

AUSTRALIAN
PERFORMING
ARTS MARKET

APAM

APAM Gathering at RISING Melbourne

Digital 7–9 June 2023

In-Person 14–18 June 2023

Contents

Summary Report	3-20
By the Numbers	21-24
Appendix A: Program Detail	25-27
Appendix B: In Between Time Special Envoy Report	28-32

RISING :  VICTORIA

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APAM Gathering at RISING

7–9 June Digital

14–18 June In-Person

The APAM Gathering at RISING was held as a hybrid event, online and in-person, on the lands of the Wurundjeri and the Boon Wurrung Peoples of the Kulin Nation in Melbourne alongside RISING Festival. The APAM Gathering at RISING was the first significant opportunity for the international community to reconnect with the Australian performing arts sector since the APAM Gathering at Asia TOPA in February 2020 due to the closure of Australia's international borders during the pandemic. The appetite both nationally and internationally to connect was high and as such Gathering registrations sold out well in advance of the event.

Hybrid program – Digital and In-Person programs:

- + 321 Australian participants
- + 222 International participants representing 33 countries
- + 543 total participants

In-Person program:

- + 302 Australian participants
- + 179 International participants representing 23 countries
- + 481 total participants

The Gathering featured 36 artists and companies highlighted in the PROFILE program of existing works and works in development, 10 SHOWCASE productions that were presented by RISING, and 9 Melbourne-based organisations highlighted through LOCAL PLAYERS and other networking events.

RISING

RISING is Victoria's flagship festival of music, food, art and culture, under moonlight, led by co-Artistic Directors and co-CEOs Hannah Fox and Gideon Obarzanek. Orbiting around Melbourne's Flinders Street Station in 2023, it spilled out into surrounding streets, churches, theatres, town square and the Birrarung (Yarra River).

<https://rising.melbourne>



Images: Tiffany Garvie

Gathering

APAM's Gathering comprised sessions through curatorial streams including:

+ PROFILE

PROFILE saw 36 presentations from artists and companies from Australia and New Zealand.

Projects featured in PROFILE were selected by an international curatorial panel through a competitive expression-of-interest process, offering opportunities for artists, companies and groups to share their repertoire, ideas and ambitions. The APAM curatorial panel for the RISING Gathering were:

- Caroline Bowditch (Arts Access Victoria)
- Kyu Choi (Seoul Performing Arts Festival)
- Wesley Enoch (Australia)
- Eva Grace Mullaley (Australia)
- Joyce Rosario (Canada)
- Tama Waipara (Te Tairāwhiti Arts Festival)
- Hannah Fox and Gideon Obarzanek (RISING).

The PROFILE categories for artists and companies were:

+ HERE'S WHAT WE MADE // 24 works with a completed premiere seeking further presentation opportunities.

+ HERE'S OUR IDEA // 12 works in development seeking commission or presentation.

PROFILE pitches in these categories were presented as pre-recorded videos on APAM's digital platform, Swapcard. PROFILE videos were broadcast in two sessions on 8 June (HERE'S WHAT WE MADE) and one session on 9 June (HERE'S OUR IDEA) and were then available to watch on demand until 31 July.

Please refer to Appendix A for details of the works and artists/companies participating in PROFILE.

In addition to Profiles from artists and companies, during the in-person program, APAM presented:

+ HERE'S HOW WE WORK // 6 presenting organisations shared the innovative ways they are working with artists and companies

Organisations featured in this session were:

- Dreamspeakers Festival Society (Canada)
- Transform Festival (UK)
- Fusebox Festival (USA)
- The Arts Center at New York University Abu Dhabi (UAE)
- Metro Arts (Queensland)
- MONA FOMA (Tasmania)

+ SHOWCASE

Curated and presented as part of RISING, 10 SHOWCASE works were presented in full length to public audiences with full production values, and were led by or featured collaborations with Australian and New Zealand artists and companies. The digital Gathering featured a selection of videos exploring the work of 8 SHOWCASE artists.

SHOWCASE works presented during the APAM Gathering at RISING were:

- Consort of the Moon by Genevieve Lacey and Erkki Veltheim
- Hide the Dog by Nathan Maynard and Jamie McCaskill
- Jacky by Declan Furber Gillick, produced by Melbourne Theatre Company
- OH DEER! by APHIDS
- Sonic Eclipse by Speak Percussion
- The Dan Daw Show by Dan Daw
- THIS by David Woods and Collaborators
- Tiny Infinite Deaths by Amber McCartney
- Tracker by Australian Dance Theatre with ILBIJERRI Theatre Company
- Bunggul; Gurrumul's Mother's Bunggul; Gurrumul's Grandmothers Bunggul; Gurrumul's Manikay featuring Melbourne Symphony Orchestra conducted by Erkki Veltheim.

A total of 543 tickets to SHOWCASE performances were purchased by Gathering participants: 253 tickets by international participants and 226 by Australians. On average, from the SHOWCASE program each international participant purchased 3.2 tickets, and each Australian participant purchased 2.2 tickets.

Additionally, adjunct to the SHOWCASE program participants purchased tickets to Identity by The Australian Ballet and Shadow Spirit. Participants also attended a non-ticketed performance of Out of Theatre by Jo Lloyd.

+ EXCHANGE

APAM presents a program of talks and ideas, including keynotes, panel discussions, dialogue and networking. The EXCHANGE program is informed by key issues relevant to the international performing arts ecology and the mobility of artists and their work, nationally and globally. For the RISING Gathering, APAM engaged Angharad Wynne-Jones to curate a specific program thread within EXCHANGE exploring the connections and influences that exist between climate justice and contemporary performing arts mobility.

Please refer to Appendix A for details of the sessions and speakers featured in EXCHANGE.

+ LOCAL PLAYERS

Curated by presenters and producers who are based in the host festival's city, LOCAL PLAYERS events are designed to offer Gathering participants a window into the local contemporary performing arts sector.

These events are collaborations between APAM and local organisations.

Six LOCAL PLAYERS events were presented in concurrent slots over two days:

- First Nations Contemporary Performance, hosted by Collingwood Yards and Music Victoria (16 June)
- A Climate for Art Launch Event, hosted by Footscray Community Arts (16 June)
- A Meeting Point for Dance, hosted in two sessions by Chunky Move (16 June) and Dancehouse (17 June)
- Arts Leaders, hosted by Abbotsford Convent (17 June)
- International Collaboration & Experimental Practice, hosted by Arts House (17 June)



Image: Sarah Walker

+ INITIATIVES

APAM runs two Gathering-specific programs, being the First Timers and First Nations & Indigenous Industry Programs.

42 people participated in APAM's First Nations & Indigenous Industry Program (FNIIP) and 27 in the First Timers program.

+ FNIIP: 27 Australia – 4 SA, 4 WA, 1 NSW, 11 VIC, 1 ACT, 4 QLD, 2 NT; 11 Aotearoa/NZ; 2 Canada; 2 Vanuatu

+ First Timers: 18 Australia – 4 SA, 5 WA, 3 NSW, 5 VIC, 1 QLD; 7 New Zealand; 1 Indonesia; 1 Taiwan

+ NETWORKING

APAM partnered with Melbourne arts organisations to host several informal networking events while also enjoying bite-size performance experiences.

- APAM x YIRRAMBOI Mixer, held at The Third Day, 14 June
- APAM x Club Fringe, Three Minutes to Save the World, curated by Melbourne Fringe, held at Fringe Common Rooms, 15 June

- Asia TOPA Artist Party, hosted by Asia TOPA, held at RISING Artist Bar, 17 June
- Night Trade (RISING Festival Club), presented by RISING each day during the Gathering
- RISING Artist Bar presented by RISING each day during the Gathering

+ COLLABORATIONS

APAM partnerships saw a number of special events and initiatives take place with and adjacent to the Gathering including:

Major Festivals Initiative Development Site presented by RISING Festival

Held the day prior to the Gathering, the MFI Development Site was accessible to all Gathering participants and was attended by 76 of APAM's international participants. A total of 302 artists, presenters and producers attend the event at the Malthouse Theatre which included short presentations on 30 works in development by Australian artists and companies.

APAM & PAMS Next Mobility Lab presented in partnership with the Asia TOPA Artist Lab

The Next Mobility Artist Lab is a partnership between APAM and PAMS for Korean and Australian artists to explore Next Mobility and sustainable practice. Next Mobility is a three-year research, creative lab and cross-cultural production development program between Australia and Korea through a partnership between PAMS (Performing Arts Market in Seoul) and APAM, in association with Seoul Performing Arts Festival, KAMS Connection and supported by the Australian Korea Foundation. Australian artists Justin Shoulder and Monica Lim joined Korean artists Jeram Yunghun Kang and Cheolsung Lee for the Lab in Melbourne, which formed part of the Asia TOPA Artist Lab (13–25 June).

The Asia TOPA Artist Lab invited 15 leading artists from across the Asia Pacific to embark on an open-ended program of research, experimentation and creation. Held during Melbourne's RISING Festival and the APAM Gathering, the Asia TOPA Artist Lab was an opportunity to get to know Melbourne's artistic and cultural landscape and was designed to generate ideas and lead to collaborations for the 2025 edition of the Asia TOPA Triennial.

The second stage of the Next Mobility Artist Lab will be held in Seoul in October 2023.

Special Envoy

Special Envoy was an initiative developed by In Between Time (IBT) in response to the urgent need to find new ways of working sustainably without compromising the future of working internationally. APAM extended an invitation to IBT's Artistic Director and CEO, Helen Cole, to attend the Gathering at RISING to which she responded with a provocation: that she repurpose the funds APAM would have invested in her travel into the idea of a Special Envoy, a local artist or producer to act in Cole's place by attending the Gathering; someone who would act as Cole's eyes and ears on the ground, while sharing their own local knowledge and ideas. This provocation became the seed of a far larger idea for an international exchange programme based on 'local' artists and producers attending international conferences, shows and events in place of long-distance organisations. Australian artist and PVI Collective Artist-in-Chief Kelli McCluskey came on board to represent Cole, bringing her deep local knowledge and creative energy to every exchange. Further details about the outcomes and benefits of Special Envoy are available in Appendix B.

+ AROUND THE GATHERING

As always alongside the Gathering, there was a number of adjacent industry specific activities that included:

- Australia Council hosted a networking event for visiting artists, producers and presenters across Hybrid & Experimental, Music & Sound and Multidisciplinary arts practices
- Asia TOPA Artist Lab
- Australia Council hosted a networking event for visiting contemporary dance presenters and Australian artists and companies
- Art Play and Polyglot hosted an event for presenters of children and families works and local artists
- Lucy Guerin Inc hosted an event for presenters of contemporary dance
- Australian performance works as part of Melbourne Now hosted by the NGV
- First Nations Workforce Development Roundtable
- Australian Dance Managers Meeting
- ISPA networking drinks
- HKAAA networking event
- Creative New Zealand networking drinks
- PANNZ networking event



Image: Sarah Walker

Impact

The post-event survey, individual unsolicited feedback and extensive debriefing of key stakeholders has provided the APAM team with a wealth of data to review the successes and opportunities for improvement from the APAM Gathering at RISING. The post-event survey sent to in-person participants was completed by 64 of 481 participants resulting in a 13% response rate. Survey results can be read within a margin of error of $\pm 11.42\%$. Quantitative responses of note as follows:

- The three most valuable aspects of the APAM Gathering at RISING were:
 - Building relationships with companies, artists and cultural organisations in the Asia Pacific region (71%)
 - Engaging in important conversations in the sector and geographic region (60%)
 - Increasing understanding of other cultures and diverse cultural practices (59%)
- 98% of respondents made new connections, of which the majority made between 11–20 new connections.
- 97% of respondents deepened existing connections, of which the majority deepened between 1–10 existing connections.
- The strongest primary objectives identified in attending the APAM Gathering at RISING were networking and connecting with peers (70%) and seeking or offering presentation and/or commissioning opportunities (52%).
- 61% of respondents met their objectives for attending the Gathering, with 34% indicating it was too soon to tell.
- 94% of respondents found the Gathering valuable for deepening the quality of their existing connections.
- 89% of respondents found the Gathering valuable for increasing the number of their national or international connections.
- 78% of respondents found the Gathering valuable for creating new opportunities.
- 77% of respondents found the Gathering valuable for increasing their knowledge and skills.
- For 48% of respondents, this was their first APAM event.
- 84% of respondents rated the overall quality of their experience as a Gathering participant as Good or Excellent.

Swapcard

Between Gathering participants, 2,163 connection requests were accepted. 772 meeting requests were confirmed.

Carbon Footprint

APAM is committed to the continual reduction of its environmental impacts. In the Gathering at RISING, APAM took its sustainability efforts further by making the event carbon neutral. APAM partnered with Carbon Neutral to measure the Gathering's carbon emissions consistent with the international standard for carbon offsetting – the Greenhouse Gas (GHG) Protocol.

The Gathering's net emissions estimate from the post-event assessment was 824 tonnes of carbon dioxide equivalent, with the event emissions intensity being 1.77 tonnes of carbon dioxide equivalent per participant (excluding APAM staff). The main emission contributors were the GHG-emitting activities associated with APAM staff and attendee travel, accommodation, and purchased goods and services. APAM offset the entire unavoidable emissions by supporting a renewable solar energy project in India and a wind power project in China, both are certified by Verified Carbon Standard.



Image: Sarah Walker

Feedback

I was reminded how precious these in-person gatherings are, particularly after three years of travel restrictions, and that helped me prepare better, engage more and cultivate relationships deeper.

(Survey respondent)

It was my first in-person APAM experience and I want to say how masterful the planning and curation was. I found it to be inspiring from the get-go – in the entire lead up with the online experience leading to the actual Gathering. There was so much thought put into it which made it very enriching and seamless for all of us involved. The ideas explored were so relevant and I was able to gain a strong sense of Australian work as well as extend conversations. Thank you for APAM and for having me be part of it.

–Natalie Hennedige, Singapore International Festival of Arts

This is the most holistic career advancement program I have ever experienced. I came out of the experience embodied with new knowledges, understandings and deeper truths. I have replaced my previous thoughts about being 'connected' with thoughts about being 'communicative' and it is paradigm shifting. Thank you APAM, you legends.

(Survey respondent)



Image: Sarah Walker



Image: Sarah Walker

I wanted to thank you for the warm welcome, I was really glad to be able to see colleagues and artists again in real life, it was much needed. I had really inspiring encounters and conversations, the travel was well worth it!

–Caroline Ohrt, National Arts Centre (Canada)

I loved the 'First Peoples First' programming focus. I had come wanting to make connections to FN organisations and artists from Australia and overseas. I certainly achieved that. The welcome at the Meat Market was really moving and beautiful.

(Survey respondent)

Thank you so much for this past week – it was so fantastic to see and meet so many colleagues from the Australian scene. The programme was full of thoughtful interventions and strategic events that felt really like you were putting more agency and power in the hands of the artists. It felt as if there was an invitation for me as a visiting presenter to not just consider works to bring back to the UK. There were moments to bolster Australian artists and their innovative approaches – I know the Australian sector has been cut off by the pandemic and it felt good to be able to tell people they were working on exciting and compelling projects and to have a chance to offer insight or a tip. It was clear that guidance from afar was welcome and wanted. There were opportunities to connect, reimagine, think and explore post-pandemic possibilities for our sector. There were opportunities to learn from Indigenous leaders and their practice. I really appreciated all of it.

–Kris Nelson, LIFT

Learnings

The APAM team is committed to testing, trialling and responding to ideas and feedback. The principle of experimentation guides all APAM's work, particularly within the continued evolution of the Gathering format and how this mechanism serves the connection of Australian and New Zealand artists and their work to national and international opportunities. Taking a relationship centred approach means celebrating and nurturing equitable partnerships between artists and presenters, ensuring that the power dynamics within the 'market' are balanced and fair.

First Nations as central is an important principle for APAM and the focus on First Nations artists and their works is really what makes APAM unique among the landscape of global markets. There was strong participant engagement in the Traditional Owner hosting and Welcomes to Country that took place on the first day of the in-person program. Many participants noted the profound effect of the Welcomes on their connection to place and engagement with the subsequent program. Wurundjeri Traditional Owner, Auntie Dianne Kerr was in residence in the Blak Lounge throughout the in-person program. The First Nation's program across both digital and in-person programs

was the full realisation of APAM's First Nations Framework and Accountabilities and the culmination of intensive work by the First Nations Advisory Group over five years.

The model of working alongside existing Australian festivals reduces the economic burden of showcasing full length work from artists, allowing participants to experience contemporary performance on a variety of scales and through different lenses. Partnerships with host festivals increase the number, diversity and geographic spread of APAM activities and enable national and international presenters to experience Australian and New Zealand contemporary performance in context and under authentic presentation conditions: at full scale, full length, with uncompromised production values, and with a public audience. Conceptually there is strong understanding of the driver to take the economic burden off artists for showcasing, but this is often at odds with industry norms and entrenched patterns of behaviours by presenters, artists and funding bodies.

In the fourth Gathering to be delivered by the APAM Office in five years, APAM partnered with RISING Festival in Melbourne. As the festival was relatively new

within the Australian landscape, there was a high level of curiosity and eagerness from participants to attend the event in person. RISING's Showcase program featured a concentration of premiere and experimental works, which some participants noted as a point of difference from the 'usual' APAM experience and its concentration on tour-ready showcases. This speaks to a mindset grounded in 26 years of a singular model and the relative newness of the existing model, whereby APAM partners with different festivals in different locations to showcase a diversity of Australian and New Zealand work more regularly while using existing presentation infrastructure to remove the economic burden of showcasing from artists. It suggests there is still further behavioural change work to be done around the strategic approach of multiple and bespoke Gatherings, and challenging long-entrenched views around the cost of showcasing being the cost of doing business for artists.

The Gathering EXCHANGE program featured a focus on climate justice and the very real complexity of maintaining international mobility and engagement in a climate disrupted future. Angharad Wynne-Jones curated a series of conversations to explore the opportunity facing the sector and highlighted the leadership of artists

in the face of policy inertia within the Australian sector. In Between Time's Special Envoy project was an unexpected but welcome addition to the climate justice focus and further illustrates the commitment to experimentation within the Gathering. To quote IBT's report on Special Envoy (see Appendix B for full report):

'Special Envoy became an incisive and playful action which carved space for creative dialogue, modelled ethical practice and occupied live events...It ignited the potential of a new budding system, extending into a network to share opportunities, collaboration, and idea sharing across continents.'

With 15 Australian artists, creative producers, funders and presenters offering themselves as potential Special Envoys on the ground at future APAMs, Special Envoy's potential could be further explored in future Gatherings and APAM events as a sustainable model of relationship building within the market mechanism.

For two years between March 2020 and May 2022, throughout border closures, lockdowns and the extreme disruption of the global pandemic, the focus of APAM's work was to support artists and presenters to remain connected through hybrid Gatherings and the year-round work of the APAM Office.

Over this period, the APAM Office embarked on a series of long-term partnerships designed to build global connection between artists, producers and presenters. These included:

- 1) APAM and the Hong Kong Arts Administrators Association (HKAAA) collaborated on a year-long program of exchange and dialogue between Australian and Hong Kong artists, producers and presenters.
- 2) Alongside two Country-to-Country exchanges with Canada, APAM was invited by CAPACOA into a three-way relationship between Canada, Australia and New Zealand focused on First Nations artists which resulted in a cohort of artists, producers and presenters from all three countries meeting online monthly for two years.
- 3) The Asian based performing arts markets (PAMS, BiPAM, YPAM and APAM) also created a strong network of information sharing, support and collaboration over this period and in 2023 PAMS and APAM launched the Next Mobility Lab, a two-year development laboratory for Australian and Korean artists focused on new forms of international mobility.

Many of these long-term relationships and their deep and reciprocal connection to the Australian sector were evident in the RISING Gathering, and contributed to the very high

proportion of international attendees. HKAAA undertook a delegation of 22 leading presenters, administrators and producers from Hong Kong to Australia to attend the RISING Gathering and also visit Sydney prior to the Gathering. CAPACOA supported the 6 Canadian members of the cohort to meet their Australian and New Zealand colleagues at Kia Mau Festival in Wellington and the Gathering at RISING. The Next Mobility Lab resulted in 2 Korean artists and 2 Australian artists being included in the Asia TOPA Lab hosted by Arts Centre Melbourne alongside the Gathering.

These partnerships are a direct result of having an ongoing Office that could work effectively and responsively while Australia was 'closed' to international visitors. It also illustrates the importance of the APAM Office working at both an institutional level as well as working on a one-to-one basis with presenters, artists and producers.

In constructing another hybrid event, close consideration was paid to the distinct journeys of the digital and in-person participants. Following the experience of the last hybrid Gathering in 2021 at DreamBIG, the digital and in-person programs were scheduled consecutively in order to best use participant and staff time and resources. The digital program

preceded the in-person event, and was scheduled over 3 days to work with international time zones. The participant commitment was 2–2.5 hours per day with other sessions on demand. APAM trialled a number of sessions of one-on-one networking meetings through the Swapcard platform which were well received by participants. There was strong support by participants of the First Timers and First Nations & Indigenous Industry Programs being delivered in a hybrid format.

After strong and effective Profiling sessions held online for the DreamBIG and Darwin Gatherings, we trialled running HERE'S WHAT WE MADE and HERE'S OUR IDEA pitch sessions as part of the digital program, accompanied by a dedicated networking session for PROFILE artists during the in-person program. Despite positive feedback from international presenters about the curation of the program and the efficiency of watching the pitches in advance and using the in-person program for targeted connection, the feedback from the PROFILE artists was that not enough presenters had viewed the digital sessions in advance of the networking session and therefore the mechanism didn't work as intended.

Artists indicated that their preference was to have the digital format (recorded pitches) presented in some form during the in-person program.

We received excellent feedback from artists about the support of the APAM team in creating the pitch resource and from presenters about the quality of the pitches and the overall curation of the sessions. How artists are profiled to presenters in a useful and supported way remains a key focus for the Gathering, so we will continue to explore means to do this effectively while also reducing the administrative and economic burden on artists.

This was the fourth event delivered by APAM using the Swapcard application, and again we received largely positive feedback about the platform. Participants were encouraged to use the networking features of Swapcard to connect with other participants in both the digital and in-person programs. Some participants noted that use by participants during the in-person program was variable, and connection requests, messages and meeting requests were not responded to, meaning a duplication of participant-to-participant communications in other platforms. The uneven use of the technology as the central means of communication potentially speaks to bigger questions as to whether hybridity works in practice or whether there's a general lag in take up of new technologies by participants. Despite the sector's growing understanding and familiarity with digital and hybrid market events, we are a national

sector in transition to the digital realm, with a lack of long-term investment and strategy in arts policy, meaning that many Australian artists and companies are well behind their international counterparts in the development of digital practice, distribution and market development. Digital engagement continues to be an essential element in determining the future of international mobility and the access benefits make it an important tool in facilitating relationships between artists, producers and presenters. APAM remains committed to continuing to work in this way as a means of providing greater accessibility for artists, producers and presenters nationally and internationally and in response to the likelihood of ongoing disruption from the effects of climate change.

The APAM team is grateful for the generous and detailed feedback received from Gathering participants through the survey and other means which provide learnings and directions for improvements.



Partnerships

We are grateful for the ongoing support of the Australia Council for the Arts, particularly the international team alongside the support of the Victorian Government and the staff and Creative Victoria. APAM's First Nations Advisory Group (FNAG) guide all First Nations Programming in the Gathering and APAM, and we are grateful for the leadership of FNAG and our partnership with ILBIJERRI Theatre Company as First Nations Lead for APAM. Thanks to RISING team and the support of Sofitel Melbourne on Collins. We also thank our partners at the Department of Foreign Affairs and Trade, the National Foundation for Australia-China Relations, Creative New Zealand, Arts NT, Arts SA, DLGSC, the British Council and the Consulate General of Canada in Sydney.



Image: Tamati Smith

The background of the entire page is a solid dark blue. Overlaid on this are various abstract geometric shapes in a lighter shade of blue. These shapes include circles, semi-circles, arcs, and rectangular blocks of varying sizes, some of which are partially cut off by the edges of the frame. The overall effect is a modern, minimalist, and geometric design.

APAM Gathering at RISING By the Numbers

JUNE 2023

The following data has been drawn from Participant Registrations and recorded responses to post-Gathering surveys and evaluations.

Participants: Hybrid

- 543 people attended the online and in-person programs.
 - 222 of whom were international participants, from 33 countries
 - The remaining participants were domestic, with:
 - 43% (137) from Victoria
 - 21% (68) from New South Wales
 - 10% (33) from Queensland
 - 10% (32) from Western Australia
 - 9% (30) from South Australia
 - 3% (10) from Tasmania
 - 2% (7) from Northern Territory
 - 1% (4) from the ACT
 - 55 participants were based in New Zealand, representing 10% of all participants or 25% of international participants
- APAM supported the digital participation of 123 international participants.

Participants: In-Person

- 481 people attended the in-person Gathering.
 - 179 of whom were international participants, from 23 countries
 - The remaining participants were domestic, with:
 - 42% (126) from Victoria
 - 22% (65) from New South Wales
 - 11% (33) from Queensland
 - 10% (30) from South Australia
 - 10% (29) from Western Australia
 - 3% (10) from Tasmania
 - 2% (6) from Northern Territory
 - 1% (3) from the ACT
 - 51 participants were based in New Zealand, representing 11% of all participants or 28% of international participants
- Of the Australian participants, 11% (34) identified as independent artists.

- APAM supported the in-person participation of 85 international visitors
- Specific international delegations included:
 - HKAAA delegation of 22 from Hong Kong,
 - CAPACOA delegation of 6 from Canada,
 - CINARS delegation of 2 from Quebec,
 - PAMS delegation of 6 from South Korea

Of the 321 Australian participants across the hybrid program:

- 96 (30%) identified as Artist/Maker
- 78 (24%) identified as Presenter
- 67 (21%) identified as Producer
- 21 (7%) identified as Government
- 14 (4%) identified as Advocate
- 5 (2%) identified as Agent/Tour Manager

It is noted that many participants identified as more than one participant type.

APAM Gathering Programming

The Gathering included 17 digital sessions and 28 in-person programs across the following program streams:

Digital

- 1 official Opening and Closing
- 2 Showcase sessions
- 3 Profile sessions (HERE'S WHAT WE MADE and HERE'S OUR IDEA)
- 2 Exchange pre-recorded sessions
- 4 Exchange live sessions
- 5 First Nations & Indigenous Industry Programs & First Timers programs

In-Person

- 4 official Opening and Closing
- 13 Exchange sessions
- 6 Local Players events
- 1 session to Meet the Profile Artists
- 1 Profile session (HERE'S HOW WE WORK)
- 1 First Nations & Indigenous Industry Programs & First Timers programs
- 2 sessions produced by partner organisations

Showcase

The APAM Gathering included 10 SHOWCASE works from the RISING program. Of these, 4 were created by First Nations artists.

Profile

- + 213 artists/organisations applied for a spot in the Profile program
- + 36 were selected, 24 in HERE'S WHAT WE MADE and 12 in HERE'S OUR IDEA
- + 9 of the selected projects identified as being Australian First Nations-led
- + 6 of the successful artists/companies are based in New Zealand
- + 6 presenters were presented in HERE'S HOW WE WORK (4 international and 2 Australian)

First Nations & Indigenous Industry Program

42 individuals were admitted to the First Nations & Indigenous Industry Program. 27 are Australian, 11 are New Zealander, 2 are Canadian and 2 are Ni-Vanuatu.

First Timers Program

27 individuals were admitted to the First Timers Program. 18 are Australian, 7 are New Zealander, 1 is Indonesian and 1 is Taiwanese.

Swapcard Digital Platform

Of Australian participants, 2,060 connection requests were sent and 1,464 were accepted.

Of international participants, 999 connection requests were sent and 699 were accepted.



Image: Sarah Walker

APPENDIX A: Program Detail

+ PROFILE

Full list of works and
artists/companies featured:

- ASCENT: Sydney Dance Company
- AUNTIE'S FIAFIA NIGHT: Casus Creations
- BELLE – A PERFORMANCE OF AIR: Movement Of The Human
- BODY CRYISIS / 身體災變: Harrison Hall, Sam Mcgilp, Naxs Future
- BURRBGAJA YALIRRA 2: Marrugeku
- CHASE: A Daylight Connection
- DELUGE: Madeleine Flynn and Tim Humphrey
- ESCALATE: Throw Catch Collective
- HIGH PERFORMANCE PACKING TAPE: Branch Nebula
- HOUSE OF FAST FASHUN: Fast Fashun
- MY SELF IN THAT MOMENT: Chamber Made
- PERAHU-PERAHU: Contemporary Asian Australian Performance
- PROGRESS REPORT: Alison Currie & Alisdair Macindoe
- QUEER POWERPOINT: Unfunded Empathy
- RINSE: Amrita Hepi
- THE BOOKBINDER: Trick of the Light Theatre
- THE HAKA PARTY INCIDENT BY KATIE WOLF: Tasman Ray Productions
- THE NIGHTLINE: Roslyn Oades & Bob Scott
- THOSE WHO ROCK: Joseph O'Farrell (JOF)
- TRASH MAGIC: Luminous Productions
- UPU: UPU Collective
- US AND ALL OF THIS: Liesel Zink
- WEREDINGO: Karul Projects
- WONDERBOX: Sensorium Theatre & Performing Lines WA
- ANTHOLOGY: Rawcus
- BIG NAME, NO BLANKETS: ILBIJERRI Theatre Company
- BLACKLUX: PERSPECTIVES IN TIMELAPSE: Lucky Lartey
- IMAGINE BY ALISON LESTER: Jolyon James
- IT'S A SECRET!: Club House Productions
- MATTER ERA: Terrapin
- RODEO CLOWN: Nicci Wilks
- SHIFTING PERSPECTIVES: Restless Dance Theatre
- SON: Circa Cairns – Circa Contemporary Circus
- TANIWHA: Silo Theatre Trust
- THE NEW BACHELORETTE: Julia Hales and Bron Batten
- THE THELMA AND LOUSIE ALBUM: Julia Croft

+ EXCHANGE

Full list of sessions and speakers featured:

Digital Gathering

- Creative Sovereignty: Self Determination with *Sinsa Mansell, Amber Curreen, Don Christopher, Amy Sole*
- Designing Performing Arts Market Events that Work for Artists with *Norman Armour, Magnus Nordberg, Dani Fecko, Merindah Donnelly with Lydia Miller*
- Arts Leadership: APAM x SEA Exchange with *E-Jan Tan, Jamie Lewis, Shaifulbahri Mohamad, Siree Riewpaiboon*

In-Person Gathering

- Voices from the Frontline: Communities under threat in Australia and the Pacific, presented in association with the British Council with *Lily Shearer, Yessie Mosby, Tāwera Tahuri, Julian Louis*
- Networks for a Sustainable Future: The Role of Collaboration in the sector's response to Climate Change, presented in association with the British Council with *Antonia Seymour, Iris Ping-Chi Hung, Lana Nguyen & Eliko Reade, Jen Rae, Claire G Coleman*
- First Nations Forms of Tomorrow, presented in partnership with YIRRAMBOI Festival with *Rosie Kilvert, Cienan Muir, Kamarra Bell-Wykes, Emily Wells*
- Towards Sustainable Cultural Mobility: New Models for Reduced Carbon Impacts in the Arts and Culture Sector, presented in association with the British Council. *Part 1: Matt Wicking, Dr Ben Twist, Adam McGowan, Pippa Bailey; Part 2: Joyce Rosario, Kris Nelson, Lev Wirawan, Kyu Choi, Kelly McCluskey*
- Working with Australia's Major Festivals with *Louise Bezzina, Olivia Ansell, Richard Evans, Annette Madden, Rachael Maza, Ataahua Papa, Gideon Obarzanek, Stephanie Lake*
- A Networked Approach with *Collette Brennan, Judy Harquail, Denise Bolduc, Gilles Doré*
- The Price of Clean Money, presented in association with the British Council with *Helen Salmon, Linh Do, Hannah Fox, Bernadette Maheandiran, Julia White, Michael Kantor*
- APAM and AsiaTOPA present: Artist-Built Independence, in partnership with Asia TOPA with *Jeff Khan, Ophelia Huang, Lara Thoms, Shaifulbahri Mohamad*
- New Directions in International Engagement & Funding with *Tim Stitz, Karen Le Roy, Amanda Hereaka, Lisa Wright, Sam Strong*

- *Indigenise NOW! with Mayella Koroi, Mere Boynton, Amber Curreen, Tama Waipara*
- *The Impacts of Culture on the Work of Disabled Artists with Caroline Bowditch, Scott Price, Lynn Fu, Dew Ge, Jeremy Smith*
- *Creative Sovereignty: Legacy with Ryan Cunningham, Emily Wells, Te Rongopai Curreen–Tukiwaho, Mayella Koroi*

APPENDIX B: In Between Time Special Envoy Report

Overview

In June, In Between Time's Artistic Director / CEO Helen Cole (HC) was invited to participate in APAM's 2023 Gathering at RISING Festival in Melbourne. Taking into consideration a number of factors including IBT's increasingly urgent commitment to the future of sustainable internationalism, we did not feel able, on this occasion, to take up this generous invitation. This decision to 'not go' became a pilot, rich with ideas and solutions, for a new way of working differently.

Special Envoy was developed in response to the urgent challenge felt across our entire global sector to find new ways of working sustainably without compromising the future of working internationally. It started as a repurposing of the financial investment of a single return flight from the UK to Australia into the expenses for an Australian artist or producer to act in our place. This provocation became the seeds of a far larger idea for an international exchange programme based on 'local' artists and producers attending conferences, shows and events in place of long-distance organisations. It ignited the potential of a new buddying system, extending into a network to share opportunities, collaboration, and idea sharing across continents.

It relied on strong partnership between IBT and our peers in Australia. The team at APAM quickly and generously embraced our provocation. In Director Catherine Jones' own words "our sector needs to think more like this". pvi collective Artist-in-Chief Kelli McCluskey came on board to represent HC, bringing local knowledge and creative energy to every exchange. Kelli wholehearted embodied the project, and with Kelli we developed its working processes and methodology. Special Envoy became an incisive and playful action which carved space for creative dialogue, modelled ethical practice, and occupied live events. Special Envoy triggered debate in social media and continues to be shared in conversations between international presenters interested in working sustainably.

Special Envoy was realised through a process of writing and fleet of foot exchanges. Kelli was active on the ground, whilst remotely in the UK HC participated in Digital APAM and supported Kelli through briefings, meetings, and review. HC was invited to share the rationale behind Special Envoy in a paper which Kelli presented as a panellist on the discussion, 'Towards Sustainable Cultural Mobility: New Models for Reduced Carbon Impacts in the Arts and Culture Sector.'

Other speakers on the panel included Kris Nelson (LIFT), artist Lev Wirawan, Kyu Choi (Seoul Performing Arts Festival).

In addition to the APAM investment in the form of the repurposed flight costs, Kelli brought her own personal flair and energy as well as pvi contribution to costs. At the same time IBT matched this investment in planning and delivery.

During her time as IBT Special Envoy Kelli met with:

- + Over 30 artists, presenters, producers, festival directors and funders including:
- + 16 artists who pitched their work through Kelli to IBT, 50% entirely new to IBT.
- + 15 Australian artists, creative producers, funders, and presenters who offered themselves as potential Special Envoys on the ground at future APAMs and other events.
- + 2 representatives of Australia Council and British Council about potential investment in future development.

Benefits

Environmental

- + Demonstrable reduction in climate emissions
- + Positioning environmental sustainability not simply as a challenge but as one of the most urgently creative provocations of our times

Social/Economic

- + Increased equity of access to international art markets
- + Reduced inequity in division between those able to travel and those unable to (e.g. artists, disabled, carers, economically disadvantaged)

Artistic

- + Modelling ethical practice
- + Trailblazing provocative ideas and new ways of working
- + Closing the division, flattening the hierarchies of local and international
- + Increasing innovation and the exchange of ideas between wider spread of voices
- + Diversifying and increasing quality of ideas shared and developed internationally
- + Increasing opportunities to underrepresented artists and producers
- + Creating new and deeper partnerships, collaborations, connections, and networks

Personal

- + Cutting out travel time
- + Improving productivity
- + Implementing self-care and healthy boundaries
- + Improving work-life balance

Why did IBT create Special Envoy?

IBT are inspired by working sustainably, refusing to see it as a restriction but as one of the most urgent and creative shared challenges of our time. We seek international collaboration with others equally committed to finding innovative new ways to work:

- + Artistic radicals, activists and innovators who share our desire to act more sustainably and do things differently.
- + Artists who would like to work with IBT because they are driven by the exciting possibilities and urgency of our times and wish to use their creative skills to create, produce, and tour sustainably.
- + Co-producers who are change-makers, who share our intrigue about how to future proof the arts and have the potential to commission and support incredible artists from Australia and the UK, working together and apart to create new work through sustainable approaches and ideas.

+ Presenters at festivals or venues who may be interested in presenting the highly innovative work that will be produced and created sustainably by and with IBT.

+ Funders who are thinking strategically about sustainable international exchange and might be interested to invest in programmes like Special Envoy.

What next?

+ We continue to work with pvi collective on Special Envoy, acting upon its learnings and shaping next steps.

+ We would like to develop next steps with APAM, to extend its reach and impact into future APAMs and wider international networks.

+ Feedback from IBT's international network confirms Special Envoy's strong positioning, and future interest.

+ We will build on conversations started with British Council, Arts Council, Australia Council and Julie's Bicycle.

+ Special Envoy deepened relationships and understanding of the Australian artistic context and we are continuing conversations with artists who wish to bring their work to IBT asking if Special Envoy could form a provocation for a new kind of sustainable global commissioning?

+ Jodee Mundy, Creative Producer of Alter State asks how could this be beneficial to artists/ presenters from the D/deaf and disabled community?

+ Eva Grace Mullaley, First Nations artist/poet and ex Director of Yirra Yaakin Theatre felt that First Nations arts leaders hold space for others and felt strongly aligned to the intention behind SE.

+ IBT is hosting Australian artist Kaz Therese for a one month residency in August 2023. How does Kaz's work on Radical Kindness connect with Special Envoy?

To conclude, IBT sincerely thanks APAM, Kelli McCluskey and our friends at pvi collective for joining us on this journey. We commit to return to APAM to continue our work with Australian artists and partners, to be there for longer and to work more deeply at the heart of a rich new network of artists and partners who share our excitement about the future of international exchange and innovation based on working sustainably.

Helen Cole, July 2023

AUSTRALIAN
PERFORMING
ARTS MARKET

APAm