of atmosphere in the city is a hard thing to deal with and why I think Adelaide is the natural home of APAM. Though being in Brisbane has shaken up the organisation and helped innovation to occur it feels like it's not wholly been as successful as it could be.	3/16/2016 6:18 PM
13	No comment	3/16/2016 4:03 PM
14	I personally found some of the late night social events slightly overwhelming. Having attended the welcome to APAM hosted by Simon Abrahams I sincerely wish many of the local delegates had as well particularly in relation to pitching works. Where possible I made time to meet one on one and acknowledge that great conversations and relationships can be built over a drink however the combination of free booze, eager artists, jet lagged and the intense atmosphere of a market place sometimes made for awkward conversations. Pace goes a long way at these very busy weeks and whilst I had an incredible time there were moments when time out was required. There was also some confusion about my slot on the 3 hour speed date resulting in my inclusion being overlooked. This could have resulted in new meetings or continued discussions but also allowed for a much needed break in my schedule.	3/15/2016 1:50 AM
15	Provide photos of delegates also in the delegate list on the app. Helps to find the right people to communicate with.	3/11/2016 3:28 PM
16	May be more exchanges between Latin America and Australia.	3/11/2016 3:43 AM
17	A courtesy bust trip back to the Sofitel around the 5.30pm-6pm mark.	3/9/2016 4:40 PM
18	The need to engage with partnerships and touring models seems evermore important to manage economies of scale but also to share / collaborate on possible shared areas of need in terms of identifying the kinds of artistic works which could translate beyond Australia. A complex task but interesting to explore in order to develop wider opportunities and in identifying which companies to present?	3/8/2016 11:18 PM

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19	It needs to shift back to Adelaide so we can see a whole lot more Australian work. it's frankly nuts that we are so restricted by the limited offerings outside APAM in Brisbane. In Adelaide I would see two to three Fringe productions every night and often pick up a show. Adelaide is so much easier to get around and cover lots of shows.	3/8/2016 1:43 PM
20	The last time I was on APAM was in 2004 in Adelaide and it was much better logistically as everything was in one place, it was easier to move from one place to the other. Now it took a lots of time to travel and the other thing which was better in Adelaide for me as a presenter traveling there to book performances is that the Adelaide Festival and Adelaide Fringe Festival are being held paralelly and in this way I managed to see much more performances. One more thing to add: the printed program guide's program summary charts were more than unclear and after that showcase programs should have been listed according to time scales instead of an alphabetic list. All in all the printed program was a bit chaotic and confusing for me. I also missed lots of well-known companies from the showcase program. Upon traveling to APAM I would have loved to see the most well-known and popular performers (eg.: Chamber Made Opera, Terrapin Puppet Theatre, Australian Dance Theatre, Chunky Move, etc.) since even though several emerging artists were selected to perform, for me the quality of the performances was not always up to international standards and as a presenter I would have preferred to see and book professional companies.	3/8/2016 12:50 AM
21	Provide funding for international presenters	3/7/2016 11:40 PM
22	-More club and cabaret spaces and works. -Assured information that artists will be able to access touring funding (this APAM occurred at a time of uncertainty). -More times for meetings in the diary, as a multi-disciplinary presenter, there was often clash between showings, pitches and wanting to be able to meet with an artist.	3/7/2016 7:49 PM
23	There would ideally have been more international delegates.	3/7/2016 6:29 PM
24	Increase number of showcases.	3/7/2016 4:34 PM
25	I have strong motivation to tour top class Australia works for young audience in China with big budget. What we normally do is to invite Australia companies over and stay at least one month and launched a nationwide media campaign for them. It contains a lots of risk and pressure to sell all the tickets. Therefore, as a person who make decision on which companies and which shows we should bring, it is very crucial that we are able to have a "physical contact" with all the works thoroughly and completely. Which means we need to see complete shows in live as many as possible!	3/7/2016 4:15 PM
26	Don't put all the pitches in one afternoon Provide opportunity for international guests to meet Offer int'l guest stipends	3/7/2016 3:55 PM
27	Really interrogate who gets full length showcases and consider who is in the room. Is there an international delegate on the curatorial panel? I thought the Canadian presence was overstated and it should be brought back to a focus on AUS and NZ artists. More speed dating and networking time would be great, with an impetus on presenters attending. I'm not sure how you make this happen, but I think some are reticent to get involved in these things and it really is part of their JOB.	3/7/2016 3:39 PM
28	I think Adelaide is a better location for APAM because of the Fringe and Festival giving more companies the opportunity to showcase their full work, which is the most beneficial option in any market and because there are less venue locations needed, it's easier to get around and it's less humid - but I recognise I am biased on that front.	3/7/2016 3:05 PM
29	-Many of the sharings or lectures have limited entrance and need to book before hands. It's not easy to manage, but it's a good chance for international delegates to understand the local market. -What Australian government can help for the international tourings is a key element for the buyers.	3/7/2016 2:49 PM
30	It will be great to have online program bank continue to update artists information & up-coming events throughout years. (Or maybe there is already a platform for that?)	3/7/2016 1:23 PM
31	Running excerpts and pitches into the evening is not great- nobody attends by 7pm	3/7/2016 1:02 PM
32	I think the presence of international presenters and agents is key to the success of APAM. There should therefore much more work that is of a scale and a nature that is of interest to this group of presenters, including potentially work not just from Australia but from other countries or regions, such as Asia.	3/7/2016 12:51 PM
33	More showcases	3/7/2016 12:38 PM
34	If the work is pitched as "Tour Ready" then it should be just that - not available for touring in 1-3 years' time. The majority of works were in development of for future touring - perhaps APAM should rethink it's market position to be a developmental marketplace.	3/7/2016 12:28 PM
35	Aligned with a Festival	3/7/2016 12:28 PM

Q1 What is your gender?

Answered: 83 Skipped: 0



Answer Choices	Responses	
Female	74.70%	62
Male	24.10%	20
Other	1.20%	1
Total		83

Q2 Please provide the following information. If you choose not to provide your personal details, you may leave these fields blank. You will still be able to complete the survey anonymously.

Answered: 61 Skipped: 22

Answer Choices	Responses
Full Name	100.00% 61
Company/Organisation	98.36% 60

#	Full Name	Date
1	Colm O'Callaghan	3/23/2016 11:05 AM
2	Theresa Famularo	3/22/2016 10:23 PM
3	Ahilan Ratnamohan	3/21/2016 10:17 PM
4	Melanie Hamilton	3/21/2016 3:41 PM
5	Britt Guy	3/21/2016 11:59 AM
6	Chris Drummond	3/21/2016 11:41 AM
7	Francisca Peró	3/19/2016 12:30 AM
8	Dani Fecko	3/18/2016 5:39 PM
9	Roslyn Oades	3/18/2016 12:57 PM
10	Adriano Cortese	3/18/2016 8:55 AM
11	David Clarkson	3/18/2016 7:46 AM
12	Ian Pidd	3/17/2016 10:15 PM
13	Teena Munn	3/17/2016 5:25 PM
14	Kate Malone	3/17/2016 5:19 PM
15	Tanemahuta Gray	3/17/2016 4:49 PM
16	Katherine Budd	3/17/2016 3:45 PM
17	Bruno Isaković	3/17/2016 1:08 AM
18	Clare Bartholomew	3/17/2016 12:00 AM
19	Deborah Leiser-Moore	3/16/2016 8:19 PM
20	BENJAMIN ROY GRAETZ	3/16/2016 5:00 PM
21	Nicola Gunn	3/16/2016 4:22 PM
22	Eira Swaine	3/16/2016 2:05 PM
23	lenine bourke	3/16/2016 1:52 PM
24	Mariaa Randall	3/16/2016 12:30 PM
25	Jodee Mundy	3/16/2016 12:30 PM
26	Julieanne Campbell	3/16/2016 12:25 PM
27	Amelia Bartak	3/16/2016 12:11 PM
28	Simon Bedford	3/16/2016 12:08 PM
29	Annette Madden	3/16/2016 12:07 PM
30	Goh Ching Lee	3/16/2016 12:06 PM
31	Claire Ogden	3/15/2016 5:29 PM

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32	Kate Fryer	3/11/2016 1:44 PM
33	Claire Edwardes	3/11/2016 8:28 AM
34	sarai gomez	3/11/2016 7:47 AM
35	Viv Rosman	3/9/2016 4:37 PM
36	Shaun Parker	3/9/2016 10:19 AM
37	Gemma Pepper	3/9/2016 8:04 AM
38	Léa Fischer-Albert	3/9/2016 2:28 AM
39	Helen Hristofski	3/8/2016 11:43 PM
40	Ben White	3/8/2016 3:39 PM
41	Christine Johnstone	3/8/2016 12:17 PM
42	Sian Roberts	3/8/2016 11:31 AM
43	Sheah Sutton	3/8/2016 10:14 AM
44	Rachael Penman	3/8/2016 7:48 AM
45	shoshana polanco	3/8/2016 6:54 AM
46	John Lambert	3/7/2016 10:47 PM
47	Bia Oliveira	3/7/2016 9:39 PM
48	Annette Downs	3/7/2016 9:28 PM
49	Sue Giles	3/7/2016 8:51 PM
50	Susan Hay	3/7/2016 5:57 PM
51	Susan Hay	3/7/2016 5:33 PM
52	Hans Christian Gimbel	3/7/2016 5:05 PM
53	Pippa Bailey	3/7/2016 4:36 PM
54	Rachael Maza	3/7/2016 2:40 PM
55	Kevin O'Loughlin	3/7/2016 2:37 PM
56	Francisca Peró	3/7/2016 2:05 PM
57	Kathy Campbell	3/7/2016 2:03 PM
58	Annette Vieusseux	3/7/2016 1:19 PM
59	Robina Burton	3/7/2016 1:16 PM
60	Michael Sieders	3/7/2016 12:23 PM
61	Freya Waterson	3/7/2016 12:23 PM
#	Company/Organisation	Date
1	Force Majeure	3/23/2016 11:05 AM
2	Cre8ion	3/22/2016 10:23 PM
3	Ahilan Ratnamohan	3/21/2016 10:17 PM
4	Muscle Mouth	3/21/2016 3:41 PM
5	Artback NT	3/21/2016 11:59 AM
6	Brink Productions	3/21/2016 11:41 AM
7	GAM , Performing arts Centre Gabriela Mistral	3/19/2016 12:30 AM
8	Fascinator Management	3/18/2016 5:39 PM
9	Roslyn Oades & Collaborators	3/18/2016 12:57 PM
10	Ranters Theatre	3/18/2016 8:55 AM
11	Stalker Theatre	3/18/2016 7:46 AM
12	Inaugural Annual Dance Affair	3/17/2016 10:15 PM
13	Circus Oz	3/17/2016 5:25 PM

Evaluation of APAM 2016

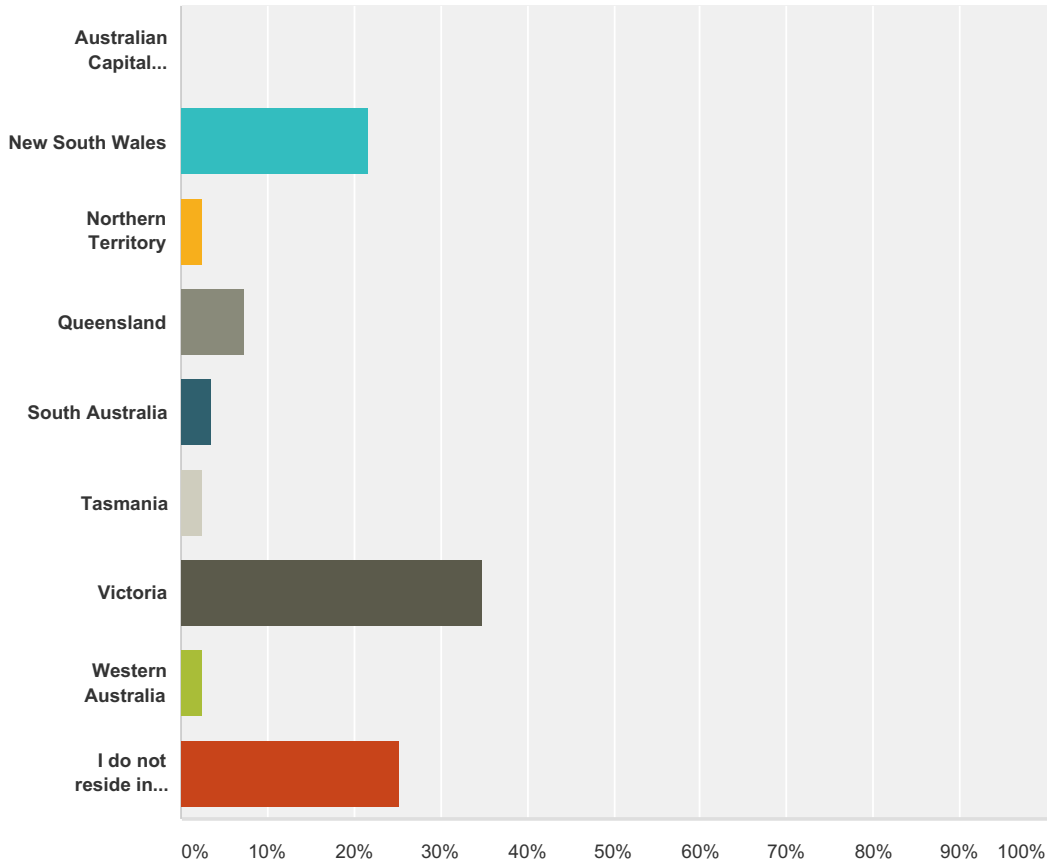
14	Cluster Arts	3/17/2016 5:19 PM
15	Taki Rua Productions	3/17/2016 4:49 PM
16	Stalker Theatre	3/17/2016 3:45 PM
17	Domino/Sounded Bodies	3/17/2016 1:08 AM
18	WE3	3/17/2016 12:00 AM
19	Tashmadada	3/16/2016 8:19 PM
20	ILBIJERRI THEATRE COMPANY	3/16/2016 5:00 PM
21	Nicola Gunn	3/16/2016 4:22 PM
22	Australian Dance Theatre	3/16/2016 2:05 PM
23	freelance	3/16/2016 1:52 PM
24	Independent Choreographer	3/16/2016 12:30 PM
25	Jodee Mundy Collaborations	3/16/2016 12:30 PM
26	Urban Theatre Projects	3/16/2016 12:25 PM
27	Phillip Adams BalletLab	3/16/2016 12:11 PM
28	Simon Bedford	3/16/2016 12:08 PM
29	Shaun Parker & Company	3/16/2016 12:07 PM
30	CultureLink	3/16/2016 12:06 PM
31	Circus Claire	3/15/2016 5:29 PM
32	Dislocate	3/11/2016 1:44 PM
33	Ensemble Offspring	3/11/2016 8:28 AM
34	Compagnia Finzi Pasca	3/11/2016 7:47 AM
35	Polyglot Theatre	3/9/2016 4:37 PM
36	Shaun Parker & Company Limited	3/9/2016 10:19 AM
37	Erth Visual & Physical	3/9/2016 8:04 AM
38	Théâtre du Gros Mécano, Québec City, Canada	3/9/2016 2:28 AM
39	Barking Gecko Theatre Company	3/8/2016 11:43 PM
40	Sydney Theatre Company	3/8/2016 3:39 PM
41	Queensland Theatre Company	3/8/2016 12:17 PM
42	The Last Great Hunt	3/8/2016 11:31 AM
43	Snuff Puppets	3/8/2016 10:14 AM
44	Okareka Dance Company	3/8/2016 7:48 AM
45	la teatreria	3/8/2016 6:54 AM
46	John Lambert & Assoc.	3/7/2016 10:47 PM
47	Sadler's Wells	3/7/2016 9:39 PM
48	Tasmania Performs	3/7/2016 9:28 PM
49	Polyglot Theatre	3/7/2016 8:51 PM
50	Marc Brew Company	3/7/2016 5:57 PM
51	Marc Brew Company	3/7/2016 5:33 PM
52	Republique	3/7/2016 5:05 PM
53	Performing Lines	3/7/2016 4:36 PM
54	ILBIJERRI Theatre Company	3/7/2016 2:40 PM
55	Terrapin Puppet Theatre	3/7/2016 2:37 PM
56	GAM PERFORMING ARTS CENTER	3/7/2016 2:05 PM
57	Pooka Print	3/7/2016 2:03 PM

Evaluation of APAM 2016

58	Lucy Guerin Inc	3/7/2016 1:19 PM
59	Ranters Theatre	3/7/2016 1:16 PM
60	Michael Sieders Presents	3/7/2016 12:23 PM

Q3 If any, which Australian state do you currently reside in?

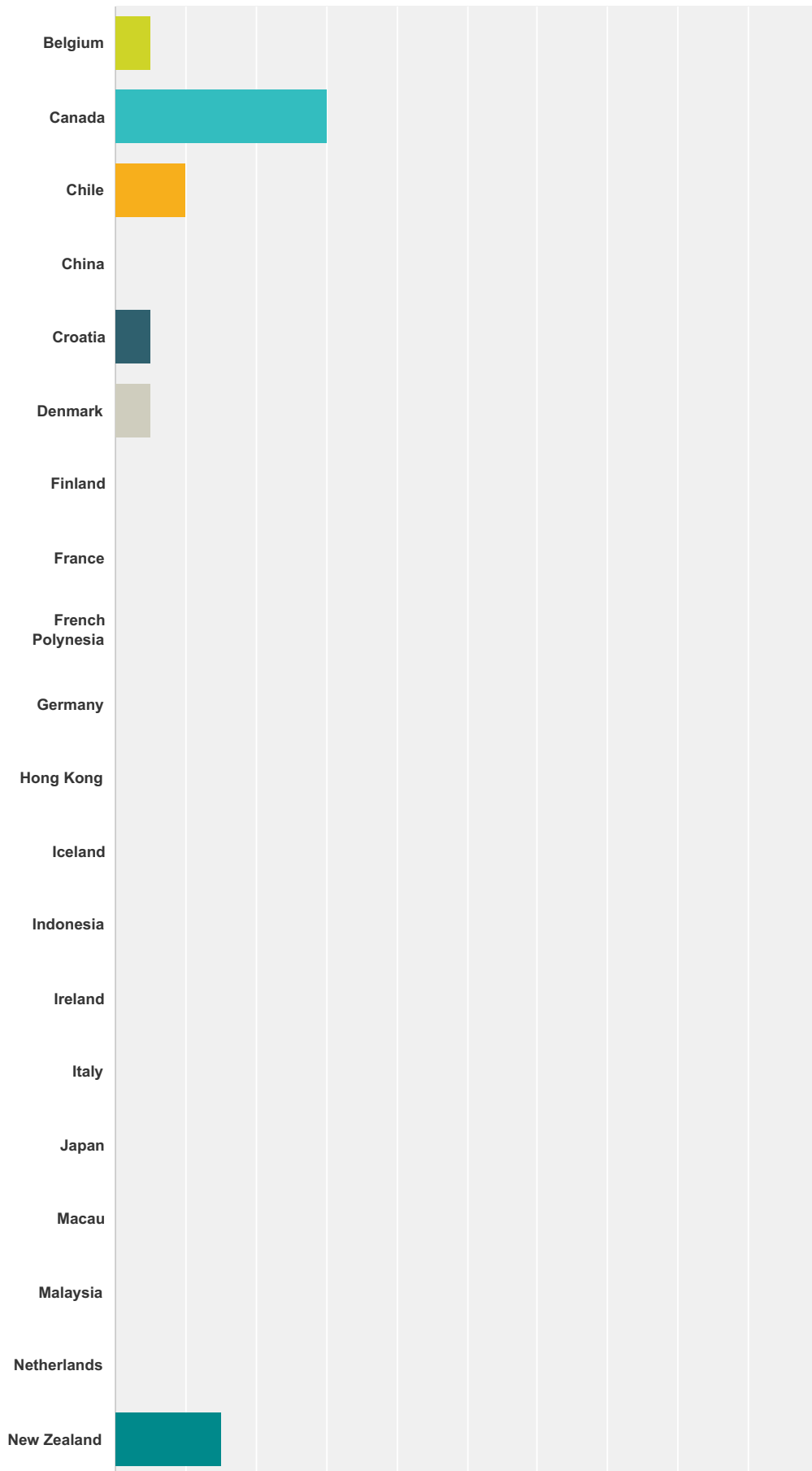
Answered: 83 Skipped: 0



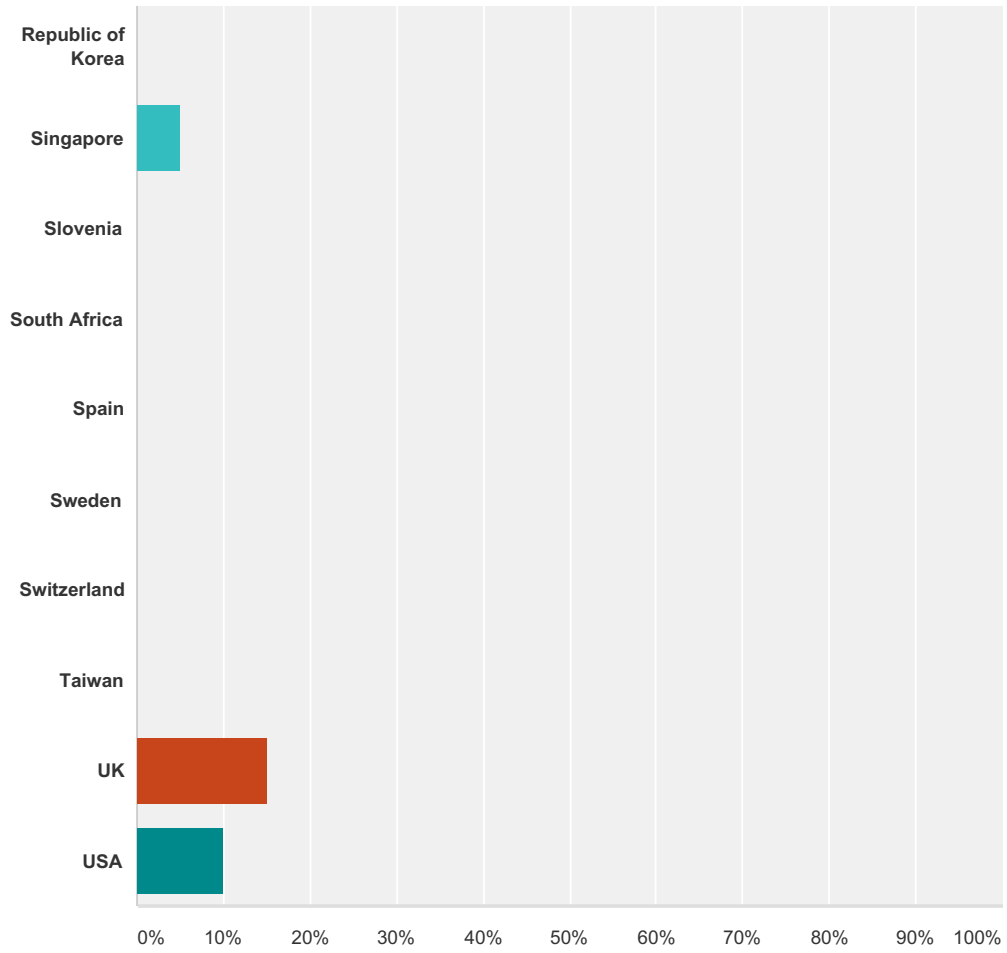
Answer Choices	Responses
Australian Capital Territory	0.00% 0
New South Wales	21.69% 18
Northern Territory	2.41% 2
Queensland	7.23% 6
South Australia	3.61% 3
Tasmania	2.41% 2
Victoria	34.94% 29
Western Australia	2.41% 2
I do not reside in Australia	25.30% 21
Total	83

Q4 If you are not an Australian resident, please tell us what country you reside in?

Answered: 20 Skipped: 63



Evaluation of APAM 2016



Answer Choices	Responses
Belgium	5.00% 1
Canada	30.00% 6
Chile	10.00% 2
China	0.00% 0
Croatia	5.00% 1
Denmark	5.00% 1
Finland	0.00% 0
France	0.00% 0
French Polynesia	0.00% 0
Germany	0.00% 0
Hong Kong	0.00% 0
Iceland	0.00% 0
Indonesia	0.00% 0
Ireland	0.00% 0
Italy	0.00% 0
Japan	0.00% 0
Macau	0.00% 0

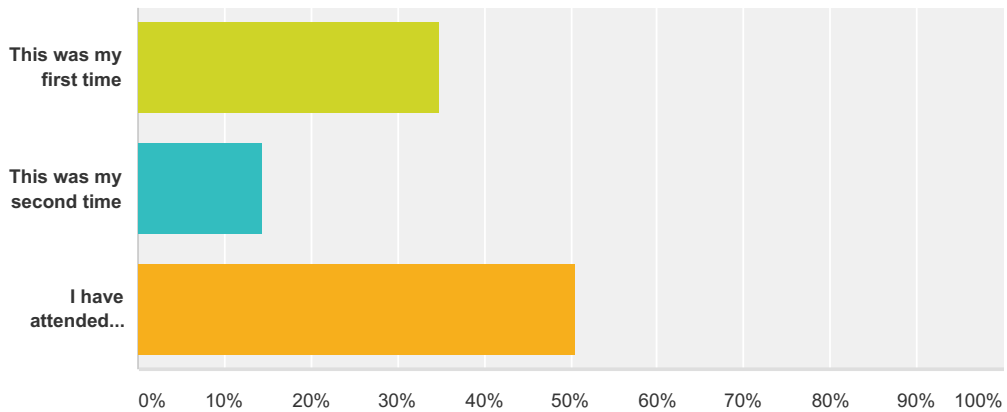
Evaluation of APAM 2016

Malaysia	0.00%	0
Netherlands	0.00%	0
New Zealand	15.00%	3
Republic of Korea	0.00%	0
Singapore	5.00%	1
Slovenia	0.00%	0
South Africa	0.00%	0
Spain	0.00%	0
Sweden	0.00%	0
Switzerland	0.00%	0
Taiwan	0.00%	0
UK	15.00%	3
USA	10.00%	2
Total		20

#	Other (please specify)	Date
1	I split my time between these 2	3/21/2016 10:17 PM
2	México	3/8/2016 6:54 AM

Q5 Was this your first time attending APAM?

Answered: 83 Skipped: 0



Answer Choices	Responses
This was my first time	34.94% 29
This was my second time	14.46% 12
I have attended numerous times (please specify how many)	50.60% 42
Total	83

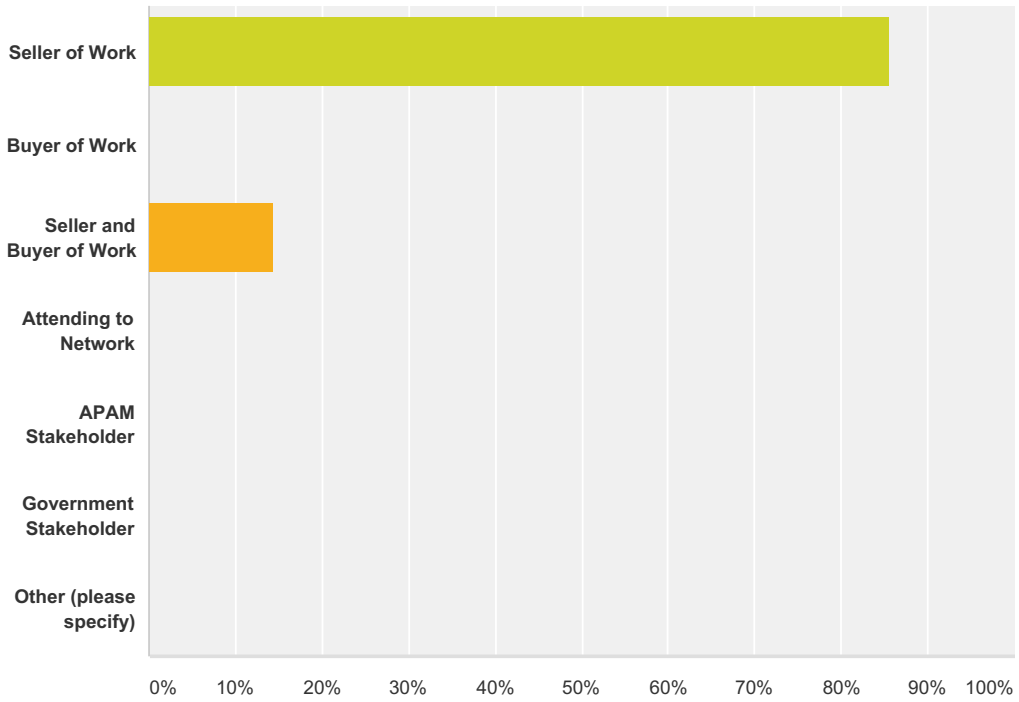
#	I have attended numerous times (please specify how many)	Date
1	6+	3/22/2016 10:23 PM
2	Three	3/21/2016 3:41 PM
3	3	3/21/2016 11:59 AM
4	6	3/21/2016 11:41 AM
5	4	3/18/2016 2:01 PM
6	10	3/18/2016 8:55 AM
7	3	3/18/2016 8:33 AM
8	8	3/18/2016 7:46 AM
9	10	3/17/2016 10:15 PM
10	All except the first one in Canberra	3/17/2016 5:25 PM
11	3	3/17/2016 4:49 PM
12	5	3/17/2016 12:00 AM
13	2014, 2012	3/16/2016 8:38 PM
14	4	3/16/2016 8:19 PM
15	3	3/16/2016 3:10 PM
16	4	3/16/2016 2:34 PM
17	4	3/16/2016 2:03 PM
18	4 or 5	3/16/2016 12:59 PM
19	This was my fourth	3/16/2016 12:11 PM
20	5	3/11/2016 1:44 PM
21	4	3/9/2016 4:37 PM

Evaluation of APAM 2016

22	6	3/9/2016 10:19 AM
23	4	3/9/2016 8:04 AM
24	3	3/8/2016 11:43 PM
25	This was my third time	3/8/2016 3:39 PM
26	3	3/8/2016 12:17 PM
27	3	3/8/2016 10:14 AM
28	8	3/8/2016 12:28 AM
29	since 1996 except 2	3/7/2016 10:47 PM
30	all of them	3/7/2016 9:28 PM
31	4	3/7/2016 9:09 PM
32	6	3/7/2016 9:06 PM
33	8	3/7/2016 8:51 PM
34	4	3/7/2016 5:05 PM
35	5	3/7/2016 4:36 PM
36	4	3/7/2016 3:18 PM
37	6	3/7/2016 2:40 PM
38	5	3/7/2016 2:37 PM
39	3	3/7/2016 1:19 PM
40	This was my seventh APAM	3/7/2016 1:16 PM
41	11	3/7/2016 12:45 PM
42	4	3/7/2016 12:23 PM

Q6 Which of the following best describes you as an APAM delegate?

Answered: 83 Skipped: 0

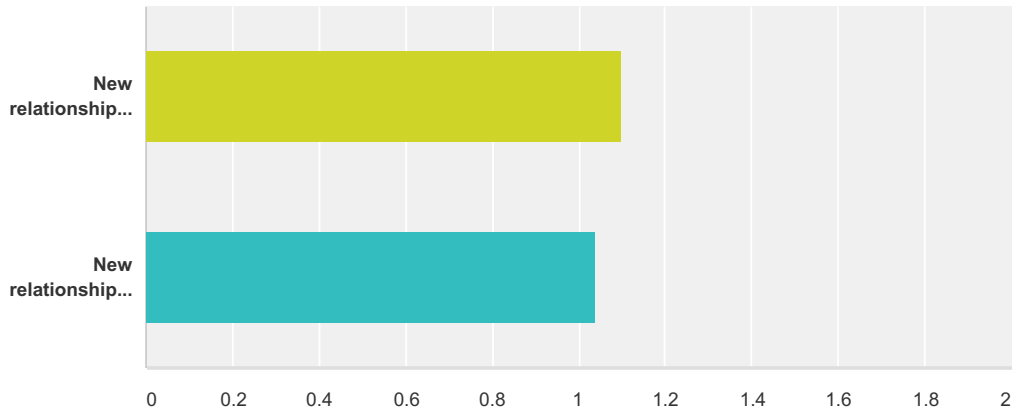


Answer Choices	Responses
Seller of Work	85.54% 71
Buyer of Work	0.00% 0
Seller and Buyer of Work	14.46% 12
Attending to Network	0.00% 0
APAM Stakeholder	0.00% 0
Government Stakeholder	0.00% 0
Other (please specify)	0.00% 0
Total	83

#	Other (please specify)	Date
	There are no responses.	

Q7 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 75 Skipped: 8



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	16.67% 12	76.39% 55	6.94% 5	0.00% 0	72	1.10
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	16.44% 12	71.23% 52	12.33% 9	0.00% 0	73	1.04

Q8 Please provide details of the new relationships you may have formed.

Answered: 44 Skipped: 39

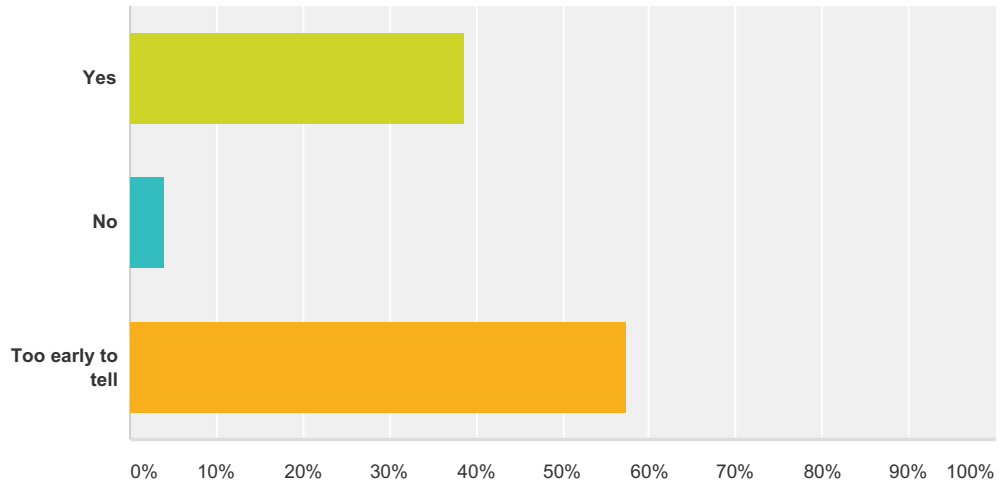
#	Responses	Date
1	All new connections were with national contacts who are new in their positions.	3/22/2016 10:27 PM
2	With presenters in Hong Kong, South Korea, France, Netherlands and Canada. Increased networking with NZ presenters, too.	3/21/2016 3:43 PM
3	A series of very positive conversations for a national tour of The Aspirations of Daise Morrow in 2017 with Sydney Festival, Art Centre Melbourne, QTC and already confirmed presentations at Merrigong, Canberra Theatre Centre & 10 Days on the Island. (Only QTC and CTC pre-existing partnerships) Also, a new relationship with the National Theatre in London for a project in 2020.	3/21/2016 11:46 AM
4	I made important connections with other venues, Australian festivals and artists.	3/19/2016 12:32 AM
5	I made new connections with fantastic presenters across Australia and new colleagues across the world.	3/18/2016 5:43 PM
6	Expressions of interest for touring in Canada, NZ, Ireland & Hong Kong as well as new conversations regarding future collaborations both nationally and internationally.	3/18/2016 1:00 PM
7	Theatre de Welt	3/18/2016 8:33 AM
8	Our work was bought by several festivals and orgs. And a number of other new projects look like flowing from our attendance.	3/17/2016 10:17 PM
9	Connecting with new venue/presenter in China. Met with existing contact but who has new venue and interesting in presenting us there. Met with my contemporary at another major circus company from Wales - formed the beginning of a great new working relationship.	3/17/2016 5:27 PM
10	Reforging relationships that Taki Rua have had in the past, and trying to build new ones.	3/17/2016 4:51 PM
11	New peak touring bodies, New presenters New collaborators	3/17/2016 3:46 PM
12	Nothing concrete, really just beginnings with new people. Some nice follow ups and meetings with existing relationships and past presenter of my work.	3/17/2016 12:02 AM
13	A residency in Croatia in 2016 which hopefully will continue to presenting work. Malaysia festival	3/16/2016 8:21 PM
14	Reconnecting with a lot of people I have already met but who have never seen my work. Relationships evolve around the context of practice.	3/16/2016 4:24 PM
15	Chinese festival programmers	3/16/2016 2:35 PM
16	Positive contact and interest following the presentation of our work at APAM.	3/16/2016 2:05 PM
17	Relationships with agents and venues in Asia for future touring.	3/16/2016 2:05 PM
18	Held meetings/discussions with 126 delegates from 100 organisations over the 5 days. Primarily targeted international presenters but met with many Australia producers, artists, presenters, and government representatives.	3/16/2016 1:03 PM
19	A reconnection to fellow artists to broaden collaborative relationships overseas. And reestablishing old ties to companies that will develop into future work possibilities.	3/16/2016 12:31 PM
20	potential presenters and touring interstate	3/16/2016 12:31 PM
21	i met several artists and arts workers who I have not met before, and it is a case of TBC as to whether or not they lead to collaborations. it is a slow process to see if it's a good fit, and even when there is desire, you then need alignment on the 'right' project. takes time, but the wider the net, the more possibilities exist. so always good to meet new people.	3/16/2016 12:28 PM
22	Getting to know new programmers from QPAC, Adelaide festival, Sunpac, Gold Coast, Force Majeure, Galway Festival, Culture Ireland etc	3/16/2016 12:12 PM
23	China, USA, Australia	3/16/2016 12:12 PM
24	Meeting new international presenters for the first time and re-connecting with Australian regional venues	3/16/2016 12:08 PM
25	Sydney Festival, Adelaide Festival, Brisbane Festival, Belvoir St Theatre, City of Newcastle	3/14/2016 10:56 AM
26	Due to the distinct lack of music representatives from around Australia and the world we did not feel that we came out of APAM with any definite leads or interest in our product, From our perspective this is an aspect of APAM which genuinely needs to be reviewed and addressed.	3/11/2016 8:29 AM

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27	We are looking forward to prepare a tour of our show.	3/11/2016 7:48 AM
28	We established some key relationships. It was a fruitful APAM. It is still quite soon following APAM, so we have many new relationships. Exact tours are still being negotiated, and will continue to manifest over the next 6-12 months.	3/9/2016 10:21 AM
29	I have met with the proheminent Australian presenters. I hoped to maintain our relationship in the future so that our work can be presented in Australia	3/9/2016 2:29 AM
30	International presenters New appointments to Australian venues New creative partnerships	3/8/2016 11:44 PM
31	face to face meeting have advanced email conversations and enable informal transparent discussions about international opportunities for small, medium & larger productions	3/8/2016 12:25 PM
32	Australian embassy in Korea Venue in Hong Kong	3/8/2016 11:34 AM
33	Relationships with performing arts venues in Japan, Taiwan, Hong Kong Connections made with US presenters	3/8/2016 10:17 AM
34	collaboration with venues on 2018 project. Collaboration with Australian company on 2018 project US agent	3/8/2016 7:49 AM
35	mainly Canada Native Earth & QTC	3/7/2016 9:30 PM
36	Around the new work in development and existing touring work - Asian presenters we had heard of but not met yet. Also new Canadian presenters. New interest in Australia from previous presenting partners.	3/7/2016 8:54 PM
37	Kate Fell, Gold Coast 2018; Bleach Festival; Michelle Kotevski, Riverside Theatre, Paramatta; Access Arts; Arts Centre Melbourne; Bo-Young Lim, Cultural Relations Manager, Seoul; JOAN SUTHERLAND PERFORMING ARTS CENTRE; Brisbane Festival; Darwin Festival; National Theatre of Paramatta; Malthouse Theatre; Bindanon Trust; MacKay Entertainment Centre; Sydney Council + others	3/7/2016 6:17 PM
38	Artistic, producing and presenting partners	3/7/2016 5:06 PM
39	Numerous presenting partners were met with talking about ILBIJERRI Production in repertoire and in development including: Rachel Healy (Adelaide Festival) , Sam Strong and Sue Dunnolly (QTC, Brenna Hobson (Belvoir), Thomas Kreigsman, Numerous QLD presenters who are interested in "Beautiful One day" 2018. Wesley Enoch, Rhoda Roberts, etc. I also had my Black Arm Band Chair hat on and had numersou conversation with Emma and the Canada presenters: Norman Armour, Ann Connors.	3/7/2016 3:18 PM
40	Touring outcomes	3/7/2016 3:18 PM
41	New contacts in Japan, South America and China.	3/7/2016 2:38 PM
42	Various dance companies/choreographers & accessible arts	3/7/2016 2:14 PM
43	Usine C, Montreal, Canada: Australia focused festival to take place in 2017. Parc et Grande Halle de la Villette, Paris, France: Interested in programming 'Intimacy' to be part of tour that would also include Theatre Garonne, Toulouse (Stephane Boitel from Theatre Garonne, saw Intimacy at the COIL 2016 Festival). Probably in 2018. Ansan Street Arts Festival, South Korea: They are interested in presenting our collaborative production of 'Short Films' in 2017. Ranters is collaborating with Creative VaQi of South Korea.	3/7/2016 1:22 PM
44	Furthering international connections with potential presenters, particularly within Europe and Nth America. Worth noting that these aren't necessarily 'new', but that they are connections that are yet to bear tangible outcomes.	3/7/2016 1:21 PM

Q9 Will APAM 2016 provide you or your company with real touring outcomes?

Answered: 75 Skipped: 8



Answer Choices	Responses	
Yes	38.67%	29
No	4.00%	3
Too early to tell	57.33%	43
Total		75

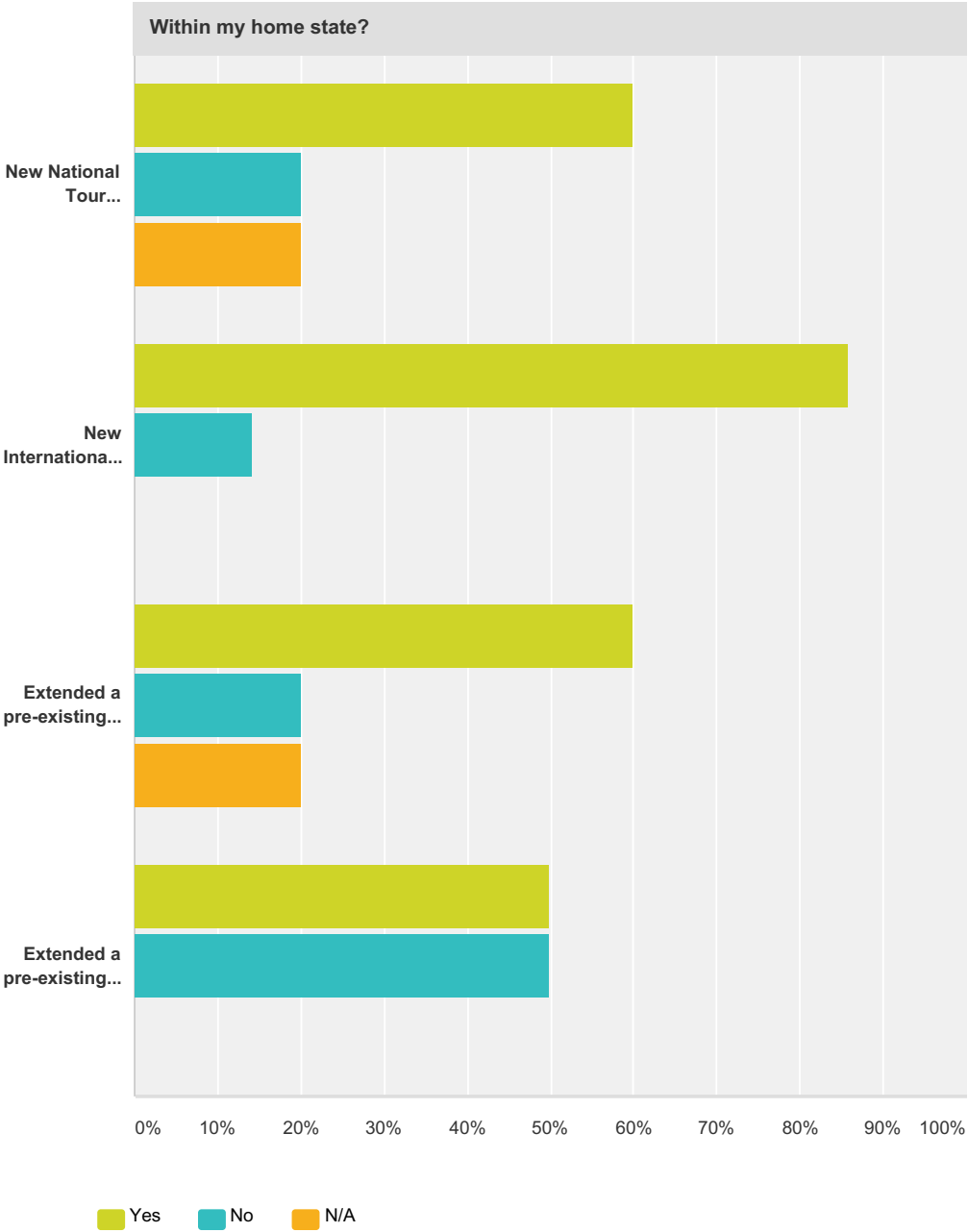
Q10 What touring outcomes did you achieve? Please provide a short response below.

Answered: 14 Skipped: 69

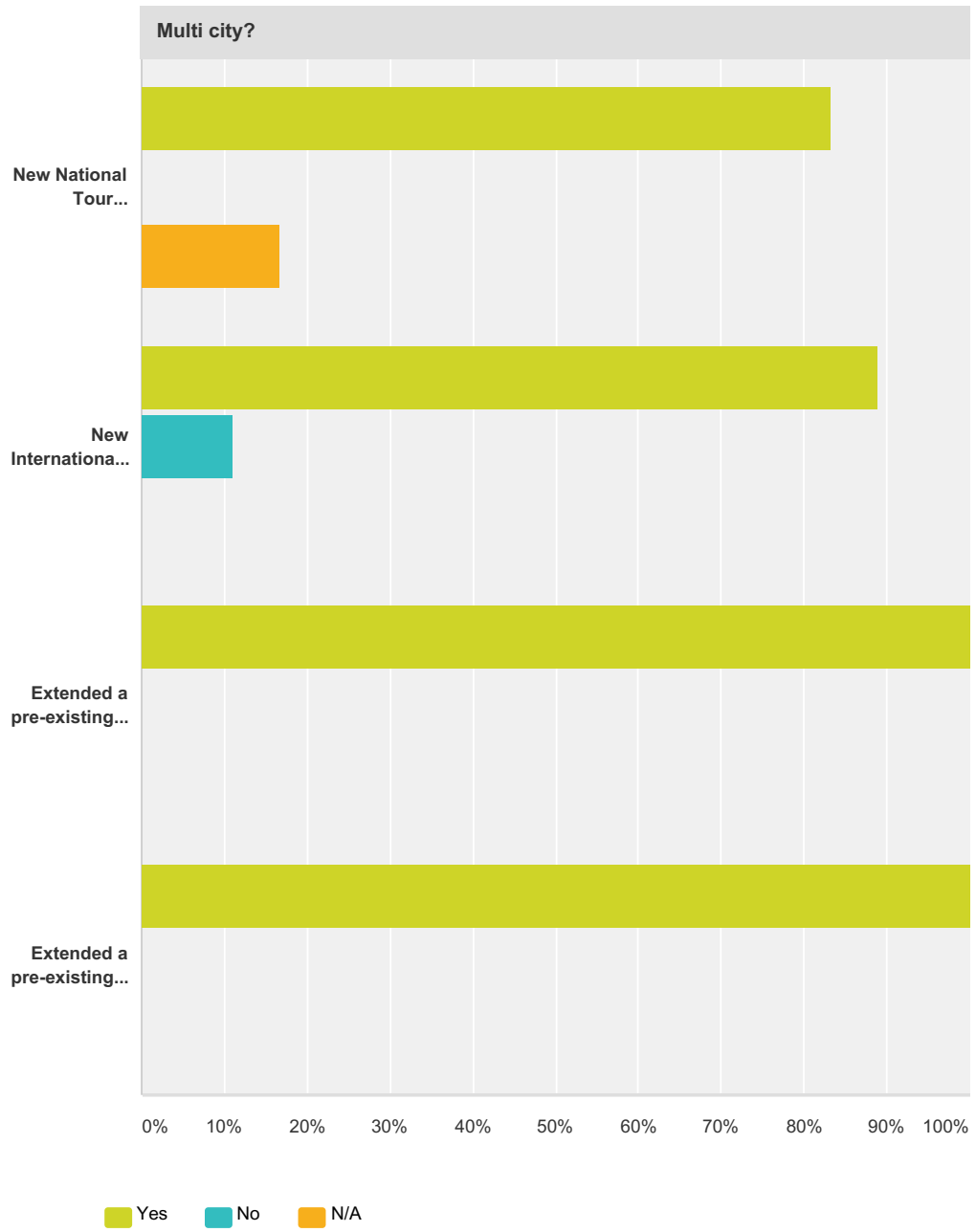
#	Responses	Date
1	As pre previous answer, a national tour of The Aspirations of Daise Morrow in 2017 - all regional presentations confirmed - capital cities in very positive negotiation.	3/21/2016 11:51 AM
2	I have a show that will be at Sydney Festival in 2016 and am working with them to build a small tour for it.	3/18/2016 5:44 PM
3	New commissions with two festivals	3/18/2016 8:34 AM
4	Several Australian and likely OS.	3/17/2016 10:19 PM
5	No outcomes yet, only discussions In discussion with two potential new international presenters. In discussion with two past international presenters.	3/17/2016 5:30 PM
6	National tour interest. International tour interest	3/17/2016 3:48 PM
7	Got closer to confirming a European tour for 2017	3/16/2016 2:37 PM
8	Initial planning for Asian tour - potential venues and tentative dates.	3/16/2016 2:07 PM
9	Short term (2016) possibilities 7 Medium term (2017-2018 possibilities 13 Longer term (2019-2021) possibilities 1	3/16/2016 1:14 PM
10	Placing artists at OzAsia, Melbourne Festival, Adelaide Festival, Darwin Festival,	3/16/2016 12:21 PM
11	We agreed on dates.	3/11/2016 7:52 AM
12	offers of tours in UK, Hawai, US and europe and Australia	3/8/2016 7:51 AM
13	Moved "Beautiful One Day" QLD tour from 2017 to 2018. Too early to say: New show Lush Life generated much interest which will ensure us a good shot at the MFI in June. Also had a lot of interest in upcoming new shows in development : "WHICH WAY, HOME" AND "BLOOD ON THE DANCE FLOOR"	3/7/2016 3:26 PM
14	additional interest from presenter venues here and in Asia	3/7/2016 1:35 PM

Q11 Please indicate the nature of these touring outcomes using the appropriate row/s below.

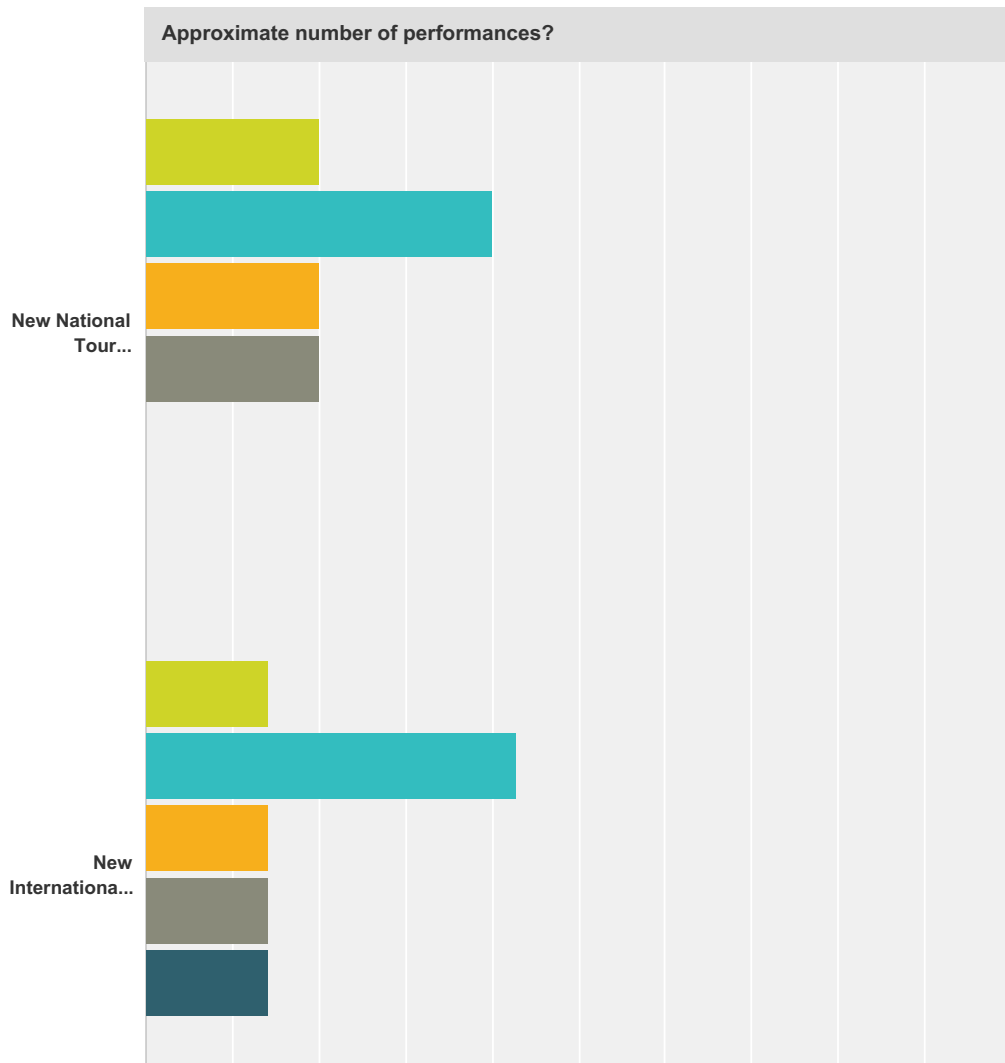
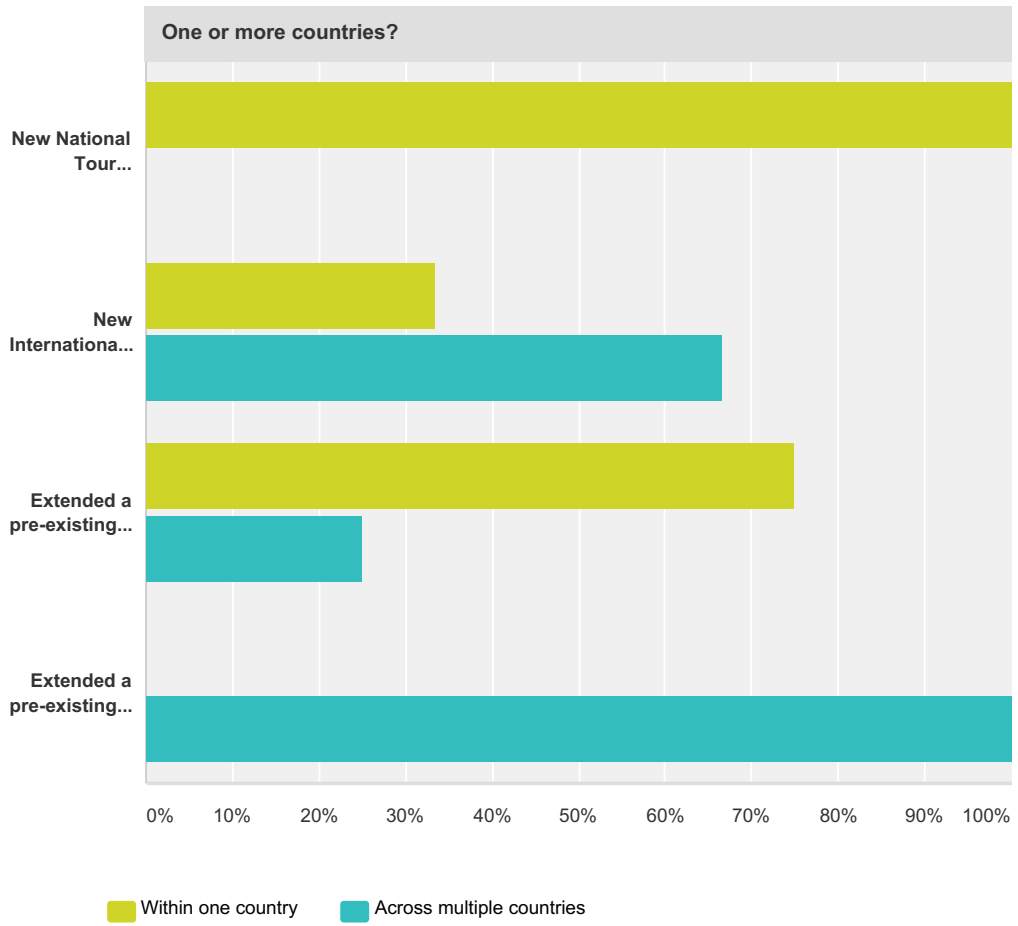
Answered: 16 Skipped: 67



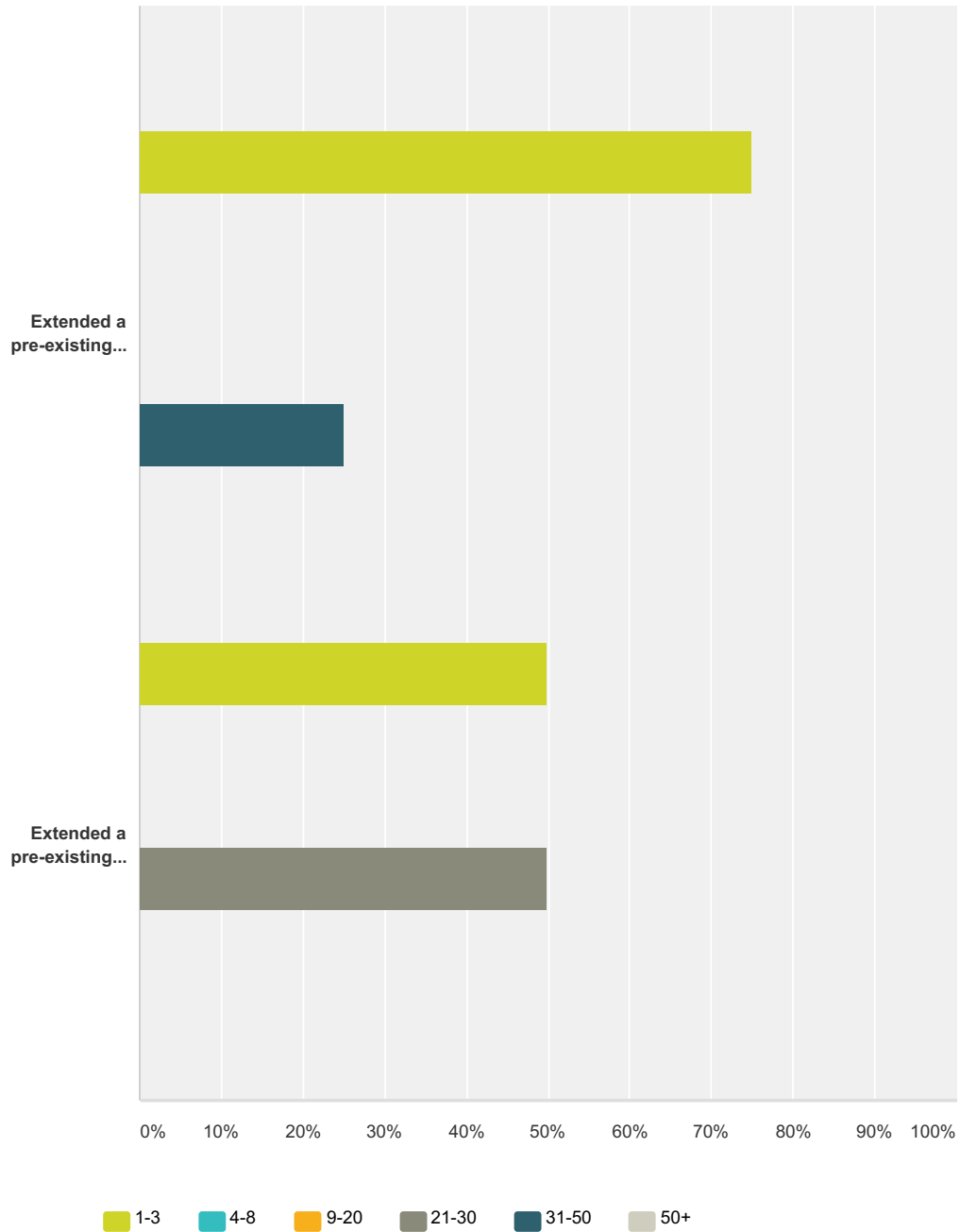
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Evaluation of APAM 2016



Evaluation of APAM 2016



Within my home state?				
	Yes	No	N/A	Total
New National Tour (Australia)	60.00% 3	20.00% 1	20.00% 1	5
New International Tour (Outside of Australia)	85.71% 6	14.29% 1	0.00% 0	7
Extended a pre-existing National Tour (Australia)	60.00% 3	20.00% 1	20.00% 1	5
Extended a pre-existing International Tour (Outside of Australia)	50.00% 1	50.00% 1	0.00% 0	2
Multi city?				
	Yes	No	N/A	Total
New National Tour (Australia)	83.33% 5	0.00% 0	16.67% 1	6
New International Tour (Outside of Australia)	88.89% 8	11.11% 1	0.00% 0	9

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Extended a pre-existing National Tour (Australia)	100.00% 4	0.00% 0	0.00% 0	4
Extended a pre-existing International Tour (Outside of Australia)	100.00% 2	0.00% 0	0.00% 0	2

One or more countries?			
	Within one country	Across multiple countries	Total
New National Tour (Australia)	100.00% 2	0.00% 0	2
New International Tour (Outside of Australia)	33.33% 3	66.67% 6	9
Extended a pre-existing National Tour (Australia)	75.00% 3	25.00% 1	4
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	100.00% 2	2

Approximate number of performances?							
	1-3	4-8	9-20	21-30	31-50	50+	Total
New National Tour (Australia)	20.00% 1	40.00% 2	20.00% 1	20.00% 1	0.00% 0	0.00% 0	5
New International Tour (Outside of Australia)	14.29% 1	42.86% 3	14.29% 1	14.29% 1	14.29% 1	0.00% 0	7
Extended a pre-existing National Tour (Australia)	75.00% 3	0.00% 0	0.00% 0	0.00% 0	25.00% 1	0.00% 0	4
Extended a pre-existing International Tour (Outside of Australia)	50.00% 1	0.00% 0	0.00% 0	50.00% 1	0.00% 0	0.00% 0	2

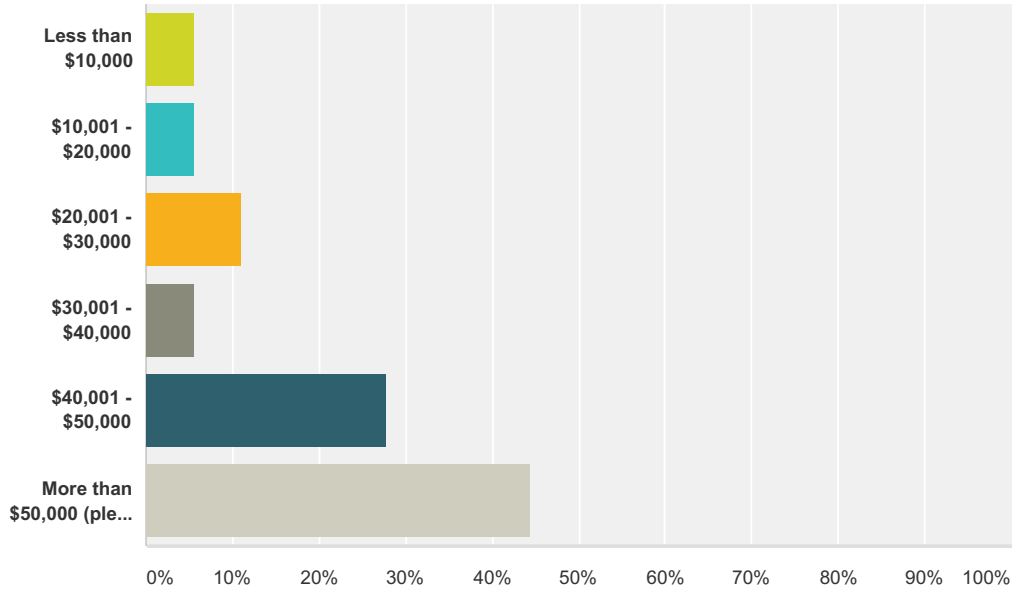
Q12 Please name each country and/or city that was involved in your touring outcomes.

Answered: 13 Skipped: 70

#	Responses	Date
1	Sydney Melbourne Brisbane Canberra Hobart Wollongong	3/21/2016 11:51 AM
2	Finland, Hong Kong, UK, Japan, Korea	3/18/2016 8:34 AM
3	Melbourne, Tasmania, Queensland, country NSW, China, US.	3/17/2016 10:19 PM
4	China, Malaysia, UK	3/17/2016 5:30 PM
5	UK, USA, Europe, Korea, Malaysia, New Zealand	3/17/2016 3:48 PM
6	Croatia Zagreb	3/17/2016 1:12 AM
7	Hamburg, Amsterdam, Paris	3/16/2016 2:37 PM
8	China Malaysia	3/16/2016 2:07 PM
9	China, Korea, Penang, USA, Taiwan, Macau Queensland, Tasmania, Melbourne Metro	3/16/2016 1:14 PM
10	Adelaide, Brisbane, Darwin, Melbourne	3/16/2016 12:21 PM
11	Hong Kong	3/16/2016 12:05 PM
12	Brisbane, Shanghai	3/11/2016 7:52 AM
13	LUSH LIFE we are looking at a doing the major Festivals over the next 3 years. THE SEASON also looking at doing a Festival major festival circuit. WHICH WAY, HOME talking about doing a Belvoir season 2017 BLOOD ON THE DANCE FLOOR potentially New York	3/7/2016 3:26 PM

Q13 Thinking about both fees and box office return, what is the total amount earned or expected to earn from this touring? (It's okay if this is a rough estimate)

Answered: 18 Skipped: 65



Answer Choices	Responses
Less than \$10,000	5.56% 1
\$10,001 - \$20,000	5.56% 1
\$20,001 - \$30,000	11.11% 2
\$30,001 - \$40,000	5.56% 1
\$40,001 - \$50,000	27.78% 5
More than \$50,000 (please provide an estimate)	44.44% 8
Total	18

#	More than \$50,000 (please provide an estimate)	Date
1	200,000 plus	3/17/2016 10:19 PM
2	Unknown	3/17/2016 5:30 PM
3	\$90,000	3/16/2016 2:37 PM
4	Between \$330,000 - \$450,000 (gross)	3/16/2016 1:14 PM
5	150,000 Euro	3/11/2016 7:52 AM
6	200000	3/7/2016 10:49 PM
7	Too early to say (Slmeon would be better positioned to tell you))	3/7/2016 3:26 PM
8	Likely around \$250,000	3/7/2016 12:46 PM

Q14 What other outcomes besides touring did you achieve? Please provide a short response below.

Answered: 60 Skipped: 23

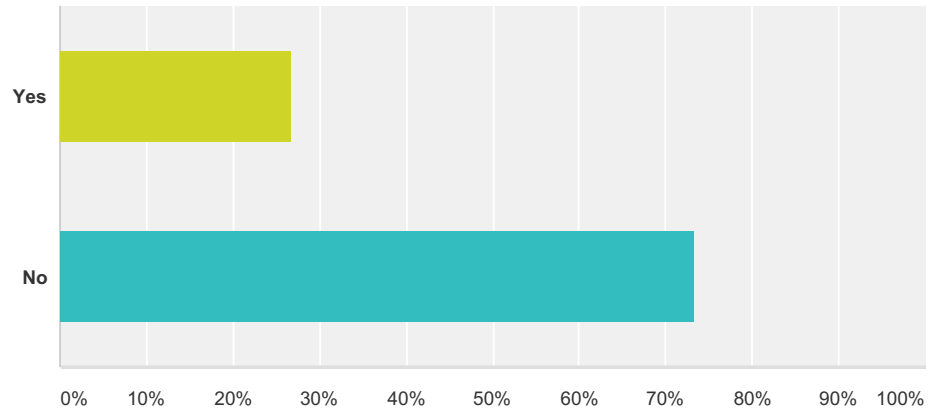
#	Responses	Date
1	Beginning conversations about artistic collaborations for the future.	3/23/2016 11:07 AM
2	Connecting with new people to the network.	3/22/2016 10:29 PM
3	networking	3/21/2016 10:19 PM
4	Increased networks with potential collaborators. Increased visibility in international markets for Muscle Mouth	3/21/2016 3:44 PM
5	Consolidated a series of relationships nationally and internationally and began a positive conversation with Rufus Norris an the National Theatre which was set up by Padraig Cusack at APAM about a new project for 2020	3/21/2016 11:53 AM
6	I got a really great snap shot of the state of the Australian performing Arts right now.	3/18/2016 5:44 PM
7	An APAM outcome I hadn't anticipated was a high level of interest from several interstate companies in collaborating with me on the creation of new Australian works.	3/18/2016 1:01 PM
8	New collaborations with other artists	3/18/2016 8:35 AM
9	Networking	3/17/2016 10:20 PM
10	Networking Information gathering	3/17/2016 6:43 PM
11	Connecting with colleagues in the circus world, especially our contemporary based in Wales. Renewed old and new acquaintances in my new role with Circus Oz (was previously working in theatre as GM/Producer for Windmill Theatre)	3/17/2016 5:32 PM
12	I made a lot of new connections with presenters in China, Taiwan, Malaysia and Singapore	3/17/2016 5:20 PM
13	Networking, company profile	3/17/2016 5:20 PM
14	The indigenous Workshops was fantastic outside of the Arts Market. Really built a solid foundation of connections with indigenous artists.	3/17/2016 4:53 PM
15	Networking opportunity to put faces to names	3/17/2016 3:49 PM
16	Meet resorceful people	3/17/2016 1:13 AM
17	Reconnecting with presenters I know. Meeting new ones.	3/17/2016 12:03 AM
18	I also got to catch up with other Australian arts companies	3/16/2016 8:41 PM
19	FIRST NATION CONNECTIONS AND TRI-ATSI COMPANY FORMATIONS	3/16/2016 5:01 PM
20	Residency opportunities	3/16/2016 4:26 PM
21	Meeting/ connecting/ reconnecting with colleagues nationally & internationally; coming to a better understanding of similarities & differences in cultural landscapes withing the country & further afield.	3/16/2016 3:15 PM
22	Networking with my Australian peers	3/16/2016 2:37 PM
23	Relationship building and reconnecting with previous presenters.	3/16/2016 2:08 PM
24	Consolidated existing relationships with overseas and national presenters	3/16/2016 2:06 PM
25	new networks, good intelligence about national scene	3/16/2016 1:54 PM
26	New potential collaborative partners for the future 15 New research partners for projects 4 Potential affiliations 4 Valuable networking!	3/16/2016 1:17 PM
27	'touring' always seems to be the least likely outcome. we have established a solid partnership for artist and producer exchange; numerous new people met - no real outcomes except building a solid international network	3/16/2016 1:02 PM
28	Connecting with other Indigenous artists from Canada and New Zealand.	3/16/2016 12:32 PM
29	networking and making new connections learning about other projects and presenters	3/16/2016 12:31 PM
30	instructive industry conversation collaboration possibilities (but with existing relationships, not new) clarity regarding where presentation opportunities exist current and broader understanding of interational landscape	3/16/2016 12:30 PM
31	Agree to facilitate international work to Singapore eg Irish work.	3/16/2016 12:25 PM

Evaluation of APAM 2016

32	PABL will be opening a home space by the end of 2016 including an apartment to enable artistic residencies. I was able to talk to people about that forthcoming enterprise.	3/16/2016 12:13 PM
33	Platform to share the development of our new work to a wide audience through doing a pitch	3/16/2016 12:10 PM
34	Improved network of contacts	3/16/2016 12:08 PM
35	It was good to practice talking about my work with others in the industry. It was good to see some of the work that is being made in Australia and New Zealand.	3/15/2016 5:31 PM
36	Frustratingly very few - and also very few touring potentials	3/14/2016 4:46 PM
37	Professional development; Networking	3/14/2016 10:57 AM
38	New possibilities of collaboration	3/11/2016 7:53 AM
39	Valuable insights, encouragement and inspiration from international colleagues.	3/11/2016 6:55 AM
40	Networking, relationship building, seeing the work of other companies.	3/9/2016 4:39 PM
41	.	3/9/2016 8:05 AM
42	I met with really interesting australian artists and people.	3/9/2016 2:30 AM
43	Re-connected with national peers	3/8/2016 11:44 PM
44	Networking	3/8/2016 12:26 PM
45	Networking	3/8/2016 11:35 AM
46	continuing to build on relationships already developed. Finally the opportunity for these relationships to see our work in full!	3/8/2016 7:52 AM
47	I started a dialogue on including first nation artists from Mexico in exchanges with first nation artists from Australia	3/8/2016 6:56 AM
48	networking	3/7/2016 10:51 PM
49	networking for Aboriginal Tasmanian artist	3/7/2016 9:31 PM
50	Caught up w lots of colleagues from around the country. Got a snap shot of some of the work happening around the country.	3/7/2016 9:11 PM
51	Identified opportunities to pursue beyond this market Consolidate existing relationships Maintain profile in the sector	3/7/2016 9:08 PM
52	networking especially with the Theatre for Young Audiences sector. meetings with interested artists who are keen to find out more about our work and make connections..	3/7/2016 8:56 PM
53	Connecting with artists and venues to start conversations.	3/7/2016 6:21 PM
54	New contacts	3/7/2016 5:07 PM
55	INcredible consolidating and building new relationships with First Nations mobminNew Zealand and Canada. We will no doubt continue to build on these relationships and start tp see collaborations come out of this gathering!	3/7/2016 3:31 PM
56	Promotion and prominence of the company's work to the industry.	3/7/2016 2:39 PM
57	Great networking contacts	3/7/2016 2:06 PM
58	networking opportunity are priceless	3/7/2016 1:36 PM
59	National networking - not necessarily selling work but general company PR and connections with colleagues.	3/7/2016 1:23 PM
60	Networking	3/7/2016 12:47 PM

Q15 Did your company/production present at a booth during APAM?

Answered: 60 Skipped: 23



Answer Choices	Responses	
Yes	26.67%	16
No	73.33%	44
Total		60

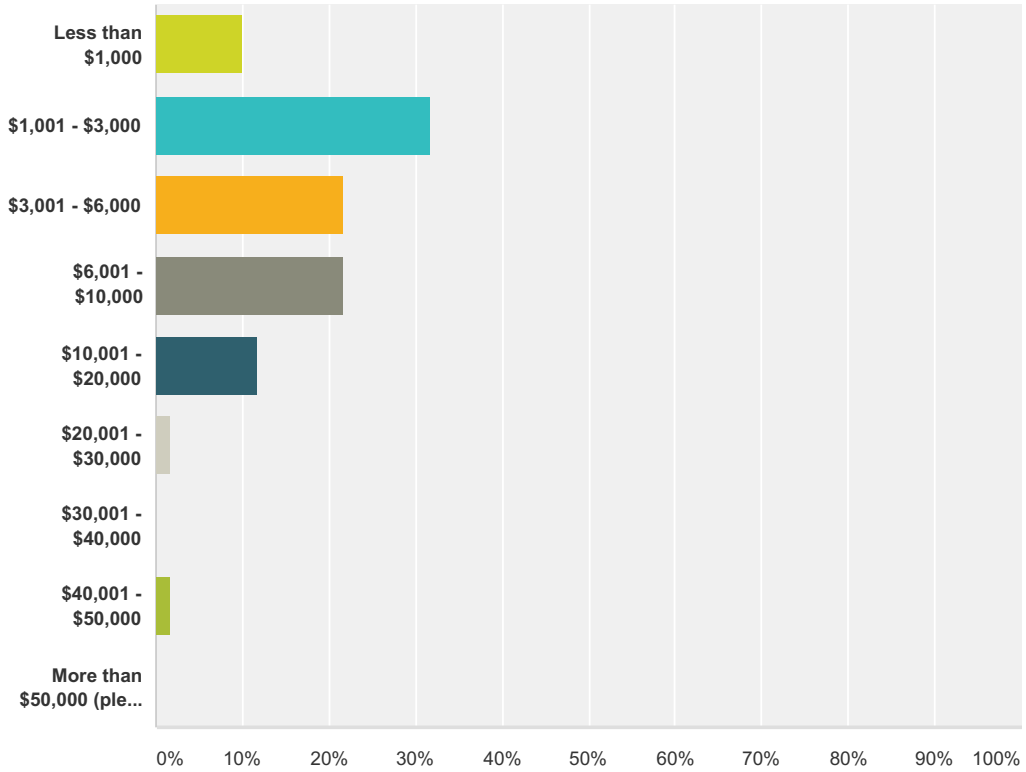
Q16 If you did have a booth, how did this support the selling of your work?

Answered: 17 Skipped: 66

#	Responses	Date
1	Provided an opportunity that was targeted and clear to those who were interested in buying work	3/22/2016 10:29 PM
2	Creative NZ had a booth for NZ artists which we were a part of.	3/17/2016 4:53 PM
3	Really great to have a spot where people could find us- we found a lot of people sought us out	3/17/2016 3:49 PM
4	we had some info on us at the Creative Victoria booth, but I never saw anyone manning the booth at the times I was there.	3/17/2016 12:03 AM
5	YES WAS HIGHLY VALUABLE	3/16/2016 5:01 PM
6	Presence; opportunity to have face to face discussion; share info & collateral	3/16/2016 3:15 PM
7	Provided profile and experiential opportunity	3/16/2016 1:17 PM
8	Our work was displayed at AQ booth. It didn't support selling at all.	3/16/2016 1:02 PM
9	Effective in profiling our artists and initiating discussions	3/16/2016 12:25 PM
10	A good focal point for people to come and find you	3/16/2016 12:10 PM
11	We had a booth which helped us meet various delegates from around the world.	3/9/2016 2:30 AM
12	We were part of the Department of Culture and the Arts booth.	3/8/2016 11:35 AM
13	networking	3/7/2016 10:51 PM
14	Just picked up some passing traffic that we may not have connected with otherwise	3/7/2016 9:31 PM
15	Not sure it did. Felt a bit trapped at the booth with other more interesting things happening elsewhere - networking, etc. It would be worth re-thinking the booths, as 3 days was too much. Perhaps 1 morning of focussed activity with just the booths, so that booth holders can attend other events of interest.	3/7/2016 6:21 PM
16	It was fantastic to have a physical presence, particularly as it was positioned beside the first Nations lounge. We had numerous conversations, that were both formalised times and many that were "Come see us at our booth"	3/7/2016 3:31 PM
17	We had collateral at the Creative Victoria booth. If the booths in the Sofitel format again we would likely gather some S2M dance companies together for a booth.	3/7/2016 1:23 PM

Q17 How much did you or your company spend to bring you (and/or your work) to APAM?

Answered: 60 Skipped: 23

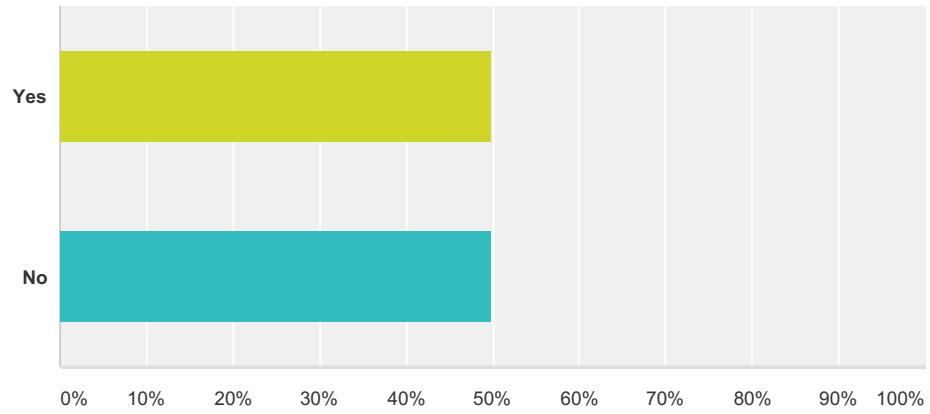


Answer Choices	Responses
Less than \$1,000	10.00% 6
\$1,001 - \$3,000	31.67% 19
\$3,001 - \$6,000	21.67% 13
\$6,001 - \$10,000	21.67% 13
\$10,001 - \$20,000	11.67% 7
\$20,001 - \$30,000	1.67% 1
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	1.67% 1
More than \$50,000 (please provide an estimate)	0.00% 0
Total	60

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q18 Did you receive any financial support to assist with your APAM 2016 costs?

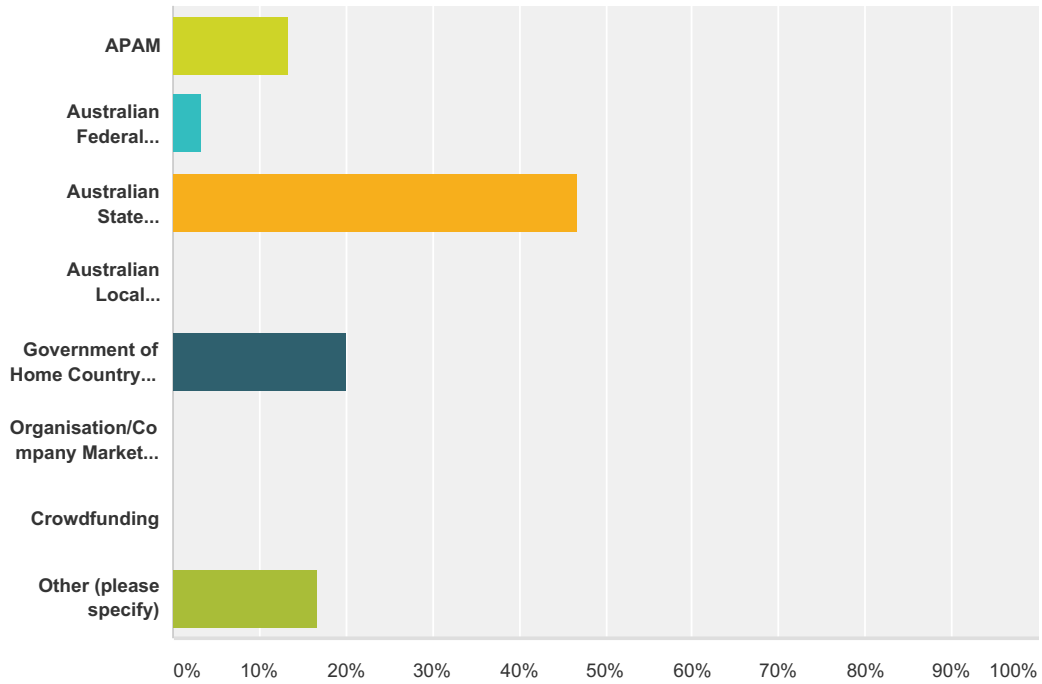
Answered: 60 Skipped: 23



Answer Choices	Responses	
Yes	50.00%	30
No	50.00%	30
Total		60

Q19 Where did this financial support come from?

Answered: 30 Skipped: 53

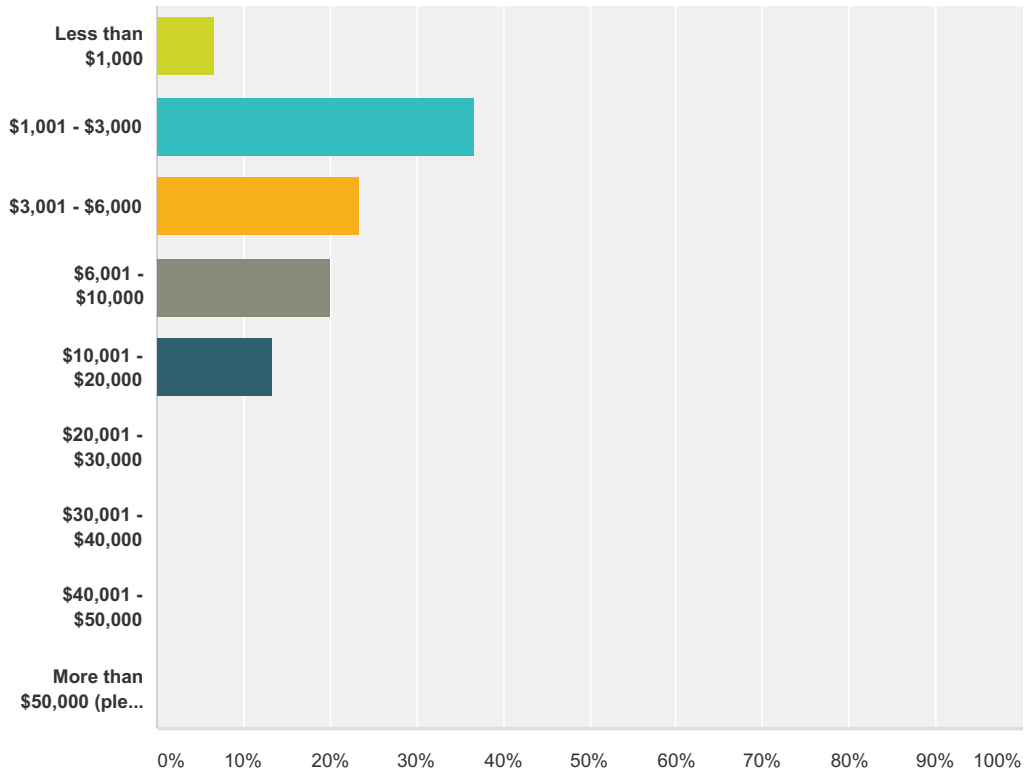


Answer Choices	Responses
APAM	13.33% 4
Australian Federal Government	3.33% 1
Australian State Government	46.67% 14
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	20.00% 6
Organisation/Company Marketing Budget	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	16.67% 5
Total	30

#	Other (please specify)	Date
1	Creative New Zealand.	3/21/2016 3:44 PM
2	Creative New Zealand	3/17/2016 4:54 PM
3	State Government and self funded by two artists from the company.	3/17/2016 12:04 AM
4	Organisation Budget / Brisbane Powerhouse WTF	3/16/2016 4:27 PM
5	Creative Scotland	3/7/2016 6:21 PM

Q20 In Australian dollars, how much was this support worth?

Answered: 30 Skipped: 53



Answer Choices	Responses
Less than \$1,000	6.67% 2
\$1,001 - \$3,000	36.67% 11
\$3,001 - \$6,000	23.33% 7
\$6,001 - \$10,000	20.00% 6
\$10,001 - \$20,000	13.33% 4
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	30

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q21 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 0 Skipped: 83

! No matching responses.

	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with artists that you continue to foster and believe will lead to long-term interest and touring opportunities	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00

Q22 Please provide details of the new relationships you may have formed.

Answered: 0 Skipped: 83

#	Responses	Date
	There are no responses.	

Q23 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Strong and effective representation of work	0.00% 0
Appropriate but the works could have been better represented	0.00% 0
The works were not very well represented by APAM	0.00% 0
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	0.00% 0
I'm not sure	0.00% 0
Total	0

Q24 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 0 Skipped: 83

#	Responses	Date
	There are no responses.	

Q25 Did you have a budget to purchase work while attending APAM 2016?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Not Necessarily... (please elaborate)	0.00% 0
Total	0

#	Not Necessarily... (please elaborate)	Date
	There are no responses.	

Q26 How much did you spend or how much are you likely to spend on Australian work as a result of attending APAM 2016? (It's okay if this is a rough estimate)

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Unsure at this stage	0.00% 0
Less than \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q27 Did you visit any other cities or venues to buy Australian work before or after APAM 2016?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
No	0.00% 0
Yes (please provide details)	0.00% 0
Total	0

#	Yes (please provide details)	Date
	There are no responses.	

Q28 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q29 Where did this financial support come from?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company that Employs Me	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q30 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$2,000	0.00% 0
\$2,001 - \$3,000	0.00% 0
\$3,001 - \$4,000	0.00% 0
\$4,001 - \$5,000	0.00% 0
\$5,001 - \$6,000	0.00% 0
\$6,001 - \$7,000	0.00% 0
\$7,001 - \$10,000	0.00% 0
More than \$10,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$10,000 (please provide an estimate)	Date
	There are no responses.	

Q31 What is the main reason you attended APAM 2016?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Invitation	0.00% 0
Representation	0.00% 0
Lobbying	0.00% 0
Networking	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q32 Please provide further information on your reason for attending (eg. to support showcasing artists, to promote Australian work to international buyers, to sell my one-person show)?

Answered: 0 Skipped: 83

#	Responses	Date
	There are no responses.	

Q33 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 0 Skipped: 83

! No matching responses.

	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
New relationships with presenters or artists that you believe will lead to collaborations	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00

Q34 Please provide details of the new relationships you may have formed.

Answered: 0 Skipped: 83

#	Responses	Date
	There are no responses.	

Q35 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Strong and effective representation of work	0.00% 0
Appropriate but the works could have been better represented	0.00% 0
The works were not very well represented by APAM	0.00% 0
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	0.00% 0
I'm not sure	0.00% 0
Total	0

Q36 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 0 Skipped: 83

#	Responses	Date
	There are no responses.	

Q37 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q38 Where did this financial support come from?

Answered: 0 Skipped: 83

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company that Employs Me	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q39 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 83

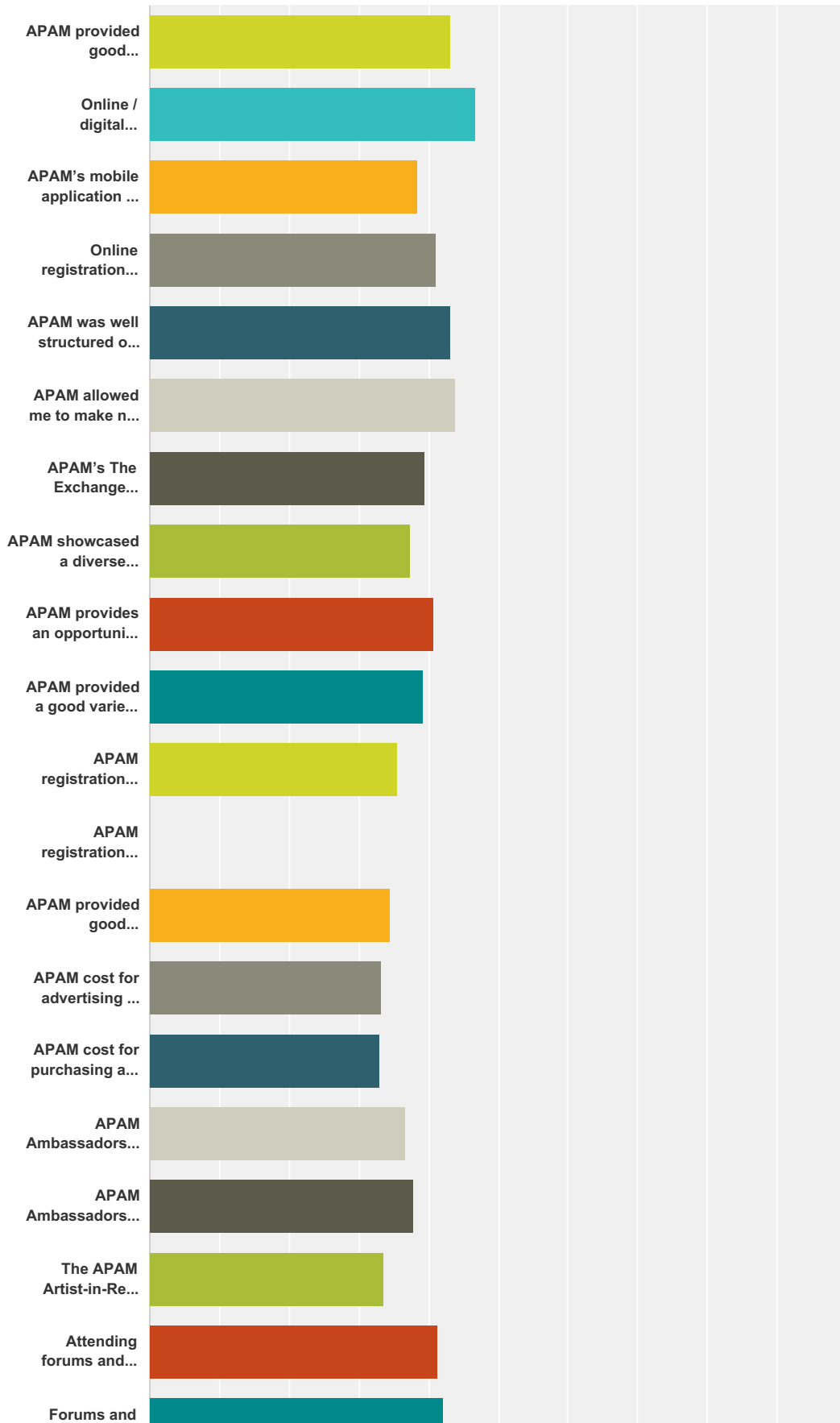
! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$2,000	0.00% 0
\$2,001 - \$3,000	0.00% 0
\$3,001 - \$4,000	0.00% 0
\$4,001 - \$5,000	0.00% 0
\$5,001 - \$6,000	0.00% 0
\$6,001 - \$7,000	0.00% 0
\$7,001 - \$10,000	0.00% 0
More than \$10,000 (please provide an estimate)	0.00% 0
Total	0

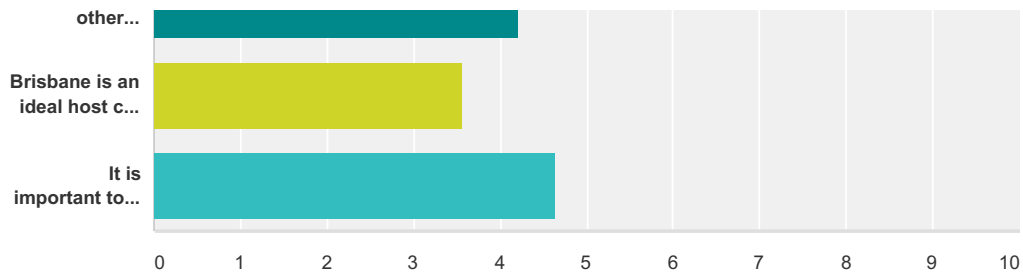
#	More than \$10,000 (please provide an estimate)	Date
	There are no responses.	

Q40 Please indicate below whether you agree or disagree with the following statements.

Answered: 60 Skipped: 23



Evaluation of APAM 2016



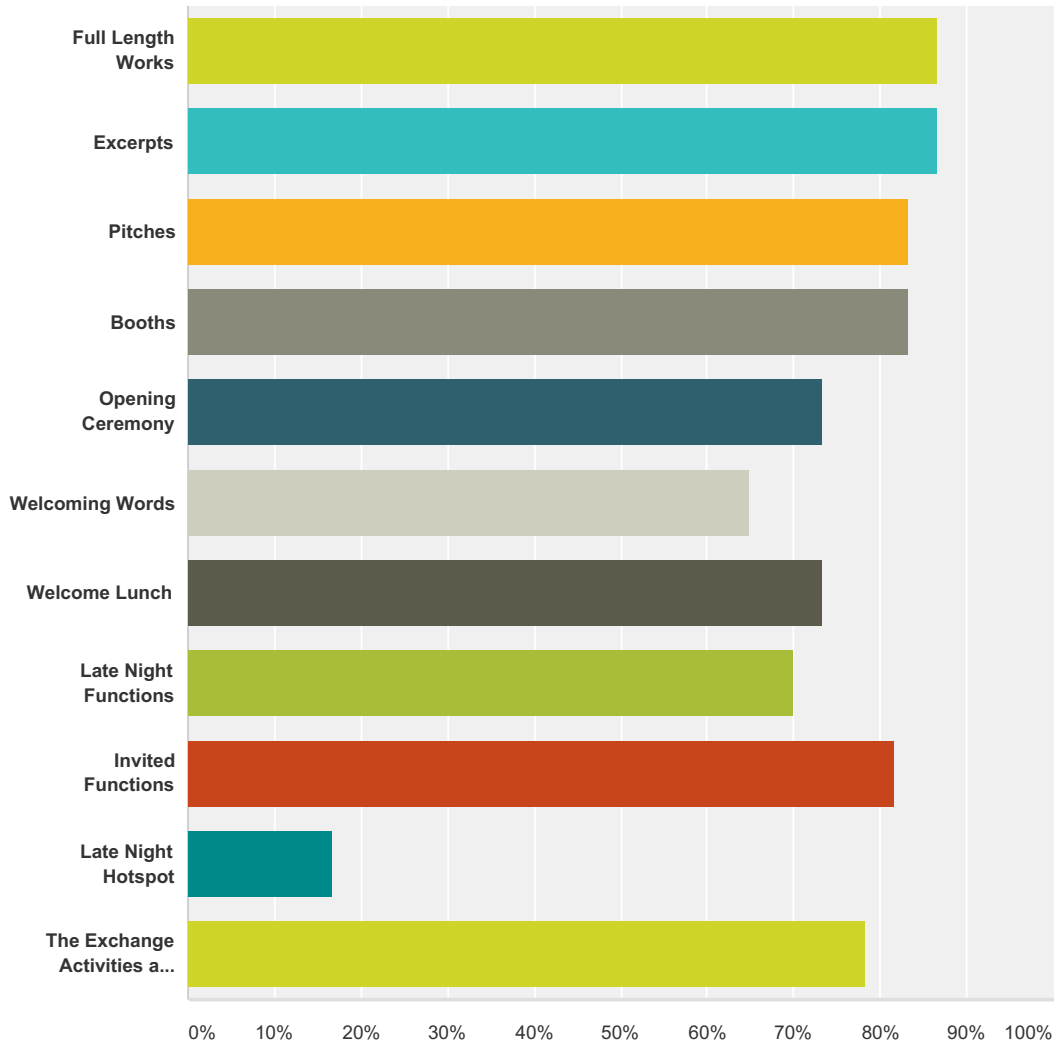
	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree	N/A	Total	Weighted Average
APAM provided good communication and information about the nature of the event.	0.00% 0	0.00% 0	6.67% 4	53.33% 32	40.00% 24	0.00% 0	60	4.33
Online / digital accessibility of event information for APAM is vital.	0.00% 0	0.00% 0	5.00% 3	23.33% 14	71.67% 43	0.00% 0	60	4.67
APAM's mobile application was useful in navigating the market.	1.67% 1	8.33% 5	20.00% 12	36.67% 22	26.67% 16	6.67% 4	60	3.84
Online registration for APAM was easy to understand and navigate.	0.00% 0	1.69% 1	11.86% 7	59.32% 35	27.12% 16	0.00% 0	59	4.12
APAM was well structured on a daily basis.	0.00% 0	1.69% 1	0.00% 0	61.02% 36	35.59% 21	1.69% 1	59	4.33
APAM allowed me to make new connections for the presentation of my work.	1.67% 1	1.67% 1	5.00% 3	38.33% 23	51.67% 31	1.67% 1	60	4.39
APAM's The Exchange program of curated conversation is a key platform to assist delegates in connecting within the Market.	0.00% 0	1.67% 1	20.00% 12	48.33% 29	18.33% 11	11.67% 7	60	3.94
APAM showcased a diverse representation of performing arts product.	0.00% 0	11.67% 7	18.33% 11	53.33% 32	15.00% 9	1.67% 1	60	3.73
APAM provides an opportunity to see new work from across Australia and New Zealand.	0.00% 0	3.33% 2	11.67% 7	56.67% 34	26.67% 16	1.67% 1	60	4.08
APAM provided a good variety of ways to present product.	1.67% 1	5.00% 3	16.67% 10	53.33% 32	23.33% 14	0.00% 0	60	3.92
APAM registration cost provides value for money.	0.00% 0	12.07% 7	27.59% 16	41.38% 24	10.34% 6	8.62% 5	58	3.55
APAM registration cost does not provide value for money.	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
APAM provided good accommodation options for delegates.	0.00% 0	10.00% 6	31.67% 19	31.67% 19	6.67% 4	20.00% 12	60	3.44
APAM cost for advertising my product is value for money.	0.00% 0	5.08% 3	38.98% 23	15.25% 9	5.08% 3	35.59% 21	59	3.32
APAM cost for purchasing a booth to promote my product is value for money.	1.67% 1	8.33% 5	20.00% 12	13.33% 8	6.67% 4	50.00% 30	60	3.30
APAM Ambassadors provided a good introduction to Brisbane.	0.00% 0	3.33% 2	20.00% 12	18.33% 11	10.00% 6	48.33% 29	60	3.68
APAM Ambassadors helped me navigate the Market throughout the event.	0.00% 0	5.08% 3	16.95% 10	25.42% 15	13.56% 8	38.98% 23	59	3.78
The APAM Artist-in-Residence was an innovative inclusion in the Market.	0.00% 0	1.67% 1	48.33% 29	15.00% 9	6.67% 4	28.33% 17	60	3.37
Attending forums and other professional development associated with APAM is important to the development of my company and my product.	0.00% 0	1.67% 1	10.00% 6	56.67% 34	25.00% 15	6.67% 4	60	4.13
Forums and other professional development are an essential part of APAM.	0.00% 0	0.00% 0	11.67% 7	53.33% 32	33.33% 20	1.67% 1	60	4.22

Evaluation of APAM 2016

Brisbane is an ideal host city for APAM.	1.67% 1	15.00% 9	28.33% 17	30.00% 18	21.67% 13	3.33% 2	60	3.57
It is important to have a national performing arts event in Australia.	1.67% 1	1.67% 1	3.33% 2	18.33% 11	75.00% 45	0.00% 0	60	4.63

Q41 Which APAM scheduled events did you attend? Please tick those appropriate.

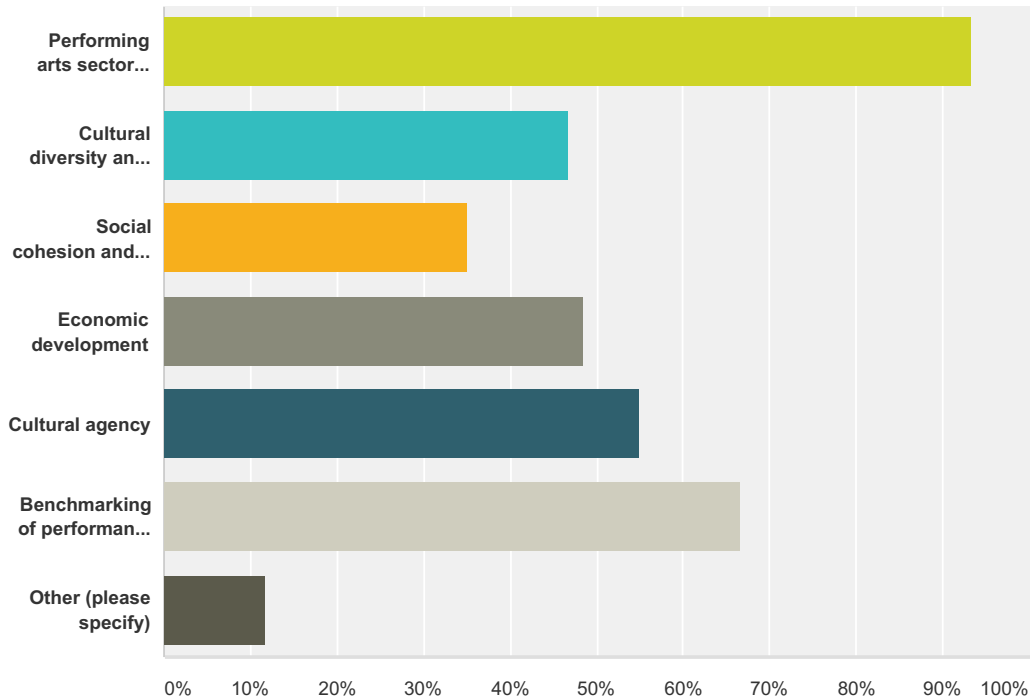
Answered: 60 Skipped: 23



Answer Choices	Responses
Full Length Works	86.67% 52
Excerpts	86.67% 52
Pitches	83.33% 50
Booths	83.33% 50
Opening Ceremony	73.33% 44
Welcoming Words	65.00% 39
Welcome Lunch	73.33% 44
Late Night Functions	70.00% 42
Invited Functions	81.67% 49
Late Night Hotspot	16.67% 10
The Exchange Activities at Sofitel Brisbane Central (including Speed Dating, Round Tables, Talking Heads, etc.)	78.33% 47
Total Respondents: 60	

Q42 What do you believe is the value of APAM? Please select as many as applicable.

Answered: 60 Skipped: 23

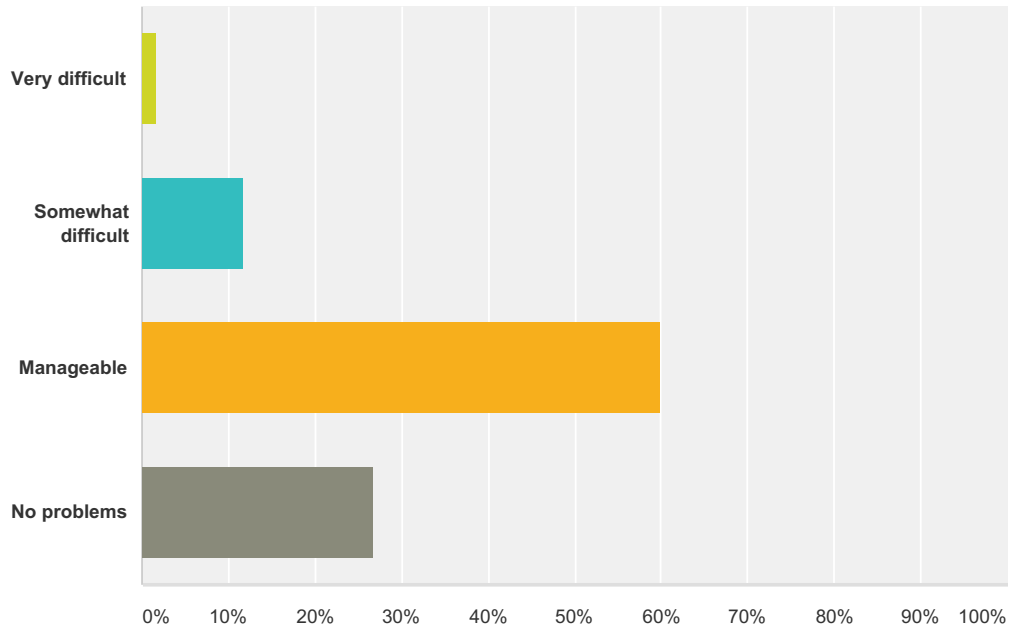


Answer Choices	Responses
Performing arts sector engagement	93.33% 56
Cultural diversity and diverse cultural practices	46.67% 28
Social cohesion and cultural inclusion	35.00% 21
Economic development	48.33% 29
Cultural agency	55.00% 33
Benchmarking of performance product	66.67% 40
Other (please specify)	11.67% 7
Total Respondents: 60	

#	Other (please specify)	Date
1	Focused opportunity to access international market representatives	3/16/2016 1:22 PM
2	International networking	3/16/2016 12:13 PM
3	Getting your name out there	3/15/2016 5:35 PM
4	There is very little value for the presentation of anything music oriented - it should really be called a theatre/dance market I believe.	3/14/2016 4:49 PM
5	confusing defunitions above	3/7/2016 10:56 PM
6	Networking	3/7/2016 9:11 PM
7	showing off Aust and NZ trends/innovation	3/7/2016 9:01 PM

**Q43 APAM 2016 was a multi-venue event.
How difficult was it to move from venue to venue during the day's program?**

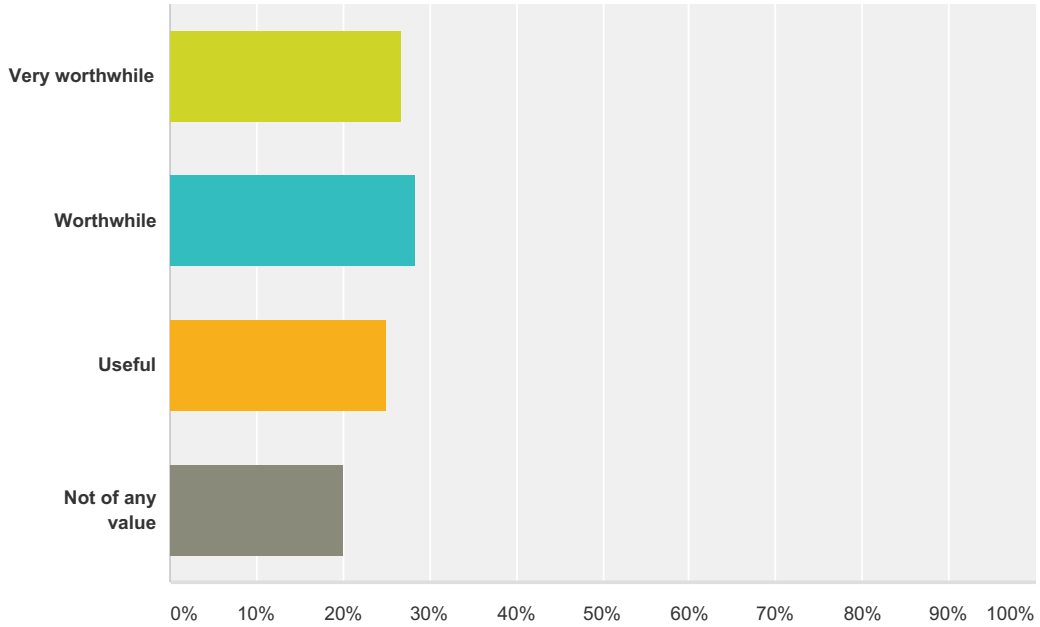
Answered: 60 Skipped: 23



Answer Choices	Responses
Very difficult	1.67% 1
Somewhat difficult	11.67% 7
Manageable	60.00% 36
No problems	26.67% 16
Total	60

Q44 The value of seeing other cultural venues in Brisbane (Queensland Performing Arts Centre and Judith Wright Centre of Contemporary Arts) during APAM 2016 was:

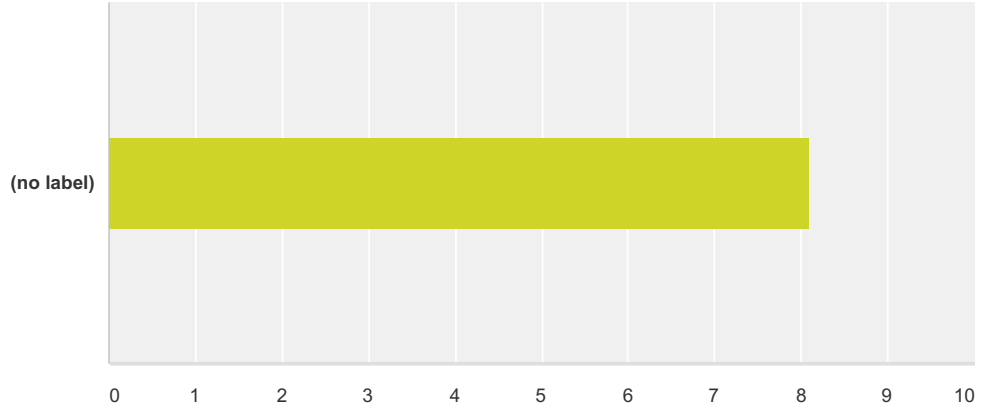
Answered: 60 Skipped: 23



Answer Choices	Responses	
Very worthwhile	26.67%	16
Worthwhile	28.33%	17
Useful	25.00%	15
Not of any value	20.00%	12
Total		60

Q45 On a scale of 1-10 (with 1 being the lowest and 10 being the highest) how do you rate Brisbane Powerhouse as the host venue for APAM?

Answered: 60 Skipped: 23



	1	2	3	4	5	6	7	8	9	10	Total	Weighted Average
(no label)	0.00% 0	0.00% 0	0.00% 0	1.67% 1	1.67% 1	10.00% 6	15.00% 9	30.00% 18	26.67% 16	15.00% 9	60	8.10

Q46 What was the most valuable experience for you in the APAM program?

Answered: 59 Skipped: 24

#	Responses	Date
1	Simply the opportunity to network with presenters from across the globe.	3/23/2016 11:11 AM
2	Booth & networking functions	3/22/2016 10:36 PM
3	n/a	3/21/2016 10:23 PM
4	Showcasing our work. Appreciated the early slot, left plenty of time for detailed follow up. Functions in evenings for informal networking.	3/21/2016 3:50 PM
5	Networking opportunities	3/21/2016 12:01 PM
6	seeing as many pieces of work as I did	3/18/2016 5:55 PM
7	developing international relationships and interest in my work as a theatre maker	3/18/2016 1:12 PM
8	Continuing building relationships and seeing where we sit in the Australian arts ecology	3/18/2016 8:37 AM
9	Seeing a range of work	3/17/2016 10:24 PM
10	One on one meetings	3/17/2016 6:47 PM
11	Networking	3/17/2016 5:35 PM
12	Booths	3/17/2016 5:29 PM
13	Getting to talk to industry peers face to face and making new connections	3/17/2016 5:25 PM
14	The Boot camp and indigenous forum prior and after	3/17/2016 5:03 PM
15	Networking opportunities	3/17/2016 3:53 PM
16	Nikola Gun	3/17/2016 1:21 AM
17	being able to showcase (perhaps)!	3/17/2016 12:09 AM
18	Getting to meet with presenters and also have informal conversations with people	3/16/2016 8:44 PM
19	FIRST NATIONS EXCHANGE	3/16/2016 5:06 PM
20	Presenting my full-length work	3/16/2016 4:31 PM
21	International connections	3/16/2016 3:20 PM
22	Pitch sessions	3/16/2016 2:41 PM
23	Pitching and Speed Dating events	3/16/2016 2:11 PM
24	Presenting work	3/16/2016 2:10 PM
25	break times for meetings	3/16/2016 1:58 PM
26	Speed dating; panels; booth; performance excerpts; invited functions	3/16/2016 1:24 PM
27	Networking events	3/16/2016 1:06 PM
28	connecting and talking to peers, about work and possibilities.	3/16/2016 12:36 PM
29	Meeting other indigenous people from overseas.	3/16/2016 12:36 PM
30	understanding how the sector works and seeing works	3/16/2016 12:35 PM
31	Meeting old contacts making new ones, and developing/confirming interest in our roster of artist	3/16/2016 12:34 PM
32	I thought all well done - plenty of oppportunities to meet people and talk.	3/16/2016 12:18 PM
33	The Pitch and Speed Dating	3/16/2016 12:14 PM
34	Meeting other delegates	3/16/2016 12:11 PM
35	Speed dating	3/15/2016 5:36 PM
36	Sorry but very little	3/14/2016 4:50 PM
37	Learning how to pitch	3/14/2016 11:01 AM

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38	The appointments with presenters	3/11/2016 7:58 AM
39	Keynote.	3/11/2016 7:02 AM
40	Meetings and networking with international presenters	3/9/2016 4:45 PM
41	Meetings	3/9/2016 8:10 AM
42	Speed dating with presenters	3/9/2016 2:33 AM
43	Meeting international delegates	3/8/2016 11:48 PM
44	casual conversation at showcases and events	3/8/2016 12:31 PM
45	The opportunity to network and see the other works.	3/8/2016 11:39 AM
46	being able to have a full showcase performance	3/8/2016 7:56 AM
47	meeting new colleagues and getting to know a little bit more about Australian artists	3/8/2016 7:01 AM
48	networking in morning	3/7/2016 10:59 PM
49	seeing showcases and hearing pitches	3/7/2016 9:35 PM
50	Showcase	3/7/2016 9:16 PM
51	Maintaining existing relationships, seeing pitches and excerpts and maintaining an understanding of what's happening	3/7/2016 9:13 PM
52	Meeting the Latin American journalists. chance meetings with people as we passed in booth area and through cafe sites. feeling that the company's work is recognised and valued internationally.	3/7/2016 9:05 PM
53	Round table events	3/7/2016 6:29 PM
54	Informal meetings	3/7/2016 5:14 PM
55	Opportunity to build relationships, opportunity to pitch, and first nations exchange and bootcamp	3/7/2016 4:08 PM
56	Pitching	3/7/2016 3:01 PM
57	Networking with other delegates	3/7/2016 1:41 PM
58	Speed dating and the evening functions	3/7/2016 1:26 PM
59	Networking with national and international presenters	3/7/2016 12:50 PM

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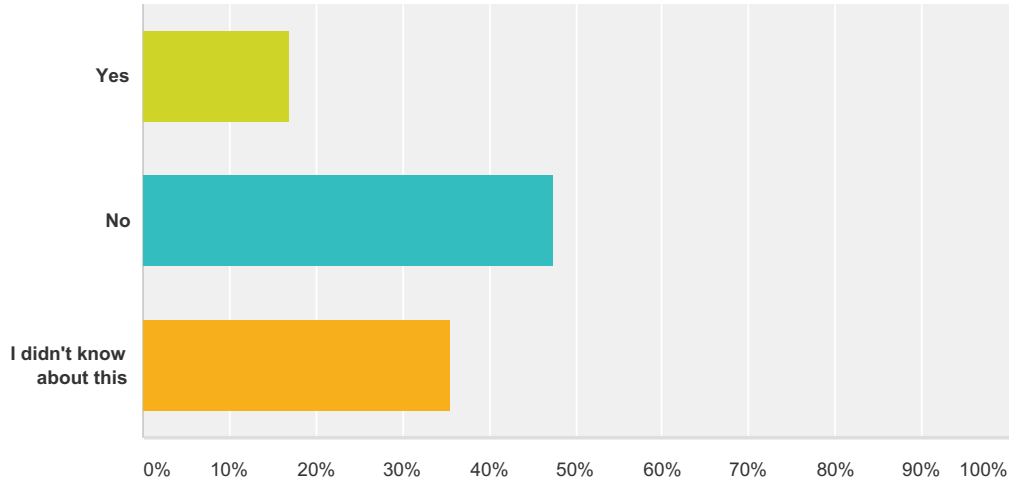
Q47 Did you participate in The Exchange? If yes, please provide any comment or feedback on the program.

Answered: 29 Skipped: 54

#	Responses	Date
1	Yes. Very valuable as introductions to other regions/presenters.	3/21/2016 3:50 PM
2	Limited participation - worthwhile engagement	3/21/2016 12:01 PM
3	Would like to have attended The Exchange but was too time poor due to demands of delivering a showcase on the Thursday and meeting with potential presenters (which was my priority).	3/18/2016 1:12 PM
4	Yes. Enjoyed hosting	3/18/2016 8:37 AM
5	No	3/17/2016 5:35 PM
6	Yes, in the forums and they were great. But sad that the indigenous forum only had the indigenous in their. It run alongside another branded event which made that the case.	3/17/2016 5:03 PM
7	I liked the speed dating, we were able to chat with quite a few presenters who normally it would have been difficult to meet with.	3/17/2016 12:09 AM
8	I went to the round tables and speed dating. I found it a good way to identify people I should talk to that I hadn't met before	3/16/2016 8:44 PM
9	WAS HIGHLY VAULABLE	3/16/2016 5:06 PM
10	N/A	3/16/2016 4:31 PM
11	No	3/16/2016 2:10 PM
12	I attended Roundtables. Is that part of The Exchange? Roundtables are great for conversation but unfortunately the facilitators were inexperienced and time was up before introductions were even completed.	3/16/2016 1:06 PM
13	Yes. Some sessions were more successful than others. The international one was great. Some were less successful and didn't seem to 'go anywhere'.	3/16/2016 12:36 PM
14	No	3/16/2016 12:35 PM
15	Yes, as host.	3/16/2016 12:34 PM
16	Yes - the round-tables were terrific. I didn't get to the speed-dating or industry workshops or panels.	3/16/2016 12:18 PM
17	some sessions were more relevant than others to our needs	3/16/2016 12:14 PM
18	I got a lot out of the speed dating. I would have like more opportunities for this!	3/15/2016 5:36 PM
19	no	3/14/2016 11:01 AM
20	I love to exchange and put myself in other people shoes to understand their vision of things when I'm approaching them.	3/11/2016 7:58 AM
21	Yes - but limited due to meetings and pitch commitments.	3/9/2016 4:45 PM
22	Well run. Great facilitator. General information, anecdotal insights.	3/8/2016 11:48 PM
23	No	3/8/2016 12:31 PM
24	I did. Speed dating and a workshop on audiences. I enjoyed both very much and it was very well organized.	3/8/2016 7:01 AM
25	was goid it was in morning with no conflicting shows or pitches	3/7/2016 10:59 PM
26	Speed dating was useful addition please keep it International Snapshots was excellent please keep it Opening panel was really well curated and hosted	3/7/2016 9:13 PM
27	Round table events provided good discussion and connections; 1-2-1 meetings not so helpful as more of a hard sell, rather than a conversation.	3/7/2016 6:29 PM
28	Yes, it was incredible! The opportunity to build relationships with NZ and Canadian First Nation artists many of whom I've been in contact with for several years now. And every time we meet the conversation becomes more and more rigorous: Indigenous Dramaturgy, protocols, self-determination.	3/7/2016 4:08 PM
29	Speed dating was excellent! Very focused networking and the application process was very smooth for us.	3/7/2016 1:26 PM

Q48 APAM 2016 partnered with the National Touring Selector (NTS) to enable delegates to express interest in shows immediately after seeing a pitch or excerpt. Did you use this external tool?

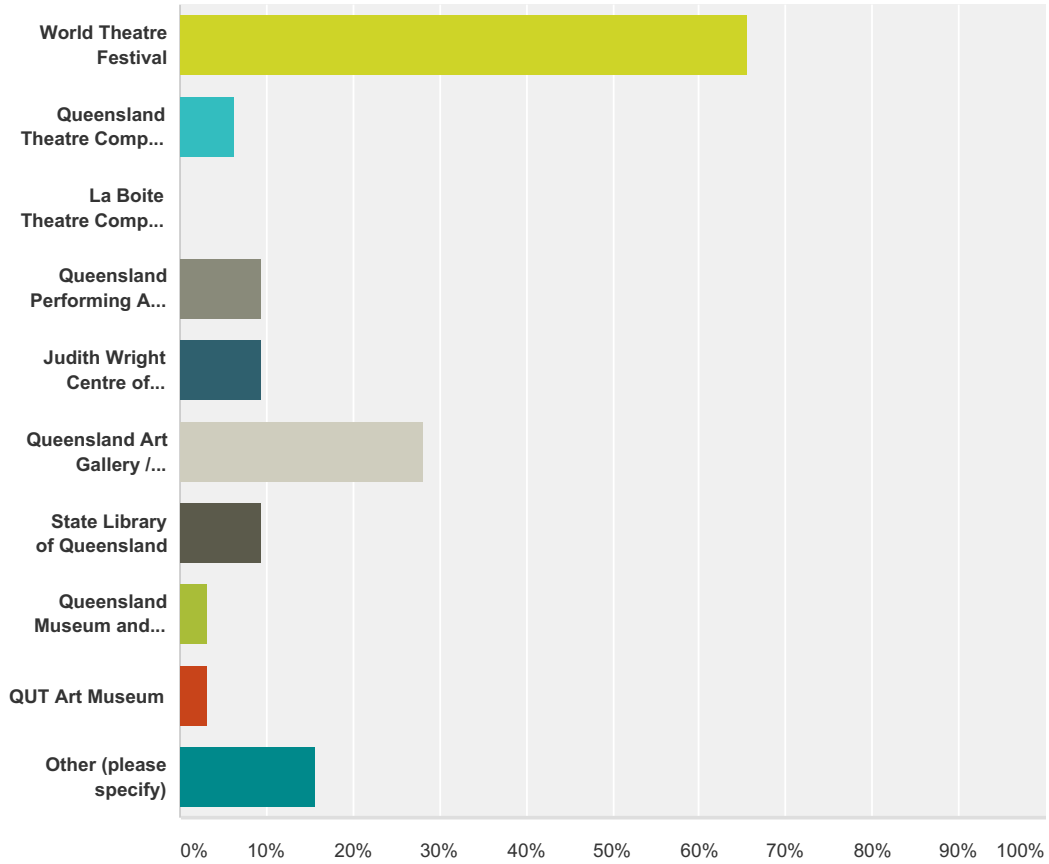
Answered: 59 Skipped: 24



Answer Choices	Responses
Yes	16.95% 10
No	47.46% 28
I didn't know about this	35.59% 21
Total	59

**Q49 Did you experience any other events in Brisbane during your time at APAM?
Please select all that apply.**

Answered: 32 Skipped: 51



Answer Choices	Responses
World Theatre Festival	65.63% 21
Queensland Theatre Company Performance	6.25% 2
La Boite Theatre Company Performance	0.00% 0
Queensland Performing Arts Centre (performance not as part of APAM)	9.38% 3
Judith Wright Centre of Contemporary Art (performance not as part of APAM)	9.38% 3
Queensland Art Gallery / Gallery of Modern Art (includes APT8)	28.13% 9
State Library of Queensland	9.38% 3
Queensland Museum and Science Centre	3.13% 1
QUT Art Museum	3.13% 1
Other (please specify)	15.63% 5
Total Respondents: 32	

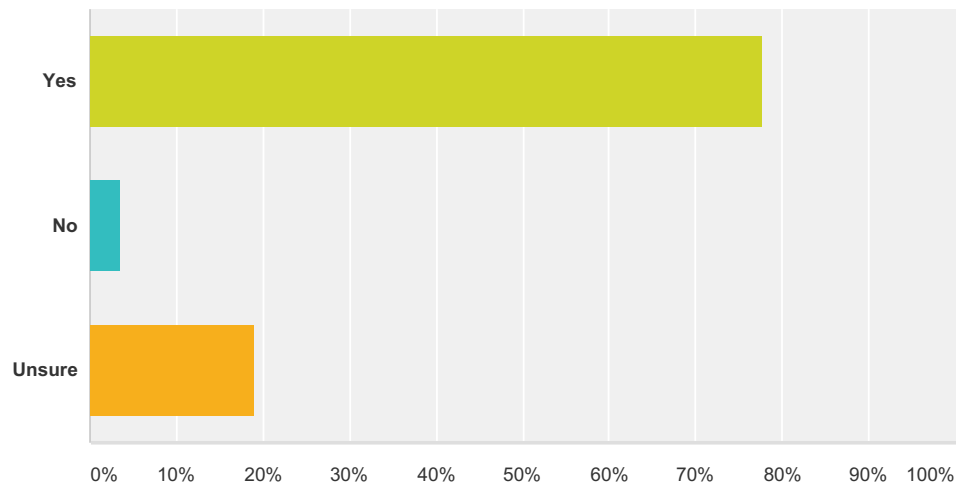
#	Other (please specify)	Date
1	MetroArts	3/17/2016 6:47 PM
2	Metro Arts Yum Chat and other pitches/performances	3/16/2016 1:06 PM

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3	Met up with Queensland Symphony and CONSERVATORIUM	3/16/2016 12:34 PM
4	None of the above, there was no time outside the APAM schedule.	3/11/2016 7:02 AM
5	I used the bike path along the river - really nice	3/7/2016 9:05 PM

Q50 Do you plan on attending APAM 2018?

Answered: 58 Skipped: 25



Answer Choices	Responses	Count
Yes	77.59%	45
No	3.45%	2
Unsure	18.97%	11
Total		58

Q51 Can you elaborate on this? Why are you planning / not planning to attend APAM 2018? Or why are you unsure?

Answered: 47 Skipped: 36

#	Responses	Date
1	Attending APAM is vital both for regional, national and international relationships with touring presenters and artists.	3/23/2016 11:12 AM
2	It is an important networking tool and market for the selling of Australian work both nationally and internationally	3/22/2016 10:38 PM
3	I am grateful for the experience of attending and presenting at APAM but as an artist I felt quite vulnerable and that my work had been quite compromised. My current feeling is that I will not attend another arts market (not just APAM). Though I understand some artists have the need to do this, I feel that I don't need to at this point, I'd rather not subject myself to this.	3/21/2016 10:25 PM
4	Will attend to develop the networks and relationships that started at APAM 2016. Valuable even if Muscle Mouth doesn't have a showcase presentation.	3/21/2016 3:51 PM
5	If I have a show I would like to Pitch I will certainly apply to attend again. I feel like I am best placed to attend if I have am presenting work in some form while there.	3/18/2016 1:13 PM
6	Part of the way that our sector sees each other and each other's work	3/18/2016 8:37 AM
7	It's an invaluable tool for seeing work, selling work and networking. It's also, generally, fun.	3/17/2016 10:24 PM
8	Important networking for international contacts. Will both pitch a new work for inclusion next year and/or apply for a booth.	3/17/2016 5:36 PM
9	Looking forward to another great APAM experience!	3/17/2016 5:30 PM
10	Because it is vital to maintain a physical presence in the industry and also it is crucial to the development of my young company	3/17/2016 5:25 PM
11	Part of my role as CEO / Kahurkura of Taki Rua Productions	3/17/2016 5:03 PM
12	It's great way to connect with a very interesting performing scene in Australia	3/17/2016 1:23 AM
13	It's extremely expensive for an independent artist to attend (let alone showcase with an excerpt). That there is no sliding scale of registration fess between independent (unfunded) artists compared to delegates who are attending fully funded and paid for by either their own company or by APAM is pretty heartbreaking and unfair.	3/17/2016 12:11 AM
14	It is a good way to meet with both Australian and International presenters in the one place. Also, to be kept up to date with activities happening in Australia.	3/16/2016 8:45 PM
15	CONTINUE THE RELATIONSHIPS AND NETWORKS. SELL/BUY WORK	3/16/2016 5:06 PM
16	I will only attend if I am selected to present work.	3/16/2016 4:32 PM
17	It's an essential gathering in my professional development and keeping networks alive.	3/16/2016 2:41 PM
18	Beneficial over past years, therefore likely to attend or present in future	3/16/2016 2:11 PM
19	because it would be my third market and i always think things in threes work best for these types of events	3/16/2016 1:58 PM
20	My role was as a consultant to an organisation	3/16/2016 1:25 PM
21	It's important to continue to connect in with colleagues nationally and internationally. I'm not sure how valuable it is as a selling tool for us but the networking is important and the chance to see other work.	3/16/2016 1:07 PM
22	It was excellent and leads to collaborations, sometimes touring, sometimes partnerships, sometimes other opportunities for a company beyond 'selling work'.	3/16/2016 12:37 PM
23	I had a great experience as part of the bootcamp and will present proposals for the pitches and the full works for the next round of APAM programming.	3/16/2016 12:37 PM
24	build new and existing relationships hopefully selling work seeing whats happening in the national sector	3/16/2016 12:36 PM
25	Possibly other clashing event	3/16/2016 12:35 PM
26	It's a comprehensive forum to meet peers and presenters.	3/16/2016 12:18 PM
27	Our new major work will premiere in 2018 and we will want to promote it through Australian and international networks for touring opportunities	3/16/2016 12:15 PM

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28	Unsure of current plans that far ahead	3/16/2016 12:11 PM
29	I am an independent artist and it is very expensive.	3/15/2016 5:37 PM
30	We found APAM to be very unsupportive for music and would ask that the Australia Council and APAM organisational staff really focus on inviting more specifically music delegates in future if it is to continue to be claiming to be a performing arts market inclusive of music. We feel that we spent a huge amount of funds and resources on showcasing at APAM with probably no uptake. This was not helped by being programmed in an inappropriate venue for the work and also being scheduled as the last showcase of APAM. Further to this the group before ours ran into some technical difficulties which had a knock on effect for our show and we got the feeling many delegates did not turn up because they would have missed the scheduled 7:30pm drinks if they had have come to The Secret Noise. We also heard that some other unofficial drinks had been arranged which directly clashed with our showcase at 7pm. We would hope that in future APAM organisers can find a way of preventing such clashes which are extremely unfortunate given the amount of money and resources put into showcasing at APAM.	3/14/2016 5:05 PM
31	I found it very interesting and important to develop more collaborations in Australia, NZ and even Asia.	3/11/2016 7:58 AM
32	Pending travel support.	3/11/2016 7:02 AM
33	It's an important market for Polyglot.	3/9/2016 4:45 PM
34	I want to come back but I have to evaluate the interest of the Australian presenters towards our work before deciding to come back. This will be evaluated in the next year.	3/9/2016 2:34 AM
35	Looking to present as we will have product ready to either pitch or showcase.	3/8/2016 11:49 PM
36	Yes - with the hope to actually pitch or showcase a QTC production and for networking regardless	3/8/2016 12:32 PM
37	To build on the networks already made and stay abreast of what the sector is doing.	3/8/2016 11:39 AM
38	to continue to nurture relationships. Also hope to full showcase our new work	3/8/2016 7:56 AM
39	I try to attend as many arts markets in the world as possible as I believe they are a great opportunity to immerse oneself in the art scene in any give country	3/8/2016 7:01 AM
40	because of the PD value it will bring to the artists I would like to bring	3/7/2016 9:35 PM
41	We always look to profile our work at APAM, and we always enjoy the opportunity and programs of APAM. We will come every time. But, honestly, we don't really expect wholly new touring and presentation opportunities to occur from APAM.	3/7/2016 9:20 PM
42	Who knows where we all will be? I certainly hope we will be there and showcasing this time.	3/7/2016 9:07 PM
43	Depends on funding	3/7/2016 6:29 PM
44	Its expensive and takes lots of travelling hours	3/7/2016 5:15 PM
45	Networking in a market environment is an essential part of my job.	3/7/2016 3:02 PM
46	APAM is an essential event on our company's calendar, providing concentrated networking opportunities that increase our national and international profile.	3/7/2016 1:27 PM
47	It's a key opportunity to showcase Australian work and meet presenters	3/7/2016 12:51 PM

Q52 Australian Performing Arts Market (APAM) is always looking for ways to improve. What could future markets do that would improve or enhance the key purpose of increasing international and national touring opportunities for Australian contemporary performing arts groups and artists? Please provide a short response below.

Answered: 35 Skipped: 48

#	Responses	Date
1	The greater international engagement is great to see and I hope we continue to see this as one of the core pillars for the market. The booths this year worked well in one location with clear operational times communicated to the delegation. This worked very well.	3/22/2016 10:39 PM
2	I didn't experience enough of APAM's programme to make comment	3/21/2016 10:26 PM
3	There was no sense of being attached to a wider cultural context (eg. a major multi-disciplinary arts festival), which enriches the whole. The dispersed geography of the various venues continues to be a challenge. In practical terms having accessible wifi at the main accommodation is a must. The phone app should connect to outlook too. Despite these concerns, my thanks to all for your tremendous work!	3/21/2016 12:05 PM
4	A insightful workshop on practical and inventive models Australian artists/small-med companies are employing to fund/manage international touring and collaboration opportunities	3/18/2016 1:24 PM
5	There is a wide range of the scale of festivals and presenters and artists present at APAM. Maybe a collective of small- large scale groupings would help manage expectations and understandings between artists pitching and presenters listening	3/18/2016 8:39 AM
6	Better, cheaper food; one day shorter.	3/17/2016 10:25 PM
7	More cultural diversity in the showcases and pitches which is reflective of contemporary Australia, and not just Indigenous and 'White' works.	3/17/2016 6:50 PM
8	While it worked better this time, I still find the event over three venues affects the time and ability to connect with delegates. I also feel that not staging it as part of a major festival/fringe does not allow for international delegates to see a breadth of work. And why the devil wasn't The Secret River showcased/umbrella'd in the APAM program so that our international delegates could see it? What a missed opportunity for them to see a work of this stature, a great demonstration of great Australian theatre.... especially as it was in Brisbane at the same time as APAM. Perhaps something to be looked at in the future!	3/17/2016 5:40 PM
9	Reducing the cost for independent artists/companies so more can attend.	3/17/2016 5:30 PM
10	The catering was a debacle this year! I waited nearly an hour to receive 1 sausage and a pice of corn. The dinner was not much better.	3/17/2016 5:27 PM
11	Better internet for internationals in the Sofitel Hotel. Too expensive and not very good speeds either.	3/17/2016 5:03 PM

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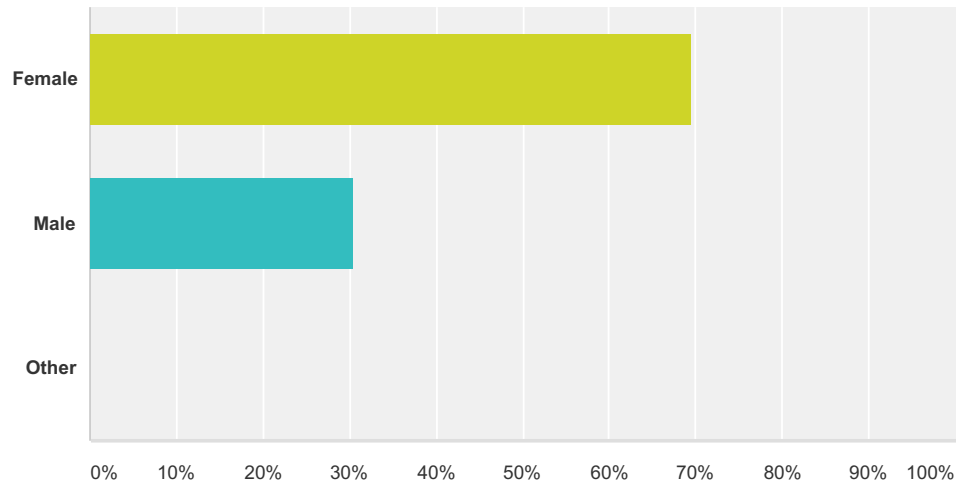
12	<p>There weren't that many European presenters, which is where we thought our showcase specifically would really find an audience, and our show hopefully a future. The main physical theatre/circus guy there from France didn't attend our excerpt which was hugely disappointing. And yes we wrote to people individually to invite them and sent out details on the work. The cost of bringing an excerpt to APAM for independent artists is massive. Scheduling tech rehearsals early on one morning and then the presentation itself late the following day meant we had to cover our cast and crew for 3 nights accommodation when Creative Victoria will only allow you to budget for one night per person. The budget for accom from Creative Victoria is \$100 per night per person. The accommodation APAM recommends is \$200 per night per person at the Sofitel. To really get some value from attending APAM we felt we both needed to be there all week, so we paid for an extra delegate fee which is also enormously expensive for an unfunded company. Sometimes it's like we're living in a separate universe from the funded companies and sponsored delegates. We know the presenters want to meet the artists, but the expense to be around all week is huge. It sometimes feels like the artists shouldn't be there. There's so many barriers financially. That perhaps we don't belong at the arts market? We can't really afford to be there. So it would be really great if APAM offered a lower rate/cost for a delegate pass for unfunded artists who are there with their work. And if the tech and performance is really spread out, could APAM lobby the state funding to put more money into funding small companies and independent artists to attend and showcase their work and cover their accommodation properly? I mean if each delegate (and I mean all of them), so every person attending APAM actually funded their APAM trip themselves - took unpaid leave, paid for their flights, hotels, food and delegate passes - how many would actually come? But we expect artists to do this. Artists should be paid to come - isn't it their work we are there to see, discuss and get excited about? Would love to discuss this more!! The disparity between presenters and artists at an 'arts market'.</p>	3/17/2016 12:28 AM
13	<p>A day mid-week when it's not so heavily scheduled, so you can catch your breath or schedule quieter meetings, before getting back into it full throttle again.</p>	3/16/2016 2:43 PM
14	<p>APAM could more actively broker relationships between presenting artists and presenters that have a likely match of interests - personal introduction / recommend meetings, etc</p>	3/16/2016 2:15 PM
15	<p>I think a range of changes were made this year and it really worked.</p>	3/16/2016 1:59 PM
16	<p>Hold more speed dating sessions. Change the scheduling so that attending Speed dating and Round Tables for booth holders is easier. Change the booking procedures to make accessing these events easier. Despite these frustrations it was a fantastic event!</p>	3/16/2016 1:28 PM
17	<p>I found the market too long this year and thought 3 jam-packed days would be enough. It was also particularly challenging as many of us then had to travel to Adelaide and/or New Zealand for other activities so I did wonder if 3 days at APAM would suffice.</p>	3/16/2016 1:08 PM
18	<p>More programs and panels that mix up the opportunities to speak to different people - break down silos..</p>	3/16/2016 12:20 PM
19	<p>ensure sessions run on time - we were the last pitch at the end of the day and it ran overtime and a number of delegates left before our pitch to get to a performance</p>	3/16/2016 12:16 PM
20	<p>Offer an independent artist rate as the price is quite prohibitive. More speed dating! I found that particularly useful and would have like to meet more people this way.</p>	3/15/2016 5:38 PM
21	<p>More music delegates from festivals which include music (but don't necessarily only program music) from Australia and around the world (not music only festivals and programmers).</p>	3/14/2016 5:06 PM
22	<p>1) Is it possible to have the pitches earlier than Wednesday - as it does not give the artists much time to follow up with delegates. 2) I did not receive any instructions or information on the NTS application. 3) Pitch Info sessions for artists and mediators took up a lot of time. Is it possible for them to occur prior to APAM so the artists can prepare better, using the advice of the mediators.</p>	3/14/2016 11:06 AM
23	<p>Congrats on an excellent market - leaps and bounds ahead of 2014!</p>	3/9/2016 4:46 PM
24	<p>Erth had issues with our showcase bump in that need to be better managed. The movement between venues was better managed this year however the activity at the Sofitel could have been better placed in at QPAC or the Powerhouse There were serious issues with the application process to have work considered for showcase and pitching that diminish the credibility of the event.</p>	3/9/2016 8:13 AM
25	<p>I believe APAM is working on bringing in more and more international delegates. A pitch session for international work would be great. It would allow us to present our work and engage even more with presenters. It is quite expensive for us to come from Canada and having a pitch opportunity would definitely give us a plus value for attending the event.</p>	3/9/2016 2:36 AM
26	<p>Not sure. Widest array of festival presenters internationally attending is important.</p>	3/8/2016 11:50 PM

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27	1. The app should have had an option to make your own schedule, i.e. tick what you were planning to go to and then you could check your schedule either on the app or in your calendar. 2. There was not enough healthy food or snacks provided. People were hungover, exhausted from travel and Fringe festival work. A bowl of fruit at the Sofitel rather than biscuits would have been good. I would happily pay more registration fee for meals at the conference. At the end of a whole week, people were undernourished and you just didn't have a chance to eat if you were sitting in the venues all day - apart from paying for cafe meals there were no snack options. Fruit would have been amazing and all I wanted was a banana for my bag. It's difficult if you're in a foreign city and don't know where to go for food- and sometimes there was not enough time to go for a 20 minute walk to a 7/11... also many corner stores had no fresh fruit or vegetables at all. It would have been good to have the option of a non-guest breakfast at the Sofitel - like yoghurt and fruit with the coffee.	3/8/2016 11:43 AM
28	It was fantastic - well done team! My only suggestion would be please have the round tables on a day when no speed dating. I missed so many round table discussions I wanted to be a part of due to speed dating. Also could the round tables be twice as long to allow for more discussion. After introductions around table not much time left :)	3/8/2016 7:58 AM
29	Try to have a bigger diversity on other countries. We were only 3 presenters from Latin America, which is a huge and diverse market that was not really properly represented this time.	3/8/2016 7:02 AM
30	include showcases os Asian artists	3/7/2016 10:59 PM
31	it would be great not to move venues..it was better this time than last (yup no tent!) but the we ran form the Cremorne to the bus and still missed the link to powerhouse. Hate seeing international delegates waiting in a taxi queue while artists who have self funded form WA to attend and perform are showcasing at another venue. APAM shouldn't be a showcase of QLD venues juts of Australian work	3/7/2016 9:37 PM
32	1. It's been nice to go to Brisbane a couple of times, but really, Adelaide is a superior city for this event. 2. The TYP event held at the Sofitel for an extra \$20 was annoying given the costs involved in the whole event, and the genuinely poor quality of that breakfast. I don't mind about the breakfast really, but just don't promise a breakfast, then deliver that.	3/7/2016 9:24 PM
33	Congrats on a big improvement in structure and logistics from APAM2014 - well done. Having done this myself for big conferences and events the last thing to get really right is the food because it impacts so much on peoples' sense of hosting and wellbeing! Opening BBQ and opening night function were a disaster on this level (and the only thing *not* improved from 2014). Large quantities of food available without delay!!	3/7/2016 9:16 PM
34	Having people who can actively be brokers or 'matchmakers' for companies and artists who are there for the first time. (This happened the first year at Brisbane APAM and it was pretty good) encouraging artists to collectively understand each other's work so we can support each other through networking. I want to commend the invaluable welcoming ceremony this year which put everything on the right track.	3/7/2016 9:10 PM
35	Daylong pitch sessions are not a good idea.	3/7/2016 5:16 PM

Q1 What is your gender?

Answered: 108 Skipped: 0



Answer Choices	Responses	Count
Female	69.44%	75
Male	30.56%	33
Other	0.00%	0
Total		108

Q2 Please provide the following information. If you choose not to provide your personal details, you may leave these fields blank. You will still be able to complete the survey anonymously.

Answered: 76 Skipped: 32

Answer Choices	Responses
Full Name	100.00% 76
Company/Organisation	94.74% 72

#	Full Name	Date
1	Felicia Lannan	3/21/2016 6:03 PM
2	Pat Rix	3/19/2016 8:03 PM
3	Jennifer Blake	3/19/2016 9:56 AM
4	Duncan Maurice	3/19/2016 8:06 AM
5	Lauren Hu	3/18/2016 2:46 PM
6	John LAMBERT	3/18/2016 1:48 AM
7	Thom Browning	3/17/2016 9:59 PM
8	May Lea Ling	3/17/2016 8:09 PM
9	Guillaume Brugman	3/17/2016 7:16 PM
10	Thom Browning	3/17/2016 6:25 PM
11	Tainui Tukiwaho	3/17/2016 6:10 PM
12	YOUNKYUNG LEE	3/17/2016 5:31 PM
13	Ella Geia	3/17/2016 5:26 PM
14	Liao Shu-ning	3/17/2016 5:21 PM
15	Luke Harriman	3/17/2016 2:18 PM
16	Craig Harrison	3/17/2016 11:20 AM
17	Katie Pack	3/17/2016 9:40 AM
18	Christian Watty	3/17/2016 4:16 AM
19	KATJA SOMRAK	3/17/2016 1:20 AM
20	Jo Crowley	3/16/2016 5:21 PM
21	Haru Tanji	3/16/2016 3:08 PM
22	Steve Mayhew	3/16/2016 3:03 PM
23	Danielle Micich	3/16/2016 2:42 PM
24	Nicole Beyer	3/16/2016 2:29 PM
25	Carolyn Warren	3/16/2016 1:28 PM
26	Neil Roach	3/16/2016 12:40 PM
27	Gilles Dore	3/16/2016 12:25 PM
28	Amy Maiden	3/16/2016 12:01 PM
29	Sarah Miller	3/11/2016 5:39 PM
30	Ciaran Walsh	3/10/2016 8:51 PM
31	Jeremy Neideck	3/10/2016 10:19 AM

Evaluation of APAM 2016

32	Coby Edgar	3/9/2016 1:52 PM
33	Belinda Jones	3/9/2016 12:27 PM
34	Low Kee Hong	3/9/2016 11:50 AM
35	Min Collie-Holmes	3/9/2016 11:29 AM
36	Jade Lillie	3/8/2016 5:49 PM
37	Peter Kift	3/8/2016 12:01 PM
38	Erica McCalman	3/8/2016 9:07 AM
39	Pauline Lampton	3/8/2016 9:02 AM
40	Sue Hayes	3/8/2016 8:54 AM
41	Anita Freed	3/8/2016 8:04 AM
42	Kathleen Merritt	3/8/2016 6:29 AM
43	CJ Fraser-Bell	3/7/2016 11:20 PM
44	Padraig Cusack	3/7/2016 9:34 PM
45	Rachel Sanger	3/7/2016 8:19 PM
46	Jong-Ho LEE	3/7/2016 7:13 PM
47	Katherine Lyall-Watson	3/7/2016 6:49 PM
48	Fred Leone	3/7/2016 6:21 PM
49	Stefan Greder	3/7/2016 5:12 PM
50	selene bateman	3/7/2016 4:47 PM
51	Frederick Copperwaite	3/7/2016 4:31 PM
52	Melodie Gibson	3/7/2016 4:07 PM
53	Angharad Wynne-Jones	3/7/2016 3:29 PM
54	Kerry Saul	3/7/2016 2:58 PM
55	Nathan Stoneham	3/7/2016 2:20 PM
56	Matthew Edgerton	3/7/2016 2:11 PM
57	Joanna Bayndrian	3/7/2016 2:07 PM
58	Ruth Hodgman	3/7/2016 1:51 PM
59	Jill Standfield	3/7/2016 1:36 PM
60	Ella Geia	3/7/2016 1:21 PM
61	Lee Po Kei	3/7/2016 1:18 PM
62	Jordin Steele	3/7/2016 12:54 PM
63	Jenny Ryssenbeek	3/7/2016 12:52 PM
64	Anna CY Chan	3/7/2016 12:51 PM
65	Alex Wagner	3/7/2016 12:51 PM
66	Michael Hill	3/7/2016 12:48 PM
67	Tara Beagan	3/7/2016 12:42 PM
68	David Williams	3/7/2016 12:33 PM
69	Marguerite Pepper	3/7/2016 12:28 PM
70	Kyra Herzfeld	3/7/2016 12:27 PM
71	Sandy Collins	3/7/2016 12:24 PM
72	Grace Archibald	3/7/2016 12:23 PM
73	Lia Pa'apa'a	3/7/2016 12:21 PM
74	natasha marcinkewycz	3/7/2016 12:18 PM
75	Glyn Roberts	3/7/2016 12:18 PM

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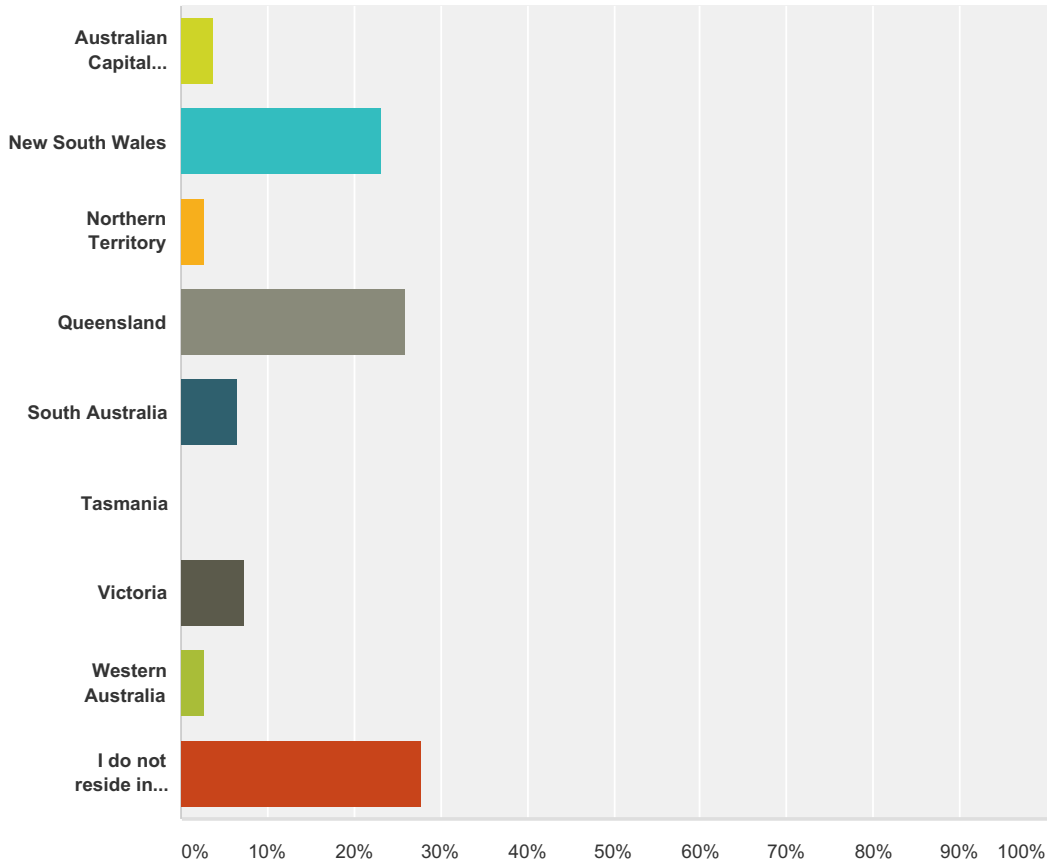
76	Deborah McSmith	3/7/2016 12:18 PM
#	Company/Organisation	Date
1	Madhouse Circus	3/21/2016 6:03 PM
2	Tutti Arts	3/19/2016 8:03 PM
3	Campbelltown Arts Centre	3/19/2016 9:56 AM
4	Mongrel Mouth	3/19/2016 8:06 AM
5	Australian Office in Taiwan	3/18/2016 2:46 PM
6	John Lambert & Assoc	3/18/2016 1:48 AM
7	Imaginary Theatre	3/17/2016 9:59 PM
8	Australian Embassy Beijing	3/17/2016 8:09 PM
9	Centre for Australasian Theatre	3/17/2016 7:16 PM
10	Imaginary Theatre	3/17/2016 6:25 PM
11	Ruia Taitea Creative	3/17/2016 6:10 PM
12	KOREA ARTS MANAGEMENT SERVICE	3/17/2016 5:31 PM
13	ArtBack NT	3/17/2016 5:26 PM
14	CO3	3/17/2016 5:21 PM
15	arTour	3/17/2016 2:18 PM
16	Country Arts SA	3/17/2016 11:20 AM
17	Brisbane City Council	3/17/2016 9:40 AM
18	internationale tanzmesse	3/17/2016 4:16 AM
19	PTL-DANCE THEATRE LJUBLJANA	3/17/2016 1:20 AM
20	1927; Kazuko Hohki & Total Theatre	3/16/2016 5:21 PM
21	Shizuoka Performing Arts Center	3/16/2016 3:08 PM
22	Country Arts SA	3/16/2016 3:03 PM
23	Force Majeure	3/16/2016 2:42 PM
24	Theatre Network Australia	3/16/2016 2:29 PM
25	Banff Centre	3/16/2016 1:28 PM
26	Ausdance National	3/16/2016 12:40 PM
27	Art Circulation	3/16/2016 12:25 PM
28	Australian Theatre for Young People	3/16/2016 12:01 PM
29	University of Wollongong	3/11/2016 5:39 PM
30	Culture Ireland	3/10/2016 8:51 PM
31	Adelaide Festival Centre	3/9/2016 1:52 PM
32	Creative New Zealand	3/9/2016 12:27 PM
33	West Kowloon Cultural District	3/9/2016 11:50 AM
34	City of Gold Coast	3/9/2016 11:29 AM
35	Footscray Community Arts Centre	3/8/2016 5:49 PM
36	Yirra Yaakin Theatre Company	3/8/2016 12:01 PM
37	British Council Australia	3/8/2016 9:07 AM
38	Biddigal Performing Arts	3/8/2016 9:02 AM
39	Courage Works & Red Shoes Collective	3/8/2016 8:54 AM
40	Sunshine Coast Council	3/8/2016 8:04 AM
41	Darwin Fringe	3/7/2016 11:20 PM
42	Wales Millennium Centre	3/7/2016 9:34 PM

Evaluation of APAM 2016

43	Edinburgh Festival Fringe Society	3/7/2016 8:19 PM
44	SIDance Festival	3/7/2016 7:13 PM
45	Belloo creative	3/7/2016 6:49 PM
46	Brisbane Festival	3/7/2016 5:12 PM
47	auspicious arts projects inc	3/7/2016 4:47 PM
48	Moogahlin Performing Arts	3/7/2016 4:31 PM
49	Australia Council for the Arts	3/7/2016 4:07 PM
50	Arts House	3/7/2016 3:29 PM
51	Empire Theatres Pty Ltd	3/7/2016 2:58 PM
52	Barking Gecko Theatre Company	3/7/2016 2:11 PM
53	Creative Asia	3/7/2016 2:07 PM
54	Judith Wright Centre of Contemporary Arts	3/7/2016 1:51 PM
55	QUT	3/7/2016 1:36 PM
56	ArtBack NT	3/7/2016 1:21 PM
57	Hong Kong Repertory Theatre	3/7/2016 1:18 PM
58	Outcast Performing Arts	3/7/2016 12:54 PM
59	VAPAC	3/7/2016 12:52 PM
60	West Kowloon Cultural District Authority	3/7/2016 12:51 PM
61	Judith Wright Centre of Contemporary Arts	3/7/2016 12:51 PM
62	Arts South Australia	3/7/2016 12:48 PM
63	ARTICLE 11	3/7/2016 12:42 PM
64	DW Projects	3/7/2016 12:33 PM
65	Marguerite Pepper Productions	3/7/2016 12:28 PM
66	Country Arts SA	3/7/2016 12:27 PM
67	Australia Council for the Arts	3/7/2016 12:24 PM
68	Arts NSW	3/7/2016 12:23 PM
69	Artback NT	3/7/2016 12:21 PM
70	Tourism and Events Queensland	3/7/2016 12:18 PM
71	La Boite Theatre Company	3/7/2016 12:18 PM
72	Q Theatre	3/7/2016 12:18 PM

Q3 If any, which Australian state do you currently reside in?

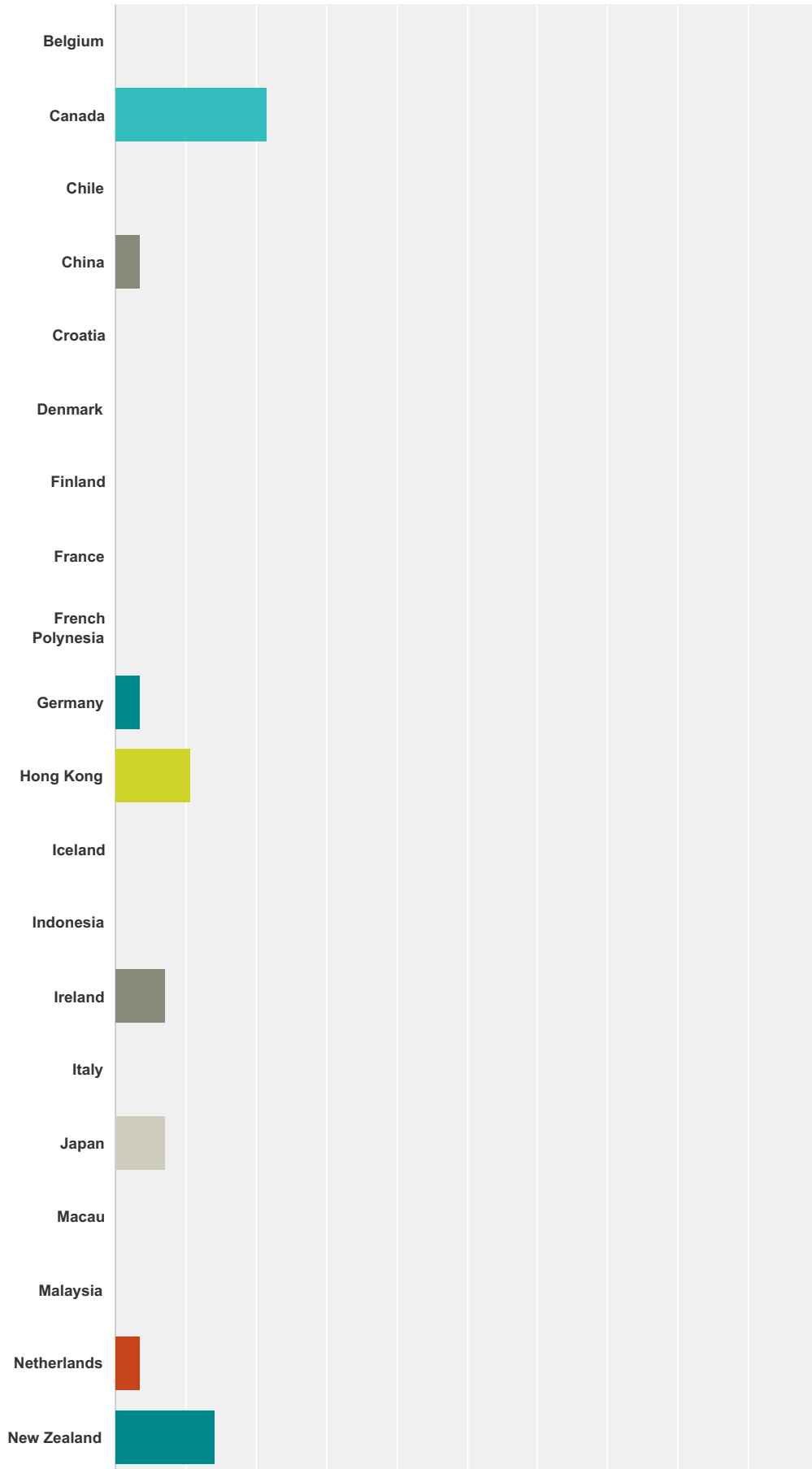
Answered: 108 Skipped: 0



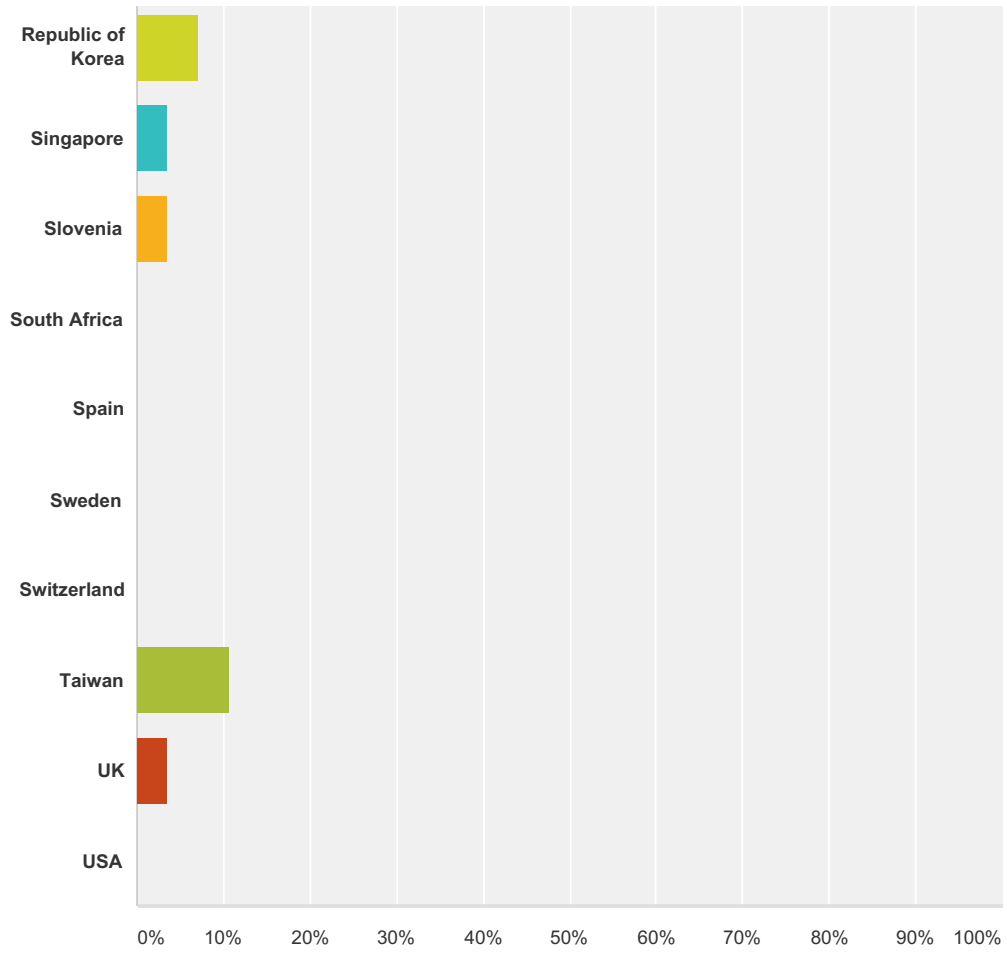
Answer Choices	Responses
Australian Capital Territory	3.70% 4
New South Wales	23.15% 25
Northern Territory	2.78% 3
Queensland	25.93% 28
South Australia	6.48% 7
Tasmania	0.00% 0
Victoria	7.41% 8
Western Australia	2.78% 3
I do not reside in Australia	27.78% 30
Total	108

Q4 If you are not an Australian resident, please tell us what country you reside in?

Answered: 28 Skipped: 80



Evaluation of APAM 2016



Answer Choices	Responses
Belgium	0.00% 0
Canada	21.43% 6
Chile	0.00% 0
China	3.57% 1
Croatia	0.00% 0
Denmark	0.00% 0
Finland	0.00% 0
France	0.00% 0
French Polynesia	0.00% 0
Germany	3.57% 1
Hong Kong	10.71% 3
Iceland	0.00% 0
Indonesia	0.00% 0
Ireland	7.14% 2
Italy	0.00% 0
Japan	7.14% 2
Macau	0.00% 0

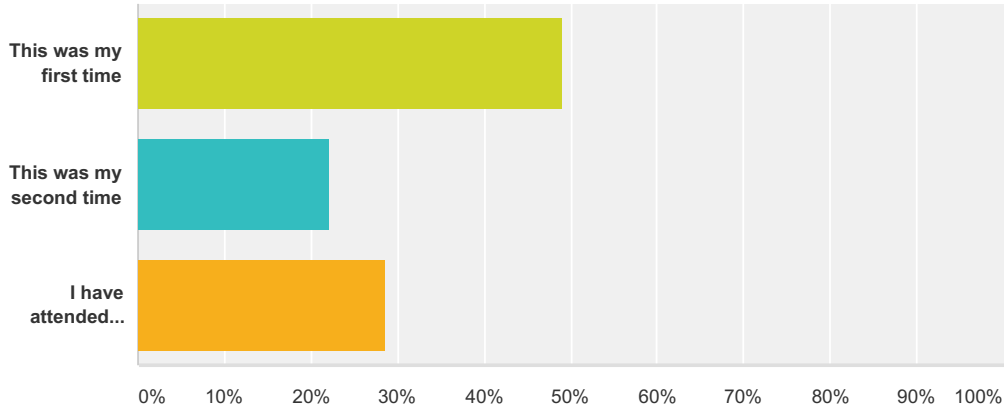
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Malaysia	0.00%	0
Netherlands	3.57%	1
New Zealand	14.29%	4
Republic of Korea	7.14%	2
Singapore	3.57%	1
Slovenia	3.57%	1
South Africa	0.00%	0
Spain	0.00%	0
Sweden	0.00%	0
Switzerland	0.00%	0
Taiwan	10.71%	3
UK	3.57%	1
USA	0.00%	0
Total		28

#	Other (please specify)	Date
	There are no responses.	

Q5 Was this your first time attending APAM?

Answered: 108 Skipped: 0



Answer Choices	Responses
This was my first time	49.07% 53
This was my second time	22.22% 24
I have attended numerous times (please specify how many)	28.70% 31
Total	108

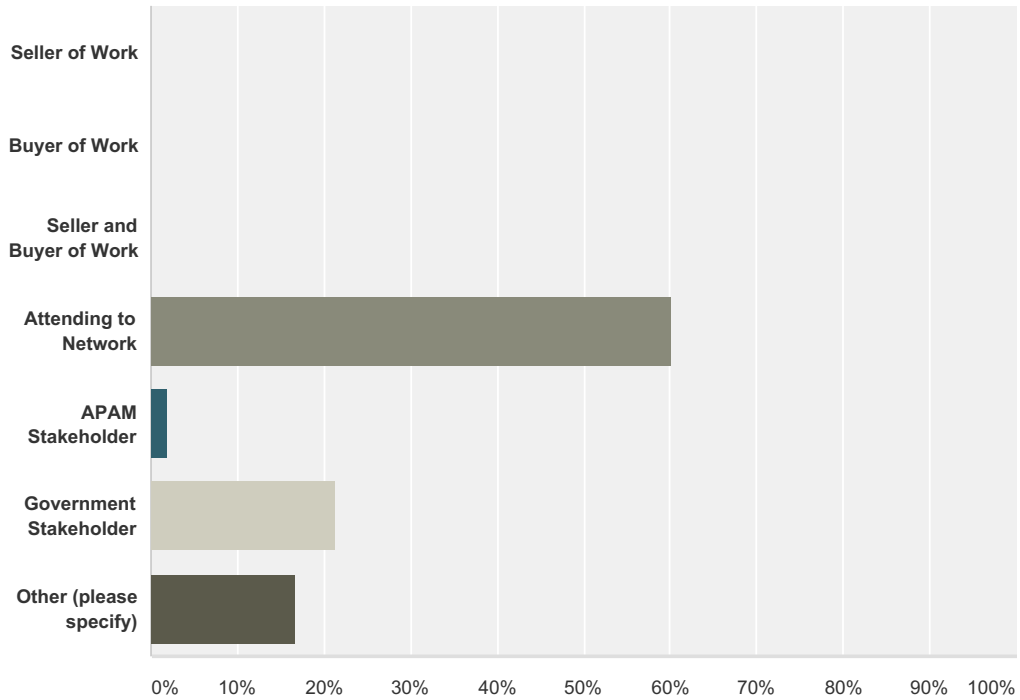
#	I have attended numerous times (please specify how many)	Date
1	10	3/18/2016 7:16 PM
2	since the first one in 1996	3/18/2016 1:48 AM
3	4	3/17/2016 9:59 PM
4	5	3/17/2016 8:09 PM
5	5	3/17/2016 6:25 PM
6	5	3/17/2016 11:20 AM
7	four	3/17/2016 9:40 AM
8	3	3/16/2016 2:42 PM
9	6 (i think!)	3/16/2016 2:29 PM
10	3	3/16/2016 1:01 PM
11	4	3/11/2016 5:39 PM
12	4	3/10/2016 4:37 PM
13	12	3/9/2016 1:00 PM
14	3	3/9/2016 12:27 PM
15	5	3/9/2016 11:50 AM
16	4	3/8/2016 9:45 PM
17	4	3/8/2016 2:37 PM
18	five	3/8/2016 11:43 AM
19	4	3/7/2016 9:34 PM
20	3 times	3/7/2016 7:13 PM
21	5	3/7/2016 5:12 PM

Evaluation of APAM 2016

22	2016 was my fourth	3/7/2016 4:31 PM
23	8?	3/7/2016 3:29 PM
24	7	3/7/2016 1:51 PM
25	1994 & 2014	3/7/2016 1:00 PM
26	4	3/7/2016 12:52 PM
27	5	3/7/2016 12:33 PM
28	Since its inception	3/7/2016 12:28 PM
29	8	3/7/2016 12:24 PM
30	3	3/7/2016 12:21 PM
31	6	3/7/2016 12:18 PM

Q6 Which of the following best describes you as an APAM delegate?

Answered: 108 Skipped: 0



Answer Choices	Responses	Count
Seller of Work	0.00%	0
Buyer of Work	0.00%	0
Seller and Buyer of Work	0.00%	0
Attending to Network	60.19%	65
APAM Stakeholder	1.85%	2
Government Stakeholder	21.30%	23
Other (please specify)	16.67%	18
Total		108

#	Other (please specify)	Date
1	Artist Manager / Agent	3/18/2016 1:48 AM
2	Artist	3/17/2016 9:59 PM
3	Artist	3/17/2016 6:25 PM
4	National Tour Coordinator	3/17/2016 2:18 PM
5	service provider	3/17/2016 11:20 AM
6	Buyer of Work / Networker	3/17/2016 4:16 AM
7	SEEKING FOR COLLABORATIONS AND EXCHANGE	3/17/2016 1:20 AM
8	Attending to develop knowledge of Australian sector, meet australian and international peers to develop knowledge base and begin dialogues for long term partnershop	3/16/2016 5:21 PM
9	Invited guest	3/16/2016 1:28 PM
10	network & buyer	3/14/2016 4:45 PM

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11	panel moderator	3/11/2016 5:39 PM
12	I was not a delegate, I participated in a round table discussion.	3/10/2016 10:19 AM
13	Seller and Buyer of Work and Attending to Network	3/8/2016 5:49 PM
14	Observer	3/8/2016 10:41 AM
15	networking as well	3/7/2016 7:13 PM
16	Artist in Residence	3/7/2016 2:20 PM
17	Hosting Chinese delegation to APAM	3/7/2016 2:07 PM
18	Seller of work but also focussed on networking	3/7/2016 12:28 PM

Q7 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 0 Skipped: 108

! No matching responses.

	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00

Q8 Please provide details of the new relationships you may have formed.

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q9 Will APAM 2016 provide you or your company with real touring outcomes?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses	
Yes	0.00%	0
No	0.00%	0
Too early to tell	0.00%	0
Total		0

Q10 What touring outcomes did you achieve? Please provide a short response below.

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q11 Please indicate the nature of these touring outcomes using the appropriate row/s below.

Answered: 0 Skipped: 108

! No matching responses.

Within my home state?				
	Yes	No	N/A	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0

Multi city?				
	Yes	No	N/A	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0

One or more countries?			
	Within one country	Across multiple countries	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0

Approximate number of performances?							
	1-3	4-8	9-20	21-30	31-50	50+	Total
New National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
New International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing National Tour (Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0
Extended a pre-existing International Tour (Outside of Australia)	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0

Q12 Please name each country and/or city that was involved in your touring outcomes.

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q13 Thinking about both fees and box office return, what is the total amount earned or expected to earn from this touring? (It's okay if this is a rough estimate)

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Less than \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q14 What other outcomes besides touring did you achieve? Please provide a short response below.

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q15 Did your company/production present at a booth during APAM?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q16 If you did have a booth, how did this support the selling of your work?

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q17 How much did you or your company spend to bring you (and/or your work) to APAM?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$3,000	0.00% 0
\$3,001 - \$6,000	0.00% 0
\$6,001 - \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q18 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q19 Where did this financial support come from?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company Marketing Budget	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q20 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 108

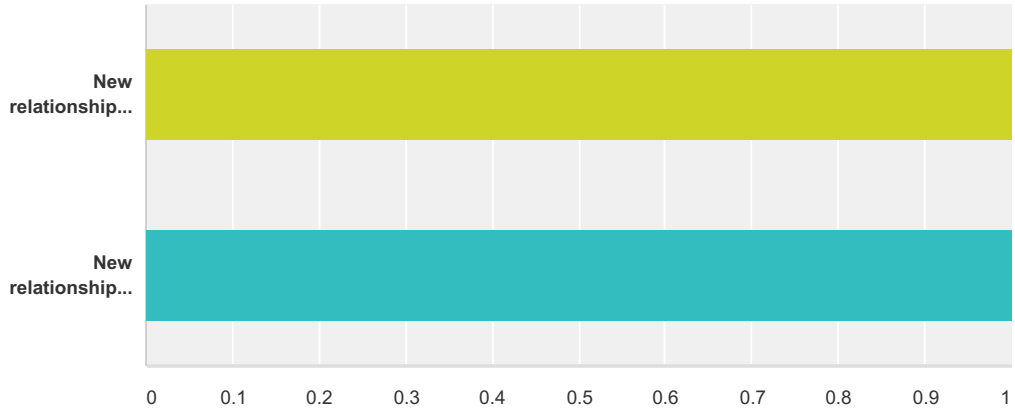
! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$3,000	0.00% 0
\$3,001 - \$6,000	0.00% 0
\$6,001 - \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q21 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 1 Skipped: 107



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with artists that you continue to foster and believe will lead to long-term interest and touring opportunities	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1	1.00
New relationships with presenters or artists that you continue to foster and believe will lead to collaborations	0.00% 0	100.00% 1	0.00% 0	0.00% 0	1	1.00

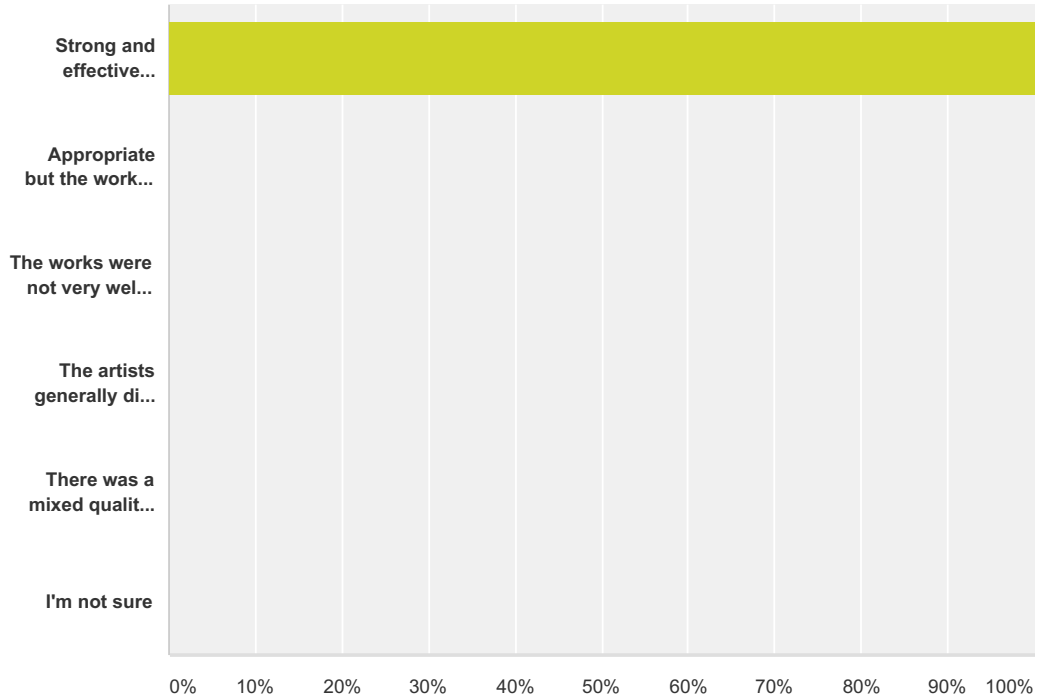
Q22 Please provide details of the new relationships you may have formed.

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q23 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 1 Skipped: 107



Answer Choices	Responses
Strong and effective representation of work	100.00% 1
Appropriate but the works could have been better represented	0.00% 0
The works were not very well represented by APAM	0.00% 0
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	0.00% 0
I'm not sure	0.00% 0
Total	1

Q24 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 0 Skipped: 108

#	Responses	Date
	There are no responses.	

Q25 Did you have a budget to purchase work while attending APAM 2016?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Not Necessarily... (please elaborate)	0.00% 0
Total	0

#	Not Necessarily... (please elaborate)	Date
	There are no responses.	

Q26 How much did you spend or how much are you likely to spend on Australian work as a result of attending APAM 2016? (It's okay if this is a rough estimate)

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Unsure at this stage	0.00% 0
Less than \$10,000	0.00% 0
\$10,001 - \$20,000	0.00% 0
\$20,001 - \$30,000	0.00% 0
\$30,001 - \$40,000	0.00% 0
\$40,001 - \$50,000	0.00% 0
More than \$50,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$50,000 (please provide an estimate)	Date
	There are no responses.	

Q27 Did you visit any other cities or venues to buy Australian work before or after APAM 2016?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
No	0.00% 0
Yes (please provide details)	0.00% 0
Total	0

#	Yes (please provide details)	Date
	There are no responses.	

Q28 Did you receive any financial support to assist with your APAM 2016 costs?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
Yes	0.00% 0
No	0.00% 0
Total	0

Q29 Where did this financial support come from?

Answered: 0 Skipped: 108

! No matching responses.

Answer Choices	Responses
APAM	0.00% 0
Australian Federal Government	0.00% 0
Australian State Government	0.00% 0
Australian Local Government	0.00% 0
Government of Home Country (if not Australia)	0.00% 0
Organisation/Company that Employs Me	0.00% 0
Crowdfunding	0.00% 0
Other (please specify)	0.00% 0
Total	0

#	Other (please specify)	Date
	There are no responses.	

Q30 In Australian dollars, how much was this support worth?

Answered: 0 Skipped: 108

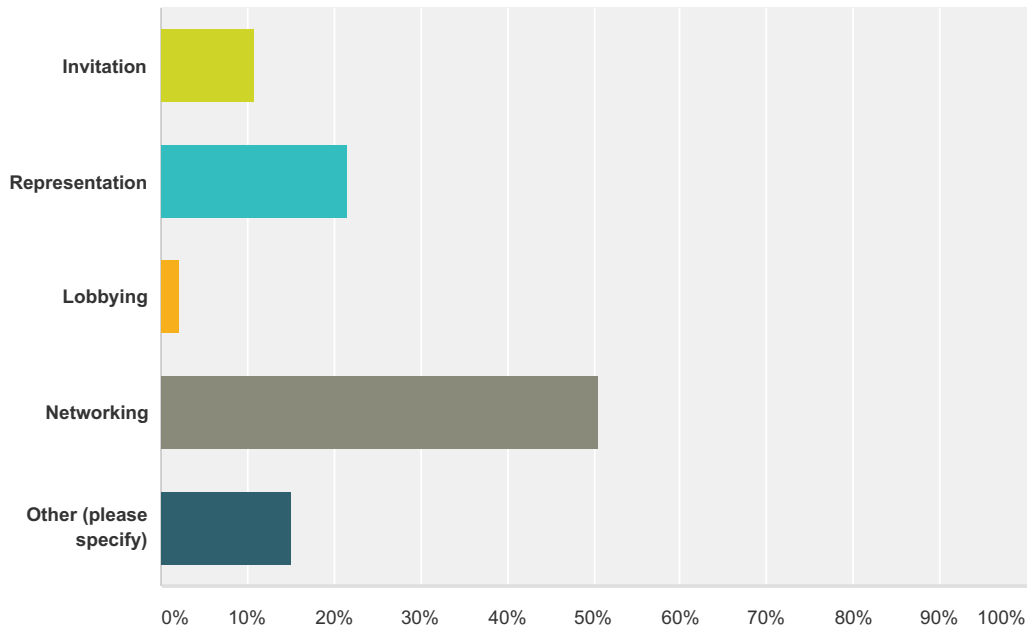
! No matching responses.

Answer Choices	Responses
Less than \$1,000	0.00% 0
\$1,001 - \$2,000	0.00% 0
\$2,001 - \$3,000	0.00% 0
\$3,001 - \$4,000	0.00% 0
\$4,001 - \$5,000	0.00% 0
\$5,001 - \$6,000	0.00% 0
\$6,001 - \$7,000	0.00% 0
\$7,001 - \$10,000	0.00% 0
More than \$10,000 (please provide an estimate)	0.00% 0
Total	0

#	More than \$10,000 (please provide an estimate)	Date
	There are no responses.	

Q31 What is the main reason you attended APAM 2016?

Answered: 93 Skipped: 15



Answer Choices	Responses	Count
Invitation	10.75%	10
Representation	21.51%	20
Lobbying	2.15%	2
Networking	50.54%	47
Other (please specify)	15.05%	14
Total		93

#	Other (please specify)	Date
1	Interested to new work and work being developed by artists and companies in one	3/19/2016 8:12 PM
2	representation, lobbying, network and help facilitate a delegation of Taiwan delegates.	3/18/2016 3:02 PM
3	APAM Ambassador	3/17/2016 10:01 PM
4	PRODUCERS EXCHANGE	3/17/2016 1:27 AM
5	See previous answer	3/16/2016 5:23 PM
6	great survey of current australian performing arts practice	3/14/2016 4:49 PM
7	getting an idea of the Australian perf arts scene	3/11/2016 9:14 PM
8	Supporting Gold Coast product, and networking	3/9/2016 11:38 AM
9	Event partner	3/8/2016 9:48 PM
10	Representation, Lobbying, Networking	3/8/2016 6:08 PM
11	networking and support to delegates	3/8/2016 11:45 AM
12	First Nations delegation team	3/8/2016 9:12 AM
13	On the curatorial committe	3/7/2016 3:32 PM
14	Employment	3/7/2016 2:11 PM

Q32 Please provide further information on your reason for attending (eg. to support showcasing artists, to promote Australian work to international buyers, to sell my one-person show)?

Answered: 93 Skipped: 15

#	Responses	Date
1	To build future networks and learn of performance opportunities, nationally and internationally, for Madhouse Circus' future development.	3/21/2016 6:07 PM
2	To meet potential collaborators and people who have an interest in promoting disability arts and culture internationally	3/19/2016 8:12 PM
3	Supporting and Advocating artists with whom we work, to see what work is being created, to increase company profile.	3/19/2016 10:00 AM
4	Network	3/19/2016 8:08 AM
5	To support the connection between artists/producers and presenters/venues. To get a snapshot/overview of Australian work from various companies in one 'hit'	3/18/2016 7:20 PM
6	To help promote Australian work, and help facilitate meetings and connections between Australian and Taiwan delegates, and contacts around the region. To receive first-hand information about Australia's latest production and showcase for both Taiwan delegates, and for other potential buyers who could not make it to APAM.	3/18/2016 3:02 PM
7	Stakeholder engagement.	3/18/2016 8:08 AM
8	To organize tours for artistic companies I represent in Australia and internationally and to see new work with possibility of representing Australian work (in the past I have represented William Yang and Bangarra in North America)	3/18/2016 1:52 AM
9	If I had not been invited to be an APAM Ambassador, I would not have been able to afford to attend APAM. (A colleague of mine would have attended on behalf of our company).	3/17/2016 10:01 PM
10	Promote Australian work to international buyers	3/17/2016 8:10 PM
11	To look for (re)presentation, to establish partnerships and to promote the existing company's repertoire and works in progress	3/17/2016 7:27 PM
12	Indigenous bootcamp	3/17/2016 6:11 PM
13	To promote my platform, seek the possibilities of cooperation	3/17/2016 5:24 PM
14	To promote the new producing model that Country Arts SA is branching in to.	3/17/2016 5:23 PM
15	To support showcasing artists from Queensland, to spend time with National Tour Coordinators from other states, and to network with producers and presenters.	3/17/2016 2:30 PM
16	To promote Brisbane creatives and Brisbane opportunities.	3/17/2016 9:42 AM
17	Promote Australian work on international markets & buy Australian work	3/17/2016 4:21 AM
18	TO FIND OUT MORE ABOUT AUSTRALIAN THEATRE AND CONTEMPORARY DANCE FOR FURTHER COLLABORATIONS	3/17/2016 1:27 AM
19	See answer to question 6	3/16/2016 5:23 PM
20	To promote the opportunities that Country Arts SA and regional South Australia can provide to collaborators.	3/16/2016 3:27 PM
21	to find some theatre productions for our theatre festival, World Theatre Festival Shizuoka	3/16/2016 3:17 PM
22	-	3/16/2016 2:43 PM
23	To run a workshop that strengthens connections between artists and presenters	3/16/2016 2:32 PM
24	to learn about new works and to provide information on the govt funding options	3/16/2016 1:33 PM
25	To see how such a performing arts market functions considering that Australia seems to identify the region Asia as a market for its performing art; to find some interesting shows and artists	3/16/2016 1:23 PM
26	build relationships, support presenting artists	3/16/2016 1:03 PM

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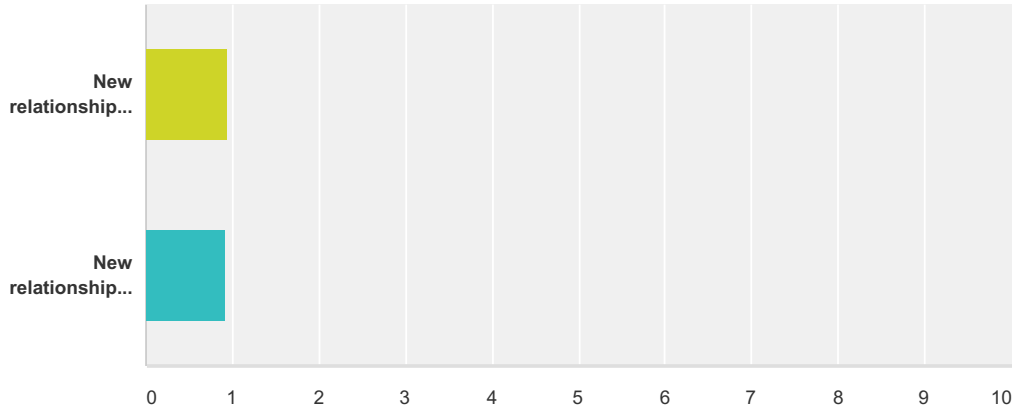
27	To support and network with dance makers and presenters, as a representative organisation.	3/16/2016 12:42 PM
28	I choose to participate at the APAM because I had interest from Australian and Asian presenters for some of my shows. Also I knew that there will be many presenters from Europe, America and Asia.	3/16/2016 12:33 PM
29	I came to learn about how performing arts is organised and developed in Australia.	3/16/2016 12:22 PM
30	N/A	3/16/2016 12:02 PM
31	to network and get a comprehensive overview of current performing arts landscape	3/14/2016 4:49 PM
32	to meet australian artists and producers and discussing possible collaborations	3/11/2016 9:14 PM
33	N/A	3/11/2016 5:40 PM
34	To promote Irish arts through networking and contacts	3/10/2016 8:54 PM
35	To support NSW artists and delegates.	3/10/2016 4:38 PM
36	I had a show programmed at the World Theatre Festival, which ran at the same time but was not integrated with APAM. I was also invited to participate in a round table discussion.	3/10/2016 10:20 AM
37	To see what was on offer, to talk to artists and presenters about current issues	3/9/2016 1:03 PM
38	to support showcasing artists; to promote NZ work to international buyers	3/9/2016 12:28 PM
39	Represent my work/ company and build relationships with Australian and international delegates.	3/9/2016 12:16 PM
40	To network and to keep track of Australian artists especially the independent and small to medium sized companies	3/9/2016 11:55 AM
41	Support showcasing artists, extend international and national networks, build potential partnerships / exchanges	3/9/2016 11:38 AM
42	To meet Producers and see works that we dont normally have access to seeing.	3/9/2016 10:09 AM
43	To support the brokerage of relationships between Australian artists and international buyers.	3/8/2016 9:48 PM
44	- to support participating artists - to promote work from Melbourne's west - to share new work by artists supported by FCAC - networking	3/8/2016 6:08 PM
45	support showcasing artists	3/8/2016 2:39 PM
46	Network with potential national & international presenters for touring opportunities. Talk with colleagues & discuss the current state of the performing arts within Australia. Meet & connect with like-minded individuals & organisations, who are keen to see & experience First Nation works.	3/8/2016 12:07 PM
47	support to delegates promote SA to buyers	3/8/2016 11:45 AM
48	To see what was on offer artistically	3/8/2016 10:44 AM
49	My company is looking to creating cross-cultural connections and exchanges with other First Nations. As my company was created to develop the next generation of Indigenous performers, we would like to do exchanges with other First Nation youth to explore individual leadership by way of the performing arts. While doing exchanges, we would like to present our work to those First Nations and to mainstream audiences. My reason for attending was to understand exchanges, touring, networking, what work is being presented by Australian companies etc.	3/8/2016 9:12 AM
50	Get the lay of the land as a future seller of my work, support FNQ artists and give them some profile, network with key theatre organisations, see and support awesome performances	3/8/2016 9:11 AM
51	To network and reconnect with fellow First Nations participants and engage in discussions about the sector.	3/8/2016 9:10 AM
52	To look at work with view to buy for presentation on the Sunshine Coast	3/8/2016 8:38 AM
53	attend the first nations exchange, boot camp and to represent Canadian Arctic Performing Arts , as well as network and seek future collaboration as an independent performing artist.	3/8/2016 6:35 AM
54	To get a broader knowledge of the rest of the australian sector. To meet with people	3/7/2016 11:26 PM
55	Seeking to promote the opportunities offered by the Edinburgh Fringe to artists, arts industry representatives and funders and stakeholders in the region.	3/7/2016 8:21 PM
56	International networking	3/7/2016 7:17 PM
57	promote works to international buyers	3/7/2016 6:55 PM
58	To make people aware of my company and to spread the word on our shows.	3/7/2016 6:52 PM
59	See new work, network, work-related meetings	3/7/2016 5:14 PM
60	To support showcasing and pitching artists, to meet with other national and international arts bodies that we have a current relationship with, or the possibility of a future relationship.	3/7/2016 4:48 PM
61	To promote Moogahlin Performing Arts To promote and advocate for Aboriginal theatre To make contact with international delegates from Aoteroa-New Zealand and Turtle Island-Canada	3/7/2016 4:36 PM

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62	First Nations Exchange and Boot camp program	3/7/2016 4:09 PM
63	to know Australian work and make connection with international organisation, producers, etc..	3/7/2016 4:08 PM
64	Support Brisbane arts scene	3/7/2016 3:42 PM
65	Networking with national and international presenters, seeing showcases and pitches	3/7/2016 3:32 PM
66	To engage with other presenters and producers, primarily from Australia	3/7/2016 3:01 PM
67	Re-connect with networks, form new connections, be positioned as a Brisbane-based community and cultural development / social practice artist to an international community	3/7/2016 2:35 PM
68	To benchmark performance quality	3/7/2016 2:16 PM
69	Find artists to collaborate with on specific upcoming projects. Meet with Festival Directors, AD's and venue managers to discuss working together in the future.	3/7/2016 2:13 PM
70	To introduce Chinese artists to Australian and other international delegates; to develop opportunities for Australia-China professional exchange.	3/7/2016 2:12 PM
71	To promote Australian work to Chinese buyers	3/7/2016 2:11 PM
72	To promote Australian Government funding programs	3/7/2016 2:06 PM
73	Government stakeholders, to experience the event in order to undertake a post event evaluation.	3/7/2016 2:03 PM
74	Support showcasing artists and promote artists connecting them to international buyers	3/7/2016 2:00 PM
75	to look for potential artists/presenters to work with	3/7/2016 1:26 PM
76	to initially network and work towards selling artists/performers from a remote community	3/7/2016 1:25 PM
77	support showcasing artists	3/7/2016 1:08 PM
78	I was looking for collaboration partners both nationally and internationally. I was also looking to see how my creative practice was positioned and what I needed to achieve in the next two years.	3/7/2016 1:07 PM
79	Wanting to see shows touring and network with others	3/7/2016 12:54 PM
80	Networking and understand the most current Australian Performing Arts Artists/groups	3/7/2016 12:53 PM
81	to support showcasing artists, to promote Australian work to international buyers and to act as a broker	3/7/2016 12:52 PM
82	To support artists pitching and networking	3/7/2016 12:51 PM
83	I was a member of the Canada Council for the Arts Indigenous Delegation.	3/7/2016 12:46 PM
84	supporting showcasing artists, supporting remote community practitioners	3/7/2016 12:38 PM
85	As an independent producer I attended to supporting 2 of my showcasing artists/companies, to promote my extant productions to national and international presenters, and the present myself in the context of creative producer of large scale events.	3/7/2016 12:37 PM
86	Develop partnerships to develop new works, pursue touring opportunities for existing works	3/7/2016 12:35 PM
87	Mainly to network and to find partners for upcoming tours.	3/7/2016 12:31 PM
88	Advocacy on behalf of the Artists Services team at the Australia Council. Brokering relationships between artists/orgs/international and national delegates	3/7/2016 12:26 PM
89	support showcasing artists and provide strategic networking opportunities for NSW delegates.	3/7/2016 12:25 PM
90	.	3/7/2016 12:23 PM
91	Answer to 7 is self-explanatory. This questionnaire has a few issues.	3/7/2016 12:21 PM
92	Identify future opportunities for TEQ engagement and involvement	3/7/2016 12:20 PM
93	Secondary objective to buy work / build future partnerships	3/7/2016 12:19 PM

Q33 As a result of attending APAM 2016, did you form any of the following new relationships?

Answered: 93 Skipped: 15



	Yes, this is already confirmed	Yes, this is likely to happen	No, I did not make this kind of relationship	N/A	Total	Weighted Average
New relationships with presenters that you believe will lead to long-term interest and touring opportunities	13.33% 12	43.33% 39	17.78% 16	25.56% 23	90	0.94
New relationships with presenters or artists that you believe will lead to collaborations	9.78% 9	54.35% 50	16.30% 15	19.57% 18	92	0.92

Q34 Please provide details of the new relationships you may have formed.

Answered: 53 Skipped: 55

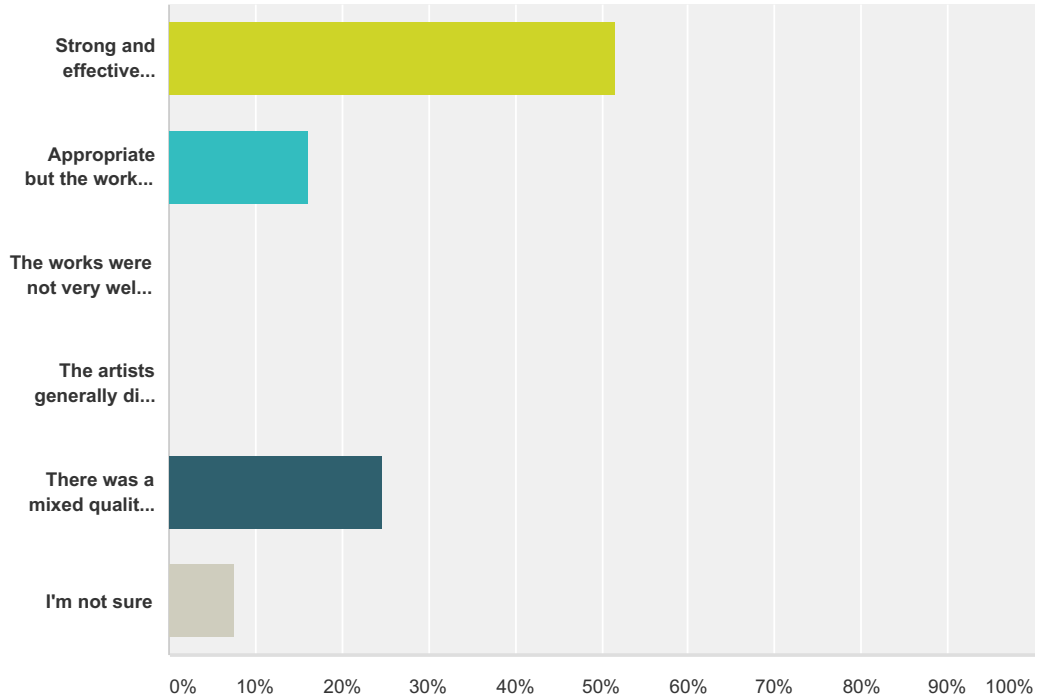
#	Responses	Date
1	Among fellow artists I may have found opportunity to collaborate or be directly involved in their work. I also met many people of different professions and companies who I will be contacting during the next year for advice or work.	3/21/2016 6:07 PM
2	Collaborative Opportunities with local and international companies and festivals.	3/19/2016 10:00 AM
3	Have received interest in providing information to international agents re getting work into Australia	3/18/2016 7:20 PM
4	My new relationships with Australian presenters, performers, curators and producers. My better ongoing relationships with visiting Taiwan delegates, and my new relationships with relevant key players in performing arts across the region.	3/18/2016 3:02 PM
5	Possible tour of Ronnie Burkett and Cirque Alfonse to Australia next season. Introduction of 2 new artists to Australian and international presenters	3/18/2016 1:52 AM
6	Potential residence in Brisbane + touring potentials in Japan & China	3/17/2016 7:27 PM
7	Will start the producer exchange program with Metro Arts, Ilbjerri Theatre	3/17/2016 5:24 PM
8	N/A	3/17/2016 5:23 PM
9	I met a number of producers whose work would suit regional Queensland audiences and will follow up with them to determine their availability to tour up to 2018. I met with a number of venues that would be interested in taking more Queensland producers.	3/17/2016 2:30 PM
10	-Australien companies -New Zealand companies -Australien and NZ professionals -international delegates	3/17/2016 4:21 AM
11	NOT YET..IT IS TOO SOON AS I DON'T COME FROM AUSTRALIA AND IT IS MORE DIFFICULT LONG DISTANCE RELATIONSHIPS TO HAPPEN	3/17/2016 1:27 AM
12	Too soon to determine	3/16/2016 5:23 PM
13	Initial discussions with; Diat Alferink - Torres Straight Regional Authority Sally Cowling - Brighton Festival Majdi Bou-Mater - The Courtyard, Kitchener, Ontario Cheriss Lyons - MIFTA Simon Abrahams - Melbourne Fringe	3/16/2016 3:27 PM
14	-	3/16/2016 2:43 PM
15	lots of contacts	3/16/2016 1:33 PM
16	Considering the Australia-Japan Year 2018 to be connected with Arts Council	3/16/2016 1:23 PM
17	Link with Arts NT, Country Arts SA, Shaun Parker & Company, Gold Coast Arts Centre, Ausdance QLD	3/16/2016 12:42 PM
18	Nic Clark from The National Theatre Melbourne is seriously interested with One of my show for Children. Tommy Kriesgamann from Live Arts New York shown serious interested for one of my artist for a reseidency, Zvonimir Dobrovic plan to program two of my shows next season. ...	3/16/2016 12:33 PM
19	Prospects for co-pro with two companies.	3/16/2016 12:22 PM
20	N/A	3/16/2016 12:02 PM
21	Contacts with the Darwin Festival, Singapore Culturelinks, Ping Pong Productions (China) & Australia Council for the Arts amongst others	3/10/2016 8:54 PM
22	Artists and presenters are more aware of what my organisation has to offer.	3/9/2016 1:03 PM
23	Although I did not pitch or showcase our work, I made a lot of new contacts and feel that those conversations will lead to future opportunities. One working relationship has been confirmed and others are on the horizon.	3/9/2016 12:16 PM
24	Biggest surprise is the connection this time with colleagues from Goldcoast, South Australia and Western Australia that can lead to meaningful and deeper collaboration and partnership.	3/9/2016 11:55 AM
25	We discussed potential residency relationship with West Kowloon. We identified several artists and project that have a good synergy with the city and brokered introductions to the appropriate presenters for them.	3/9/2016 11:38 AM
26	Relationships formed were with Australian Producers / Artists that may lead to touring opportunities	3/9/2016 10:09 AM
27	There will be project based work from contacts made at APAM 2016	3/8/2016 9:48 PM

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28	Range of potential collaborations - nationally and internationally, opportunities for artists to be presented in national and international festival settings, person - person links and opportunities for collaboration, arts centre - arts centre touring, partners for potential and existing projects	3/8/2016 6:08 PM
29	I had a number of one-on-one meetings with individuals representing various festivals that are interested in Australian First Nation works. I also caught up with colleagues from around the country to discuss our current works, our work with independents & our major work currently in development.	3/8/2016 12:07 PM
30	New connections with State and Territory colleagues and Australian and International buyers	3/8/2016 11:45 AM
31	Have connected with an Australian festival, conversation is ongoing for us to perform.	3/8/2016 9:12 AM
32	I am moving to Hobart, so met with lots of Tasmanian delegates with intentions to foster creative relationships in the future. Also connected with funding bodies and other dance & puppetry practitioners which I also want to foster.	3/8/2016 9:11 AM
33	Potential new collaborations on programmes and initiatives to support the First Nations part of the Sector. Renewed relationships with existing international connections, New contacts internationally.	3/8/2016 9:10 AM
34	Possibly and soon to be confirmed collaboration with Qld producers for community engagement and performance projects	3/8/2016 8:38 AM
35	5 potential collaborative projects with Australian, New Zealand and Canadian artists. 3 overseas venues interested in booking performance for 2017.	3/8/2016 6:35 AM
36	Professional Development and mentorship for myself and a number of regional artists with a large interstate festival was conceived at APAM and will be actioned shortly.	3/7/2016 11:26 PM
37	Useful connections made to local artists (which may lead to them coming to Edinburgh but were not strictly speaking applicable to questions above due to open access nature of Fringe). Very good connections made with local governmental and funding representatives and with international partners.	3/7/2016 8:21 PM
38	Relationship with a presenter who wants to see our work and who has invited us over to talk more.	3/7/2016 6:52 PM
39	Many new relationships with First Nations delegates from Aotearoa and Turtle Island. Also delegates from Ghana, even though they did not attend.	3/7/2016 4:36 PM
40	International festivals with a first nations artists in programming	3/7/2016 4:09 PM
41	make connections with Australian presenters and start to discuss the possibility to have performance touring in Taiwan	3/7/2016 4:08 PM
42	I met a number of Australian presenters who I believe we will benefit from with further discussion.	3/7/2016 3:01 PM
43	A major European festival was interested in hearing from me to develop a new community based queer work. Conversation to continue via email. Korean outdoor performance festival interested in programming an existing work for 2017. Strong friendship with an American delegate (contemporary performance producer) formed.	3/7/2016 2:35 PM
44	I was facilitating the Chinese delegates, assisting them make these relationships. I did not make these relationships myself	3/7/2016 2:11 PM
45	Proposed relationship with FACE on behalf of circus performers including collaboration and exchanges. Dance festival contacts for potential Brisbane festival on contemporary dance	3/7/2016 2:00 PM
46	have talked to some artists who are willing to tour to HK; some presenters from Canada and Australia have shown interest in bringing our works to their countries	3/7/2016 1:26 PM
47	I was looking for both national and international collaborations for two new works. I have had interest from national collaborators for both works. I have also started a dialogue with Indonesian artists to look at an international collaboration	3/7/2016 1:07 PM
48	Asian connections for our QLD artists	3/7/2016 12:52 PM
49	Various	3/7/2016 12:51 PM
50	We connected with a rep of the Brighton Festival and with numerous Indigenous artists from Australia and Aotearoa.	3/7/2016 12:46 PM
51	Principally the Chinese delegation for Dislocate's If These Walls Could Talk. Other relationships with national and international directors and programmers was already mature.	3/7/2016 12:37 PM
52	We had the opportunity to not only connect heavily with colleagues nationally but made excellent new connections with presenters from Taiwan, Hong Kong, Germany and France.	3/7/2016 12:31 PM
53	.	3/7/2016 12:23 PM

Q35 How would you rate the quality of presentation for the majority of showcases, excerpts and pitches you experienced?

Answered: 93 Skipped: 15



Answer Choices	Responses
Strong and effective representation of work	51.61% 48
Appropriate but the works could have been better represented	16.13% 15
The works were not very well represented by APAM	0.00% 0
The artists generally did a poor job of representing their work	0.00% 0
There was a mixed quality of presentation throughout the event	24.73% 23
I'm not sure	7.53% 7
Total	93

Q36 Why did you rate the quality of presentation in this way? Can you provide further comment on the production values, suitability of presentation venues, marketing collateral or marketing presentation used throughout APAM?

Answered: 63 Skipped: 45

#	Responses	Date
1	This is my first APAM and so I was overwhelmed by the quantity of the art and presentations, nothing about the quality disappointed me, but I don't feel I can give an accurate reading on it.	3/21/2016 6:07 PM
2	Engaging.	3/19/2016 10:00 AM
3	Showcasing and pitching is hard to get right - I think everyone did an admirable job under what is often difficult conditions.	3/18/2016 7:20 PM
4	Good introduction to lead the discussion by experienced and excellent speaker Production - diverse and pitch different target audiences Venues - effective management of the performance spaces, allow good time management for an hectic week for the delegates. Marketing tools used effectively around the venues.	3/18/2016 3:02 PM
5	VERY professional presentation of work (except for pitch session at Judith Wright (too small venue)	3/18/2016 1:52 AM
6	I didn't see showcases at APAM.	3/17/2016 10:01 PM
7	clear & concentrated programming in all venues, professional organisation, benevolent volunteers, effective booths 'market', great delegates booklet and electronic communication	3/17/2016 7:27 PM
8	In particular regards to the pitches and showcases it was clear that some artists / reps had a very clear vision and others didn't.	3/17/2016 5:23 PM
9	I particularly enjoyed watching the fuller length works but they were all effective.	3/17/2016 2:30 PM
10	I was limited in what I went to see being time poor. But what I did see and what my staff feedback was from attending was of high quality.	3/17/2016 9:42 AM
11	to see more full shows is always better but also the excerpts were presented in good conditions	3/17/2016 4:21 AM
12	MOST OF THE PITCHES WERE VERY GOOD SHOWCASES AND EXCERPTS NOT SO	3/17/2016 1:27 AM
13	Strong	3/16/2016 5:23 PM
14	I enjoyed the first days activities very much - everything presented set the tone very well. However...Too many full showcases - maybe some could have been reduced? The pitch day was mostly great and varied - although I wondered what made someone like JOF special enough to make a pitch about a show that really he only had 1 line and a recent epiphany for? - dont get me wrong I like JOF's work but it was at this point I began to question the slightly "cloistered" curation of the event. Many works chosen to be showcased and pitched that I witnessed felt like they weren't ready - not enough dramaturgy or rigour often too long (when in full showcase mode) and not really certain about what uniqueness they held to be presented or privileged in these contexts. Yellow shirted guides everywhere - were excellent - especially between the Sofitel and the other venues and even on the busses - great work everybody. App and the book provided mostly excellent as well.	3/16/2016 3:27 PM
15	-	3/16/2016 2:43 PM
16	Variety of venues was good, production values were strong, presenters/pitchers were well prepared.	3/16/2016 2:32 PM
17	I think it is OK if the quality is mixed, this is the nature of the thing, because it is not a festival. Some artists are really interesting.	3/16/2016 1:23 PM
18	The dance works were well staged and well judged in their length, with a reasonable amount of variety.	3/16/2016 12:42 PM
19	A Market offer a large range of shows. Some are for a large public and some are for a narrow type of presenters of public. But this is the name of the game and it is ok every body find their expectation, see at least few good show and meet a large range of colleagues.	3/16/2016 12:33 PM
20	I saw most of the presentations. Each was good, giving the sort of info curators of shows would want to know. My only concern is that there too many small and non-commercial projects on display. With the large and new cultural centres popping up in Asia, those curators would be looking for stronger events.	3/16/2016 12:22 PM
21	N/A	3/16/2016 12:02 PM

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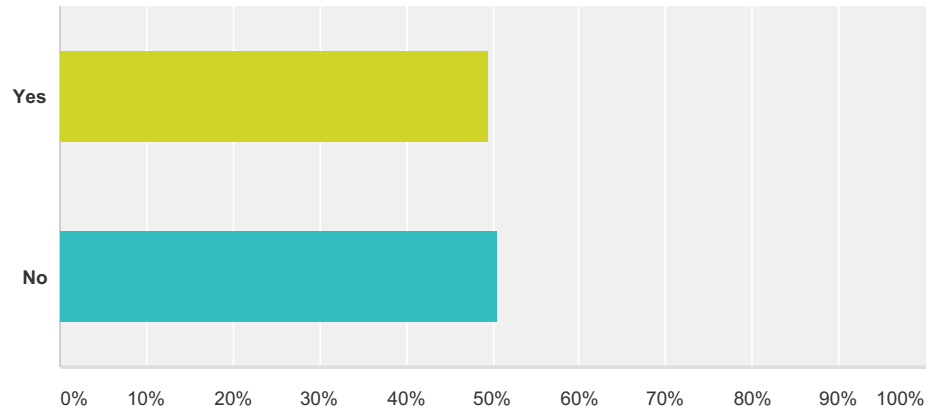
22	Works were presented well, but there was a lack of theatre & music, and too much contemporary dance	3/14/2016 4:49 PM
23	A few works were really undercooked, verging on amateur - which is underwhelming for international presenters.	3/11/2016 5:40 PM
24	I thought that there was a good variety of work on show which, for the most part, was pitched effectively	3/10/2016 8:54 PM
25	Some works were of stronger quality than others.	3/10/2016 4:38 PM
26	Very professional. My only criticism is that the QPAC's large halls were not suitable for some of the work presented in them.	3/9/2016 1:03 PM
27	I was not able to attend many showcases	3/9/2016 12:28 PM
28	All presentations I attended were in great venues with great production value (lighting/ sound).	3/9/2016 12:16 PM
29	Some productions were not in the right venue for example Drill could be better served in the Judith Wright Centre with the audience seated in a round.	3/9/2016 11:55 AM
30	The concert hall was not the best venue for some of the shows within it, this is a hard thing to balance when you need to have a venue that can handle quick turn arounds.	3/9/2016 11:38 AM
31	Production values, suitability of venues etc I thought was great. Just a mix of quality of actual work - which may come down to a matter of taste.	3/9/2016 10:09 AM
32	The works - showcases and pitches were well chosen. Good integration of WTF this year was also very positive.	3/8/2016 9:48 PM
33	Whilst I thought the mix was appropriate, I did think that the quality of the work was varied. For the most part, I thought they were fine - I did not get to as many as I would have liked due to meetings or conversations taking precedence.	3/8/2016 6:08 PM
34	The majority of the pitches that I saw were exciting & well presented. Only a couple I thought were not ready and perhaps should have provided more examples of the work being pitched, rather than a stand-up talkfest.	3/8/2016 12:07 PM
35	The venues, marketing and tech were all good. The APAM crew did a great job of coordinating it all. My concern is with the content.	3/8/2016 10:44 AM
36	The variety of work that was presented was an amazing showcase of what is currently being created in Australia. It was amazing to see the diversity.	3/8/2016 9:12 AM
37	Great diversity of venues, high production values, very inspiring and innovative presentations, strong marketing pitches, I thought the NZ presentations were of a particularly high standard.	3/8/2016 9:11 AM
38	I thought the pitches and showcases I saw were of a very high standard and I really enjoyed watching them, whether they were suitable for my program or not. Some of the work presented had a more festival vibe to it, but was still strong work and excellent quality	3/8/2016 8:38 AM
39	Of the many showcases I went to see, I only found 2 really appealing.	3/8/2016 6:35 AM
40	some shows were excellent and well presented, some (especially showcases) failed to convey the essence of the shows effectively. sometimes shows were in inappropriate venues or at poor times for the content	3/7/2016 11:26 PM
41	Showcases were mostly strong and effective. Some pitches went for much too long and weren't clear enough. I think 7 minutes per pitch would be better than 15 minutes.	3/7/2016 6:52 PM
42	Experience of some showcase artists was evident, but not with others.	3/7/2016 5:14 PM
43	all the showcases were well-presented, such as production, suitable venues and marketing presentations. However, it was a little bit difficult for me to know quite well for pitch sessions since there was not enough time for everyone to properly present their works.	3/7/2016 4:08 PM
44	Diversity of work shown and no local Brisbane product.	3/7/2016 3:42 PM
45	The pieces I saw were well presented	3/7/2016 3:01 PM
46	I saw very few presentations due to my own commitments, but the major events I saw (Opening Key Note, Welcome to Country, Closing Performance) were well executed. Additional technical support for the welcome to country to enable better amplification would have strengthened the work.	3/7/2016 2:35 PM
47	Given many of the works presented were in an abbreviated format, the scene setting for potential buyers was, in many cases, not strong. The majority of the pitch sessions I attended did not provide critical information with respect to the logistical requirements/specs, audience potential, remount costs etc. Although I acknowledge some of this information may be imparted in a more confidential setting, the lack of basic information made the pitches appear unprofessional. The program guide would have been more user friendly (at least to me!) had the listings been in chronological order rather than alphabetical.	3/7/2016 2:16 PM
48	Some seemed amateur while others were excellent.	3/7/2016 2:12 PM
49	The work I saw was staged well, feedback from artists was that they had a positive experience in preparation in venues and put their best presentation forward.	3/7/2016 2:00 PM
50	very good time management! didn't feel too tired of attending the showcases and pitches.	3/7/2016 1:26 PM

Evaluation of APAM 2016

51	There were some presentations that didn't work for me personally, but others were very impressive	3/7/2016 1:25 PM
52	Good cross section of work, difficult to comment on whole program as it wasn't possible to see everything.	3/7/2016 1:08 PM
53	I was very impressed by the quality of work presented however the works 'Drill' and 'The stories only I can tell' were vastly inferior and I was confused as to why they were included in the program. The venues were great this year however, I was a bit disappointed that the program was much smaller and there was a disproportionate amount of dance. I would like to see theatre better represented. I liked the opportunity in 2014 to pick and chose the works I wanted to see and would have liked to have seen more pitches and site specific work, particularly, non traditional venue work.	3/7/2016 1:07 PM
54	Strong emphasis on contemporary dance much of which was not outstanding	3/7/2016 12:54 PM
55	Well produced and high production levels	3/7/2016 12:52 PM
56	There was a marked improvement on the quality of presentation from the 2014 event.	3/7/2016 12:51 PM
57	I simply believe some works can't be excerpted, and so need full showcase showings.	3/7/2016 12:46 PM
58	Showcasing an excerpt of a full length work in a market context is stressful for the artists at the best of times. In the case of the Concert Hall venue at QPAC their crew had no technical information on Dislocate's showcase including no knowledge of the rigging requirements. Luckily two of my company are certified riggers so they spent two of their available technical set up hours guying off the truss, and getting up into the rig to install the one rigging point we needed. This detracted from the time they should have had to properly tech the excerpt. Where this miscommunication occurred I have no idea but it needs to be researched. I believe other companies working in the Concert Hall had similar experiences, particularly in the first 2 days.	3/7/2016 12:37 PM
59	My feeling was that the pitches and the showcases were presented really well.	3/7/2016 12:31 PM
60	Some artists and organisations were better at pitching projects and had quality partnerships and high artistic merit.	3/7/2016 12:25 PM
61	.	3/7/2016 12:23 PM
62	Some programming fails, some not in a venue that best presents the (Ensemble Offspring)	3/7/2016 12:21 PM
63	Stong and effective, however i would like to see more of an asia/pacific focus	3/7/2016 12:20 PM

Q37 Did you receive any financial support to assist with your APAM 2016 costs?

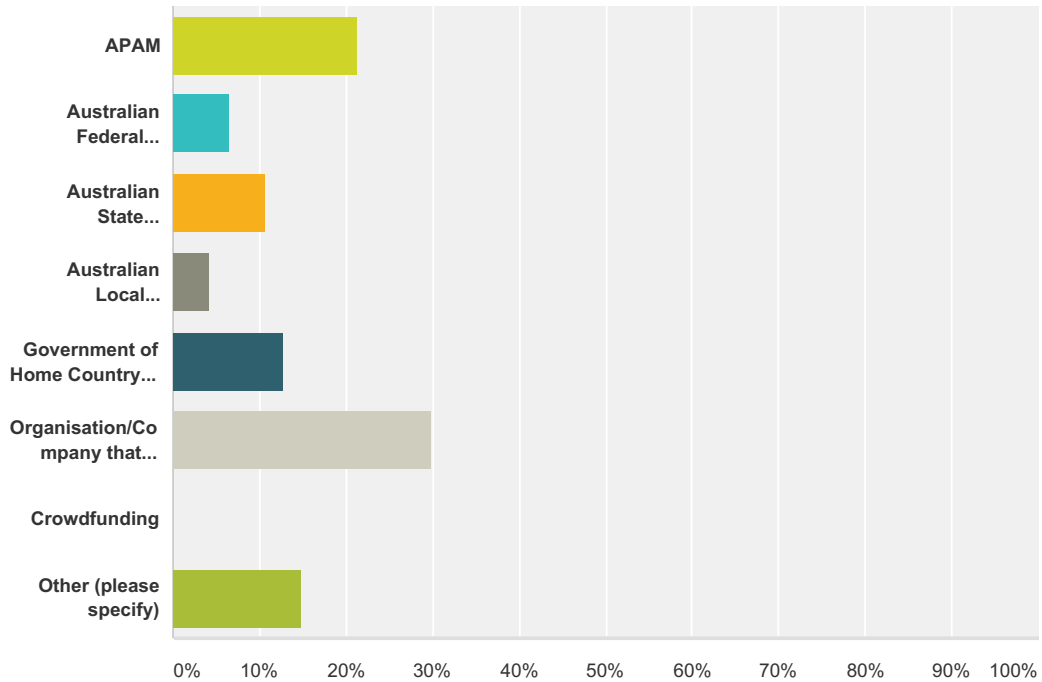
Answered: 93 Skipped: 15



Answer Choices	Responses	
Yes	49.46%	46
No	50.54%	47
Total		93

Q38 Where did this financial support come from?

Answered: 47 Skipped: 61

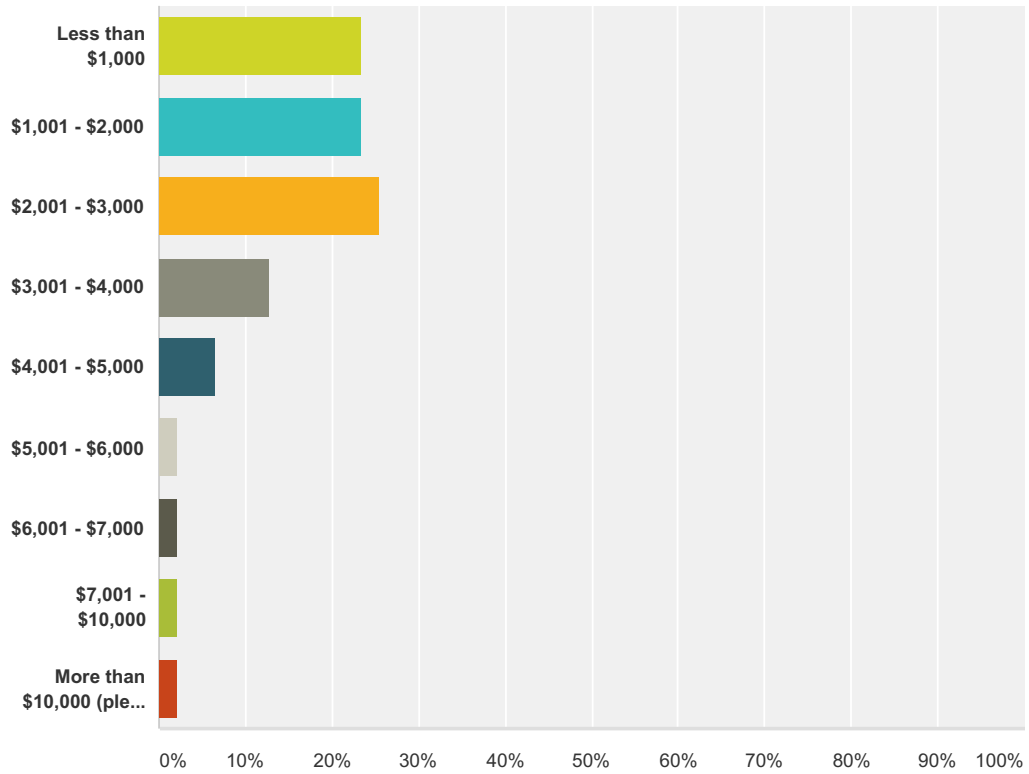


Answer Choices	Responses
APAM	21.28% 10
Australian Federal Government	6.38% 3
Australian State Government	10.64% 5
Australian Local Government	4.26% 2
Government of Home Country (if not Australia)	12.77% 6
Organisation/Company that Employs Me	29.79% 14
Crowdfunding	0.00% 0
Other (please specify)	14.89% 7
Total	47

#	Other (please specify)	Date
1	Australian Circus and Physical Theatre Association through Mentorship program	3/21/2016 6:08 PM
2	DFAT post LES travel budget	3/18/2016 3:17 PM
3	APAM Ambassador - Free Delegate Pass	3/17/2016 10:01 PM
4	Australian Embassy in Japan	3/16/2016 3:20 PM
5	Arts West - each organisation had a stipend of \$500 throughout the year to contribute to attending strategic marketing, advocacy or audience development activity. APAM was FCAC's choice.	3/8/2016 6:09 PM
6	Australia Council for the Arts	3/8/2016 9:13 AM
7	Canada Council for the Arts	3/8/2016 6:36 AM

Q39 In Australian dollars, how much was this support worth?

Answered: 47 Skipped: 61

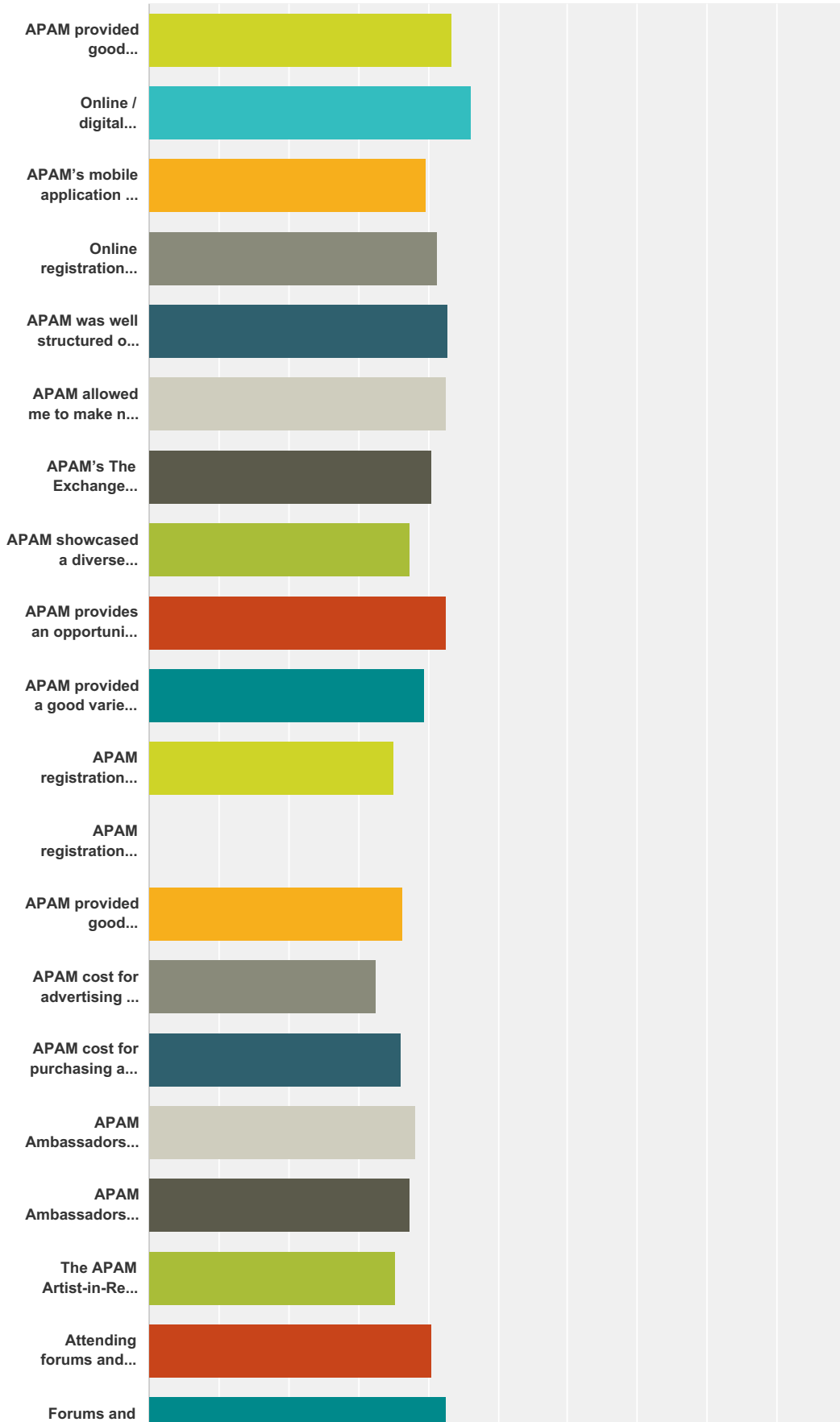


Answer Choices	Responses	
Less than \$1,000	23.40%	11
\$1,001 - \$2,000	23.40%	11
\$2,001 - \$3,000	25.53%	12
\$3,001 - \$4,000	12.77%	6
\$4,001 - \$5,000	6.38%	3
\$5,001 - \$6,000	2.13%	1
\$6,001 - \$7,000	2.13%	1
\$7,001 - \$10,000	2.13%	1
More than \$10,000 (please provide an estimate)	2.13%	1
Total		47

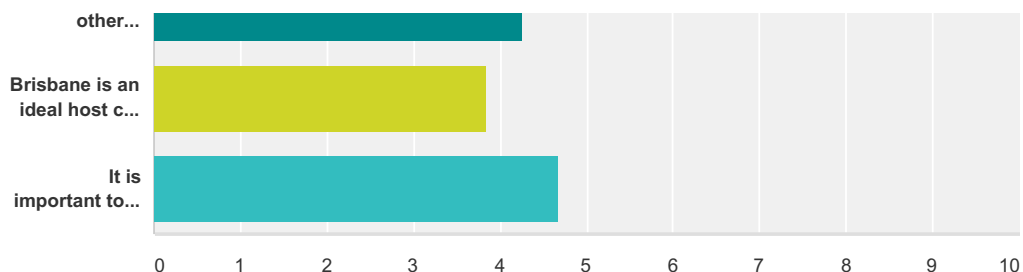
#	More than \$10,000 (please provide an estimate)	Date
1	Brisbane City Council are one of the main stakeholders	3/17/2016 9:43 AM

Q40 Please indicate below whether you agree or disagree with the following statements.

Answered: 92 Skipped: 16



Evaluation of APAM 2016



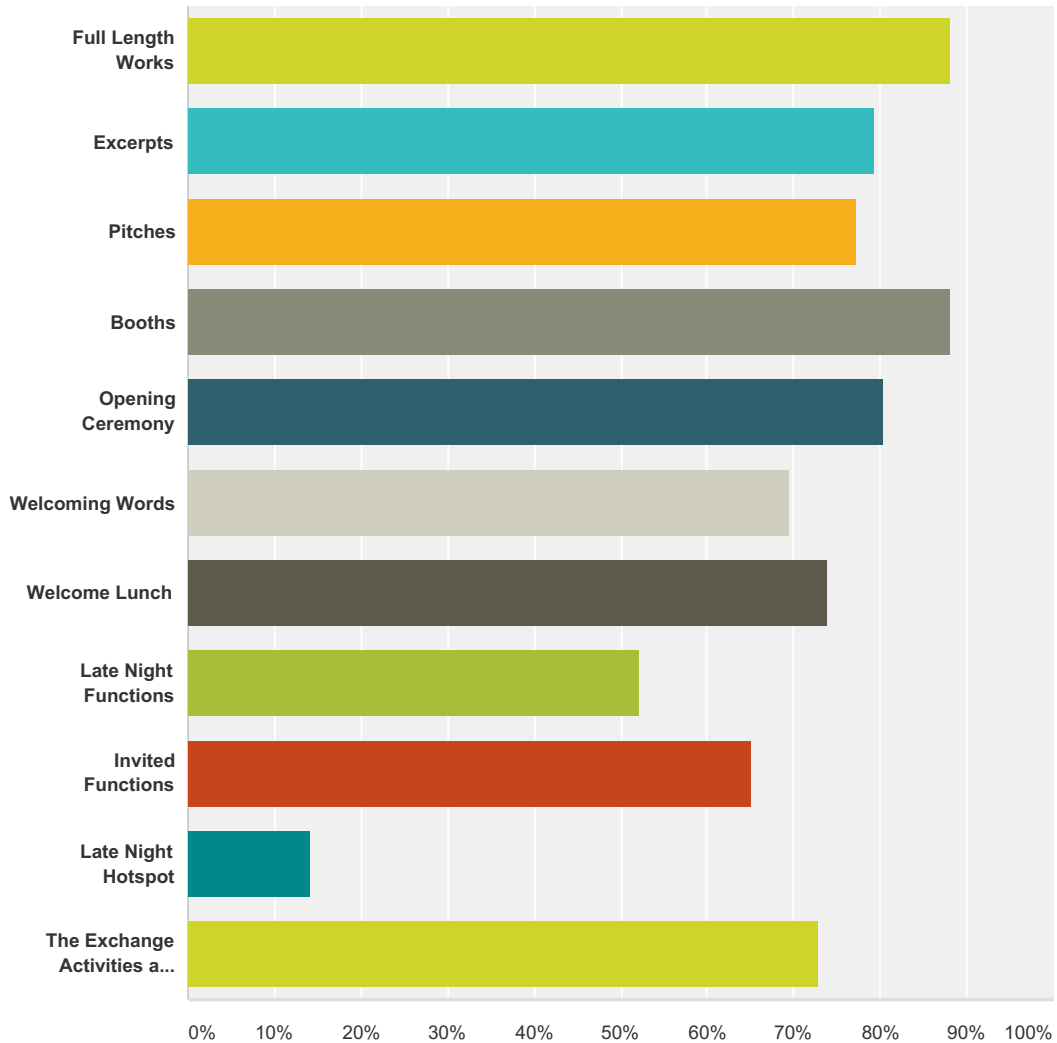
	Strongly Disagree	Disagree	Neither agree nor disagree	Agree	Strongly Agree	N/A	Total	Weighted Average
APAM provided good communication and information about the nature of the event.	1.09% 1	3.26% 3	1.09% 1	50.00% 46	44.57% 41	0.00% 0	92	4.34
Online / digital accessibility of event information for APAM is vital.	1.10% 1	0.00% 0	3.30% 3	27.47% 25	68.13% 62	0.00% 0	91	4.62
APAM's mobile application was useful in navigating the market.	1.09% 1	6.52% 6	11.96% 11	36.96% 34	26.09% 24	17.39% 16	92	3.97
Online registration for APAM was easy to understand and navigate.	2.17% 2	4.35% 4	4.35% 4	51.09% 47	31.52% 29	6.52% 6	92	4.13
APAM was well structured on a daily basis.	1.10% 1	3.30% 3	3.30% 3	50.55% 46	40.66% 37	1.10% 1	91	4.28
APAM allowed me to make new connections for the presentation of my work.	0.00% 0	1.09% 1	9.78% 9	25.00% 23	28.26% 26	35.87% 33	92	4.25
APAM's The Exchange program of curated conversation is a key platform to assist delegates in connecting within the Market.	0.00% 0	4.35% 4	11.96% 11	41.30% 38	26.09% 24	16.30% 15	92	4.06
APAM showcased a diverse representation of performing arts product.	2.17% 2	11.96% 11	14.13% 13	48.91% 45	18.48% 17	4.35% 4	92	3.73
APAM provides an opportunity to see new work from across Australia and New Zealand.	0.00% 0	1.09% 1	6.52% 6	56.52% 52	33.70% 31	2.17% 2	92	4.26
APAM provided a good variety of ways to present product.	0.00% 0	6.52% 6	10.87% 10	59.78% 55	18.48% 17	4.35% 4	92	3.94
APAM registration cost provides value for money.	0.00% 0	8.79% 8	32.97% 30	31.87% 29	9.89% 9	16.48% 15	91	3.51
APAM registration cost does not provide value for money.	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0.00% 0	0	0.00
APAM provided good accommodation options for delegates.	0.00% 0	7.87% 7	24.72% 22	26.97% 24	13.48% 12	26.97% 24	89	3.63
APAM cost for advertising my product is value for money.	0.00% 0	4.40% 4	16.48% 15	7.69% 7	2.20% 2	69.23% 63	91	3.25
APAM cost for purchasing a booth to promote my product is value for money.	0.00% 0	1.10% 1	15.38% 14	8.79% 8	5.49% 5	69.23% 63	91	3.61
APAM Ambassadors provided a good introduction to Brisbane.	1.10% 1	2.20% 2	17.58% 16	23.08% 21	15.38% 14	40.66% 37	91	3.83
APAM Ambassadors helped me navigate the Market throughout the event.	2.20% 2	3.30% 3	14.29% 13	25.27% 23	12.09% 11	42.86% 39	91	3.73
The APAM Artist-in-Residence was an innovative inclusion in the Market.	0.00% 0	3.26% 3	35.87% 33	25.00% 23	7.61% 7	28.26% 26	92	3.52
Attending forums and other professional development associated with APAM is important to the development of my company and my product.	2.17% 2	3.26% 3	9.78% 9	44.57% 41	28.26% 26	11.96% 11	92	4.06
Forums and other professional development are an essential part of APAM.	0.00% 0	5.43% 5	5.43% 5	43.48% 40	40.22% 37	5.43% 5	92	4.25

Evaluation of APAM 2016

Brisbane is an ideal host city for APAM.	2.20% 2	3.30% 3	30.77% 28	35.16% 32	28.57% 26	0.00% 0	91	3.85
It is important to have a national performing arts event in Australia.	0.00% 0	2.17% 2	3.26% 3	18.48% 17	73.91% 68	2.17% 2	92	4.68

Q41 Which APAM scheduled events did you attend? Please tick those appropriate.

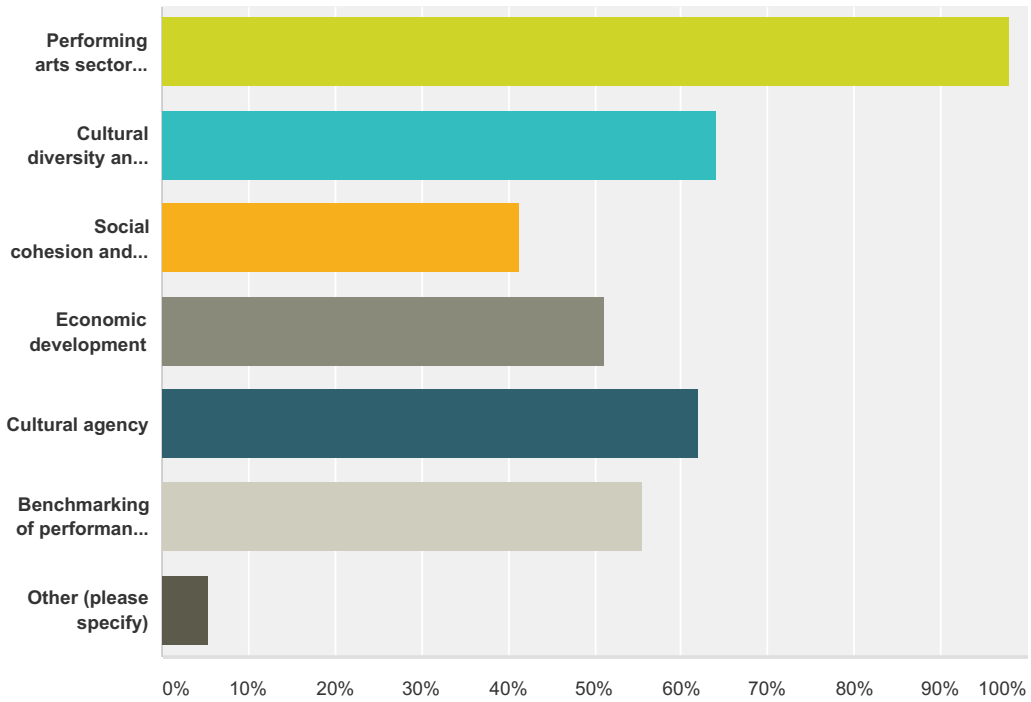
Answered: 92 Skipped: 16



Answer Choices	Responses
Full Length Works	88.04% 81
Excerpts	79.35% 73
Pitches	77.17% 71
Booths	88.04% 81
Opening Ceremony	80.43% 74
Welcoming Words	69.57% 64
Welcome Lunch	73.91% 68
Late Night Functions	52.17% 48
Invited Functions	65.22% 60
Late Night Hotspot	14.13% 13
The Exchange Activities at Sofitel Brisbane Central (including Speed Dating, Round Tables, Talking Heads, etc.)	72.83% 67
Total Respondents: 92	

Q42 What do you believe is the value of APAM? Please select as many as applicable.

Answered: 92 Skipped: 16

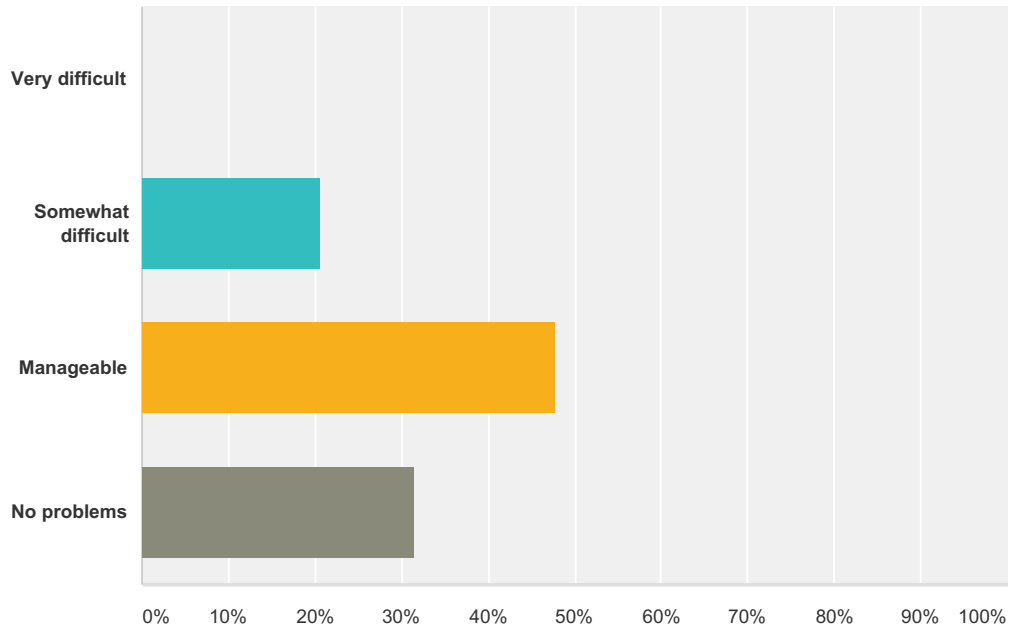


Answer Choices	Responses
Performing arts sector engagement	97.83% 90
Cultural diversity and diverse cultural practices	64.13% 59
Social cohesion and cultural inclusion	41.30% 38
Economic development	51.09% 47
Cultural agency	61.96% 57
Benchmarking of performance product	55.43% 51
Other (please specify)	5.43% 5
Total Respondents: 92	

#	Other (please specify)	Date
1	professional networking	3/11/2016 5:40 PM
2	cross artform engagement	3/8/2016 6:13 PM
3	Though the value of APAM should be diversity in artistic expression - i was disappointed by the generally white-australian showcases and pitches, The First Nations stuff was EXCELLENT..but there is still a way to go to showcase more diverse Australian artists.	3/8/2016 10:49 AM
4	Creative inspiration	3/8/2016 9:15 AM
5	Selling shows	3/7/2016 12:25 PM

**Q43 APAM 2016 was a multi-venue event.
How difficult was it to move from venue to venue during the day's program?**

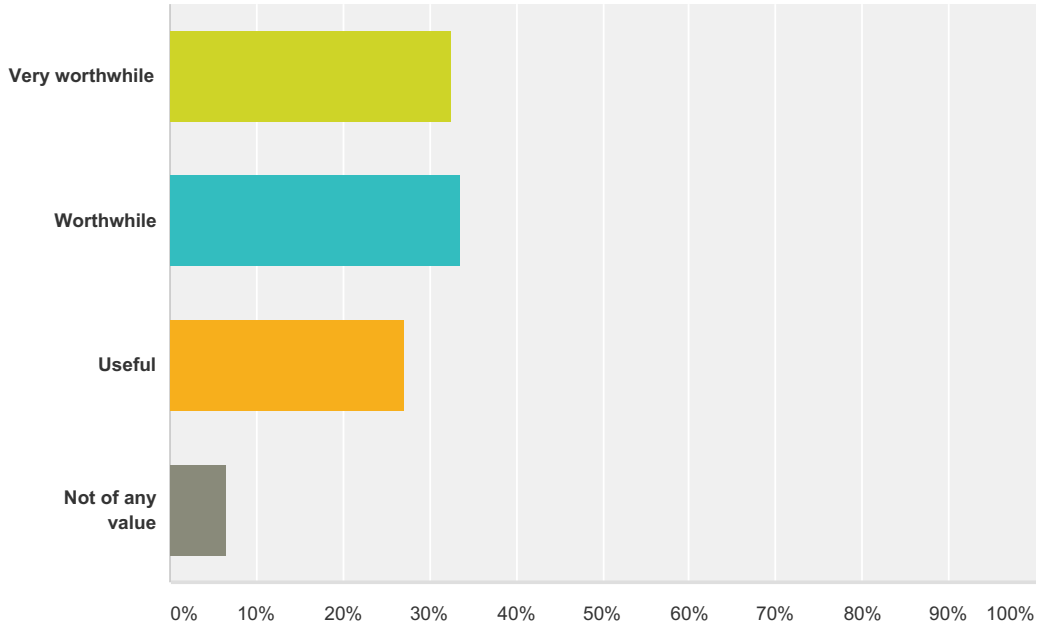
Answered: 92 Skipped: 16



Answer Choices	Responses	
Very difficult	0.00%	0
Somewhat difficult	20.65%	19
Manageable	47.83%	44
No problems	31.52%	29
Total		92

Q44 The value of seeing other cultural venues in Brisbane (Queensland Performing Arts Centre and Judith Wright Centre of Contemporary Arts) during APAM 2016 was:

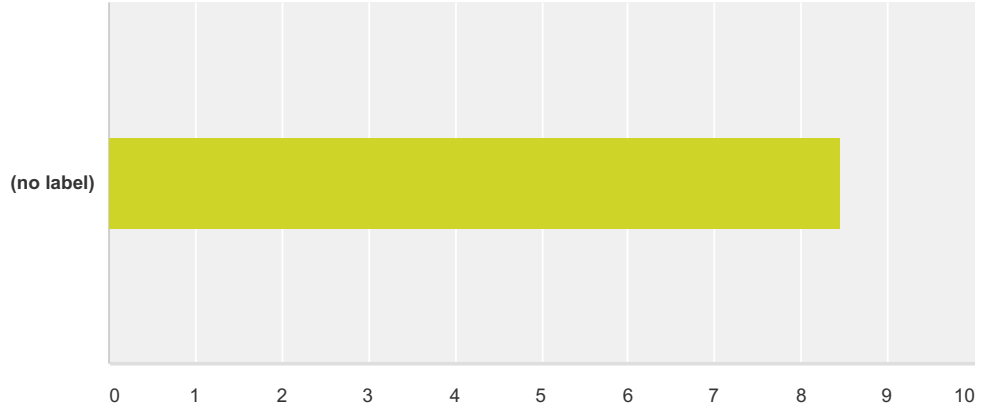
Answered: 92 Skipped: 16



Answer Choices	Responses	
Very worthwhile	32.61%	30
Worthwhile	33.70%	31
Useful	27.17%	25
Not of any value	6.52%	6
Total		92

Q45 On a scale of 1-10 (with 1 being the lowest and 10 being the highest) how do you rate Brisbane Powerhouse as the host venue for APAM?

Answered: 92 Skipped: 16



	1	2	3	4	5	6	7	8	9	10	Total	Weighted Average
(no label)	0.00% 0	0.00% 0	1.09% 1	2.17% 2	1.09% 1	4.35% 4	10.87% 10	26.09% 24	27.17% 25	27.17% 25	92	8.45

Q46 What was the most valuable experience for you in the APAM program?

Answered: 90 Skipped: 18

#	Responses	Date
1	The Low Down - great assurance for a newbie before it all began.	3/21/2016 6:16 PM
2	Connections made at the FN Programs!!	3/21/2016 6:29 AM
3	Seeing tour ready work and new work in development and being able to identify potential collaborators	3/19/2016 8:24 PM
4	The Exchange Program & Speed Dating	3/19/2016 10:05 AM
5	Speed dating	3/19/2016 8:10 AM
6	Informal meetings arranged once at APAM	3/18/2016 7:25 PM
7	opportunities to build new relationships, network with established contacts, experience Australian productions and receive latest information in performing arts first hand.	3/18/2016 3:32 PM
8	networking	3/18/2016 8:11 AM
9	being able to network effectively and also see work at all the different parts of the schedule	3/18/2016 2:00 AM
10	opening speeches and the passion about the art in Australia	3/17/2016 10:15 PM
11	NA	3/17/2016 10:05 PM
12	Engaging with the Australian performing arts industry on their future China plans	3/17/2016 8:15 PM
13	seeing extraordinary work, establish connections	3/17/2016 7:35 PM
14	Being able to meet a diversity of people via our booth.	3/17/2016 5:28 PM
15	Spending quality time with other National Tour Coordinators and seeing great new productions.	3/17/2016 2:35 PM
16	Discussing with delegates the benefits they had through APAM	3/17/2016 9:48 AM
17	quality of meetings and discussions	3/17/2016 4:31 AM
18	MEETING PEERS	3/16/2016 5:28 PM
19	Having a booth	3/16/2016 4:56 PM
20	Everything!	3/16/2016 3:29 PM
21	One on one meetings	3/16/2016 2:48 PM
22	Excerpts, pitches and showcases	3/16/2016 2:39 PM
23	pitches	3/16/2016 1:35 PM
24	encounter with "colleagues" in Australia and in Asia	3/16/2016 1:32 PM
25	meeting friends - new and old	3/16/2016 1:07 PM
26	Full performances	3/16/2016 12:45 PM
27	Meat people from all over the world	3/16/2016 12:40 PM
28	networking	3/16/2016 12:26 PM
29	Round Tables	3/14/2016 4:54 PM
30	meeting several producers and artists, and seeing some of their work live	3/11/2016 9:18 PM
31	networking	3/11/2016 5:41 PM
32	Connections with many Australian Festivals and presenters to discuss options for the presentation of Irish work	3/10/2016 8:58 PM
33	Speed Dating	3/10/2016 4:45 PM
34	N/A	3/10/2016 10:24 AM
35	Networking opportunities	3/9/2016 1:08 PM
36	meeting poeple at the booth	3/9/2016 12:34 PM

Evaluation of APAM 2016

37	It's simple, but literally just being in the room with access to delegates from places that I wouldn't usually have access to.	3/9/2016 12:25 PM
38	The opportunity and time to meet with colleagues and artists during the packed schedule. Reducing travel time between venues was a big bonus this year.	3/9/2016 11:59 AM
39	Morning sessions in the exchange and the networking events.	3/9/2016 11:46 AM
40	Having a booth and seeing excerpts and full length works	3/9/2016 10:15 AM
41	Connecting with old and new colleagues	3/8/2016 9:58 PM
42	The Global Snapshot was a great platform to present FCAC's work - thank you.	3/8/2016 6:14 PM
43	having all pitches on in a block, and not competing, so I could see all of them	3/8/2016 2:51 PM
44	Meeting new people & catching up with interstate colleagues I don't see very often.	3/8/2016 12:11 PM
45	Program and booth	3/8/2016 11:50 AM
46	First Nations program and exchange. Great to see so many cultures and stories become foregrounded.	3/8/2016 10:51 AM
47	Watching full length productions/excerpts and listening to pitches.	3/8/2016 9:25 AM
48	Getting the latest contemporary context of what's hot right now.	3/8/2016 9:18 AM
49	Seeing friends and colleagues, connecting with the sector.	3/8/2016 9:12 AM
50	engagement and collaboration with producers	3/8/2016 8:45 AM
51	seeing full shows	3/7/2016 11:33 PM
52	Networking opportunities	3/7/2016 8:25 PM
53	watching shows	3/7/2016 7:24 PM
54	Sharing of experiences and networking	3/7/2016 7:01 PM
55	Ambassador program	3/7/2016 6:56 PM
56	Networking and follow up meetings	3/7/2016 5:18 PM
57	exchange program for me	3/7/2016 4:54 PM
58	making connections with other artists	3/7/2016 4:40 PM
59	making connection with Australian performing arts sector	3/7/2016 4:21 PM
60	Showcases	3/7/2016 4:12 PM
61	WTF	3/7/2016 3:49 PM
62	seeing full length works and meeting people we are collaborating with	3/7/2016 3:36 PM
63	Round tables and the excerpts	3/7/2016 3:05 PM
64	Conversations	3/7/2016 3:00 PM
65	Artist In Residence Program (because I was one of them)	3/7/2016 2:41 PM
66	Seeing a wide variety of work	3/7/2016 2:20 PM
67	Roundtables	3/7/2016 2:20 PM
68	Networking evenings with visiting delegations	3/7/2016 2:17 PM
69	Showcases	3/7/2016 2:15 PM
70	Understanding the performance sector in Australia and the types of works being developed	3/7/2016 2:10 PM
71	The Opening Ceremony	3/7/2016 2:05 PM
72	having chances to know more about the Australian aboriginal culture	3/7/2016 1:37 PM
73	meeting people, looking at the works that were on display	3/7/2016 1:32 PM
74	Interacting with Indigenous artists from Aotearoa and Australia.	3/7/2016 1:15 PM
75	Building connections with QLD artists	3/7/2016 1:14 PM
76	The exchange program and being able to meet and network with delegates	3/7/2016 1:13 PM
77	networking and opportunity to speak with artists	3/7/2016 12:59 PM
78	Booths	3/7/2016 12:58 PM

Evaluation of APAM 2016

79	The excerpts and full length shows	3/7/2016 12:58 PM
80	Welcoming keynote	3/7/2016 12:55 PM
81	Access to international presenters	3/7/2016 12:45 PM
82	panels	3/7/2016 12:42 PM
83	Networking	3/7/2016 12:40 PM
84	networking - the Sofitel booths provided excellent opportunities for networking	3/7/2016 12:39 PM
85	Seeing a broad section of work, exchange events	3/7/2016 12:35 PM
86	meeting with artists and arts workers from all around the country and the world	3/7/2016 12:32 PM
87	Seeing excerpts	3/7/2016 12:26 PM
88	.	3/7/2016 12:26 PM
89	engagement with indigenous product	3/7/2016 12:22 PM
90	Networking opportunities	3/7/2016 12:22 PM

Q47 Did you participate in The Exchange? If yes, please provide any comment or feedback on the program.

Answered: 52 Skipped: 56

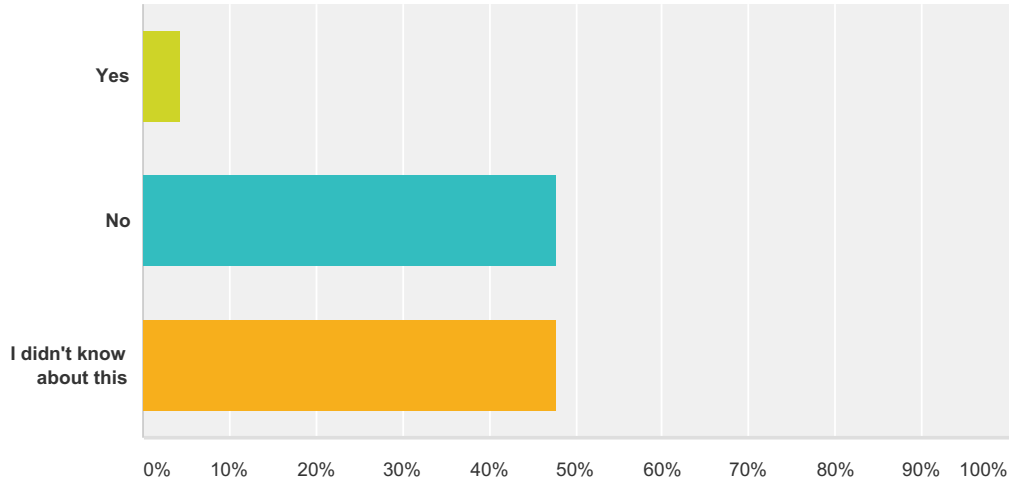
#	Responses	Date
1	The Round Table conversations needed to be longer than 20min. Perhaps 40min. There wasn't time to engage in meaningful conversation.	3/19/2016 10:05 AM
2	Really important part of the program - great way to connect people in a semi-structured environment	3/18/2016 7:25 PM
3	Yes, very well-managed.	3/18/2016 3:32 PM
4	Having a separate time in the morning for the Exchange combined with other networking sessions was excellent... HUGE improvement	3/18/2016 2:00 AM
5	Yes but it was not so good structured.	3/17/2016 10:15 PM
6	Only the Roundtable session. It appears to work well, but could have been longer than 20 minutes	3/17/2016 8:15 PM
7	Very informative Forums, questionable effectiveness of round tables	3/17/2016 7:35 PM
8	N/A	3/17/2016 5:28 PM
9	Briefly. It was great to see this level of engagement. Recieved fantatstic feedback from delegates who participated.	3/17/2016 9:48 AM
10	I hostes a round table - great program and diverse I went to ZOOM-IN and liked it a lot	3/17/2016 4:31 AM
11	Yes, good conversations	3/16/2016 5:28 PM
12	I enjoyed the Talking Heads Panel 1 that I attended due to booth committments I couldnt make any other session that was held in the mornings of the booths.	3/16/2016 4:56 PM
13	Yes. I had many good meeting with producers and artists.	3/16/2016 3:29 PM
14	-	3/16/2016 2:48 PM
15	Yes. It was great to have conversations amongst all the market-based activity.	3/16/2016 2:39 PM
16	yes - very useful and well attended	3/16/2016 1:35 PM
17	informative, a bit pity to have quite national-based presentation	3/16/2016 1:32 PM
18	No.	3/16/2016 12:45 PM
19	No	3/16/2016 12:26 PM
20	not that I know of	3/11/2016 9:18 PM
21	Yes, all very productive	3/10/2016 8:58 PM
22	I was a presenter.	3/10/2016 10:24 AM
23	No	3/9/2016 1:08 PM
24	Yes. I had one speed date which was a bit disappointing. It seemed that the priority for speed dates were given to delegates that were presenting, which I understand but was still disappointing. The booths were excellent. It was a great opportunity to meet people. The round table discussions were also very valuable and although it really was just the tip of the iceberg, we got through a decent amount before time was up. (Probably helped that the facilitators/ table hosts were really well organised and resourced)	3/9/2016 12:25 PM
25	Yes - very useful, made meeting people and having conversations with other very easy. Particularly the Round Table session.	3/9/2016 11:46 AM
26	Yes - Not hugely relevant to our day to day work but still interesting	3/9/2016 10:15 AM
27	Yes. It was great. But I think it was over programmed. People needed more unscheduled time to have meetings particularly as the week went on. People started missing sessions and showcases for unplanned meetings which are an essential APAM activity. Just needs a slight cut in teh amount on offer.	3/8/2016 9:58 PM
28	yes but very limited so can't comment	3/8/2016 2:51 PM
29	No	3/8/2016 12:11 PM
30	No	3/8/2016 10:51 AM

Evaluation of APAM 2016

31	A bit short to get into any real constructive dialogues	3/8/2016 9:18 AM
32	Children's theatre. I thought the style of the event was wrong for the amount of people in attendance and the time frame. It should have been more like speed dating around small tables instead of 4 people at a time getting up and intro'ing themselves as not enough time limit on speaking, so not everyone had a go, probably only about half the room. And too many producers, I was one of only 4 presenters that got up.	3/8/2016 8:45 AM
33	the round table hosts could benefit from more structured support in how to host a table. panels were interesting and speakers were great	3/7/2016 11:33 PM
34	No	3/7/2016 6:56 PM
35	yes, it was great.	3/7/2016 4:54 PM
36	The exchange section is great, but the topic for some sections should be more clear, such as round table, zoom-in on Canada.	3/7/2016 4:21 PM
37	Yes	3/7/2016 3:49 PM
38	Yes - some discussions required greater depth than time allowed	3/7/2016 3:00 PM
39	I was a little confused about what was "The Exchange." Was it just any activity outside of direct pitches and showcases? The First Nations program with Canada and NZ made me feel proud of the organising team.	3/7/2016 2:41 PM
40	No	3/7/2016 2:05 PM
41	good to know what's happening around the world from the delegates from different regions	3/7/2016 1:37 PM
42	We attended Speed Dating. Found the hosts intruded too much on time - especially the first session, of which they spoke for 7 of 15 minutes.	3/7/2016 1:15 PM
43	Only managed to see 1 or 2 exchange program events because preoccupied at booth.	3/7/2016 1:14 PM
44	Yes I did however I would have liked to have participated in speed dating but missed out. I think this is a really useful tool and could be expanded. At the moment, the delegates are chosen for speed dating, it would be worthwhile having a large open forum session where you have the opportunity to meet more people for a shorter time.	3/7/2016 1:13 PM
45	No	3/7/2016 12:58 PM
46	Yes only in a small manner	3/7/2016 12:58 PM
47	Yes, valuable insights	3/7/2016 12:55 PM
48	No	3/7/2016 12:45 PM
49	Only the Circus Forum. I didn't have time with 2 companies/artists teching and showcasing/pitching and trying to get between the Concert Hall and QPAC outside of the APAM bus schedule.	3/7/2016 12:40 PM
50	yes. I found the roundtables useful and productive	3/7/2016 12:39 PM
51	yes - Arts NSW were speed dating hosts. Also went to some of the panel talks which provided good insight	3/7/2016 12:35 PM
52	.	3/7/2016 12:26 PM

Q48 APAM 2016 partnered with the National Touring Selector (NTS) to enable delegates to express interest in shows immediately after seeing a pitch or excerpt. Did you use this external tool?

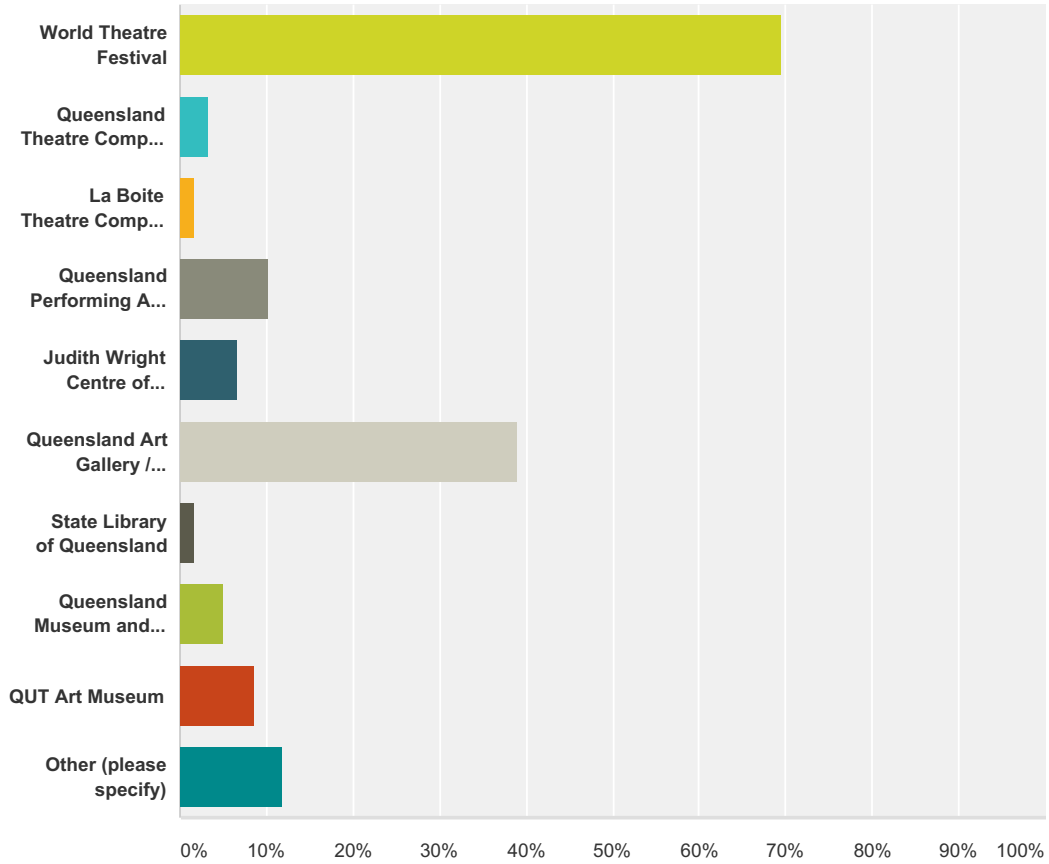
Answered: 90 Skipped: 18



Answer Choices	Responses	
Yes	4.44%	4
No	47.78%	43
I didn't know about this	47.78%	43
Total		90

**Q49 Did you experience any other events in Brisbane during your time at APAM?
Please select all that apply.**

Answered: 59 Skipped: 49



Answer Choices	Responses
World Theatre Festival	69.49% 41
Queensland Theatre Company Performance	3.39% 2
La Boite Theatre Company Performance	1.69% 1
Queensland Performing Arts Centre (performance not as part of APAM)	10.17% 6
Judith Wright Centre of Contemporary Art (performance not as part of APAM)	6.78% 4
Queensland Art Gallery / Gallery of Modern Art (includes APT8)	38.98% 23
State Library of Queensland	1.69% 1
Queensland Museum and Science Centre	5.08% 3
QUT Art Museum	8.47% 5
Other (please specify)	11.86% 7
Total Respondents: 59	

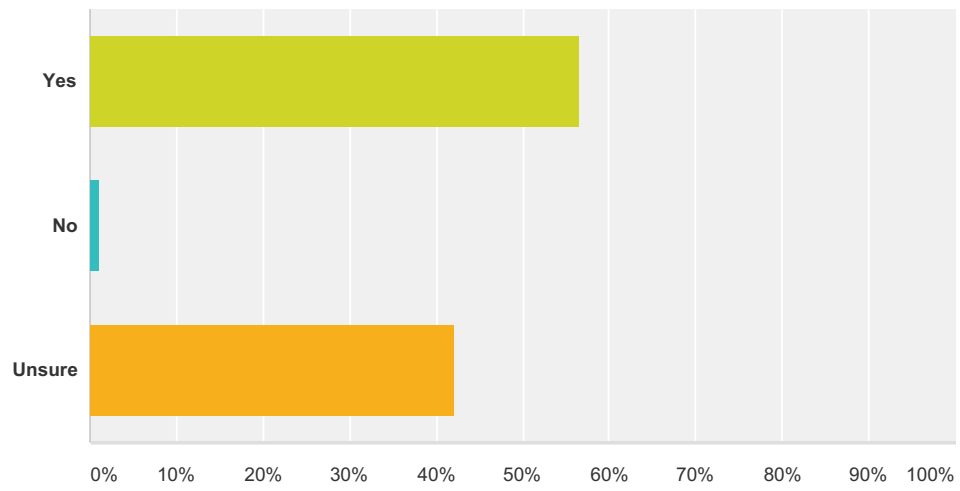
#	Other (please specify)	Date
1	BrisAsia Festival	3/17/2016 9:48 AM
2	Asia Pacific Contemporary Art Triennial	3/16/2016 12:26 PM

Evaluation of APAM 2016

3	Asia Pacific Triennial at QAG/GOMA should have been promoted to delegates - it's a unique event globally	3/11/2016 5:41 PM
4	I was spending time also with friends and family.	3/8/2016 6:14 PM
5	Smallwar & BigMouth was outstanding theatre WTF	3/8/2016 9:18 AM
6	no performances, but a rehearsal at QPAC	3/8/2016 8:45 AM
7	Arts based meetings with colleagues	3/7/2016 3:05 PM

Q50 Do you plan on attending APAM 2018?

Answered: 90 Skipped: 18



Answer Choices	Responses	
Yes	56.67%	51
No	1.11%	1
Unsure	42.22%	38
Total		90

Evaluation of APAM 2016

Q51 Can you elaborate on this? Why are you planning / not planning to attend APAM 2018? Or why are you unsure?

Answered: 66 Skipped: 42

#	Responses	Date
1	We will have developed our new Circus work, toured in 2017 and would love to pitch at APAM 2018!	3/21/2016 6:16 PM
2	Would love to come back to attend APAM 2018 with the First Nations Program - build on the relationships made at the previous market.	3/21/2016 6:34 AM
3	I found it really invigorating for my own practice and a good way to experience what conversations are happening in the industry and what venues and artists and working on.	3/19/2016 10:06 AM
4	Great networking opportunity	3/18/2016 7:25 PM
5	I am planning to attend, but unsure of the budget situation. APAM 2016 was the first APAM that attracted the largest number of Taiwan delegates. Through these delegates, the profile of APAM in Taiwan is expected to be raised significantly. All of Taiwan delegates worked hard and got a lot out of APAM. I expect that APAM 2018 would attract more newcomers from Taiwan. Would be valuable if I could join them again on this valuable journey.	3/18/2016 3:38 PM
6	Depends on work management decisions	3/18/2016 8:12 AM
7	It depends on the financial conditions and the plan for next sessions in our venue and programme	3/17/2016 10:22 PM
8	Uncertainty in budget, however, the initiative to work together with APAM/Brisbane Powerhouse to invite key Chinese delegates will likely continue.	3/17/2016 8:25 PM
9	To pitch, present works	3/17/2016 7:36 PM
10	This will be dictated by budget(s) - I'd certainly like to attend APAM 2018.	3/17/2016 5:28 PM
11	BCC will be a key supporter	3/17/2016 9:48 AM
12	depends on funding but definitively marked in my calendar, one of the best arts markets!	3/17/2016 4:32 AM
13	I will attend, if there is finance available to support international independents	3/16/2016 5:29 PM
14	Not sure where I or this organisation will be, or even what the landscape come May 2016 will consist of. I truly think the 2016 APAM was one of the best yet in terms of smoothness of operation and form. The content (ie: pitches and showcases) left me a little underwhelmed. But the contacts made and discussions were excellent and I went for the networking. Personally if I have an independent producing operation or I am working for another organisation that deems it best I attend I will definitely consider attending in 2018. I think Country Arts SA should still maintain a presence at each APAM - whilst having a booth was excellent this year - I don't think it is necessary to have one each time going forward. Happy to be contacted for further thoughts or contributions should you require	3/16/2016 5:04 PM
15	to showcase our new works	3/16/2016 2:48 PM
16	It is a vital national and international exchange and networking program.	3/16/2016 2:39 PM
17	If some possibilities are available to collaborate with Australia within Asia, yes.	3/16/2016 1:33 PM
18	significant event for performing arts in the region	3/16/2016 1:07 PM
19	Employment may not offer this opportunity.	3/16/2016 12:45 PM
20	It depends on my budget and on the project of touring I have in Australia or in Asia.	3/16/2016 12:41 PM
21	Hopefully I will have something to pitch but don't know yet.	3/16/2016 12:26 PM
22	don't make travel plans that far ahead	3/11/2016 9:18 PM
23	Not selling or buying - depends whether I'm invited.	3/11/2016 5:41 PM
24	The cost of registration is prohibitive for independent artists, even if they have work that is closely associated with the event. I was only provided with a one-day pass, and the fee associated with my appearance on the round table was less than the cost of registration.	3/10/2016 10:25 AM
25	It is the main networking event in the performing arts - only the APACA conferences come close, and they are not as artist-focused.	3/9/2016 1:09 PM
26	Dependent on future planning/budgets	3/9/2016 12:34 PM

Evaluation of APAM 2016

27	As a first time attendee this year I didn't really know what to expect. The networking opportunities and access to straight up information about touring as well as discussing sector developments and performing arts in general was incredibly valuable. I look forward to attending the next APAM and continuing the conversations that were started this year.	3/9/2016 12:27 PM
28	Absolutely, I will be there in 2018. Always good to be back in the region to deepen our relationship and to keep track on up and coming artists.	3/9/2016 12:00 PM
29	It depends on what our team is required to do in the delivery of GC2018 - this is yet to be determined. It is likely that one of us will attend APAM 2018 but probably not all of us.	3/9/2016 11:47 AM
30	It would depend on budget and what work is showcasing. Its likely though.	3/9/2016 10:17 AM
31	It is the best performing arts meeting in Australia and the only place to make international partnerships (there is also a lot of crucial national networking that goes on as well)	3/8/2016 9:58 PM
32	To continue conversations and to pitch FCAC's work in this platform for example, 12 new works by artists representing the current political, social and cultural commentary in contemporary Australia.	3/8/2016 6:15 PM
33	Keeping the momentum going. It takes years to cultivate meaningful relationships that can lead to potential touring opportunities for Australian performing arts organisations, particularly First Nation performing arts. Planning years ahead is the key to successful opportunities & attending multiple APAM's allow that to happen.	3/8/2016 12:14 PM
34	Subject to budgets	3/8/2016 11:50 AM
35	Would need to see who is pitching and showcasing before I invest again. I think there was a gap in artistic product and works from Australia's CALD artists. This was disappointing and difficult to explain to Canadian, European and NZ delegates.	3/8/2016 10:53 AM
36	I would still like to be involved in the First Nations delegation team, increase my networks for further collaboration etc.	3/8/2016 9:26 AM
37	I did originally plan to pitch a creative development for 2016, but now I realise shows need to be ready to tour, so I will come back in 2018 hopefully with a show to sell.	3/8/2016 9:19 AM
38	I am an independent producer outside of my day to day job, it is important for me to maintain and grow my networks.	3/8/2016 9:13 AM
39	It is a good opportunity to see what new work is out there, meet up with industry colleagues from all over the globe, and look at and discuss potential collaborations with producers for work to come to my region.	3/8/2016 8:47 AM
40	Funds	3/7/2016 11:33 PM
41	Expensive for us and not 100% applicable to our remit given open access. Although it was nice to visit Brisbane, Adelaide would be a more convenient location for us at this time given the fact that we are there for festival season anyway.	3/7/2016 8:28 PM
42	APAM seems to be geared towards theatre and dance segment, but few on music.	3/7/2016 7:02 PM
43	Very worthwhile investment for maintaining relationships and building new ones.	3/7/2016 6:56 PM
44	Its the most significant national performing arts networking event.	3/7/2016 5:19 PM
45	Moogahlin has a project that may be ready for a pitch.	3/7/2016 4:41 PM
46	it depends on where I will be.	3/7/2016 4:21 PM
47	Continued partner	3/7/2016 3:49 PM
48	It's in Brisbane and valuable for international contacts	3/7/2016 3:00 PM
49	I would attend if invited to have a role, but as an independent artist the financial cost of attending is outside my budget. If I have a project that I think would benefit from being shared with that particular audience (something "sellable" / commercial), and some financial support, I may consider attending again, but a lot of my work finds its presenters and funding outside of the "performing arts market" world - via pre-existing and always expanding friendships and connections with artists and producers across Australia and beyond that develop through long-term engagement/connection rather than speed dating type situations.	3/7/2016 2:45 PM
50	Organisational representative may change	3/7/2016 2:21 PM
51	Depends on schedule and funding.	3/7/2016 2:20 PM
52	May not be living in Brisbane	3/7/2016 2:05 PM
53	it depends on company's arrangement	3/7/2016 1:37 PM
54	I want to showcase a traditional dance group with the possibility to obtain performances in Australia and overseas	3/7/2016 1:34 PM
55	This is reliant on continuing Canada Council for the Arts support.	3/7/2016 1:15 PM
56	part of job description	3/7/2016 1:15 PM

Evaluation of APAM 2016

57	I will have at least two works I will be looking to sell at the 2018 APAM, I would like to either present these formally as part of the program or have the opportunity to speak with potential presenters during the week.	3/7/2016 1:15 PM
58	Its always important to have another meeting to follow up network and conversations that established in 2016. Continuity is important	3/7/2016 1:00 PM
59	Likely to attend in same capacity i.e. to support artists	3/7/2016 12:58 PM
60	Cost and funding issues	3/7/2016 12:58 PM
61	Government participation	3/7/2016 12:56 PM
62	APAM is a major investment for an independent producer with the budget needing to cover interstate flights, accommodation, ground transport and per diems. This investment needs to be recouped through management fees for tours and/or consultancies. In 2016 I had product that I believed would find new markets and also established networked relationships that could deliver future work for me as a creative producer and/or consultant. I cannot predict what shows/artists I will have in tour ready mode suited to an APAM-style delegation pondering the coming 24 months and how the landscape for the small to independent sector has shifted and will shift again.	3/7/2016 12:45 PM
63	Dependant on funding and role within organisation	3/7/2016 12:42 PM
64	Depends on my roles and responsibilities at the Australia Council	3/7/2016 12:33 PM
65	Not sure it is value for money. Don't like the multi venue nature of the event	3/7/2016 12:27 PM
66	.	3/7/2016 12:26 PM

Q52 Australian Performing Arts Market (APAM) is always looking for ways to improve. What could future markets do that would improve or enhance the key purpose of increasing international and national touring opportunities for Australian contemporary performing arts groups and artists? Please provide a short response below.

Answered: 62 Skipped: 46

#	Responses	Date
1	Increasing the number of artists that could attend the event. Have more opportunities for led discussion or introductions.	3/19/2016 10:07 AM
2	The work presented was generally very traditional and mostly conservative, more experimental work could be included.	3/19/2016 8:12 AM
3	In regard to National touring the nature of work pitched/showcased needs to be slightly more balanced [less festival type work]. If there is a genuine focus on National touring then the Market needs to be promoted as such and work pitched/showcased needs to be appropriate for that market. Similarly the market should complement other national and possibly state showcases/markets. Would also be interested in the idea of using the market as a method of discussing/seeing work to import into Australia.	3/18/2016 7:30 PM
4	for some specific performances that has cultural context, would be good to have some explanation in the lead up to the show. Information to internet access at different venues could be informed well in advance. Networking opportunities are already sufficient, but could consider to add more based on genres.	3/18/2016 3:42 PM
5	Better internet connection at the APAM and moderated round tables with more time and skilled moderators. Zoom in - for kids was not prepared at all. Try to improve that not just as a presentations of the people who are working in Australia and elsewhere in 3minutes...it doesn't work and it was a very expensive breakfast for what we got.	3/17/2016 10:31 PM
6	reckon consolidate where it's at	3/17/2016 7:37 PM
7	Given the demise of touring funds it would be interesting to see if APAM could entice any non-government organisations / companies to express an interest in supporting national and international touring of Australian work. (Yes - that is akin to looking for the thread that got loose from the needle in the haystack.)	3/17/2016 5:36 PM
8	I think the team nailed it. Congrats!	3/17/2016 2:35 PM
9	Stakeholder recommended attendance planner would be helpful	3/17/2016 9:49 AM
10	include more full shows, for me especially dance	3/17/2016 4:33 AM
11	More representation from a broader range of Australian independent artists (solo artists, ensembles, companies) - and financial support to enable them to do this.	3/16/2016 5:30 PM
12	Whatever you do keep it away from Adelaide and Arts South Australia's Peter Louca.	3/16/2016 5:06 PM
13	APAM seems to me as a genuine market to sell products. If there can be a small signal for mutual exchange , there would be more "space" for international collaboration	3/16/2016 4:35 PM
14	-	3/16/2016 2:49 PM
15	-The elephant in the room was that many of the tours formed at APAM will NOT go ahead because companies will be defunded in May. There was NO discussion about this, nor did the Australia Council staff even know the exact rules about how companies can seek international touring funding now - it has all changed. Next APAM needs to have this dealt wit, run information sessions, be pro-active and upfront about the challenges. International presenters have said they are not coming to APAM anymore because Going Global is gone. Next APAM will see a massive difference in work available, quality of work, tour-readiness etc. - Sofitel was expensive, other options could have been promoted (I found an AirBnB) -Still difficult to know which things to register for and which to just turn up for, but that's not an easy thing to deal with and it was much better this year. -the BBQ was a disaster but you know that! Food is always hard at APAM. Perhaps big bowls of fruit (uncut) might make a difference, and then the trucks each day.	3/16/2016 2:43 PM
16	think of a way to incorporate the majors to there is a better representation of the works on offer by Australian companies.	3/16/2016 1:36 PM

Evaluation of APAM 2016

17	return buses in the evening from the Powerhouse to the Sofitel. More food :)	3/16/2016 1:08 PM
18	The APAM brought a great scale of presenters from all over the world. e come to Australia knowing that we will meet colleague from Europe, America and Asia, not only for Australian. Opportunities to tour in Australia is short but the world is large - and the people attending the APAM' PAMS, CINARS,...are the one in a niche of world wide programming.	3/16/2016 12:44 PM
19	Need to encourage very successful performing arts to also be presented (STC, Belvoir, Chamber orchestras, etc.) IU don't think the world saw our very best shows.	3/16/2016 12:27 PM
20	More discussion based events such as the round tables and the pecha kuchas - these could be held daily as they are a very valuable way of finding out about what other organisations are doing.	3/14/2016 4:56 PM
21	a more cutting edge programme, maybe in addition to the more mainstream programme that was presented this year	3/11/2016 9:19 PM
22	Might be interesting to have platforms for emerging artists and/or developing work as a means of showcasing new artists and fresh ideas without the pressure of the market place. Could be interesting for delegates.	3/11/2016 5:41 PM
23	More work on the app would be good. For example, its alerts on Android disappeared when you touched them instead of providing more information. Less travelling around, more focus would have helped, though I realise the BPH has limited performance spaces.	3/9/2016 1:13 PM
24	With the exception of The Last Great Hunt (unless I'm mistaken) there were no surprises in the presenting artists - it almost read like a 'who's who' (and has been 'who' for a number of years). While I understand that APAM needs to program artists that are making great work, reliable and able to respond to touring opportunities I feel that there is space to support more small to medium and emerging artists. Get some fresh blood in the game!	3/9/2016 12:35 PM
25	Clearer understanding of international touring funds available and how the different pots of monies can work together. It is very unfortunate that AusCo suffered such a big cut and very clearly the independent and small to medium sectors will be badly hit. We hope that this situation can be addressed soon as Australia does have many good artists and they need to be seen around the world.	3/9/2016 12:02 PM
26	I dont feel I can really comment on this as I havnt experienced the event as either a Producer or Presenter so dont have those insights. A general comment though: I felt the event was a huge improvement on the 2013 APAM in terms of organisation across the day and the week. Not having to cross town multiple times a day was great and having dedicated Booth times with limited conflicting events was great. It felt a lot less frenetic. It really would be great if APAM could at least include lunch in registration. Its a quite high rego fee and including a sandwich a day could surely be managed. The venues in Brisbane do not always have multiple food options that are quick and easy nearby. I think its a matter of extending hospitality particularly for international guests.	3/9/2016 10:25 AM
27	1. A little more unscheduled time for meetings. Maybe booth time one morning with no exchange activity of at least less. 2. The Artists in Residency program was a great idea but did not make an imp at. I am not sure this is the right forum. 3. It would be good for evening hosted events to include the whole delegation -separating off doesn't support the spirit of collaboration that APAM aspires to 4. Please get the catering right for the welcome lunch... No more lining up! 5. Keep on with the First Nations Program - it is making a real impact and is unique in he world of arts markets. Really puts Australia in a leadership position. 6. APAM obviously took feedback very seriously and this had a hugely positive impact on APAM 2016 - please maintain this commitment 7. Please don't list the booths on first on the daily schedule on teh app. It was really a lot stuff to wade through before you could get to the daily schedule. Love the app - this tweak would make it really great and user friendly.	3/8/2016 10:00 PM
28	Maintain the focus on diverse arts and cultural practices, product and showcasing opportunities.	3/8/2016 6:17 PM
29	Everything within the one venue is an ideal outcome for something such as APAM. It keeps people in the one space, where if we need to go off & have a meeting, we can, without having to move between different venues. I know this is not always practical given the limitations of particular venues that host APAM. 2016 was better organised & the morning booths & sessions, followed by afternoon or evening events made it easier to navigate this time around. The whole event was a lot "calmer" than the first APAM I attended in 2014.	3/8/2016 12:17 PM
30	Think more diversely.	3/8/2016 10:53 AM
31	Healthy food was probably my only criticism. Great when food it was provided, but otherwise the BPH cafe could not always cater in time for quick meals. A salad buffet of sorts would be great. The vans out the front were also good, but not there long enough.	3/8/2016 9:22 AM
32	I thought APAM 2016 was good.	3/8/2016 8:48 AM
33	unsure	3/7/2016 11:34 PM
34	I valued seeing other places during the Brisbane APAM but more buses between them and the hotel would make the management of your time much easier. I ended up walking a lot and seeking my own way around. Also the volunteers were very sweet but were not able to answer the most basic questions asked - i.e. what bus do I take to the hotel, is there a complimentary bus back tonight, what is the wifi password.	3/7/2016 8:28 PM
35	-	3/7/2016 7:03 PM
36	Include more drama (text based work).	3/7/2016 6:57 PM

Evaluation of APAM 2016

37	I found the website very difficult to navigate. The most useful tool from it was the excel of the program. I think the experience would benefit from making the online interface easier to navigate. Otherwise wonderful experience thanks	3/7/2016 4:55 PM
38	making connections with other countries and try to look for founding from presenters and governments sector	3/7/2016 4:23 PM
39	More Indigenous/ First Nations Showcase	3/7/2016 4:13 PM
40	Simply the offering - booths, pitches, showcase, exchange - all these words and terms are meaningless if you're looking at the website in the lead up to the event. Needs to look more like a well planned conference program so people know what is happening when concurrently so they know if they pick a 3 hour session of showcase at QPAC, that eliminates them from being able to see a work as part of WTF at Powerhouse. Have a glossary of terms to explain what all of the different events and items are and use icons to show who it's for - maybe icons for audience, buyer, artists, etc. Clarity of brand and style guide across the print collateral, website and app needs to be improved. Maps were much improved from previous APAM. Brisbane focused day of the program where local makers and independent artists and producers are able to show and tell their work to an interstate and international audience. Quite an expensive thing to attend but could be useful for local artists to have an 'in' with the crowd attending.	3/7/2016 3:54 PM
41	Provide a pot of funds for intrat and nat presenters to access straight after APAM to tour the work, develop next stage etc	3/7/2016 3:37 PM
42	The planning schedule seemed disconnected to the bookings for events that required booking, so events that i may have noted on my calendar I didnt realise I wasnt booked for.	3/7/2016 3:06 PM
43	Stronger interest from real buyers of work Funding support for artists to attend	3/7/2016 3:01 PM
44	Find more ways to include independent artists (some international delegates are looking for independent, experimental, risky art from the edges). Increase capacity for events such as the "Zoom in on theatre for young audiences" - it filled up and not all that wanted to attend could attend. A more central / exposed delegate lounge would increase interactions and conversations between delegates. Provide additional support for socially engaged Artists in residence to assist with connecting delegates to each other.	3/7/2016 2:52 PM
45	The use of multiple venues has some advantages however the sense of community is not as strong.	3/7/2016 2:23 PM
46	Increase the amount of performance showcases	3/7/2016 2:16 PM
47	Make the registration process for Stakeholders easier and a completely separate procedure than that of a delegate. Stakeholders should be managed seperately	3/7/2016 2:06 PM
48	increasing cross-countries collaborations	3/7/2016 1:39 PM
49	We found it confusing to get from each of the venues, if we didn't catch the bus we had to get taxis to and from venues, however it was great when alot of the shows were in the one venue at a time.	3/7/2016 1:36 PM
50	My biggest problem is I am an introvert. This makes is incredibly hard to approach people and I often felt out of place. I do very well in structured events like the exchange programs however in general mingling, I struggle. This could be fixed so easily: With each pack, provide an object with a red and green side that can be placed on a table or even worn. Green indicates you, or your group are happy to have people join you and start conversations. Red, means you are busy and would prefer not to be approached. This would make it so much easier to approach people and would have a massive impact the ability to network during mingling sessions.	3/7/2016 1:22 PM
51	I don't think you could do anymore than to provide the space and opportunity for artists, producers and venue presenters to gather and discuss work and forge relationship, connections and partnerships. The rest is up to the participants. The overall event was a most pleasant experience and I think this will add to the positive outcomes down the track in terms of touring etc.	3/7/2016 1:21 PM
52	It would be wonderful if the daily email began with the showings, not the booths present. It would also be wonderful to have a brief introduction to the language of the Turrball Ugarapul/Yugarapul and Jagera Peoples.	3/7/2016 1:17 PM
53	Provide more opportunities for showcasing & pitching	3/7/2016 1:00 PM
54	Provide artists who weren't able to be part of APAM a secondary path to contact presenter or promoters, to be more inclusive for more Australian artists. Not sure what this path might be.....	3/7/2016 12:57 PM
55	Continue to care and advocate for a significant and diverse international delegation and offer great networking opportunities for Australians from diverse fields to meet on the same ground and share interests and stories, to grow our market for the future.	3/7/2016 12:46 PM
56	More opportunities and showcases of culturally diverse works. More information sessions from presenters about what they want/ are looking for- change the dynamic of buyer/seller	3/7/2016 12:44 PM
57	As a first time attendee at APAM I was impressed with the operational running. It would be good to see more international delegates at APAM and to open APAM up to a greater spectrum of artists and arts organisations. The majority of artists and arts organisations attending APAM are funded by Australia Council and it would be good to include commercial and non commercial organisations.	3/7/2016 12:39 PM

Evaluation of APAM 2016

58	Some showcase work was not ready, process for selection of showcases could possibly be more stringent, ensuring work is viewed in best possible light	3/7/2016 12:35 PM
59	More excerpts, less full length works	3/7/2016 12:28 PM
60	.	3/7/2016 12:26 PM
61	The only thing is that it can be difficult to find time for all the meetings without sacrificing parts of the programme. Perhaps having a few gaps programmed where people can make their own meetings would be useful?	3/7/2016 12:23 PM
62	Asia/Pacific - or a southern hemisphere focus	3/7/2016 12:22 PM