

The Future of Market Platforms: Performing Arts Markets Resource Paper

A snapshot as of July 2022

Building an international touring network is reliant on forging relationships with Programmers and a presence in the international scene. The opportunity to pitch, showcase, discuss and promote work in-person is highly effective, and there is no better way than attending one of the many international Performing Arts Markets¹ (PAM's) around the world. Think of them as a 'one stop-shop' to meet, exchange, share, show and see. But where to start? Navigating and breaking into the PAM landscape can seem daunting and costly, and for the level of investment required you want to get it right. This paper provides a snapshot of the key gatherings, funding opportunities and handy tips to get you started.

TIPS

- Do your Research: When considering a market do your research. Who attends? What work gets selected? Is there a focus area? What costs are involved? Is your work right for the region? As well as online research, talk to other Australian companies who have previously attended to hear their first-hand experience and recommendations.
- Manage expectations: Have realistic expectations of what you want to achieve at a PAM. If you expect to come away with a tour after your first visit you are likely to be disappointed! For rookies the goal might simply be to attend and assess how the PAM works for future showcasing consideration. Set achievable goals – it's more productive to have a handful of meaningful and promising conversations than 20-30 vague chats.
- Have a hit list: Request a delegate list in advance of attending, and target who you want to meet. Email key delegates in advance – not everyone will come back to you, but some will. If you can arrange 3-4 meetings before you get there that's a great start.
- Send the right person for the job: Send a representative who thrives on networking and can talk confidently about the work – that might not always be the most obvious person in the company. They need to be prepared to step forward or risk getting lost in the white noise.
- Show selection: If applying to pitch or showcase a work, select one that has had a successful domestic run, has good reviews and footage. Be aware that your favourite work isn't necessarily the right work to tour to a particular region – will it work outside of Australia?

¹ The term Performing Arts Markets (PAM) is used in this paper, but can be termed meets, gatherings, exchanges, plenaries, symposiums or conferences, to name a few!

- Hard facts: Be armed with a few basic facts to sell your work e.g. performance fees (and its recommended you quote that flights, per diems, accommodation, transfers, royalties and freight costs be covered by presenters in addition to performance fees), no. of people on the road, bump in/out times, basic technical needs, availability.
- Pitching: If selected to pitch a work get it right! Think about what you say and show, keep it moving, visual and engaging – if its dull it will be forgotten due to information overload. Digital pitching can be a great way to reach a delegation if you can't travel.
- Timing: If selected to showcase or pitch, push hard to perform/pitch as early in the event as possible – you then have the preceding days to talk about it with presenters.
- Contribute: Get noticed. Contribute to talks, seminars, forums
- Work hard, play harder: Don't miss breakfast, social events or nightly drinks – just as much business gets done outside of formal hours over a coffee or a wine when programmers have had time to process and relax
- Don't be a used car salesman: No one likes an aggressive salesperson, so don't bamboozle a delegate with an in-your-face pitch. Start a conversation – ask them about what they do, what they are looking for etc. They'll be more receptive to listening and more likely to talk to you again and build a rapport. Time it right...don't hijack someone else's moment with an important presenter – the presenter might not appreciate it.
- Booth time: The traditional exhibition halls seem outdated in the digital age but remains popular (for some markets) and a great place to meet delegates at some PAM's. Renting a stand (possibly sharing to save costs) can be a good investment and provide a fixed place for delegates to find you. If you don't have a booth, still go to the exhibition hall, hang out, learn and meet people. You learn something new with almost every conversation you have (and knowledge is power!!)

- Digital v Live: Most PAM's have developed hybrid models of engagement post-Covid, returning to traditional in-person gatherings but maintaining the most successful components of their digital exchanges. Think strategically about where you need to invest your resources (& carbon footprint) to attend in person and where you can attend digitally. Assess the costs against your expectations and objectives.
- Sharing is Caring: If you talk to a presenter and its clear your work is not aligned, recommend another Australian company attending when appropriate – they will likely return the favour. Solidarity within an Australian delegation is far better than competing (strength in numbers!) and we are generally known for being a supportive and collegiate sector.
- Attend all showcases: Showcases/pitches throughout the week become a great talking point and common thread for delegates, so see as many as you can. It's an easy way to spark a conversation with a delegate you are keen to chat to.
- Visibility: If live showcasing, ask your cast to work the crowds as they will be recognised. If you are the Producer/AD/ED, go on stage to introduce the work before the showcase (30-seconds is enough) so delegates can see your face. Leverage every opportunity to be seen.
- Accommodation: If affordable, stay in the recommended PAM hotel – they become the central gathering place with the lobby/bar filled with delegates at all hours, so worth the investment.
- The usual suspects: Work out who the movers, shakers and influencers are and seek them out.
- Agents: Some regions are driven by Agents – North America is a strong example. In the USA it's more important to target Agents,² as the gatekeepers to securing that all important inaugural tour. Consider this when planning who to meet – securing an agent might be priority one, opening access to hundreds of Presenters

² USA Agents commonly charge a 20% commissions fee, which is added to your performance fees for Presenters.

- No showcase can be better than a bad showcase: The flip side of showcasing is that if it isn't well received it can be damaging – so only put forward works that are the right fit for the PAM, that you can showcase in the right space with the right production values – after all, first impressions count.
- Relationship building: Never forget attendance is just as much about forging positive, friendly relationships as selling work – the two go hand in hand, so be kind. Don't underestimate how much more willing programmers are to consider your work if they like you and feel they can form a positive working relationship.

FUNDING

There are a few select grants that cover the cost of attending PAM's and/or showcasing works (which is predominantly a company cost not covered by fees) including:

International Engagement Fund, Australia Council

Grants for international exporting, showcasing, market attendance, touring and collaboration of up to \$30,000 – although note that new guidelines are expected in August 2022.

Export Market Development Grant (EMDG), Austrade

A program to support small-to-medium scale enterprises (SME) to export overseas, covering 50% of 'eligible' promotional costs which include attendance at international gatherings, promotional visits and the cost of producing promotional materials.

Grants will be available in 3 tiers, designed to provide different levels of support to you during different stages of your export journey. When deciding the grant amount you are applying for, you should remember that you must spend at least an equal amount of your own money on eligible expenses.

To be eligible, SME exporters will need to have a turnover of less than \$20 million in the financial year before the financial year in which you are making an application.

- For Tier 1 you will need to be ready to start exporting.
- For Tiers 2 and 3 you will have already exported.
- You can apply for any tier level that suits your organisation.

You do not have to progress through each Tier. You do not have to proceed through the tiers in any particular order. You might, for instance, successfully apply for a Tier 1 grant as you commence exporting, then 2 years later apply for a Tier 3 grant because you wish to shift to a more attractive market. Then after a further 3 years you could apply for a Tier 2 grant to help you to consolidate and expand your operations in that different market.

All applications from SME exporters will require a plan to market. The plan will help determine your suitability for the Tier you have applied for.

All applications from SME exporters will require a plan to market.

It could be:

- A one-page statement
- A copy of your strategic roadmap for promotions
- Any other relevant internal planning document

What it should explain:

- Why are you undertaking the proposed marketing? What business goals are you seeking to achieve through your promotions?
- How do you plan to measure success of your promotional activities?
- What is your overall promotional activities budget for each financial year?
- Where and what customers or demographic will your promotional activities be targeted towards?
- What promotional activities are you planning? This can be as detailed or strategic as you like.

During assessment if your application is found to be not eligible for the tier you applied for Austrade will consult with you as to whether you are eligible for a different tier.

EMDG grants **CANNOT** be used for:

- + Expenses covered by other financial assistance schemes.
- + The sale or export of products that contravenes Australian law
- + Soliciting sponsorships for events
- + Capital Expenses
- + Trade with New Zealand
- + Paid expenses
- + Government costs
- + Sales related expenses such as salaries, retainers, fees, discounts, or credits
- + Remuneration and remuneration like expenses (excluding short trips to a foreign country, consultants, short trips within Australia, foreign buyer visits, soliciting business in a foreign country, promotional and advertising material, intellectual property rights)
- + Grant writing expenses

The scheme recently underwent major changes from an annual rebate scheme to a grant-in-advance program – however at the time of writing this transition has been far from smooth and levels of funding are considerably lower than pledged (due to high demand and a cap on funds). In 2021 the highest grant has been \$36,600 per annum (despite up to \$150,000 stated on their website). Applicants can submit themselves, but many use an EMDG Consultant to navigate the process. The grant intends to open from March–June each year (but in 2022 is open in July/August).

To apply you must:

- complete the online grant application form via the link on the Austrade website
- provide all the information requested
- address and meet all eligibility criteria
- include all necessary attachments and
- submit your online application by the closing date on the cover page of these Guidelines.

You can log on to the online portal to track the progress of your application.

More information on the application process can be found on the [Austrade website](#) or you can email EMDG.help@austrade.vic.gov.au

State Based Quick Response Grants

Almost all State based funders such as Create NSW, Arts NT, Creative Victoria etc have quick response grants available from between \$1,000–\$10,000 (varies between states). They tend to be assessed every 4–8 weeks and will cover travel costs to attend performing arts markets. See state-based funders for details.

Quick Response Grants, Regional Arts fund, Office for the Arts

Grants of up to \$5,000 for professional development opportunities which can include attendance at international PAM's. Apply anytime.

Ian Potter Cultural Trust

Up to \$10,000 for professional development opportunities which includes attendance at an international PAM. There are three funding rounds in March, June and October each year.

Australian Cultural Diplomacy Grants Program (ACDGP), DFAT

Up to \$60,000 towards project costs that include promotional and outreach activities, performances and exhibitions. Whilst this isn't strictly a travel grant, showcasing opportunities may be covered so worth a look. Historically the grant opens in April, but in some years has opened in July.

IETM Travel Grants

Covers 75% of travel costs and three nights of accommodation to attend IETM Plenaries, that take place twice a year in different locations. Open to member artists/organisations only (see table below), with a turnover of under EUR100,000 (AUD\$150,000)

Foundation for Arts Initiative

Grants for small organisations (amount unspecified) and individuals (US\$7,500) towards operations, projects and research grants. Only likely to be granted for attendance under a research rationale (rather than a promotional rationale), which may be relevant in some case, particularly independent artists attending gatherings for the first time.

Key Markets, Meetings and conferences: There are many out there, but here are some of the key ones

ASIA

<p><u>PAMS</u> (Performing Arts Market Seoul)</p>	<p>Seoul, Korea</p>	<p>September/ October Annual</p>	<p>Contemporary Performing Arts</p>	<p>Korea's premier contemporary performing arts event and platform for Asian and international performing arts professionals. Includes pitching, showcasing, exhibition booths, talks, sessions and networking opportunities, adopting a hybrid in-person and digital model post Covid. Korea has a long history of programming Australian work and is a highly active market within SE Asia.</p>
<p><u>BIPAM</u> (Bangkok International Performing Arts Meeting)</p>	<p>Bangkok, Thailand</p>	<p>September, Annual</p>	<p>Contemporary Performing Arts including a focus on academia and digital technology and innovation</p>	<p>Bangkok International Performing Arts Meeting, or BIPAM, is a platform for regional and international exchange and meeting. BIPAM is produced in collaboration with artists, academics and critics and focuses on the exchange of knowledge and experience in order to nurture growth and realise potential of the performing arts community in South East Asia.</p>
<p><u>YPAM</u> (Yokohama International Performing Arts Meeting)</p>	<p>Yokohama, Japan</p>	<p>December Annual</p>	<p>Multi art form, contemporary</p>	<p>Formerly known as TPAM, YPAM is an influential performing arts platform in SE Asia. Includes Keynote, performances, talks, networking, exchange programs, with a focus on forging international co-productions. In 2021 it transformed its exchange program as a hybrid event.</p>

<p><u>SPAF</u> (Shanghai Performing Arts Fair)</p>	<p>Shanghai, China</p>	<p>October Annual</p>	<p>Performing arts across all genres – contemporary and traditional</p>	<p>The leading annual marketplace for new work in China, connecting creators and arts professionals worldwide (in 2019 – 1000 delegates attended from 47 countries). Presents live showcases and pitches of international work, professional development sessions, pitches, seminars, forums, networking sessions. In 2021 the event was hybrid, with future SPAF's anticipated to be delivered as an in-person/digital hybrid format. A great opportunity to meet international delegates, particularly from Asia.</p>
<p><u>HKAAA Summit</u> (Hong Kong Arts Administrators Association)</p>	<p>Hong Kong, China</p>	<p>August Annual Spin Off event November Annual</p>	<p>Advocacy, professional development, communication, networking and collaboration among arts managers and stakeholders</p>	<p>Workshops and symposiums focusing on how arts practitioners can exchange knowledge on presenting work in an innovative manner. 2021 focused on how arts practitioners can adapt to the changes in unprecedented times as arts events were brought to a halt around the world. Given the digitisation of the sector, the three day symposium was held online. Arts leaders and practitioners were invited to share their insights on conquering limitations under the 'new normal' to promote and present art via various channels. Discussions covered arts administration, economic models and the digitisation of art with a focus on public consumption.</p>

AUSTRALIA / NEW ZEALAND

<p><u>PANNZ</u> (Performing Arts Network New Zealand)</p>	<p>Auckland, New Zealand</p>	<p>February – March (digital) September (in person – 2022) Annual</p>	<p>Performing Arts – First Nations, dance, contemporary dance, theatre, emerging and experimental arts</p>	<p>PANNZ supports the New Zealand professional performing arts sector. Its core objectives are to promote and encourage a sustainable performing arts touring network, and to facilitate and develop communications networks within the professional performing arts community. The PANNZ Arts Market is the sole marketplace for performing arts in NZ held annually, playing a key role in supporting international opportunities for New Zealand work. Covid has resulted in a hybrid format for the Arts Market with pitching and showcasing taking place over four days in 2022. The addition of a one day in person market takes place later in the year for networking, panel discussions and face to face meetings between artists and presenters.</p>
<p><u>Honey Pot</u></p>	<p>Adelaide, Australia</p>	<p>February – March, Annual</p>	<p>Performing Arts, to include theatre, new writing, experimental, dance, physical theatre, site-specific</p>	<p>Adelaide Fringe’s International Arts Marketplace connecting artists, producers and programmers. An industry-specific program of panels, discussions, information sessions and events throughout the three-week Fringe, designed to offer delegates and artists opportunities to connect. A great model for work to be seen live. Honey Pot creates bespoke itineraries for delegates helping them to navigate the Fringe, plus online delegate finder and event finder tools, which allows for virtual networking and programming opportunities. Worth a short visit to network even if you are not performing.</p>

EUROPE

<u>IETM</u>	Roving: Globally	Multiple events throughout the year	Contemporary Performing Arts	A member organisation and international cultural network. IETM facilitate networking meetings that encourage learning, exchange and dialogue bringing together artists, producers, festival, presenters and funders. Traditionally they have held several annual 'meets' all over the world – with a return to a four-day live event post Covid made up of artistic works, talks, discussions, pitching and networking. An IETM annual membership is well worth the access you get to the membership and network information.
<u>Edinburgh Festivals</u>	Edinburgh, UK	August Annual	Includes a multi- genre International Festival and Fringe Festival, an Art Festival, Film Festival, Book Festival	While not a traditional Performing Arts Market, as the single largest and oldest arts gathering in the world, the Festival City deserves an honourable mention! Attended by hundreds of international delegates each year, and the best possible way for your work to be exposed, but beware – it is big and can swallow you up. If you go DO YOUR RESEARCH. It's costly if attending to perform as part of the Fringe and can be loss making, but the rewards for exposure are high for successful works.
<u>ASSITEJ</u>	Roving: Globally	May	Work for young audiences – experimental and contemporary focus	A membership organisation that holds at least one annual in-person gathering of performances, showcases, networking events, talks and forums, returning to in-person meets in 2022. The largest international gathering of artists, scholars, presenters and buyers of performing arts for young audiences. There is an Australian branch of ASSITEJ.

<u>Ice Hot Nordic Dance</u>	Roving: Nordic Countries (Sweden in 2022)	December Bi-annual (even years)	Contemporary Dance	Set up to promote Nordic dance artists and companies since 2010, and a growing international gathering for the contemporary dance sector attended by more than 300 international presenters – making for a great networking opportunity for the contemporary dance sector.
<u>Internationale Tanzmesse NRW</u>	Düsseldorf, Germany	August, Bi-annual (even years)	Contemporary Dance	The largest professional gathering (around 2000 attendees) dedicated exclusively to contemporary dance featuring fully produced performances, a marketplace and professional sessions and dialogues. The three sections of the event are Agora, Talk & Connect, and a Performance Programme.

AMERICAS

<u>Cinars</u>	Montreal, Canada	November, Bi-annual (even years)	Performing Arts – Including Dance, Theatre, Circus, Physical theatre	One of the world's longest running international performing arts markets, with a call for applications to perform and pitch. Includes an array of market, networking, pitching and learning opportunities. While it a big market it's a well-oiled machine and well worth attending – even if not showcasing or pitching.
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<p><u>CAPACOA</u> (Canadian Association for the Performing Arts)</p>	<p>Canada</p>	<p>November, Annual</p>	<p>A pan-Canadian network for presenters, artist managers/ agents and performing arts administrators as well as artists</p>	<p>CAPACOA (generally in person but digital in covid times) provides opportunity to participate in exceptional and timely conversations that are relevant both on national and international levels with colleagues from around the world. A diverse program of artist showcases artist snapshots, webinars, professional development and networking opportunities.</p>
<p><u>APAP</u> (Association of Performing Arts Associations)</p>	<p>New York, USA</p>	<p>January Annual</p>	<p>Performing Arts across all genres – including contemporary and traditional</p>	<p>APAP is HUGE as the biggest PAM in the world. While so many international delegates descend on APAP, navigating it is hard (there are 3-4 huge exhibitions halls alone), so research upfront is critical, so you do not get lost in it all. Includes performances, pitches, talks, forums, events – the full works. Warning – showcases are programmed in all sorts of spaces from theatres to brightly lit meeting rooms – just make sure the conditions are right for your show to best showcase your work.</p>
<p><u>Under the Radar</u></p>	<p>New York, USA</p>	<p>January</p>	<p>New, cutting-edge contemporary theatre/ performance</p>	<p>A professional symposium and pre-conference event of APAP (see above), that provides a more focussed, targeted opportunity to showcase in New York each January. An opportunity to showcase full productions and attend talks and forums. A well-regarded event.</p>

<p><u>WAA</u> (Western Arts Alliance)</p>	<p>Portland, USA (but annual gathering takes place in different locations)</p>	<p>August / September Annual</p>	<p>Multi-artform</p>	<p>Western Arts Alliance (WAA) is a membership association of touring and performing arts professionals engaged in promoting and presenting performing arts throughout the western states and provinces of the USA. WAA is part of an American booking conference network that includes Arts Northwest Conference, Arts Midwest and Mid-American Performing Arts Alliance. If you have a USA agent, they will attend these conferences and represent you, allowing you to focus on other PAM's with a more international focus.</p>
<p><u>ISPA</u> (International Society for the Performing Arts)</p>	<p>New York and one host city (2023 Manchester, 2024 Perth)</p>	<p>January (New York), mid year (roving host city)</p>	<p>Performing Arts – including dance, theatre, circus, experimental, emerging</p>	<p>A Global network of over 500 members from 185 cities across the world. ISPA hold two congresses every year, gatherings made up of pitching sessions, talks and networking sessions. One congress is held in NY each January and then mid year a congress is held internationally. Many Australian companies are a part of this network with them attending annual gatherings. In 2016 ISPA was held in Melbourne and in 2024 ISPA will come to Perth.</p>
<p><u>Teatro a Mil</u></p>	<p>Santiago, Chili</p>	<p>January Annual</p>	<p>Theatre, dance, music, performance, circus, visual arts and film</p>	<p>A three-week festival curating international work and includes the PLATEA program – Programmers Week – designed to connect international networks, discuss, learn, and exchange ideas and knowledge. A great gathering if you are specifically targeting the South American region</p>

<p><u>FIBA</u> (Festival Internacional de Buenos Aires)</p>	<p>Buenos Aires</p>	<p>February/March Annual</p>	<p>Contemporary, theatre, dance, music, performance, circus, YYP, visual arts, film</p>	<p>FIBA Market is a series of side events within the FIBA International Festival to meet, debate, exchange and promote works. The key priority is to promote South American works internationally, but still presents an opportunity for networking and work to be seen if programmed as a part of the main FIBA line up.</p>
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NB – MASA is the only Pan African PAM which combines business opportunities, a forum for professionals and a festival, but is solely focussed on promoting African work internationally.