

AUSTRALIAN
PERFORMING
ARTS MARKET

APAM

Leaps and Bounds:

APAM x Honey Pot

Adelaide, 27–28 February 2024



Australian Government



CREATIVE VICTORIA



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LEAPS AND BOUNDS

Leaps and Bounds: APAM x Honey Pot was held as an in-person event on the lands of the Kaurna People in Adelaide alongside the second week of Adelaide Fringe 2024. Hosted predominantly at the Adelaide Convention Centre, it was a platform event focusing on Australian circus and physical theatre, designed and presented in partnership with Honey Pot, Adelaide Fringe's international arts marketplace.

APAM's objectives in delivering **Leaps and Bounds: APAM x Honey Pot** were:

- Facilitate opportunities for Australian contemporary artists and companies across the spectrum of international engagement: collaborations, partnerships, co-commissions, touring and presentations
- Generate dialogue and broker relationships between local and international peers, and support capacity-building and skills exchange in the areas of market and audience development
- Highlight Australia as a diverse inclusive and open artistic environment, and nurture relationships in the Asia Pacific region

A total of 206 participants registered, including 127 Australian participants and 79 International participants representing 22 countries.

Leaps and Bounds featured 21 artists and companies highlighted in the Pitch program, and 26 Showcase productions that were registered in Adelaide Fringe 2024.

The two-day program featured activities across curatorial streams including Pitch (curated from an expression-of-interest process by APAM's Curatorial Panel), Showcase (works selected from the Adelaide Fringe program, presented in full length to public audiences), Exchange (a program of talks, ideas and networking), and Networking (hosted events to facilitate informal networking, scheduled to support attendance at Fringe performances).



Image: Tom Noble Creative

ADELAIDE FRINGE

Adelaide Fringe is a world-renowned annual arts festival that celebrates culture, place and artists from across the globe. With more than 60 years of heritage, Fringe's innovative and inclusive approach as an open-access arts festival has made it a hub for emerging talent, as well as a destination for established artists from around the world. Adelaide Fringe celebrates diversity and encourages social cohesion through cultural exchange, bringing people together and providing a platform for artists to share their unique perspectives with a global audience.

Honey Pot is Adelaide Fringe's International Arts Marketplace that takes place over 4 weeks during the festival. Honey Pot is for artists and producers that want to present work during Fringe to secure future bookings and extend the life cycle of their work. Honey Pot is for presenters and programmers seeking work presented at Fringe to buy and program. Honey Pot provides services, events and a platform for artists, producers and presenters to connect.



Image: Tom Noble Creative

PROGRAM

Tuesday 27 February

+ Welcome to Country

Welcome to Country by the Kaurna People, the Traditional Owners of Tarntanyangga/Adelaide.

+ Big Tricks need Assiduous Spotters

Harley Mann in conversation with Lara Croydon

As a circus artist, doing the unthinkable – taking a chance and leaping – requires a level of trust that defies logic. It's often unspoken and deeply ingrained. This trust is what allows us to do the unthinkable.

Australian circus is internationally regarded among the best in the world. Despite this reputation, within Australia the sector has marginal representation in the performing arts, and is working with bare-minimum resources. With more First Nations artists making and touring work, this moment is an opportunity to cement First Nations Sovereign practice at the forefront of the Australian circus sector.

+ Opening speeches

Pitch Session #1

Ten Thousand Hours, Gravity & Other Myths; The Dreaming Project; BOOP, Statera Circus; Spherical, Flying Fruit Fly Circus; The Waiting Room, Born In A Taxi; In Common, One Fell Swoop Circus

+ Exchange: Entrepreneurial Risk-taking

Darcy Grant, Ruth Wikler, Sasapin Siriwanij, Chris Snow

Artistic risk is what we're about, but how do artists balance the artistic and financial risks? This panel discussion highlights alternatives to precarious reliance on government investment and examines entrepreneurial risk. We'll investigate models for financially sustainable touring (with and without funding) and explore who is doing this the best and in what contexts.

+ Pitch Session #2

Non Stop, Circus Oz; Of The Land on Which We Meet; Na Djinang Circus; YUCK Circus; Signal, Winter Cyan, Apocrypha, Oozing Future

+ Creative Mobility & Shared Practice: exploring opportunities and exchange with Canada

Neal Rempel, Heather Redfern, Linda Catalano, Natalie Frijia, Nic Clark

In a focused session on the mobility between art and artists in Australia and Canada, hear from artists and presenters who are facilitating opportunities across the spectrum of international engagement.

+ Networking function hosted by APAM

+ Late Night Meeting Point at Club Curious, Gluttony

Wednesday 28 February

+ Why Working Together Works

Stephanie Bulteau, Wolfgang Hoffmann, Judy Harquail, Erin Kennedy, Kate Malone

With ecological and financial resources becoming more constrained, how can we best work together to increase the mobility of circus and physical theatre, nationally and internationally? This session will explore how networked presenters work together to create more opportunities for works to be seen more widely and sustainably. Our panel of speakers will share examples of global best practice of presenters who work together to create touring outcomes and efficiencies.

+ Keeping Audiences at the Centre of the Action

Werner Schrempf, Lisa Fa'alafi, Dylan Singh, Alice Cadwell, Simon Abrahams

Circus and physical theatre are unique art forms with an astonishing diversity of aesthetic and context. Artists and makers of circus and physical theatre often have the strongest understanding of how to promote and sell their work: they know that a 'one size fits all' approach doesn't serve the art, or the audiences. This session explores how presenters and programmers can collaborate with artists and producers to connect with and build their audiences.

+ Pitch Session #3

THE WET, Circa Cairns; Air Time, Branch Nebula; Future Proof, Gravity Dolls; Reclaim the Crone, The Space Between Performance Collective; Momentum, Women's Circus

+ Celebrating 20 Years of Circa

Shaun Comerford, Danielle Kellie, Harley Mann, Darcy Grant, Kate Fell
For twenty years Circa has pushed the boundaries of the art form, blurring the lines between movement, dance, theatre and circus. Based in Meanjin/Brisbane, they have toured to more than 40 countries and performed to more than 1.5 million people. Their remarkable story showcases audacious artistic aspiration and strategic audience development. They've also faced and overcome their share of challenges along the way. In this conversation, we'll hear about what they've learned in the past two decades, and their plans for the future.

+ Pitch Session #4

REBIRTH, Zen Zen Zo Physical Theatre; Oat Milk & Honey, Sound of Circus Australia; DANGEROUS GOODS, Polytoxic; Rouge, Highwire Entertainment; Apricity, Casus Creations

+ Exchange: Roundtable Networking

A deep dive into a range of market development and international engagement topics (See Appendix for list of table hosts and topics.)

+ Networking function hosted by Adelaide Fringe

+ Late Night Meeting Point at Club Curious, Gluttony



Image: Tom Noble Creative

IMPACT

The post-event survey, individual unsolicited feedback and extensive debriefing of key stakeholders have provided the APAM team with a wealth of data to review the successes and opportunities for improvement from **Leaps and Bounds: APAM x Honey Pot**.

The post-event survey sent to participants was completed by 84 of 206 participants, resulting in a 41% response rate, one of the highest ever post event survey return rates. Survey results can be read within a margin of error of $\pm 8.25\%$.

Quantitative responses of note:

- 94% of participants found **Leaps and Bounds** to be a valuable event to attend for their work/practice with 87% of participants finding Leaps and Bounds a good use of their time and resources.
- 80% of participants agreed that **Leaps and Bounds** allowed them to establish new Australian or international contacts which may lead to future collaborations and/or co-production opportunities, with 18% indicating it was too soon to tell.
- 88% of participants will likely pursue one or more relationships or conversations that have resulted from **Leaps and Bounds**, of which the majority will pursue between 2-10 connections.

The strongest primary objectives identified in attending **Leaps and Bounds** were:

1. Connecting with peers (46%)
 2. Deepening relationships (37%)
 3. Seeking work to program (35%)
- 77% of participants met their objectives for attending **Leaps and Bounds**, with 18% indicating it was too soon to tell.
 - For 54% of respondents, **Leaps and Bounds** was their first APAM participants' program.
 - 92% of respondents rated the overall quality of their experience as a **Leaps and Bounds** participant as either Good or Excellent.
 - 79% of international participants highly rated the quality of artists, companies and practice by Australian circus and physical theatre artists.



Image: Tom Noble Creative



Images: Tom Noble Creative

FEEDBACK

"...it was a critical learning experience in understanding the power of networks and relationships as well as gaining scope of knowledge for presenting internationally in the future" Survey Respondent

"Being able to attend both APAM and Honey Pot in one opportunity was a very special experience for me, and I'm grateful to the organizers for their professional organization and innovative integration of the events." Survey Respondent

"We found it to be an excellent group of presenters and have been absolutely flat out since we pitched – so much interest in our work, seemingly genuine too. So it was very different to other APAMs, being genre specific." Survey Respondent

"Brilliant networking and connection with this industry sector. The specific genre model is an excellent model." Survey Respondent

"Platforming and access to First Nations work felt very loud in the programme in a really good way – as an international programmer I have felt in the past that it is difficult to access that knowledge as the work is underrepresented in the sector, and Leaps & Bounds really addressed that." Survey Respondent



Image: Tom Noble Creative

FEEDBACK

"I think it was an incredible choice to have a circus-specific function. It greatly reduced the effort of the artist to communicate their work, and had immediate results with bookings." Survey Respondent

"I had a great time in Adelaide... and met lots of new friends and some old friends. It is a great chance for me to know more about Australian circus, and I met agents, artists and companies. We had a great communication about exchange, development and collaboration, I do think that we will invite some of them to present in China soon for my festivals. In this area we have a great collaboration between China and Australia, and we can find more chances to do new things. Thanks again for your wonderful help and introduction, it is great to be back at APAM." Nick Yu, SMG Shanghai Performing Arts Group

"The APAM Leaps and Bounds, Honey Pot program, and Adelaide Fringe Festival were wonderful. It was very inspiring to prepare for the festival in Seoul. It was a great opportunity to meet a lot of Australian artists, and I also had a valuable time communicating with festival organizers in Asia." Jaehoon Choe, Seoul Foundation for Arts and Culture

"This APAM has been wonderful for me and Summerhall. Not only through the creation of new contacts and pathways for work to get to Edinburgh, lessening the burden on the artists, but re-connecting with artists, friends, and colleagues from all over the world. APAM has led to new friendships with organisations across the world that would not have happened had it not been for Leaps & Bounds. Thanks to connections made through the APAM collaboration with Honey Pot we have ended up with four or maybe five shows that will be coming to Edinburgh in 2024 and who knows how many for future years." Sam Gough, Summerhall

LEARNINGS

The APAM team is committed to testing, trialling and responding to ideas and feedback. The principle of experimentation guides all APAM's work, and particularly within the continued evolution of Gatherings and platform events that bring people together in person.

Continuing our established relationship-centred approach means celebrating and nurturing equitable partnerships between artists and presenters, ensuring that the power dynamics within the 'market' are more balanced. The model of working alongside existing Australian festivals reduces the economic burden of showcasing full length work from artists, allowing participants to experience Australian contemporary performance on a variety of scales.

APAM's partnerships with host festivals increase the number, diversity and geographic spread of APAM activities and enable national and international presenters to experience Australian contemporary performance in context and under ideal presentation conditions: at full scale, full length, with uncompromised production values, and with a public audience.

As APAM's festival partner for **Leaps and Bounds**, the Adelaide Fringe team were generous and collaborative, demonstrating unwavering support for APAM's

objectives and devoting significant resources towards the event. As a festival partner, Adelaide Fringe was set apart from other partners with which APAM has worked, by the sheer volume and diversity of works presented and the large number of artists engaged within its program. Adelaide Fringe, and its arts marketplace Honey Pot, is open to artists and companies from all over the world, presenting works and experiences of every art form imaginable; whereas APAM exists to showcase Australian artists working in specific artforms including circus and physical theatre.

With the support of the Adelaide Fringe team, the curation of the list of Showcase works created an experiential pathway for **Leaps and Bounds** participants to navigate the overwhelmingly large Fringe program. Showcase included works of circus and physical theatre by Australian artists and companies, demonstrating their readiness for international engagement through opting in to Honey Pot, with dates aligned to **Leaps and Bounds**.

Feedback from participants confirmed that the selected dates of **Leaps and Bounds** worked well for national and international participants. Falling within the second week of Adelaide Fringe and immediately before the opening of Adelaide Festival provided greater opportunity for visitors to Adelaide to experience a wide range of Australian performance works.

After three years of trialling and refining different formats of hybrid and online events, for **Leaps and Bounds** the APAM Office reverted to a largely in-person format with a small amount of digital content featured on Honey Pot's AVR platform. The bespoke nature of the program and its time frame of two days meant that APAM running its own digital platform was unviable and unnecessary given Honey Pot's AVR platform.

In planning and delivering in-person sector networking events, APAM highlights the increasing vulnerability to the effects of climate change. We were fortunate in that our chosen dates experienced comparatively comfortable summer weather, around 30–35C during the day. Less than two weeks later, Adelaide experienced a sustained heatwave causing some Adelaide Fringe performances to be cancelled and creating uncomfortable and potentially unsafe conditions for public gathering. Changing climate conditions will continue to be a significant risk factor for in-person events.

Pitching a work at an APAM event is a valuable opportunity for Australian artists to connect with potential presenters and partners from around the world. APAM takes seriously the responsibility to create the most favourable and effective environment for pitching artists to share their projects. Taking on feedback from the APAM Gathering at RISING in 2023,

instead of programming a single, longer-duration 'Meet the Artists' activity, at **Leaps and Bounds**, we included shorter-duration 'Meet the Artists' moments at the end of each of the four Pitch sessions, encouraging participants to seek out pitching artists and ask them about their work. This format worked well for artists and producers who were confident in initiating conversations in unstructured settings, however some of the less experienced pitching artists reported they would have preferred a more structured 'speed-date' format.

The Exchange program of talks and ideas was shaped through consultation with APAM's Curatorial Panel, TNA's CaPT Advisory Committee, and conversations with colleagues at forums including the NICA Circus Summit. The topics selected for discussion focused on the national and international markets for circus and physical work and included alternatives to government funding (Entrepreneurial Risk-Taking), collaboration between presenters to increase touring sustainability (Why Working Together Works), programming work with a strong understanding and relationship with audiences (Keeping Audiences at the Centre of the Action), plus a panel exploring the learnings from two decades of wins and challenges by one of Australia's best-known contemporary circus companies (Celebrating 20 Years of Circa).

In designing the program for **Leaps and Bounds** APAM prioritised its focus on international engagement and mobility, aiming to bring global perspectives from international colleagues into conversations. In a gathering of diverse colleagues such as **Leaps and Bounds: APAM x Honey Pot**, we anticipate that most programmed activities will appeal to some participants and not others – it's rare for an activity to be of universal interest within the sector.

While some participants indicated in the post-event survey that they would have preferred fewer panel sessions and more time devoted to pitch sessions, there was strong support for the Roundtable Networking format, suggesting that more of the same would have been welcomed and is a valued and efficient way for participants to connect with each other and gain an insight into sector-specific global perspectives.

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

PARTNERSHIPS

We thank Creative Australia, particularly the international team and the support of the Victorian Government and the staff of Creative Victoria. Warm thanks to the Adelaide Fringe team. We also thank our partners at the Department of Foreign Affairs and Trade, Arts South Australia, and the Consulate General of Canada in Sydney.



Image: Tom Noble Creative



Images: Tom Noble Creative

Leaps and Bounds: APAM x Honey Pot By the Numbers

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

PARTICIPANTS

206 people registered for the event

- 79 of whom were international participants, from 22 countries
- The remaining participants were Australian, with:
 - 34% (43) from South Australia
 - 33% (42) from Victoria
 - 14% (18) from New South Wales
 - 11% (14) from Queensland
 - 4% (5) from Western Australia
 - 2% (3) from Northern Territory
 - 2% (2) from the ACT

Of the 127 Australian participants:

- 40 (31%) identified as Artist/Maker
- 37 (29%) identified as Producer
- 14 (11%) identified as Artistic Director (Festival/Venue)
- 12 (9%) identified as Advocate
- 9 (7%) identified as Programmer
- 7 (6%) identified as Government
- 4 (3%) identified as Agent/Tour Manager
- 4 (3%) identified as Other

APAM directly supported the participation of 13 international visitors. A further 5 international visitors were supported by DFAT through Australian posts in Seoul (3), Tokyo (1) and Hong Kong (1). 38 international participants were supported by Adelaide Fringe Honey Pot.

APPENDIX: Further Detail

PITCH

Full list of works and artists/companies featured:

Ten Thousand Hours, Gravity & Other Myths

The Dreaming Project, The Dreaming Project

BOOP, Statera Circus

Spherical, Flying Fruit Fly Circus

The Waiting Room, Born In A Taxi

In Common, One Fell Swoop Circus

Non Stop, Circus Oz

Of The Land on Which We Meet, Na Djinang Circus

YUCK Circus, YUCK Circus

Signal, Winter Cyan

Apocrypha, Oozing Future

THE WET, Circa Cairns

Air Time, Branch Nebula

Future Proof, Gravity Dolls

Reclaim the Crone, The Space Between Performance Collective

Momentum, Women's Circus

REBIRTH, Zen Zen Zo Physical Theatre

Oat Milk & Honey, Sound of Circus Australia

DANGEROUS GOODS, Polytoxic

Rouge, Highwire Entertainment

Apricity, Casus Creations

SHOWCASE

Full list of works and artists/companies featured:

360 ALLSTARS (Onyx Productions), 17 Feb – 17 March

Absolute Trash (Glitter Martini), 27 Feb – 3 March

Aerialicious (Aerial Artists Australia), 17 Feb – 10 March

Apricity (Cusus Creations), 27 Feb – 3 March

B.L.I.P.S. (Margot Mansfield), 23 Feb – 10 March

Bypass (South Australian Circus Centre / Cirkidz), 25 Feb – 10 March

Demo (Melody Rachel), 22–25 Feb

Fool's Paradise (FRANK. Theatre), 23 Feb – 3 March

GODZ (Head First Acrobats), 20 Feb – 17 March

Happy Endings (Tone & Cheek Productions), 21 Feb – 3 March

LIMBO – The Return (Strut & Fret), 16 Feb – 17 March

Love Life Laundry (Circus Sorbet), 20 Feb – 3 March

Oat Milk & Honey (Sound of Circus), 16–25 Feb

Party Pooper (Wildhouse Circus), 17 Feb – 17 March

Plenty of Fish in the Sea (Clockfire Theatre Co), 27 Feb – 3 March

PreHysterical Circus (Head First Acrobats), 17 Feb – 17 March

Railed (Head First Acrobats), 16 Feb – 17 March

Reminiscence (Life In The Air Productions), 24 Feb – 16 March

Rouge (Highwire Entertainment & Gluttony), 16 Feb – 17 March

Slippery (Curtain World), 20 Feb – 1 March

Sunday Cup of Absurdi-tea (Absurd Circus), 20–25 Feb

Ten Thousand Hours (Gravity & Other Myths), 16–25 Feb

The Boy & the Ball (Stephen Noonan & The PaperBoats), 21–26 Feb

Trash Test Dummies (Dummies Corp), 16 Feb – 17 March

YUCK Circus (YUCK Circus), 16 Feb – 3 March

Zirque La La (The Pink Flamingo Spiegelclub), 16 Feb – 17 March

ROUNDTABLE NETWORKING

List of table hosts and topics:

- + Paul Tam (West Kowloon Cultural District Authority) and Linda Yip (Tai Kwun Centre for Heritage and Arts) on Hong Kong as a touring destination for international performing artists
- + Nick (Rongjun) Yu (SMG Shanghai Performing Arts Group) on Performance Touring and more in Mainland China
- + Neal Rempel (Winnipeg International Children's Festival) on performance for families and young audiences
- + Judy Harquail (Canadian Association for the Performing Arts) on CAPACOA's work and opportunities for touring in Canada
- + Felicitas Willems (Quatenaire) on the benefits and challenges of touring internationally
- + Sasapin Siriwanij on Bangkok International Performing Arts Meeting (BIPAM)
- + Stuart Every (Dolphin Creative) on Street Entertainment and Outdoor Arts
- + Viviane Paradis (Le Diamant) on Québec, a unique environment for producing and presenting circus
- + Shireen Abdullah and Vanessa Loh (Esplanade – Theatres on the Bay, Singapore) on Esplanade's international festival commissions and approach to programming and curation
- + Chris Snow (Edinburgh Festival Fringe Society) and Sam Gough (Summerhall) on Edinburgh Festival Fringe Society
- + Haggis McLeod on Glastonbury Festival
- + Jo O'Callaghan and Andy Beecroft on Adelaide Fringe
- + Lynda de Koning (PAC Australia) on the ISPA Congress in Perth
- + Angela Flynn (ILBIJERRI Theatre Company) on the Tri-Nations Conversation at Perth ISPA Congress (please note, this conversation is for First Nations participants only)
- + Alice Nash on Creative Australia's international engagement programs
- + Tahni Froudust (Flying Fruit Fly Circus) and Georgia Deguara (YUCK Circus) on making circus in regional Australia
- + Stephen Noonan (independent Australian artist) on Sustainable Touring

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