Evaluation of Australian Performing Arts Market 2014-2018

Year Four Interim Report

July 2017

Developed by
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QUT creative industries
Acknowledgements
This report has been created through the extraordinary assistance of APAM and Brisbane Powerhouse staff, in particular Zohar Spatz, and Samantha Currie.

QUT acknowledges the Traditional Owners of the lands where QUT now stands, and pays respect to their Elders – past, present and emerging – and acknowledges the important role Aboriginal and Torres Strait Islander peoples continue to play within the QUT community.

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## Contents

Executive Summary 4

1. Research Framework 5
   1.1 Representation of Data and Data Validity 5
   1.2 Research Aims and Research Phases 5
   1.3 Research Deliverables Completed to Date 8

2. Key Research Activities for 2016/7 9

3. Case Studies: Overview of Presenting Companies and Artists 10
   3.1 The Case Study Approach 10
   3.2 Companies selected for detailed tracking in 2014 and 2016 12

4. Domestic and international Market Outcomes for Case Study Companies 18

5. Consolidated Reflections from Case Study Analysis 24
   5.1 You, Me and the Space Between 24
   5.2 Carnival of the Animals 26
   5.3 Three Brothers 27
   5.4 Double Blind 28
   5.5 Piece for Person and Ghetto Blaster 30
   5.6 Lady Eats Apple 31
   5.7 Separation Street (including Cerita Anak) 33
   5.8 The Walking Neighbourhood 35
   5.9 I'm Your Man (including Hello, Goodbye & Happy Birthday) 36
   5.10 Am I? (including XY) 38
   5.11 dirtsong (including Grungada) 39
   5.12 Long Grass 41

6. Consolidated Reflections from Case Study Analysis 42

7. Conclusion 47

8. References 48

9. Research Team and Research Team Contacts 48
**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 June 2017. It also draws on and extends comparative data from five previous reports developed in 2014, 2015 and 2016. As such it falls into phase 3 of the research process outlined on page 8 of this document. This report concentrates on outcomes for the case study companies and artists selected for longitudinal tracking by APAM staff. Data for this analysis has been drawn from the following two sources:

1. Online survey delivered to all APAM Case Study companies and artists.
2. Interviews with APAM Case Study companies and artists or their representative such as producers engaged by the artist or company to promote their artistic product.

The outcomes of the analysis are delivered through a listing of success outcomes post-presentation at APAM 2014 and 2016, as well as a set of consolidated 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 for each company or artist.

A key throughline that has become resounding within this interview cycle is that the experience of APAM for those established companies who receive operational funding is significantly different to those independent companies and artists who garner project funding only: it is this difference of interface with the APAM experience that is dominant underpinning for the case study interpretations at this point, along with the manner in which the opportunities, ability to successfully navigate, network and exploit the Market differ. There are five key themes emergent from the interview and survey data. Detailed analysis is available on page 42 of this report:
1. Respondents remain confident that a range of new relationships forged at the Market will afford long-term interest and buying opportunities.

2. The level of expense incurred by small arts companies and independent artists to present work at APAM remains an issue.

3. Respondents remain confident that a range of new relationships forged at the Market will afford long-term interest and buying opportunities. Relationships and presentation opportunities build exponentially when a company or artists tour their work.

4. Respondents support the notion that APAM assists artists and companies to successful profile their artistic product and position their company as a leading Australian arts company.

5. The central reason for attending remains to be the networking opportunities the Market affords. Respondents note that a key benefit of attendance and presenting at APAM ensures that they are part of the national arts conversation.
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, Director of Research Training, 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

1.1 Representation of Data and Data Validity
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 2017 respondents to the online survey asked to identify themselves at point of data collection. To maintain consistency all data has been de-identified.

At this point the data gathered through interview and online survey can only present broad indicators and trends. As such it is difficult to attribute direct causality between the presentation of work at the Market and the intervening period.

1.2 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, as well as a value proposition. 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.
1.3 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.

<table>
<thead>
<tr>
<th>Delivery Date</th>
<th>Report Type</th>
<th>Available at</th>
</tr>
</thead>
<tbody>
<tr>
<td>End October 2014</td>
<td>APAM Year One Report</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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<tr>
<td>End August 2015</td>
<td>APAM Inter-year Report 1</td>
<td><a href="http://eprints.qut.edu.au/86961/">http://eprints.qut.edu.au/86961/</a></td>
</tr>
<tr>
<td>December 2015</td>
<td>APAM Inter-year Report 2</td>
<td><a href="http://eprints.qut.edu.au/91221/">http://eprints.qut.edu.au/91221/</a></td>
</tr>
<tr>
<td>End October 2016</td>
<td>APAM Year Two Report</td>
<td><a href="https://eprints.qut.edu.au/100421/">https://eprints.qut.edu.au/100421/</a></td>
</tr>
<tr>
<td>End March 2017</td>
<td>Executive Summary Report developed from APAM Year Two Report</td>
<td><a href="https://eprints.qut.edu.au/104725/">https://eprints.qut.edu.au/104725/</a></td>
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</table>
### 2. Key Research Activities for 2016/7

<table>
<thead>
<tr>
<th>Delivery Date</th>
<th>Activity</th>
<th>Personnel</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>End October 2016</td>
<td>Final 2016 evaluation report delivered</td>
<td>Sandra Gattenhof and SRA</td>
<td>Completed end October 2016</td>
</tr>
<tr>
<td>End February-June 2017</td>
<td>Development and dissemination of online survey to all selected case study companies and artists that presented at APAM 2014 and APAM 2016</td>
<td>Sandra Gattenhof, SRA and RAs</td>
<td>Completed end June 2016</td>
</tr>
<tr>
<td></td>
<td>6 month check-in interviews with presenter artist/company for selected case study companies and artists that presented at APAM 2014 and APAM 2014</td>
<td></td>
<td></td>
</tr>
<tr>
<td>End July 2017</td>
<td>Final mid-year 2017 evaluation report delivered with focus on case studies</td>
<td>Sandra Gattenhof, SRA and RAs</td>
<td>Completed early August 2017</td>
</tr>
<tr>
<td>End August 2017</td>
<td>Development of value proposition model for APAM internal use only.</td>
<td>Sandra Gattenhof and SRA with assistance from statistical expert</td>
<td>In process</td>
</tr>
<tr>
<td>End October 2017</td>
<td>Delivery of final APAM Inter-year 2017 (Inter-year report 3) to include data on the value proposition that the Market offers to the Australian performing arts sector, to independent artists and to companies.</td>
<td>Sandra Gattenhof and SRA with assistance from statistical expert</td>
<td>In process</td>
</tr>
</tbody>
</table>
3. Case Studies: Overview of Presenting Companies and Artists

One of the best demonstrations of APAM’s national and international market development outcomes through showcasing work to presenters, agents and producers is to look deeply at a selection of companies and artists who presented their products at APAM in either full-length showing (APAM uses the term showcase), 25 minute excerpt or through pitches.

This section of the report focuses on a group of works that was presented at APAM 2016 and APAM 2014, and which had been identified by senior APAM staff as providing a balanced cross-section of organisations at varying points in their maturation, along with a diversity of presentation models as offered by APAM 2014 and APAM 2016, for the purposes of inclusion in the evaluation process. The focus is the work that was presented rather than, specifically, the company or individual artists; however, in so doing, a range of significant issues and some common threads derived from the views of each production’s representative were brought to light, which have been identified at the end of this section of the report.

3.1 The Case Study Approach
As noted in the research approach section of this report, it is anticipated that the case studies will provide examples of best practice that other independent artists, companies and producers can leverage in showcasing their product, developing their own national and international uptake of product and establishing sustainable networks, partnerships and collaborations. “Narrative accounts can tell us why people value cultural experiences and what those experiences mean to them, rather than just measuring to what extent they were affected” (Carnwath & Brown 2014, p. 13). Specifically for those organisations presenting the case study productions, it is hoped that the process of deconstructing the APAM experience will assist in a process of self-evaluation so that the successes and challenges for them as presenters of work at future APAMs can be effectively monitored.

The data represented in this section of the report is extracted from two sources:
1. Short answer responses arising from questions in the online survey delivered to all APAM Case Study companies and artists.
2. Interviews with APAM Case Study companies and artists or their representative such as producers engaged by the artist or company to promote their artistic product.

The twelve artists and companies (apart from Long Grass see note at page 41) will continue to be tracked in terms of the development and touring outcomes for the production until post APAM 2018. The analysis of these presentations aims to provide a clear and measurable analysis of the national and international market development outcomes of presenting at the Market for the companies and independent artists, considered through the showcasing of their work to presenters agents and producers. The works chosen are designed to highlight the diversity of art forms and organisations that comprise the domestic performing arts environment. The Market provides a variety of presentation styles for the presentations: a pitch, 20 minute excerpt and a full-length production. Different companies have different preferences for which presentation style best serves their work, depending on the work itself, its stage of development,
and financial constraints, and the research is designed to reflect this diversity of presentation style as well.

It is important to state that a direct correlation between presenting at APAM and leading to a domestic or international tour is rarely able to be made – although there is evidence of an immediate translation. The participation of the case study representatives is entirely voluntary, and the purpose of this portion of the study is to provide a detailed understanding of presenting at the Market from the users’ perspective, both in terms of efficacy and difficulty, with the aim that the material is fed back to the Market staff in consideration for planning, framing and structuring the subsequent event.

For the 2017 research, the Case Study interview questions were structured in an attempt to capture the most useful points of connection at this point in the process, that being the six-month check-in up to mid-2017. The questions were as follows:

1. What has been the most significant change for your company/self (if independent artist) that can be directly attributed to presenting at APAM in 2014 and for 2016, if you presented work at both events? Can you differentiate these changes between the two Markets?

2. a. How has this change been made evident in the company?  
   b. How has this change been made evident for the production/s?

3. What has been the most valuable partnership or relationship for your company or production that was initiated or further developed from your presentation and attendance at APAM? Can you identify specific areas of value, i.e. financial, profiling, networking, other areas?

4. How have you or will you leverage this relationship to develop further outcomes such as tours or the creation of new works?

5. What do you anticipate will be your continued engagement with APAM; how does this anticipated engagement align with the artistic goals of your company?

6. Thinking back on your engagement/s with APAM, what might you do differently in presenting your production/s if you are given the opportunity to present at future APAM?

7. You are probably aware that applications for the Showcase and Pitch program for APAM 2018 are open. Do you intend to apply? If you do what is the main reason for doing so? And if not, why not?

The research team has now been tracking the case study productions for a significant period of time, and has come to garner a relatively detailed insight into the productions, the companies, and the various issues that have impacted on the journeys of these productions thus far. In light of this, at times, a more relaxed and free flowing interview has been deemed appropriate, rather than a strict adherence to the questions set, as was necessary earlier in the case study process.
### 3.2 Companies selected for detailed tracking in 2014 and 2016

**Presented at APAM 2016**

<table>
<thead>
<tr>
<th>Company</th>
<th>Presentation</th>
<th>Description</th>
<th>Audience</th>
<th>Premiered</th>
<th>Funded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Terrapin Puppet Theatre</td>
<td>Terrapin Puppet Theatre’s presentation of <em>You and Me and the Space Between</em></td>
<td>On the island grew a girl. She found herself wondering sometimes, could there be another place, where the stars right above her could be seen from the left, but the ones to her right could be looked at straight up? Influenced by Kamishibai, an ancient form of Japanese paper theatre, <em>You and Me and the Space Between</em> sees an illustrator draw a story live as it is read to the audience, a musician plays a live composition. (APAM Program Guide 2016, p.134)</td>
<td>Pitch (all ages)</td>
<td>Premiered in 2016</td>
<td>Funded</td>
</tr>
<tr>
<td>Circa’s presentation of <em>Carnival of the Animals</em></td>
<td>Circa’s presentation of <em>Carnival of the Animals</em> (Physical Theatre/circus/puppetry: excerpt)</td>
<td>The Circa Carnival comes to town with whimsical tales of creatures from land and sea, who tumble, fly, leap and spin their way through the many wondrous worlds of the animal kingdom. A work of sophisticated and delightful family entertainment, this multimedia reimagining of <em>Carnival of the Animals</em> is at once both contemporary and old world. (APAM Program Guide 2016, p.65)</td>
<td>Excerpt (family)</td>
<td>Premiered in 2014</td>
<td>Funded</td>
</tr>
<tr>
<td>NORPA’s presentation of <em>Three Brothers</em></td>
<td>NORPA’s presentation of <em>Three Brothers</em> (Theatre: Pitch)</td>
<td>Through the language of dance, song, storytelling and imagery, renowned Aboriginal theatre and dance practitioners have collaborated to develop a powerful new work. The poignancy of this story rests in the parallel of a fictional Aboriginal family to the ancestral “Three Brothers” creation story of the Bundjalung people. With resilience and humour <em>Three Brothers</em> explores the twists</td>
<td>Pitch (all ages)</td>
<td>In development*</td>
<td>Funded</td>
</tr>
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</table>
of these men’s relationship to one another. (APAM Program Guide 2016, p.131)

*The passing of key creative collaborator David Page has necessitated that *Three Brothers* undergoes a new stage of development.

<table>
<thead>
<tr>
<th>Stephanie Lake Company’s production of <strong>Double Bind</strong> (Dance: Full-length)</th>
<th>What if internal conflict was made external? Inspired in part by real-world experiments on personal conscience versus the tendency to just follow orders. <em>Double Blind</em> features original composition from internationally acclaimed audio-visual artist Robin Fox, while Stephanie Lake, one of Australia’s most commanding choreographers, interrogates the perils of obedience with electricity, intricacy and grace. (APAM Program Guide 2016, p.75)</th>
<th>Full Length (12 years+)</th>
<th>Premiered in 2016</th>
<th>Independent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nicola Gunn’s production of <strong>Piece for Person and Ghetto Blaster</strong> (Theatre: Full-length) Also presented as part of World Theatre Festival 2016 at Brisbane Powerhouse</td>
<td>Piece for Person and Ghetto Blaster is the story of a man, a woman and a duck. It dissects the excruciating realms of human behaviour in an attempt to navigate the moral and ethical complexities of becoming a better person. Accompanying the text is a rhythmic electronic soundscape by composer Kelly Ryall and choreography by Jo Lloyd that shifts from the unnecessary and incongruous to the strangely affecting. (APAM Program Guide 2016, p.95)</td>
<td>Full length (15 years+)</td>
<td>Premiered in 2015</td>
<td>Independent</td>
</tr>
<tr>
<td>Back to Back Theatre’s production of <strong>Lady Eats Apple</strong> (Theatre: Pitch)</td>
<td>Back to Back’s new large-scale theatrical work examines the awesomeness of our existence and the simultaneous tragedy of our death. Staged in a large</td>
<td>Pitch (16 years+)</td>
<td>Premiered in 2016</td>
<td>Funded</td>
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</table>
proscenium theatre, the audience sits on stage, facing the auditorium. A thin single cell inflatable surrounds, the audience and actors are repositioned in another world, rupturing expectation of the conventional theatre experience. Lady Eats Apples explores human nature and our search for immortality. (APAM Program Guide 2016, p.126)

**Presented at APAM 2014 and still being tracked**

<table>
<thead>
<tr>
<th>Presentation</th>
<th>Description</th>
<th>Premiered</th>
<th>Funded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polyglot Theatre’s presentation of <strong>Separation Street</strong> (Interdisciplinary/hybrid arts, theatre: Pitch)</td>
<td>Separation Street takes the audience on an adventure that starts with the division of ages – adults going in one direction and children in another. Each group undertakes a separate theatrical journey within the one performance, experiencing a provocative tale from completely different perspectives. (APAM Program Guide 2014, p.140)</td>
<td>Premiered 2016</td>
<td>Funded</td>
</tr>
<tr>
<td>Contact Inc’s <strong>The Walking Neighbourhood</strong> (Interdisciplinary, hybrid arts: Full-length production and Special Event)</td>
<td>Take a curated guide around your city with a child as your guide… the tour guides collaborate with professional artists in a series of workshops to present this intimate event, and then invite you to take a walk with people you do not know to a place you have never experienced this way. (APAM Program Guide 2014, p.113)</td>
<td>Premiered 2012</td>
<td>Independent</td>
</tr>
<tr>
<td>Roslyn Oades’ presentation of <strong>I’m Your Man</strong> (Theatre: Full-length production)</td>
<td>For 18 months theatre-maker Roslyn Oades and her trusty tape recorder followed a determined young boxer from Western Sydney through his preparation for a world-title fight. I’m Your Man is the story of who she met along the way: past legends, up-</td>
<td>Premiered 2012</td>
<td>Independent</td>
</tr>
</tbody>
</table>
and-comers and failed contenders whose lives have been irreversibly changed by the fight game. Using an innovative headphone-verbatim technique, the actors are able to speak the words of real-life boxing legends, transporting you into the boxer’s world of sweaty gyms and backstage dressing rooms. (APAM Program Guide 2014, p.79)

| Shaun Parker and Company’s **Am I?**  
| (Dance: Full-length production) | Seven individuals seek to re-establish a new civilisation, observing the frailties and mishaps of those that have gone before them. Religion meets science in this new world order and society fluctuates between conflict and harmony. World music and cult-like singing collide to create a compelling and gut-wrenching soundscape.  
| (APAM Program Guide 2014, p.51) | Full-length production | Premiered in 2014 | Funded |

| The Black Arm Band Inc’s presentation of **dirtsong**  
| (Music, theatre: Full-length production) | Drawn wholly from Aboriginal Australia, **dirtsong** mixes traditional approaches and contemporary songs, existing repertoire and newly commissioned music to conjure a sense of ‘country’ as not only a geographical place, but as encounters, memories, obligations and nature. This is one unforgettable experience that inspires the heart.  
| (APAM Program Guide 2014, p. 65) | Full-length production | Premiered in 2009 | Indigenous Funded |

| Performance Space’s presentation of **Long Grass**  
| (Dance: Pitch) | The distinctive voice of Indigenous choreographer Vicki Van Hout probes life at the margins in this powerful new dance theatre work and finds warmth, humour and play in a situation so often seen as unremittingly bleak. **Long Grass** combines  
| Pitch | Premiered in 2014 | Indigenous Independent |
live weaving methods, shadow play, text, sparse video footage and idiosyncratic NT-style dance. As layers of cloth are woven, a story unfolds. (APAM Program Guide 2014, p.137)

### 2014 case study companies presenting different work at APAM 2016

<table>
<thead>
<tr>
<th>Presentation</th>
<th>Description</th>
<th>Type</th>
<th>Premiered</th>
<th>Funded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roslyn Oades’ presentation of <strong>Hello, Goodbye &amp; Happy Birthday</strong> (Theatre: excerpt)</td>
<td><em>Hello, Goodbye &amp; Happy Birthday</em> celebrates two very different perspectives on life – the clear-eyed lens of youth and the well-worn experience of age. Scripted from intimate real-life conversations with people aged 18 – 80+, this documentary performance is the creative culmination of a two-year research process by innovative headphone-verbatim theatre maker, Roslyn Oades. Playful and poignant, <em>Hello, Goodbye &amp; Happy Birthday</em> celebrates life well-lived with extraordinarily immediate and vivid performances. (APAM Program Guide 2016, p.85)</td>
<td>Excerpt (14+ years)</td>
<td>Premiered in 2014</td>
<td>Independent</td>
</tr>
<tr>
<td>Shaun Parker and Company’s <strong>XY</strong> (Dance: Pitch)</td>
<td><strong>XY</strong> (working title) is Shaun Parker’s new dance theatre work that investigates the XY chromosome of the human male. Parker utilises the extraordinary movement skills of nine male performers to investigate how the XY chromosome, from a chemical, biological, and psychological perspective, shapes the male brain on both a microscopic and macroscopic level. This latest work will take the genetic science of this chromosome and transform it through the theatrical canvas of the human male body on stage. (APAM Program Guide 2016, p.133)</td>
<td>Pitch (16 years+)</td>
<td>Scheduled to premiere in 2017</td>
<td>Funded</td>
</tr>
<tr>
<td>Polyglot Theatre’s and Papermoon Puppet Theatre presentation of <strong>Cerita Anak</strong> (Theatre: family)</td>
<td>The long-running creative collaboration between Australia’s Polyglot and Indonesia’s Papermoon Puppet Theatre is taken to a new level: climb aboard a boat and be rocked and rolled across the</td>
<td>Pitch (family)</td>
<td>Premiered in 2016</td>
<td>Funded</td>
</tr>
<tr>
<td>The Black Arm Band Inc’s presentation of <strong>Grungada</strong> (Music: Pitch)</td>
<td><em>Pitch</em> seas as you experience the story of a small Sri Lankan refugee boy who ends up in the Western suburbs of Melbourne. <em>Cerita Anak</em> takes the true story of a child adrift on the ocean and winds mythology and folk tale through it to make a drama on the high seas for very young audiences. (APAM Program Guide 2016, p.120)</td>
<td><strong>Pitch</strong> (all ages)</td>
<td>Not yet scheduled</td>
<td>Indigenous Funded</td>
</tr>
</tbody>
</table>
4. Domestic and international Market Outcomes for Case Study Companies

For the most part, the market outcomes listed below cannot be solely, and in certain cases, directly attributed to their presentations at APAM. The consistent advice from the case study artists and companies is that APAM is a key tool, but one of a number of strategies that are employed to build traction in both the domestic and international performing arts marketplace. Please note, that for all case study artists and companies only outcomes that are in addition to those noted in previous reports are included. A consolidated list of all outcomes for artists and companies that presented at APAM 2014 and APAM 2016 will be tabled in the final report due in 2018.

Presented at APAM 2016

<table>
<thead>
<tr>
<th>Company/Artist</th>
<th>Market Outcomes</th>
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</thead>
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| Terrapin Puppet Theatre’s presentation of *You and Me and the Space Between* | **2016 - 17:** Confirmed presentation at Edinburgh Children’s Festival, Edinburgh, May 2017  
Interest from Japanese presenter for 2018  
(Japanese presenter seeing the full presentation in Edinburgh)  
Interest from Canadian presenter  
Negotiations with domestic presenters |
| Circa’s presentation of *Carnival of the Animals* (Physical Theatre/circus/puppetry: excerpt) | **2016 - 17:**  
US agent secured  
Four week tour, Mexico  
Confirmed presentation, Korea, 2017  
Possible connection for AusAsia Program  
Queensland and national tour of new work Landscape with Monsters, 2017 |
| NORPA’s presentation of *Three Brothers* (Theatre: Pitch) | *The passing of key creative collaborator David Page has necessitated that Three Brothers undergoes a new stage of development.  
A new work, *Djurra*, which is connected to Three Brothers, premieres at NORPA, November 2017 |
| Stephanie Lake Company’s production of *Double Bind* (Dance: Full-length) | **2016 - 17:**  
Securing of commission for new work in New Zealand  
Securing of commission for separate new work nationally |
Nicola Gunn’s production of **Piece for Person and Ghetto Blaster**  
(Theatre: Full-length)  
Also presented as part of World Theatre Festival 2016 at Brisbane Powerhouse

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<th>2016 - 17:</th>
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<tr>
<td>Presentation at PS122, New York, January 2017</td>
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<tr>
<td>(relationship already developed, but consolidated at APAM 2017)</td>
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<tr>
<td>Major tour begins in August 2017 with 16 cities across Europe and the Americas, ending in July 2018. (Direct connection to APAM, the artist's attendance at IETM meetings, presentation at Dance Massive and the New York season)</td>
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<tr>
<td>Presentation at GAM, November 2017</td>
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<tr>
<td>Possible tour, Vancouver, 2018</td>
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<td>Presentation at La Villette, March 2018</td>
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New relationships that were forged through the company's presentations and presence at APAM 2014 and 2016 have led to a range of opportunities including professional development opportunities and collaborations for the development of new work. These opportunities will be tracked in the final 2017 evaluation report.

<p>| Back to Back Theatre’s production of <strong>Lady Eats Apple</strong>  (Theatre: Pitch) |
| 2016 - 17:  |
| Secured Hamburg as a co-commissioning partner for the work  |
| Presentation in Hamburg, June 2017  |
| Presentation in Vienna, June 2017  |
| Presentation in Holland, June 2017  |
| Presentation at the London International Festival Theatre (LIFT), June 2018  |
| Presentation interest from the University of Maryland in North Carolina (seeing the full-show presented in Vienna)  |
| Expression of interest from Parc de la Villette, Paris  |
| Expression of interest from Taipei Performing Arts Centre, Taipei  |
| Interest and advocacy by US presenter, working to make connections with The Kennedy Centre, Washington DC  |
| Approximately 35 presenters confirming that they will see the full-length production during the June 2017 tour in Europe  |
| Discussions with presenters around future collaborations to commission new work  |</p>
<table>
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<tr>
<th>Company/Artist</th>
<th>Market Outcomes</th>
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| Polyglot Theatre’s presentation of Separation Street (Interdisciplinary/hybrid arts, theatre: Pitch) | **2014 -15:** Relationship developed with West Kowloon Cultural District, Hong Kong  
Further meetings with Korean colleagues  
Commenced relationship with UK presenter  
Meeting with Chinese delegates  
Presentation, Melbourne Fringe Festival, 2015  
**2016 - 18:**  
Potential US tour in 2018  
Potential presentation at Dark Mofo, Hobart  
Relationships developed through APAM have led to tours in Korea and China of other work in Polygot’s repertoire. |
| Contact Inc’s The Walking Neighbourhood (Interdisciplinary, hybrid arts: Full-length production and Special Event) | **2014 - 15:**  
Work presented at Art and About Festival, Sydney, Sept - Oct 2014  
Offer to present in Finland late 2014 - led to sason at ANTI Festival, Finland, 2014  
Seasons at Redfern and King’s Cross Sydney, as part of Art and About Festival, 2014  
**2016 - 17:**  
Season at Arts Centre, Melbourne, 2016 |
| Roslyn Oades’ presentation of I’m Your Man (Theatre: Full-length production) | **2014 - 15:**  
Offer to present at the Push Festival, Vancouver (did not eventuate)  
Offer to present at the Brighton Festival, Brighton  
Potential regional tour, NSW  
**2016 - 17:**  
SBS bought adaptation rights; work launched on SBS, 17 June 2016  
Offers to commission new works domestically and internationally |
| Shaun Parker and Company’s Am I? (Dance: Full-length production) | **2014 - 18:**  
Season, Adelaide Festival, 2014  
Season, Melbourne Festival, 2014  
Offer to present, Brisbane Festival, 2014 (declined)  
Presented at Georgetown Festival, Malaysia, as feature dance production, 2015  
Securing of German agent  
Movimentos Festival, Wolfsburg, Germany, 2016 |
| The Black Arm Band Inc's presentation of **dirtsong** (Music, theatre: Full-length production) | 2014 - 15:  
Six city tour of China, August 2014  
Season, Darebin Arts and Entertainment Centre, Victoria, 2015  
Offer to perform at Georgetown Festival, Malaysia  
Offer to perform at New Zealand Festival, Wellington - eventuated: see below  
Offer of season at Barbican, London - eventuated: see below  
Offer to present at Push Festival, Vancouver  
Offer to present at Ten Days on the Island Festival, Tasmania - eventuated: season at |
| --- | --- |
| 2015 (Company's German agent attended APAM 2014)  
Season in Ludwigshafen, Germany, 2015  
Season in Ludwigsburg, Germany, 2015  
Season in Stockholm, Sweden, 2015  
Season in Luxembourg, 2015  
Tour of Festivals in Romania, Israel and Germany, 2018 (reliant on DFAT funding)  
Presentation interest in AM I - Shanghai Dramatic Arts Centre, Director of Project, China  
Presentation interest in AM I - ArtPower at UC San Diego, Executive Director, United States  
Presentation interest in AM I - The University of North Carolina at Chapel Hill, Head Artistic Development (Dance) United States  
Presentation interest in AM I - Beijing Tian Qiao Zenith Investment Group, Production Centre Director, China  
Presentation interest in AM I and XY - Calgary International Festival of the Arts, Artistic Producer Festival/Brighton Dome UK, Associate Producer  
New relationships that were forged through the company’s presentations and presence at APAM 2014 and 2016 have led to a range of opportunities for the presentation of other works in the company’s repertoire. The Company was also able to set up a licensing partnership with New Zealand Dance Company who will now license and tour the work around New Zealand. These opportunities will be tracked in the final 2017 evaluation report. |
Ten Days on the Island Festival 2015
Season, Singapore International Festival of the Arts, 2015
Season, Taipei, 2015
Possible season, Noumea

**2016 - 17:**
Season, Georgetown Festival, Malaysia, 2016 (concert version of *dirtsong: Songs from the Black Arm Band*
Season, New Zealand Festival, Wellington, 2016
Season, Barbican, London, 2016
Possible season, Sydney Recital Centre, Sydney, Songs from the Black Arm Band, 2016 - eventuated
Five week, 11 venue tour to United States and Canada (including season at Push Festival, Vancouver) 2016 or 17?
Possible tour, South America, 2017 - confirmed
Possible return tour to United States, 2018 - confirmed
Possible presentation, Quandamooka Festival, 2017 Stradbroke Island
Possible regional NSW tour, 2018

| Performance Space’s presentation of **Long Grass** (Dance: Pitch) | **2014 - 2015:**
Interest from Paris buyer
Offer to present at future Sydney Festival, Sydney - eventuated, 2015
Offer of tour by regional arts consortia
Season at Dance Massive, 2015

**2016 - 17:**
No further updates available at this point |
<table>
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<tr>
<th>Company/Artist</th>
<th>Market Outcomes</th>
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<tbody>
<tr>
<td>Roslyn Oades’ presentation of <strong>Hello, Goodbye &amp; Happy Birthday</strong> (Theatre: excerpt)</td>
<td><strong>2016 - 18:</strong> Possible tour Toronto and Vancouver, 2018 - did not eventuate Possible re-mount in New Zealand with local cast Offers to commission new work both domestically and internationally, including the commissioning of work for the Gold Coast Commonwealth Games 2018 Connections with other Canadian presenters</td>
</tr>
<tr>
<td><strong>Shaun Parker and Company’s XY</strong> (Dance: Pitch)</td>
<td><strong>2016 - 18:</strong> Presentation interest in AM I and XY - Calgary International Festival of the Arts, Artistic Producer Presentation interest in XY - Brighton Festival/Brighton Dome UK, Associate Producer Presentation interest in XY (if placed within a broader company tour of the work) - Impact International Theatre Festival Artistic Director, Canada Ontario Presentation interest - Dance Massive 2019</td>
</tr>
<tr>
<td>Polyglot Theatre’s and Papermoon Puppet Theatre presentation of <strong>Cerita Anak</strong> (Theatre: Pitch)</td>
<td><strong>2016 - 18:</strong> Meetings arranged with potential presenters following APAM 2016</td>
</tr>
<tr>
<td><strong>The Black Arm Band Inc’s presentation of Grungada</strong> (Music: Pitch)</td>
<td><strong>2016 - 18:</strong> The company has decided to not pursue this particular work at this point in time; the focus is centring on a new work, <em>Nyami</em>, developed by Black Arm Band Artistic Director Emma Donovan</td>
</tr>
</tbody>
</table>
5. Consolidated Reflections from Case Study Analysis

All case study organisations were interviewed, apart from Long Grass, at the mid-2017 intersection. In certain instances, the same spokesperson has been interviewed from the commencement of the case study tracking process, while for others due to shifts in organisations and staff movements, the interviewees have been varied. However, the detail from each previous interview point has allowed consistency of focus, albeit at times providing some variance in individual views or positionings on specific questions. This could be seen as advantageous, in providing a granulated perspective for organisations in which more than one individual has been interviewed over the course of the research.

Where companies have presented or pitched work at both Markets, they have been collapsed within to one organisation below.

5.1 You Me and the Space Between

In previous interviews with Terrapin, both prior to APAM 2016 and following their APAM engagement, the company spoke of the importance of formulating a clear strategy in relation to their pitch. This included having knowledge of presenters that may be responsive to their work and in leveraging the pitch to evolve fledgling relationships:

The director of the Edinburgh Festival saw the initial pitch of this work at the Major Festivals (Initiative) when it was just an idea. But then he also saw the presentation we did at APAM which was a more fleshed out idea (You and Me and the Space Between spokesperson 2017).

While their approach to APAM is strategic, they recognize that APAM is part of a broader strategy that builds relationships through presentation opportunities:

… the flow on effects that comes out of APAM provides one opportunity, that opportunity leads to another opportunity and that builds momentum as it goes. (You and Me and the Space Between spokesperson 2017).

At the time of the third interview with Terrapin, You Me and the Space Between was about to premiere in Edinburgh and, through that opportunity, would be seen by a couple of hundred delegates from worldwide… This opportunity in Edinburgh has opened up in particular the European market for us, the UK and European market. Where we already have a presence with another work but this is a real opportunity for us now. (You and Me and the Space Between spokesperson 2017).

While Terrapin’s APAM strategy involved building existing relationships and targeting presenters with a potential interest in their work, another opportunity attributed to APAM was increasing their visibility to presenters they may not have sought out themselves:
There was a Japanese presenter at APAM that was interested in the show… she programs for a particular province in Japan and we were not aware of her and she doesn’t focus on young people. She looks at all ages and all works so our going forward we’ll continue to probably use the festival as our main focus, as the most likely presenter of our work. But obviously once you’ve met someone and there’s interest in your work, people will keep a conversation going regardless of what happens with this show.

The Japanese presenter sat outside the presenting context that Terrapin generally focuses on, yet it was this presenter that developed an interest in their work, potentially providing an entry point into the Japanese market:

**APAM is particularly important for us for Asian presenters to see our work. I wouldn’t say a concern I suppose it’s a focus you know we’ve been in other parts of Asia but Japan has always been a bit of a difficult patch for us. So, if we actually succeed with this that would be a great thing for the company to actually finally get into Japan.**

Again, the intricate ecology of relationships and opportunities become apparent. The Edinburgh Festival presentation that was secured through one relationship provided an opportunity for a new and distinct relationship to become more acquainted with the work:

**We had a range of discussions (with the Japanese presenter) subsequent to APAM and she’s now actually going, she’s going to be seeing the show in Edinburgh… and we’ll know if we’re going, taking this show to Japan next year as a result.**

There also continues to be a clear understanding by the company that the value of APAM is reputational, which is difficult to quantify:

**We always aim to have a presence at APAM, not only for international presenters but also as a way of just connecting with Australian presenters. And it’s also a way of us having a level of status and having our work seen by stakeholders… we aim to be at each APAM because that keeps Terrapin and our work in the forefront of people’s minds so when the right opportunity comes along we’re not an unknown product. I think that the fact that we had the major festivals initiative investment in this show, part of that was about building a reputation over a long time and APAM contributed to us being able to do that. You Me and the Space Between is in the process of growing its presentation trajectory and APAM is one of a range of mechanisms that we have in train to achieve touring (You and Me and the Space Between spokesperson 2017).**
5.2 Carnival of the Animals

Given that Circa is a highly experienced touring company, and that Carnival of the Animals already had a strong performance history prior to its full-length presentation at APAM 2016, the strategy for presenting at the Market was finely honed: to develop relationships with the second tier level of producer ... those producers less well known [to us], and also to connect with the Asian market (as reported in Year 2 APAM Report 2016 p.38).

Despite the company having a very strong touring presence in the international market, on a broader strategic level, ... we need to be really present at those performing arts markets like APAM to ensure that we remain current, that we continue to open up, and build...open up new markets, build up existing markets, showcase new work that we’ve got, either make or in development, and find those other partners that we may we able to collaborate with, or...find new agents that might be able to represent our work. And a big combination of those things come together at APAM, which is why it’s really important (Carnival of the Animals spokesperson 2017).

What is also highly apparent in Circa’s engagement with APAM is the ‘knock on’ effects of such market environments, which build traction by allowing work to be seen in a diversity of different contexts; being afforded the opportunity to present a full-length presentation of the work meant that potential presenters were immediately able to gauge the impact of the work: ... when we presented in a theatre, we’re now, through relationships built at APAM, took that show, presented it in festivals in Mexico. (Carnival of the Animals spokesperson 2017).

Traction was also built through the environment of having many presenters in the same physical space simultaneously; the relationships that existed between presenters provided opportunities for them to refer on companies and programs that they felt may suit their colleagues:

... the longitudinal side of it is, we built a relationship, we engaged the agents, they then started conversations over time at APAM and other markets. You get third party advocates...who come, buy our work, see our work, talk to the other Mexican presenters in the audience after the show for us, those third party advocates are as beneficial to us as our agents at times (Carnival of the Animals spokesperson 2017).

This value adding by other presenters proved highly advantageous for Circa: ... as a result of the festival in Korea we’ve now been accepted to do a showcase at PAMS in Korea later this year ... it really allows us to get our presence known. The brand of the company out there. And then really solidify those conversations for the next international showcase (Carnival of the Animals spokesperson 2017).

Circa will aim to present in some context at APAM 2018, potentially a new work called Humans, which is ... a 10 person show, it premiered at the Sydney Festival and has sold a number of European seasons already. Some quite significant US seasons. And in Australia as well. It feels like that could be the next work that has, you know, quite significant outcomes for us when
it comes to touring internationally. So, but it also brings two of our performing companies
together. And it’s just going to come down to scheduling (Carnival of the Animals spokesperson
2017).

The strategy will essentially remain consistent in opening up new markets in Asia and South
America, but there are also internal shifts within the company that may require a re-positioning
of this focus area. For an experienced touring company such as Circa, its long-term
relationships in both the national and international market would suggest that it is
organisationally and artistically agile, able to respond efficiently and strategically to a changing
environment, which is no doubt key to its longevity in the touring circuit. For smaller and less
well resourced organisations, this flexibility may not be so attainable.

5.3 Three Brothers

The pitching of this new work by the regional arts centre NORPA was entered into with several
clear strategies in mind: to create exposure to the work and to gauge interest in it across the
domestic and international marketplace. The aim at the time of the pitch was also to form more
secure partnerships with metropolitan venues or production companies who had interest in
further developing a regional presence. However, with the passing of key creative member
David Page, the nature of the work shifted and elements of Three Brothers have
metamorphosed into a new production:

_Durra_ is a Bundjalung Creation story that has its origins in NORPA’s _Three Brothers_ project, in
this reiteration, we follow the journey of One Brother, Mamoonh (Source:

&Durra_ is directed by Kirk Page and will premiere at NORPA in November this year. As well as a
shift of focus to this new work, on reflection, the value of being part of APAM has been slightly
re-considered as well; a key value of attending the Market has been a validation and
consolidation that the different positioning for a regional arts organisation such as NORPA is
important to the national performing arts discourse: ... watching the companies out of
Melbourne and that and the city companies and their edgy work is very helpful. And
enlightening to kind of go we’re so different to that and we think differently and we’re making
work differently and we are trying to think of an audience that’s quite different to yours. And I
think that’s really helpful for diversity in the Australian ecology of theatre making. So all these
sort of observations I think are invaluable and have helped us go deeper into your work and
process (Three Brothers spokesperson 2017).

Another key point of recognition of the value for this regional arts centre to be part of the APAM
conversation has been with connections mades with First Nations communities from outside
Australia: I totally am very interested in looking at those First Nations countries like Canada and
New Zealand where the art scene is strong and the exchange might be valuable … for Kirk’s
work as the Associate Director here I’d certainly say Canada and New Zealand are the places
we’d like to look at (Three Brothers spokesperson 2017).
At the time of interview, it was still being decided as to whether the company would pitch *Djurra* at APAM 2018, *I am hopeful for that but I’m not pressuring it. I’m just wanting it to come out and be seen in the right way at this point. But there’s a lot of interest in the work already and in certain companies or festivals* (Three Brothers spokesperson 2017).

Undoubtedly, following the opening season of the work in November this year will be a potent barometer for the company regarding the best future positioning of the work. Regardless as to whether or not the company does pitch at APAM next year, the experience of being part of APAM has been highly valuable thus far *the exposure and the connection to the industry and to thinking internationally is really helpful for us* (Three Brothers spokesperson 2017).

**5.4 Double Blind**

For Stephanie Lake Company, the presentation of *Double Blind* at APAM 2016 did not lead to future presentation opportunities for the work. This did not negate the experience of presenting at APAM, however, it does highlight some disparities between established arts companies and the realities of smaller companies and independent artists. With reference to the Stephanie Lake Company:

*It’s a modular company structure with different casts, different dancers in each work… I was hoping (Double Blind) would tour but I don’t think it will because two of the main, there are only four dancers in the work and two of them have since the time of that work being made, they’ve taken on a really big job directing a company, so it would have to be a complete recast of the work as the other two dancers both live internationally now. It would be quite difficult to remount it. We’d already done a season in Sydney at Character Works and we did the Melbourne season so I felt like we’d kind of exhausted the Australian possibilities and it didn’t get picked up internationally from APAM (Double Blind spokesperson 2017).*

Because APAM did not lead to opportunities that maintained the presenting momentum of the work, artists become unavailable as they continue to seek opportunities to sustain their own practice. What it did offer was a platform to launch the company:

*I’ve been many times as a performer in other people’s works but presenting my own work, I think it was probably good to be in front of all those people as Stephanie Lake Company rather than as an independent (Double Blind spokesperson 2017).*

It also provided a context were evolving relationships could be further consolidated and additional opportunities for both the company’s director and the artists could progress:

*I have a company structure and I make works through my company here in Melbourne but I also do many commissions for other companies as a choreographer. Two of the commissions came out of meetings that happened at APAM … I’m not sure if that was necessarily because of them seeing my work, because those meetings were already in place before (however) they were*
able to see the work live. Some of the dancers in my work are also choreographers and makers of their own work and they were able to also have meetings and I think some positive things came out of it for them as well. It was definitely beneficial in the bigger picture. It was good to consolidate relationships with international presenters from venues that we’d already toured and just to have a couple of meetings with people that we’ve already built a relationship with. Hopefully the new work will tour to those places (Double Blind spokesperson 2017).

While the company did fulfill its strategies for presenting at APAM, namely showcasing the work in the Market context, presenting the artist herself in the Market environment, and consolidating the company’s international activity, the experience highlighted a range of issues for smaller companies presenting at APAM:

*Because we were so focused on getting the show up in such a short amount of time all the energy went into that and it’s a huge undertaking. That there wasn’t really, we didn't plan enough for what would happen after that or who we’d talk to or how we would approach that (Double Blind spokesperson 2017).*

There is clear value in being present and visible within an environment that brings together national and international presenters. However, it is also apparent that presenting at APAM is a huge investment for smaller companies and independent artists and must be weighed against the other demands on their limited resources

*At this stage now I’d probably look at other opportunities and other ways of making those connections… something that didn't cost the company money basically at this point because we need to put all the money into the making of the work and potential touring. At this stage it would have to be something where we didn't make a loss. So I'm not sure what that would be… I guess it’s just strategically smart isn’t it? Just to be in the room with those people and to connect and consolidate relationships (Double Blind spokesperson 2017).*

For the investment of an APAM presentation to be warranted, APAM may need to play a stronger role in supporting these companies and artists to leverage the showcasing of their work:

*There are things that I would have done differently but I also think there are problems with the model for artists… we were just so focused on getting the show up, if there was some kind of help to facilitate how to make the most out of it (Double Blind spokesperson 2017).*
5.5 Piece for Person and Ghetto Blaster

*Piece for Person and Ghetto Blaster* is an example of a work presented at APAM that has had tangible outcomes, including the programming of the work in Vancouver, Calgary, Paris, New York. These outcomes have produced a flow on effect in a similar way to that articulated by Terrapin’s spokesperson:

A lot of presenters that are now presenting the work are not presenters that were at APAM, but it helps that there are some presenters that were at APAM that saw the show that are presenting it, which creates more clusters of movement around those dates…A lot of presenters that I’d had conversations with previously finally got the chance to see something that was good and have programmed it, and consequently their interest gets more interest from other people and it has a kind of domino effect *(Piece for Person and Ghetto Blaster spokesperson 2017)*.

The significance of relationships that emerged from APAM is their capacity to place the work of artists and companies into new markets, exponentially increasing their visibility and profile.

*Getting the show in New York is by far the best thing that has ever happened. Because it was its own market place, it was its own showcase event. And so having the show in New York kind of exceeded, I mean it doesn't surpass the experience of APAM but it kind of, I guess it is in addition to APAM* *(Piece for Person and Ghetto Blaster spokesperson 2017)*.

Presenters with an interest in the work can become active advocates because of the benefits it brings in sharing touring costs. This in turn increases the work's exposure and helps to generate further interest:

*One presenter from, France in particular, has been very generous and continued to try and get other dates for the work, because it benefits him obviously. I think in many instances programmers and very interested in what programmers are presenting and if things are not in direct competition then they kind of want to jump on that bandwagon* *(Piece for Person and Ghetto Blaster spokesperson 2017)*.

While the experience of presenting at APAM was seen as extremely beneficial, there were also some inherent difficulties in harnessing emergent APAM opportunities. As an independent artist it can be difficult to find the time and resources to leverage the work’s presentation momentum. The artist has recently engaged a producer in the same city where they can work as a team and provide focused attention to producing her work, *What become glaringly obviously to me in the last 18 months is that I require a kind of focused attention. I mean, I’m almost at a point where I need organisational funding and support* *(Piece for Person and Ghetto Blaster spokesperson 2017)*.

The prohibitive cost of travel and freight combined with the uncertainty around funding for these expenses also works against the international relationships that are fostered through APAM:
It’s a really fraught economy in that we have APAM and we showcase all these works but presenters come and they are guided by the fact that, ‘ok if we present this show we will never have to pay for flights or freight’. And that means that I am absolutely reliant on the Australian Council to continue to fund those, otherwise I don’t get these international dates, which makes the whole point of APAM just completely redundant… I’m presenting the show in January, March and July 2018 and none of those dates have got funding yet for travel. And I don’t know what to do if I don’t get the funding. And that is a massive loss of income for me if I don’t get those dates, if I have to cancel (Piece for Person and Ghetto Blaster spokesperson 2017).

Despite these difficulties, the artist is also acutely aware of the important role APAM has played in increasing the profile, perception and exposure of her work, I’ve benefitted greatly from my APAM experiences and I really am so grateful and appreciative of the shot that I’ve had (Piece for Person and Ghetto Blaster spokesperson 2017). While she would like to have some form of presence at APAM 2018, the artist is unsure what that will be as she will be overseas at the time. The topic of ongoing attendance at APAM provoked other questions for the artists, such as how the platform of APAM is shared across the sector, I’m also fully aware that I can’t be greedy and that I think other artists need opportunities as well (Piece for Person and Ghetto Blaster spokesperson 2017).

5.6 Lady Eats Apple

For Back to Back Theatre the APAM experience has evolved over time as the company itself has matured, building long term and complex relationships with international presenters:

*Back to Back Theatre has been attending APAM in earnest since about 2006 and the benefits of it have been a forceful, gradual accumulation of an exceedingly rich knowledge of international touring (Lady Eats Apple spokesperson 2017).*

APAM has supported the company to connect with presenters first through the art but then through our professional relationship with them, seeing those presenters every two years or some of them at other presentations has just built trust in relationships (Lady Eats Apple spokesperson 2017). Now, as an experienced touring company, a significant value of APAM is in accessing presenters that the company may not be aware of or actively seek out in relation to their work:

*The biggest impact is a kind of access to a large number of people and in our case, sometimes just even the people that you couldn’t access or that you hadn’t identified were prospects would be one of the things that I have started to learn… So there was a person in the audience who had no idea who we were and actually they were from the University of Maryland in North Carolina. He didn’t know us from a bar of soap, he didn’t read up on the project before he sat down and he called me at APAM and said I’d like to meet. Now he’s coming to see the show in Vienna with two of his colleagues in June 2017 (Lady Eats Apple spokesperson 2017).*
This is also in line with their ambitions as a company, which, as the company has matured, has now shifted to securing co-commissions. The company spokesperson explained that *Lady Eats Apple* is embarking on a one month European tour and that the opportunity to pitch at APAM played a role in cementing one of their co-commissioning partnerships:

*I should remark that Lady Eats Apple is co-commissioned by those three partners that I have listed, Amsterdam, Vienna and Hamburg. And that was our ambition for the work was to secure offshore commissioning support for the work. So that was like the next level for us and we got it… It’s being presented in Germany and Hamburg, (the presenter) was at APAM and I met him there to discuss this, it wasn’t at that time confirmed. So that’s a very direct outcome (*Lady Eats Apple* spokesperson 2017).*

Other direct outcomes can also be attributed the company’s presence at APAM:

*The show is also going to the London International theatre festival at LIFT at the Barbican in June 2018. LIFT were in attendance at APAM too, so we have direct outcomes of the project that we picked. For the June seasons of Lady Eats Apple in Europe there’s about 35 people who have contacted me to say they’re coming… A key objective of going to APAM was to make sure that this June tour was solid. Because from there we’ll hopefully build future engagements (*Lady Eats Apple* spokesperson 2017).*

Presenting a strong pitch at APAM is a key part of the company’s strategy as they are seeking to engage interest in new work, rather than present work that already has a tour trajectory:

*We love the pitches the best because they’re very ideas based… what we love talking about is ideas and our ambitions and just trying to work out how to inspire people to be interested. So that’s why we like doing the pitches. And a major new work, I mean there’s just no point in us pitching something in repertoire because it’s already in there like every work that we do we’re very strategic right from its onset that it will have a trajectory where we’ll present it. And then we’ll try to get it out in the world. So by the time a work is in repertoire it’s really not worth pitching it at APAM (*Lady Eats Apple* spokesperson 2017).*

The opportunities that APAM affords for pitching new and ambitious ideas also requires a developed knowledge of how to pitch effectively to a broad audience of presenters:

*I would say that our pitch at APAM (2016) was incredibly mature and illustrated our confidence but that’s a confidence out of having now done more than one pitch… we’ve presented works as well but we’ve done three pitches and they just get stronger. And that’s also from witnessing other pitches (*Lady Eats Apple* spokesperson 2017).*

Interestingly, the company’s ongoing international success has played a role in strengthening their Australian profile:
Our presence at APAM, combined with other quite proactive international marketing has impacted enormously on the creative life of the company across time. And one also might remark that the international validation of the company has given it validation in Australia, which has then meant we could foster stronger partnerships in Australia. So it’s been an international validation of our work which then has strengthened our fibre locally (Lady Eats Apple spokesperson 2017).

In addition to growing international relationships, APAM is important is maintaining the company’s connection with the Australian arts community and in building its national profile:

*We don't tour nationally enough and that’s an issue that I’ve yet to redress properly but I see it as important that those national colleagues continue to hear us articulate our works* (Lady Eats Apple spokesperson 2017).

Back to Back Theatre’s continued engagement with APAM will reflect their focus on developing commissioning partnerships.

*I expect we’ll pitch a work called the Shadow Whose Prey the Hunter Becomes as a work not yet made. But also the key to that is, as you well know in Australia, there are very few funds available to make new works. We have to secure international funds to make our works now. We have no choice so APAM can be a key (to this strategy), our key objective will likely be again... to kind of go ‘we’re looking for co-commissioning partners’, so that’s quite ambitious* (Lady Eats Apple spokesperson 2017).

### 5.7 Separation Street and Cerita Anak

Pitching *Separation Street* at APAM 2014 enabled an important strategic direction for the company, which was to profile a new, experimental and large-scale work for children and adults:

*(T)he most significant impact has been the effect of the work itself. The kind of experimentation and the direction that we were going in, and that’s the impact on the people who know Polyglot … what that pitch did in front of that sort of audience was to expand people’s ideas of what the company was, and could do* (Separation Street spokesperson 2017).

As a creative development pitch, their presentation had a twofold impact, building the company’s confidence in the work and informing their approach in engaging a market for the work:

*(It) solidified our confidence in the work, and how we could present it. We had a greater idea of the kind of angle that we want to take in terms of getting it out there … we knew the work was interesting, we knew that it raised a lot of questions and that people were excited by the concept of it* (Separation Street spokesperson 2017).
This was extremely important for Polyglot because of the continuing issue with the conservatism of the market that we’re dealing with, especially for new, experimental and also large-scale work. In the children’s market it’s actually quite difficult (Separation Street spokesperson 2017).

The spokesperson for Polyglot recognised that because of the nature of the work and the nature of the market, Separation Street’s presentation opportunities will build slowly. The platform APAM offers for pitching work that pushes the boundaries of children’s theatre for a concentrated audience of national and international presenters is extremely valuable:

(T)his is what APAM does really well, especially through those pitch sessions, really allowing ideas to come to the front so that people are expanding what they think is possible all the time (Separation Street spokesperson 2017).

While presentation seasons of the work are yet to be confirmed, conversations have been evolving with a US tour and Australian presentation currently in train. The conversations that were initiated through the Separation Street pitch at APAM also opened the way for the engagement of other Polyglot works:

… especially in the Asian market that year, we had very strong conversations with people from Korea and people from China. So now we’re touring in both Korea and China this year and China has really opened up. Once that kind of conversation happens, once people have seen the pitch, you have that conversation and then they want to see everything else that you do. Very often with us people will take the work that is more assessable to their budget or their vision for what their festival needs (Separation Street spokesperson 2017).

For Polyglot, APAM’s role in showcasing cutting edge work has value for both the company and the Australian arts sector:

Separation Street may not have sold but it certainly raised a few eyebrows, and got some people extremely interested… the stuff that doesn’t sell easily is the stuff that’s really changing form and that’s super important for us. For our business plan is based on the idea of opening up and opening up, rather than sitting with what we know. So, it really is important… that kind of thing actually serves the whole sector as well. People can start to think of Australian work as being explorative (Separation Street spokesperson 2017).

Pitching Cerita Anak at APAM 2016 was an important step in consolidating Polyglot's new directions in children’s theatre and in targeting a broader theatre market:

[APAM 2014] opened the doors for a lot of people thinking about Polyglot in a different way. But because it was the first door opening it wasn’t as easy… The second pitch people were expecting something different, already. So, that was easier. So, in a way the 2014 set up 2016 (Cerita Anak spokesperson 2017).
While Polyglot is unsure how it will participate in APAM 2018, the Market offers relational value in numerous ways and is something the company will always be a part of:

[APAM is about] the producing community getting together, which is always a very valuable thing, the relationships that grow out of our own community but also about our relationships with the buyer and also about our relationships with funding bodies as well. So, there’s several reasons to be there. And for us it will always be something that we’ll go to (Cerita Anak spokesperson 2017).

5.8 The Walking Neighbourhood

Like other case study works investigated in this research, The Walking Neighbourhood, presented in full at APAM 2014, involves a very specific method of development which on one hand, ensures it is a very unique experience for audiences. Conversely can be problematic in a context such as APAM because it cannot be positioned as a straightforward ‘buy’. The work involves a creative team to work with a community children from a specific locale or region over a period of time, so that the children develop their own stories about that locale, and also the skills to act, for want of a better term, as tour guides, by which to share those stories and lead audiences around that locality. This process obviously requires time to develop, even before the creative team start developing the specifics of the production. As such, it is a less straightforward process for presenters to secure.

A further issue for a process such as this, which is echoed in productions such as I’m Your Man and Hello, Goodbye and Happy Birthday (see below), albeit from a different perspective, is that the work is very specifically tied to one particular individual who has conceptualised and realised the work. When circumstances shift for that individual, the future life of the work can therefore become problematic; in this case, as the key artist is now a parent, the further challenges that this creates for travel, touring, being based in another location for a short timeframe, and so forth, create significant complexities in touring and mounting such a specific work. A strategy to offset such complexities has been to develop other creative contexts drawn from the original idea, thereby allowing greater flexibility, particularly regarding other artists being able to sustain the sense of the work, although in a different context. This has been discussed in past reports (see Year Two Report 2014 pp. 52-53), by exploring the other works that had grown from The Walking Neighbourhood: Walking Together, The Neighbourhood Collective and The Courageous Playground. These new projects have continued to develop, and there has been interest in undertaking The Walking Neighbourhood at the Signal event in Brussels this year; however, budgets made this prohibitive, so several Australian artists have become involved as event hosts instead.

The key artist has made a difficult decision to not actively continue to promote The Walking Neighbourhood, due to changes in life circumstances, even though ... without doing any promotion we still probably get...easily up to ten enquiries a year.” (The Walking Neighbourhood spokesperson 2017). And hopefully there is some comfort to be had in the
knowledge that the other projects that have developed out of *The Walking Neighbourhood* continue to breathe life into the work’s original concept.

On a different matter, an ongoing presence at APAM for this artist whose work focuses on young people, is problematic: *APAM is not a very friendly place for young people*[and] *I didn’t get any direct work about huge audience engagement or get into any out of the last one. Out of the showcase people saw my show and that’s a message that makes sense* (*The Walking Neighbourhood* spokesperson 2017).

It does raise the vexed question of which markets APAM is best suited to serve. Undoubtedly, no single event can be “all things to all artists”, but it may be worth considering whether the context of the Market is such that it is able to support a raft of sufficiently varied arts experiences for a diversity of audiences.

This discussion will be further explored at the next research vector point.

**5.9 I’m Your Man and Hello Goodbye Happy Birthday**

Roslyn Oades has presented two of her uniquely crafted works at APAM: a full production of *I’m Your Man* in 2014 and a 20 minute excerpt of *Hello, Goodbye and Happy Birthday* in the 2016 Market.

The journey of these works in the context of APAM has been enlightening, educational and at times dispiriting for the artist, in that it has involved connecting with an environment that is not an overly familiar context. It has, however, proved to be a useful experience in developing a deeper insight into the arts market environment and process, albeit at times frustrating as well.

Tracking the journeys and outcomes for unique work such as these two productions also highlights that the touchpoints for artists and organisations who work in very particular contexts can be challenging, and that it can prove difficult to reap the full advantages of the Market environment if the manner in which work is produced sits outside a more ‘standard’ creative process.

As with other of the productions whose design and process is less conventional, the artist has looked to developing other models or contexts by which to retain a signature programmatic concept. For example, there were suggestions following her full-length presentation of *I’m Your Man* at APAM 2014 that the artist could work with a local community, and rather than building a work from the beginning with a particular community, to work instead as a designer of the process or I kind of shared my process and adapted it for the particular company (*I’m Your Man* spokesperson 2017).

However, *I didn’t find it a creatively satisfying as being able to do the really in-depth detailed, long term work on a project. I’m still kind of experimenting with that idea. I think to make a signature work, a successful and satisfying one for me as an artist, they are the ones that I can*
invest in this long term rigorous process. I’m not convinced yet that that’s something I can do remotely (I’m Your Man spokesperson 2017).

For both works presented across two APAMs, there was not direct traction: a potential Canadian tour of Hello, Goodbye and Happy Birthday did not eventuate, largely for similar reasons that an international tour of I’m Your Man, discussed following the APAM presentation in 2014, did not develop: the expense of touring a larger cast from Australia, and the incurring fees this involves. However, while there have not been definitive touring outcomes of these works, connections made at APAM have informed the artist being commissioned to develop a new piece for the 2018 Gold Coast Commonwealth Games.

Further inroads were made into the Canadian marketplace, with other Canadian delegates attending the excerpt in 2016, on the advice of a Canadian agent who had seen I’m Your Man at the previous APAM.

For the artist, an excerpt was a more workable model than a full-length presentation, largely due to the costs incurred for an independent artist. As to whether attendance at APAM in 2018 is viable, this will again largely depend on cost. The pitch model is a consideration, however, I feel very private at the beginning of the process and it’s probably not until I’ve really started making it that I feel I want to talk about it (I’m Your Man spokesperson 2017).

However, it is recognised that the most intense hunger is always for the new, and if your pitch is something and it’s brand new and if you get the right buzz around it, I think it can be a really profound opportunity. But I’m not convinced I would do a showcase again as an independent artist (I’m Your Man spokesperson 2017).

One key suggestion by the artist was the provision of a mentor or support person to assist those independent artists who are selected to present at APAM. This individual would be a touchpoint who helps [artists] maximise their opportunities. It’s just so exhausting and you’re stretched so thin, just getting there, when you don’t have a company around you ... in the lead up and aftermath...what needs to be done, or what things need to be ticked off. And just having someone to go through all that strategy (I’m Your Man spokesperson 2017). This suggestion well supports other comments made from artists around the challenges associated with a work gaining traction at APAM; while there may be excellent initial result, in terms of a presenter wanting to include a work, the following steps of securing resources to support a tour or season so that the invitation comes to fruition can be a major difficulty, particularly for solo or independent artists and companies relying on project funding. Greater exploration regarding additional levels of scaffolding around APAM for independent artists would be highly advantageous.
5.10 AM I and XY

The 2017 follow-up interview with Shaun Parker Company demonstrated a growing momentum in presentation opportunities within an intricate ecology of relationship building and presentation engagements:

(W)e were able to tour AM I to the Georgetown Festival in Malaysia. That was very, very good because it was their major festival… We also toured it to Germany to the Movimentos Festival in Wolfsburg. Which is probably one of the biggest festivals in Germany as far as they also bought the show outright… that had a huge impact for us in Germany. We won the Bearer of Hope award in Germany for that which was pretty amazing… (A)fter we did the first Germany in the November we ended up going back to Germany to Ludwigshafen who had seen us at APAM. Which was excellent. And he paid a really good fee which was wonderful for a company like us. And then we also got the (festival) in Luxembourg as well. And then in Stockholm (Am I spokesperson 2017).

Securing the presentation of AM I in Europe could then be further leveraged. It cast a broader net for presenters who were unable to travel the distance to APAM to see the show.

What we do is when we go to Germany is we invite presenters (who) have said they want to see it. And then we target new people and we invite them all to come and see it. And then that will lead to hopefully other presentations in future. Or they might think, "Oh that show’s a bit too big for me but I’ll have a look at your other ones". Or, "I’ll have a look at your next show" (Am I spokesperson 2017).

One of the issues for Australian arts companies that are project-based is that it is difficult to compete in an international market with European companies that are well funded. While the Australia Council invests in the development of new work and APAM provides an important mechanism in promoting Australian works internationally, festivals that are interested in presenting the work discover that they can’t afford it and opt for touring work by other international companies that is significantly less expensive:

So that’s something that we’re having some big meetings with boards to try to work out how we rally the state government of New South Wales to lift our funding so that we can build on the opportunities (Am I spokesperson 2017).

The direct implications of this issue for the company is highlighted by their experience with a festival in Barcelona:

(W)e had to pull out of Barcelona (because they couldn’t afford it) and that meant that the (presenter) from New York wouldn’t see it live. He’s still interested but he just wants to see it live. It’s really frustrating. But we’re just waiting to see. So what we did is we thought, "Ok let’s take that on the chin. Let’s recover"… so we’ve now been invited next June to the Sibiu festival
in Romania, it’s a massive, incredible festival in Romania... we’ve put in an application to DFAT... we can only do that tour if we get the travel grant (Am I spokesperson 2017).

If the Romanian engagement comes to fruition the company will then be able to negotiate additional presentation opportunities for AM I:

There’s an Israel festival interested in AM I. It’s a similar time of the year so we’re negotiating that we can do Romania then Israel festival and then our agent in Germany has a festival in Germany in the summer... If Romania comes off and we get the funding he’s going to put it into that festival (Am I spokesperson 2017).

Monash University is also interested in presenting AM I for the opening season of their newly renovated Alexandra Theatre. A strategically developed tour can assist in sharing the financial load, which enables touring to smaller festivals and venues as well as maintaining a presence locally. If funding is made available for the Romanian presentation an expanded tour will open up and may include, Mildura, Melbourne, a Sydney return season before we head overseas (to) Romania, Israel, Germany (Am I spokesperson 2017).

At APAM 2016, the company invested in a booth, combining this with the pitch of their new work in development, XY to maximize their presence, I think presence is really important. Presence and visibility (Am I spokesperson 2017). Through this presence, conversations may lead to the engagement of smaller works, which further evolves the relationship and increases engagement opportunities for larger, more ambitious works:

We did Trolleys first in Malaysia and then the following year they took AM I because they wanted to build on it. So that’s another strategy where you get your name out there by taking a smaller show. Then a year or a couple of years later because people know your name they’ll bring back a bigger show (XY spokesperson 2017).

When asked about the company’s continued engagement with APAM:

We will keep going to APAM. Absolutely. We’re not sure whether we’ll do a full production, we might consider doing excerpts again. But we’re going to go to every single APAM. It's absolutely vital (XY spokesperson 2017).

5.11 dirtsong

As noted in the Year Two APAM evaluation report, dirtsong has the longest performance history of all productions being tracked throughout the research. This places the work in a unique position of providing the greatest longitudinal perspective, highlighting the long timelines often involved in the touring life of a production, while also illuminating the vicissitudes of presenting work in a domestic and international marketplace in recent years, particularly as with regards the depressed national funding scenario. The company was successful, however, in securing a
Catalyst grant which has supported a five week tour of the United States and Canada in January of this year, along with a return three week season in 2018.

Even though dirtsong had had a significant production history prior to 2014, presenting the full-length version at APAM 2014 was seen as highly advantageous for the company: The APAM presentation of dirtsong really did incredible things for Black Arm Band (dirtsong spokesperson 2017). The presentation was instrumental in the work being presented at the Western Arts Alliance in Vancouver, which opened up the north American market for the work, and assisted in securing an agent for that region.

The company is also working to secure a South American tour of either dirtsong or Songs of the Black Arm Band (see next paragraph), the building of which has also come off the back of the Vancouver presentation and the secured agent. Songs of the Black Arm Band is also looking to have a production life as well, having already been presented at MOFO in Tasmania in 2016, in Sydney at the City Recital Hall and the company is also looking to present the concert work at the Quandamooka Festival on Stradbroke Island this year, as well as a potential regional tour of New South Wales in 2018.

This particular case study is of enormous use to the research in a wider context, as it also highlights the often shifting variables which impact on an organisation’s ability to both continue the touring of an existing work, or the development of new pieces: dirtsong had some interest from Asian presenters, and the company is still in negotiations as to whether the original dirtsong will be presented, or whether it is more viable to tour a new production that has developed out of the original concept: Songs of the Black Arm Band. This new work was really born out of a desire of the company to keep touring even though we weren’t creating new work. And it’s a much cheaper show to tour as well (dirtsong spokesperson 2017).

The other Black Arm Band work, Grungada, which was pitched at APAM 2016, has been placed on hold for the time being; it was felt that there was not sufficient interest at APAM, it was felt like we were probably in a better position to put our energies and our money into the existing work (dirtsong spokesperson 2017). The company is currently developing Nyami, developed by Artistic Director Emma Donovan. This will be the company’s fourth major work (Source: https://www.blackarmband.com.au/productions) and in its early developmental stages; it was originally conceived as a collaboration with Bangarra Dance Theatre. However, it has developed from that point into a different style of production: ... pretty much all new compositions from all women, five women (dirtsong spokesperson 2017). The work attracted Australia Council funding for a development phase, which is now complete.

At the time of interview, the thinking was that the company would apply to present Nyami as a pitch at APAM 2018: I think a pitch is more in line with us financially ... we just simply cannot afford to even consider [a larger scale presentation] at the moment (dirtsong spokesperson 2017).
This issue of the often prohibitive cost of both presenting at APAM, and subsequently touring Australian work has been raised by a number of independent artists, so it is interesting to note that it is increasingly becoming a key issue for organisations as well versed in touring as Black Arm Band.

It is also worth noting that despite the company’s reputation and profile, even an organisation of this standing can find the experience of APAM unpredictable:

*I think APAM can sometimes get a little overwhelming for everybody involved and you often feel like the presenters...the luck of the draw...[that the presenters] that you really want to come to your pitch are going to be there or not. You can’t guarantee it. But APAM always has...that international edge which because it's over such a long period of time...the access to conversations outside of the pitch is obviously much (dirtsong spokesperson 2017).*

Going forward, Black Arm Band demonstrates the company is now on a stable footing, following shifts in senior staff, and that the strategy into APAM 2018 is about being even more strategic into the three markets that the company has built traction around: Asia, Europe and North America, but to do so in a particular context: highlighting the concert show, because it’s cheaper and it’s sort of a celebration but also, and perhaps crucially for this company, we really favour tours where the artists are engaged with local communities (dirtsong spokesperson 2017), which may require some strategic positioning within the context of APAM.

The company is also mature enough to be able to be in the position to reflect that:

*I always think it's interesting when the little failures ...can be as meaningful as the successes coming out of something like APAM. You know going to APAM and not knowing what you’re doing is like a potential part of your journey. And you know I feel like we had a really good team and they started from scratch...pitching a show which, in hindsight, was probably not the right show for the company to be getting behind. But you know we have personally learned an awful lot from those mistakes. And I feel like it makes the company stronger (dirtsong spokesperson 2017).*

This is in contrast to other organisations who approach APAM with a tightly defined and executed strategy. The key issue from this may be to know the approach that best suits the company itself and the work being presented.

**5.12 Long Grass**

As with the APAM Year Report (2016) the researchers were unable to secure an interview time with the artist, so detailed input from the artist around this production is included in this report. The artist did respond to the survey provided to the case study organisations for this report, however, and the advice is as follows: the artist, who presented a pitch of her work *Long Grass*, received support from the Australian government which covered costs for the work to presented in pitch form at APAM in 2014. The artist incurred a personal expense of about $800.00 to
attend and present. The artist did not attend or present at APAM 2016, and she is not intending to attend the 2018 Market.

6. Consolidated Reflections from the Case Studies

From this round of case study interviews, a number of key reflection points have emerged, some which directly mirror those key themes outlined in the Year Two APAM Report (see pages 62 through to 65). The key reflection points from the Year Two report were:

- The right producer
- The right market
- Expense of touring Australian work
- Developing new models
- Leveraging new contacts from current ones
- Quality and tourability of work
- Profiling and positioning of artists and companies
- Exposure to other artists and productions
- Location

For this interim report, the points that are echoed from the case study interviews conducted will be addressed: however, the themes of “the right producer”, “quality and tourability of work”, and “location” will not be addressed, as there was little discussion around these specific areas in this round of interviews.

A key throughline that has become resounding within this interview cycle is that the experience of APAM for those established companies who receive operational funding is significantly different to those independent companies and artists who garner project funding only: it is this difference of interface with the APAM experience that is dominant underpinning for the case study interpretations at this point, along with the manner in which the opportunities, ability to successfully navigate, network and exploit the Market differ.

6.1 The Right Market

As stated in the Year Two Report, “...presenting at APAM becomes a more strategic inroads into new markets” (APAM Year Two Report 2016 p.62). Circa, for example, which is focusing on developing a greater presence in both the Asian marketplace and the South American markets, suggests that rather than developing specific strategies for specific cultures, it’s more about how to approach “the general audience”: for example, what will engage children in a circus based work may have points of difference to an intended adult audience. Furthermore:

*We can do some really quite high art big challenging festival pieces that provoke and can be really for a discerning audience. Or we can do cabaret with soul that sits comfortable in a Spiegeltent in a festival. Or we can do work for families and young people that still is art even though it’s quite accessible...and we might go “Carnival [of the Animals has] done some pretty*
significant touring, we may not be able to take that to the same markets again. But we acknowledge that there is a market and an audience for family work, what’s the follow up to that? And what will be interesting to make? Who will pay for that? What festival might commission it? That’s us responding to demand (Carnival of the Animals spokesperson 2017).

For a production like The Walking Neighbourhood, which focuses on a very specific audience segmentation, there was some level of frustration regarding whether APAM was aiming to address this market: APAM is not a very friendly place for young people (The Walking Neighbourhood spokesperson 2017). It may be argued that APAM cannot be all things to all art forms and that it aims to profile those works that it’s felt will have the best traction and greatest chance of success. However, it may be that there is a disconnect between which is seen as the most strategic work to feature, and what is possible, particularly for independent and small organisations, who often rely on a solo artist or arts worker to drive the whole experience at APAM.

For Black Arm Band, it’s about presenting a show that will land the best with other markets - the concert show is a great example of this - as stated above, it’s cheaper and it’s sort of a celebration (dirtsong spokesperson 2017).

6.2 Expense of Presenting at APAM and Touring Australian Work

Presenting at APAM is a huge investment for small arts companies and independent artists that don’t receive organisationally funding. While it increases their visibility among international presenters and lifts their profile as a work that has the backing of APAM, additional resources and support are needed to effectively leverage the presentation during APAM and to capture any momentum that develops out of APAM.

This is an issue that has been keenly articulated across the entirety of this research, and has been well documented in previous reports. In this interview cycle, the impact for the smaller independent artists and companies is acute: costs can be prohibitive, as Roslyn Oades, Shaun Parker and Stephanie Lake have expressed throughout the interview cycles.

If the expense incurred in presenting at APAM is an issue for independent artists, it is even more keenly felt when negotiating a tour with international presenters who have expressed interest their work. The issue appears to have become increasingly pressing since the research commenced, as funding support programs for touring are more and more stretched. Several of the tours that artists were working on securing have fallen over because of the expense involved (see Roslyn Oades proposed tour of Canada, for example). At the same time other artists have tours in place that are reliant on successful funding outcomes from DFAT or Australia Council for the Arts (see Shaun Parker Company and Nicola Gunn as examples).

What is interesting to note, however, is that artists and companies are finding innovative and strategic ways to present their work, so as to make the touring and presenting of Australian work more affordable in the global context: Black Arm Band have developed a concert show,
Songs from the Black Arm Band, out of dirtsong, for example, which is cheaper to tour, while Shaun Parker Company is presenting AM I with a recorded soundtrack for festivals unable to afford a full cast of both dancers and musicians. At the same time, artists are being strategic in how they bring their work to APAM in an effort to minimise costs. Nicola Gunn secured a season with the World Theatre Festival, which was also being hosted at the Brisbane Powerhouse and absorbed the costs of presenting the work at APAM. Other artists and companies secured presentation opportunities leading up to APAM, which ensured there were no remount costs when presenting the work at APAM.

The stress for independents to present at APAM and to pursue potential presentation opportunities is evident through the artists’ commentary that they have to fulfill all roles associated with the market process: not only do they conceive, develop and perform the work; they have to network, market and manage it as well. Additionally, companies that operate on project funding do not have the capacity to employ a company of artists on a consistent basis. This has significant ramifications when touring opportunities emerge because the original artists may not be available and companies are then faced with the expense and the investment of time required to remount the work with a new ensemble.

In the same vein, for certain independent artists, they as individuals ‘are’ the work, so that if their circumstances shift - for example the key artist for The Walking Neighbourhood, who has become a parent in recent years (see discussion above) - these life changes can create further expense, which can render a tour prohibitive.

It is an overarching concern for Australian work in general, but particularly as it impacts on the independent sector, that the expense of artists’ fees and travel expenses connected to presenting work in an international context can mean it is extremely challenging for Australian artists to be competitive.

A further area of research to be considered is whether funding bodies such as the Australia Council for the Arts could facilitate alternative means of support for independent producers, for example formal mentoring programs or relationships with more experienced touring companies, and so forth. Mentoring/support around strategic approaches to APAM and post-APAM could be extremely beneficial to artists that don’t have organisational support. For mentorship/support to be effective, consideration needs to be given to the realities of presenting directors/artists. When presenting at APAM they are focused on rehearsing the work, coordinating the transport of their show to APAM, bumping in, performing, bumping out - they are time scarce and don’t have the capacity to seek out mentoring opportunities. If mentoring and support exists, it needs to be accessible and part of an holistic model adopted by APAM when they commit to presenting works by independent artists and smaller, project funded companies.

Could it also be conceivable for the funding bodies to develop some further model of financial support to assist the transition from offer of presentation to actual touring? An alignment between the opportunities generated by APAM and accessing funding for international travel
costs would reduce the uncertainty faced by these artists when pursuing presentation opportunities:

There needs to be that money to build on all the successes from APAM otherwise there’s no point doing it. You know you have 200 people from overseas there. If they then can’t afford to take anyone because we’re too far away then there’s no point… it’s absolutely vital that there’s that extra monetary support to make those tours happen (Am I spokesperson 2017).

I am absolutely reliant on the Australian Council to continue to fund those (travel costs), otherwise I don’t get these international dates, which makes the whole point of APAM just completely redundant (Piece for Person and Ghetto Blaster spokesperson 2017).

The recognition of the difficulties incurred by the independents does not go unrecognised by the larger organisations:

... just be very, very mindful that the artists are really putting themselves on the line and they’re often investing money and if they’re independent artists they don’t have any money. And you know, I guess my general comment for everyone is that APAM is different for everyone and everyone has to try to be kind to themselves and kind to each other. You know it’s a pretty demanding environment, I find it quite stressful even though we are quite mature and quite loved in our own way. I still don’t find it a restful environment, just because it’s a market and there’s a certain pressure to that (Lady Eats Apple spokesperson 2017).

This generosity from an established company in empathising with the independent artists regarding the difficulties of the market environment is echoed by Circa:

It’s all about building relationships. Helping out our peers who don’t know people here. None of it’s competition, it’s about building relationships (Carnival of the Animals spokesperson 2017).

A further consideration here is that arts organisations are so often in an unstable or shifting state (which may be a mirroring of the contemporary workplace in general contemporaneously) - changes to staff, resources, and so forth reduce an organisation’s capacity to plan into the future with certainty. The impact of this on future touring possibilities is profound. Some of the bigger organisations are able to plan with a fair level of certainty (for example, Back to Back Theatre and Circa) but for others (for example, Black Arm Band, NORPA, The Walking Neighbourhood model and other independent artists), forward planning is incredibly difficult and unpredictable. Is there a way in which the APAM model can be sufficiently agile to be able to respond to the vagaries of the domestic arts environment, in order to best position these independent works on the international stage?

6.3 Leveraging New Contacts From Current Ones

Throughout the life of the research, it has become notably apparent that some companies are highly strategic in positioning agents, past associates, and current presenters as brokers and
‘champions’ for them in the international marketplace. Companies such as Circa, Back to Back Theatre and Terrapin are highly adept at this (see analyses of their works in the above section).

An emergent theme throughout the research is the intricate ecology of relationships that are in play when building a work’s touring life. Relationships and presentation opportunities build exponentially when a company or artist tours their work. It provides opportunities for presenters to see the work as a full-length production - these may be presenters who have only seen a pitched version of the work or may not have been able to attend APAM due to distance. This serves to strengthen fledging and existing relationships as well as opening up their work to new markets. This may lead to additional tour engagements for the work, interest in other work in the company’s repertoire, the commissioning of new work or other collaborative developments and creative engagements.

6.4 Profiling and Positioning of Artists and Companies

As noted in the Year Two Report, presenting at APAM has afforded certain companies the opportunity to be viewed in a different context: this was especially true for NORPA as a regional arts venue and production house (see in particular the discussion around Three Brothers in the section above) and allowing a company like Back To Back Theatre to position themselves as a mature and highly evolved company who could pitch an extremely large-scale, and potentially high risk work, with the aim of securing a presenting partner. Terrapin also felt the opportunity to present at APAM allowed them to be seen as a highly evolved organisation; and that regional arts organisations can contribute to the national landscape of arts product from an often alternative and dynamic position:

... we see events such as APAM as an opportunity to market the company if not the product. So we’re a very small company in a very small state...So we need to get onto the mainland and to be seen and to have our status acknowledged and that has ongoing flow on effects...when we do funding applications and things like that. (You and Me and the Space Between spokesperson 2016).

6.5 Exposure to Other Artists and Productions

Interviewees consistently refer to the importance of being able to connect with their peers, see each others’ work, catch up, converse, bond, etc. This is true of Circa positioning itself as as mentoring organisation, as has been mentioned above, and additionally for regional companies in particular, feeling part of the national arts conversation is a key benefit of the APAM context. The impact of this exposure will be aggregated in the final evaluation report.
7. Conclusion
In summation, APAM’s provision for pitching works in development can afford significant value, especially for experienced arts companies. It supports the development of co-commissioning partnerships for new works and in sparking the interest of other presenters. On an individual level, creative development pitches provide a platform where companies can profile new directions in their theatre works. Collectively, the Market can showcase the cutting-edge work emerging from the Australian arts sector.

However, in order for the Market to be strategic in profiling domestic product into the future, it may be worth considering a recalibration of the APAM value proposition in responding to stakeholder needs: for case study organisations in particular, does the model need to be flexible enough to allow them, as well as the larger companies, to be profiled effectively, and to a sufficiently diverse presenter base? Furthermore, what has been resonant in particular for this suites of interviews is that the APAM context for independents can be acutely different to the context for funded organisations. This is a key area for exploration over the remaining research period.
8. References

9. Research Team

Research Leader
**Associate Professor Sandra Gattenhof** (Dip T (Primary) BCAE, BA Queensland, MA QUT, PhD QUT)
Sandra Gattenhof is an arts education (with a specialism in drama and performance) and cultural evaluation expert. Sandra is The Director of Research Training in the Creative Industries Faculty, Queensland University of Technology. She has been Discipline Leader - Dance, Drama, Music (Jan-August 2017) and is co-leader of the Creative Education and Creative Workforce theme in the newly established Creative Lab at QUT. Previously she was the Head of Drama at QUT and has led the research group in Art, Design and Creative Education and was co-program leader of the Children and Youth Cultures strand within the QUT Research Centre *Children and Youth Research Centre (CYRC).* Most recently Sandra’s research engagements have established her as a national and international leader in the in the field of arts and cultural evaluation as evidenced by her growing portfolio of commercial research contracts and recently released book, *Measuring Impact: Positioning Evaluation in the Australian Arts and Culture Landscape* (2017 Palgrave). She is Drama Australia’s representative on National Advocates for Arts Education (NAAE). Sandra is a Drama Queensland Life Member awarded for Longstanding Contribution to the Drama Community.

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 (2017)**

**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 both the Drama and postgraduate programs. More recently Michelle has worked as Producer for the Brisbane Writers Festival and for QUT’s Creative Industries Faculty as an arts researcher and facilitator.

**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.