

HONEY POT

The creative
marketplace of the
Adelaide Fringe

ADELAIDE FRINGE

16 FEBRUARY - 18 MARCH Principal Partner
2018 **bankSA**

Government Partners



THE BEGINNING OF A BEAUTIFUL FRIENDSHIP

A resource guide for the lead-up,
the landing, the long-haul

Q&As:

Adrienne Truscott, artist	3
Laura Milke-Garner, producer (MILKE)	4
Joe Pinzon, artist and presenter (Short Round)	5
Peta Spurling-Brown, producer (Hey Boss)	6
Tessa Waters, artist	7
Jamie Dawson, presenter (Sydney Opera House)	8
Jascha Boyce, artist	9
Simon Abrahams, presenter (Melbourne Fringe)	11
Jenna Mathie, presenter (The Blue Room Theatre)	12

“Networking conjures sleazy imagery of silhouetted suits in back-room bars – the social kamikaze of bugging a VIP mid-conversation. Perhaps the process would seem less intimidating and more authentic if it were rebranded as ‘communicating’. In reality, networking is the natural by-product of all socialising. It begins when an artist leaves the house. It happens every time they make a tweet or send an email. For an artist, the world is their workplace, and everyone they meet a potential customer or colleague.”

– Justin Heazlewood, from *Funemployed: Life as an Artist in Australia*, published by Affirm Press
affirmpress.com.au/publishing/funemployed

Networking, pitching, arts markets – they don’t have to be dirty words that fill you with dread. In fact, depending on a whole bunch of different circumstances (timing, approach, the quality of your work, even the programmer standing beside the programmer you most want to meet – who overhears your chat), it can be the gateway to some glittering possibilities.

In the following pages we’ve reached out to a range of excellent former and present Honey Pot artists and presenters, to get their view on how best to approach this market. We urge you to read some of this golden advice. If not now, certainly BEFORE you start your season.

We realise that like taking advice from your Mum or Dad, you’re more likely to listen to Mum’s cool friends than to Mum herself. Still. Mum and Dad have some advice – we love you and can’t help it. For what it’s worth, this is our two cents’ worth:

- When it comes to who will be in town: research, research, research! Make notes. Make files. Work out which presenters really are compatible with your work.
- Write some emails of introduction to delegates... But don’t harass them. On this, tailor the approach – one size very rarely fits all and in this case, it doesn’t.
- Sign up to the National Touring Selector (<http://touringselector.com/about>) – a professional networking database for the performing arts industry for Producers/Artists of shows at any stage. If you need more details – please get in touch!

- Is your work absolutely good to go? Or would it benefit from one more development? If this is the case, reconsider who you would approach and how you would pitch the work.
- Keep your expectations realistic. This may only be the beginning of a dialogue – it is rare to walk away with a national or international tour straight off. You may only have 2 or 3 good conversations – which would be a great outcome.
- Be passionate about your work – it’s infectious.
- Have some questions prepared that you would like to ask them.
- If a delegate makes it to your show (you’ll know this by checking your daily show reports in advance – their details will be listed), do follow up, whether in the foyer afterwards or by email.

Finally, the list of who is coming will be available on our website early in the New Year. If you want to chat further about any of them, and Honey Pot in general once this list is released, call us!

**Chookas for 2018,
Rebecca and Andy**

Rebecca Meston, Marketplace Manager
Andy Beecroft, Marketplace Coordinator
+61 08 8100 2036
rebecca@adelaidefringe.com.au
andy.beecroft@adelaidefringe.com.au

When it comes to preparing for the Honey Pot program, and engaging with presenters, what works?

Being clear and realistic about your budget/fee structure and what type or context of presentation you're interested in, i.e., Fringe Festival, Arts Festival, Theater, Club, etc.

What really doesn't work?

Talking about how well the show went at Fringe, or conversely what the struggles were or are.

If a presenter makes it to your show, what's the best approach in following up with them?

Doing some research on their venue/festival and their previous curatorial choices and if you feel it's an appropriate match, following up with an email with some demonstration of your familiarity not just with where they are from but why your show could be a great fit.

What are the dos and don'ts of pitching?

Dos: The show's 'nowness' or relevance and your ideal way it would be presented. Don'ts: Being overly ready to adjust your show to their parameters – it can come off as unprofessional or less serious.

How does Adelaide Fringe's Honey Pot compare to other festival markets you've experienced?

There is a greater intimacy in the face-to-face opportunities. Something to capitalize on if you're comfortable with that, and if you're less comfortable, make sure you have rehearsed your pitch a bit, and the reasons you're excited to be talking to that person (research).

Name three of the best outcomes that have come out of your experience at an arts market.

1. Moving the show to a bigger platform of presentation.
2. Getting presenters to partner in order to multiply the touring opportunities.
3. Getting a presenter to imagine even greater potential for your show – venue, audience reach, budget/design.

If you came face-to-face with your artist self five years' ago, what advice would you give?

No matter what, make sure you are making work that is true to you and make work that scares you. It is more likely the rest (the above) will fall in to place if you are challenging and satisfying yourself with rigor, than if you are trying to please an audience or 'get a gig'.

Adrienne Truscott

Artist / Former Adelaide Fringe Ambassador 2017
New York City, US

adriennetruscott.com



“...make sure you are making work that is true to you and make work that scares you...”

– Adrienne Truscott

Laura Milke-Garner

Managing Director, MILKE
Melbourne Australia
milke.com.au

“my biggest thing is saying ‘don’t waffle’. Be succinct in what you are saying either in person or email... If I’m interested, I will ask more but you have to get my interest first.”

– Laura Milke-Garner

When it comes to preparing for the Honey Pot program, and engaging with artists and companies, what works?

As much notice as possible. For me (and I’m sure this is the same for some other Honey Pot delegates) I only have a limited time in Adelaide so the more notice you can give me of what and where your show is and more importantly, why it’s important for me to see it, is a great way to start.

What really doesn’t work?

Emailing your show details or making contact last minute. With so many shows on at Adelaide Fringe, a lot of shows can be on at the same time so things get booked up early in people’s schedule. If you’re keen on a presenter or producer coming to your show, get in as early as you can, make contact and start that conversation.

If you make it to an artist/company’s show, how do you like to follow up the experience, or be followed up?

I will often email the artist/company after I see a show if I have loved it. Who doesn’t want to get an email saying “hey I loved your show”? For artists my advice would be: don’t be afraid in following up. I know it can be scary sometimes to do that and put yourself out there but hey if you don’t someone else will. Go for it, seriously what have you got to lose?

What are the dos and don’ts of pitching? How do you like to be pitched to?

Short, sharp and to the point. I work with so many artists on this and my biggest thing is saying “don’t waffle”. Be succinct in what you are saying either in person or email. I have received far too many long emails telling me everything about their show. If I’m interested, I will ask more but you have to get my interest first. So put your best foot forward. Same goes for pitching in person. I know a lot of artists hate this part and I get it. It’s hard to talk about your work but if you’re self-produced or self-managed you only have you in your corner, so my

best tip here is practise. Practise a short little spiel about your show and make it exciting and intriguing. It’s the one thing you are going to get a lot “what’s your show about?” so have it prepared so you don’t sound like a goose and say “Umm..oh...you know, it’s a play about this dude” – you know what I mean, right?

What types of promotional, marketing and informational materials work best for you when deciding on an artist’s work?

Anything promotional and marketing that can be accessed online is great. Links to images, highlight reels.

As a Producer what key information do you like to know during a pitch?

For me as a producer, it really comes down to the Who, What, Where, When and Why. If you can answer these, I get a clearer idea of what your show is about. I would also mention if you’ve won any awards, been touring the show previously and what sort of reviews you have had.

What’s your normal practice after Adelaide Fringe for evaluating all the artists and shows you’ve seen?

Each year I get to meet so many amazing artists and see so many new and interesting shows so this isn’t an easy task. I look through the list of shows that I’ve seen, who I’ve spoken with, who I’ve made connections with and see if there’s any way I can assist or help that production further. Sometimes there is and sometimes things have changed. For me, it’s about relationship building and the Honey Pot program is a great way to do that.

Laura Milke-Garner will present the following events during Adelaide Fringe:

adelaidefringe.com.au/fringetix/the-travelling-sisters-toupe-af2018

adelaidefringe.com.au/fringetix/paul-mcdermott-and-steven-gates-live-af2018

When it comes to preparing for the Honey Pot program, and engaging with presenters, what works?

A good clear schedule, knowing the presenters' programming goals, and concise elevator pitches on both ends.

What really doesn't work?

Not being prepared. Being overly confident, arrogant, pushy, rude, and defensive. Being closed to negotiations with conditions. Feeling entitled. Not knowing what audience you're best suited for. Not having an idea of how both parties will benefit from working with each other. Not being able to take 'No' for an answer. Sometimes no means no.

If a presenter makes it to your show, what's the best approach in following up with them?

A quick chat right after the show, perhaps a meeting (coffee or otherwise) the day after, and an email.

What are the dos and don'ts of pitching?

Know your audience, be tour ready, have as many answers prepared as you can, be open, be honest, be concise, be likable. And HAVE FAITH IN YOUR SHOW!

How does Adelaide Fringe's Honey Pot compare to other festival markets you've experienced?

Better organised, friendlier and more accessible.

Name three of the best outcomes that have come out of your experience at an arts market.

I got an agent, I landed a residency, and was produced at a big ass venue at the Adelaide Fringe 2017!

If you came face-to-face with your artist self five years' ago, what advice would you give?

Be ready for things to be very difficult and unclear. And if that intimidates you, don't do it. Arts get no support. But if you really want this, all of the hard stuff will be worth it.

Joe Pinzon

Founder and Creative Producer – Short Round
Los Angeles, US
shortroundproductions.com

“Know your audience, be tour ready, have as many answers prepared as you can....And HAVE FAITH IN YOUR SHOW!”

– Joe Pinzon

Peta Spurling-Brown

Independent Producer, Hey Boss
Adelaide, Australia
heyboss.com.au

“Presenters are people too and a ‘car salesman’ approach doesn’t make for a nice experience for anyone.”

– Peta Spurling-Brown

When it comes to preparing for the Honey Pot program, and engaging with presenters and companies, what works?

I find a mix of approaching presenters that you know and those you don’t know is a good approach. It both helps facilitate existing relationships and establish new ones. Even if your work doesn’t fit with that presenter’s needs now, it may in the future, and it will give you a better understanding of the arts landscape.

What really doesn’t work?

The hard sell. Presenters are people too and a ‘car salesman’ approach doesn’t make for a nice experience for anyone.

If a presenter makes it to one of your shows, how do you like to follow up the experience?

I follow up with an email thanking the presenter for their attendance and provide them with a production pack (this can just be a one pager), and a friendly invitation to get in contact if they are interested.

What are the dos and don’ts of pitching? How do you like to pitch?

Treat it like a two-way conversation, rather than a presentation. Listen and ask questions of the presenter to see how your work does or doesn’t fit with what they are looking for.

What types of promotional, marketing and informational materials work best for you when presenting an artist’s work?

Like anything, the best quality within your capacity is what you should be aiming for. Strong images, good punchy copy, and video if you have the capacity. All these things help sell your show.

Hey Boss will present the following events during Adelaide Fringe:

adelaidefringe.com.au/fringetix/shirley-gnome-come-again-af2018

adelaidefringe.com.au/fringetix/michelle-braiser-laura-frew-double-denim-af2018

adelaidefringe.com.au/fringetix/michelle-braiser-laura-frew-double-denim-adventure-show-af2018

adelaidefringe.com.au/fringetix/damian-callinan-swing-man-af2018

adelaidefringe.com.au/fringetix/fleabag-af2018

When it comes to preparing for the Honey Pot program, and engaging with presenters, what works?

- Rehearsing a short and shiny elevator pitch and having a flyer or business card on hand about the show.
- Research which presenters will suit your stuff and who will be attending each session and remember that they might get exhausted talking to all the artists so keep it short and shiny but exciting and give them a reason to remember you.

What really doesn't work?

- Rocking in with no plan and no confidence in your work.
- Not showing up. They won't find you by chance - you need to invite them and get in front of their faces.
- Looking like crap, you're selling your brand and your product so look like you're a professional.

If a presenter makes it to your show, what's the best approach in following up with them?

- If they don't talk to you after the show (which is quite common as they may be running to another one or you might be sweaty and gross) follow up with a brief email saying thanks for coming to the show and ask if they've got time for a catch-up. Keep it brief and polite.

What are the dos and don'ts of pitching?

- Do practice, have confidence, keep it short, know who you are selling to and when you can tour, have something you can hand them as they can't remember everything.

- Don't waffle, apologise, be rude, look crap, not know who they are, get defensive if they say no thank you.

How does Adelaide Fringe's Honey Pot compare to other festival markets you've experienced?

- It's much more useful as it's a direct connection between the artists and the presenters.
- It's in a relaxed and accessible space.
- There's food and drink.

Name three of the best outcomes that have come out of your experience at an arts market.

- Being booked for multiple tours and gigs.
- Making lasting connections with artists and presenters that have paid off in ways I never expected.
- Increased my profile in the industry.

If you came face-to-face with your artist self five years ago, what advice would you give?

- Have confidence in your work. If you don't back it, no one else will.
- You can do it!
- Don't NOT do something because the money isn't there, money can always be found with the right level of hustle.

Tessa Waters will perform & present the following events during Adelaide Fringe:

adelaidefringe.com.au/fringetix/tessa-waters-volcano-af2018

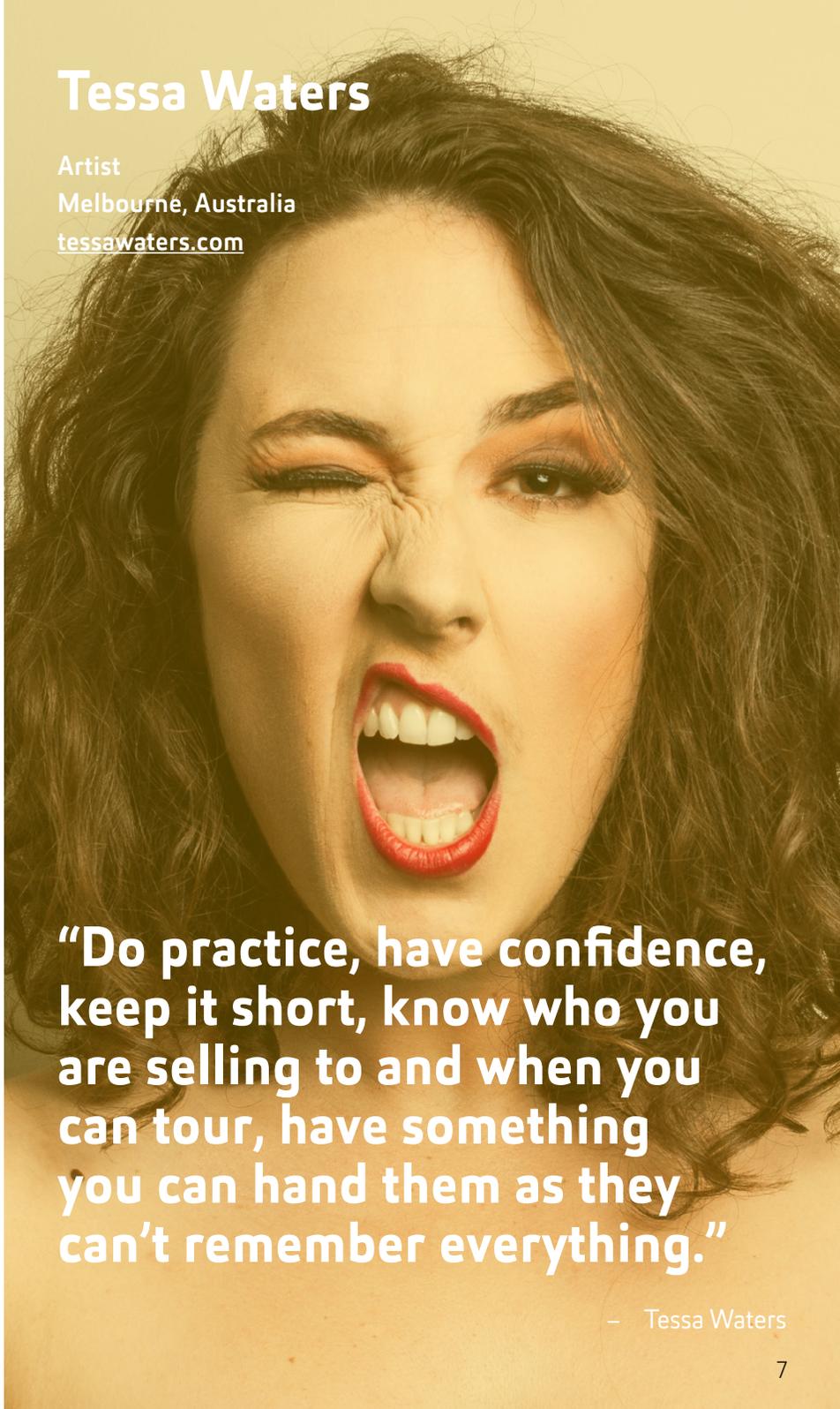
adelaidefringe.com.au/fringetix/glittery-clittery-a-consensual-party-af2018

Tessa Waters

Artist

Melbourne, Australia

tessawaters.com



“Do practice, have confidence, keep it short, know who you are selling to and when you can tour, have something you can hand them as they can't remember everything.”

– Tessa Waters

Jamie Dawson

Senior Producer, Sydney Opera House
Sydney, Australia
sydneyoperahouse.com

“...be prepared to discuss more than the work I have just seen or am booked to see...”

– Jamie Dawson

When it comes to preparing for the Honey Pot program, and engaging with artists and companies, what works?

Probably nothing new here, but planning and research to absolutely make sure the people you meet are those that are actually relevant. Plan to be open and available for meeting times and then having a genuine, honest and respectful conversation has always worked for me.

What really doesn't work?

Shoving a flyer in my face and just trying to get me to your show as opposed to discussing what works, what we are looking for and what you are about – particularly if it is for a show I have already booked in for.

If you make it to an artist/company's show, how do you like to follow up the experience, or be followed up?

Generally I always TRY to stay after the show to thank the artist/producer/representative. But often at Fringe shows it is a sprint to get to the next booking. If I don't catch you post show, flick me an email.

What are the dos and don'ts of pitching? How do you like to be pitched to?

Find out whether I am booked in to see your show before you start trying to get me to see your show and then be prepared to discuss more than the work I have just seen or am booked to see. Who you are, your background, why you are an artist, why you make this kind of work.

What types of promotional, marketing and informational materials work best for you when deciding on an artist's work?

Footage is a must – preferably a link to the full show. Otherwise email me a main marketing image and 2-3 production shots. Add a story or statement on why you made the work and why you think it is something for me.

As a Presenter what key information do you like to know during a pitch?

Who you are, why you make work, why you made THIS work, why you think it will suit OUR season. History of the production – where it has been, where it was developed, sales figures in previous seasons. If the production is a premiere – what development are you looking to do next? Is it tour ready? If not, what do you need to make it tour ready?

As a Presenter what's your normal practice after Adelaide Fringe for evaluating all the people and shows you've seen?

Our programming team reports back and discusses EVERY show we see throughout the year. If I am looking to program the work I share any footage, links or information with my colleagues so we can start to build a picture of how it might work in our context. Often we try to set up a time to discuss the work with the producer and key creative(s). From then on it is all logistics, negotiations and a lot of luck on both sides to actually make it happen.

When it comes to preparing for the Honey Pot program, and engaging with presenters, what works?

Do your research! Know your show, know your audience and know what you're aiming for. There are so many presenters who take part in the Honey Pot program so to remember each of their names would be near impossible. Doing some background research about who the right people are to connect with is so beneficial. If you know where you want your show to end up in the next few years and who your target audience is then making real connections with the right people is much less daunting and usually more successful. Also just being around and available as much as possible. Attending all of the Honey Pot seminars and discussions and meet and greets and being ready to have meetings with presenters will increase your presence at the festival. You want people to start recognising you and wanting to say hi!

What really doesn't work?

Presenters meet so many different artists each Fringe so as performers trying to sell our work our aim is to make them remember us and want to work with us in the future. We have found that creating a real connection with presenters instead of just trying to sell yourself to them actually works. Our top tip – don't try to be someone or something you are not just to get work. Being honest and real will create stronger connections with presenters.

If a presenter makes it to your show, what's the best approach in following up with them?

After our show, regardless of where we are performing, the artists all go into the foyer as the audience is leaving to thank them for coming. Not only does this encourage a stronger connection to our audiences but it also gives us the opportunity to connect with presenters directly after them seeing our work. To help them to remember you introduce yourself on a personal level, learn their name and DEFINITELY get their business card! You want to make sure you are able to follow up with them a few days later and after the Fringe has finished to remind them about your show.

What are the dos and don'ts of pitching?

Do:

- Know your show – have some strong words or phrases prepared that describe the vibe of your work and really make them want to see it
- Be yourself – presenters are just people too so feeling comfortable to joke with them and speak honestly helps to create stronger connections
- Be prepared – know your audience, your aims and have something engaging to give them – either a business card or flyer or media pack etc...But remember, they get handed hundreds of these during the Fringe so make it exciting!

Jascha Boyce

Performer

Adelaide, Australia

gravityandothermyths.com.au



“Don't try to be someone or something you are not just to get work. Being honest and real will create stronger connections with presenters.”

– Jascha Boyce

Don't:

- Come unprepared – a presenter's time is valuable, make sure you say all the things you want to say to pitch your work efficiently.
- Think that if people want to book your show they will come to see it – put in the effort to be seen around the Fringe at as many Honey Pot events as possible. The more people see you and chat with you the more likely they are to come to your show. There are so many shows to choose from so some presenters who would probably love your work may not even know it exists. Be ready to tell as many people as possible!

How does Adelaide Fringe's Honey Pot compare to other festival markets you've experienced?

We have been involved in a number of other Fringe festivals, including the Edinburgh Fringe Festival and a few performing arts markets around the world and none of them quite compare to the Honey Pot program. We are so privileged in Adelaide to have such a supportive team curating in this engaging program. The way the Honey Pot program connects artists and presenters in a relaxed, non-competitive environment is so unusual in the arts world and I believe it really encourages stronger future relationships and performance opportunities. A large majority of our initial international touring opportunities arose from the support of the Honey Pot Program.

Name three of the best outcomes that have come out of your experience at an arts market.

To name just three is a little tricky! Almost all of our international touring opportunities have come from our involvement in arts markets around the world. The Honey Pot program connected us with the Edinburgh Fringe and many venues around Asia. We met our agent, who is now touring *A Simple Space* internationally for 10 months of the year at the Edinburgh Fringe Festival. We have just attended CINARS (the leading North American arts market) and created connections with countless new presenters throughout North America, Asia and Europe. The list goes on! Presenting your work at arts markets is a vital step in creating a successful, touring performing arts company.

If you came face-to-face with your artist self five years' ago, what advice would you give?

Get out there and be confident. It is so easy to be intimidated by the thought of pitching yourself to a room full of presenters but they want to hear what you have to say!

Jascha Boyce will perform & present the following events during Adelaide Fringe:

adelaidefringe.com.au/fringetix/a-simple-space-af2018

adelaidefringe.com.au/fringetix/jelly-or-jam-af2018



Simon Abrahams

Creative Director & CEO, Melbourne Fringe
Melbourne, Australia
melbournefringe.com.au

**“Send targeted emails,
then chill out. It’ll be ok.”**

– Simon Abrahams

When it comes to preparing for the Honey Pot program, and engaging with artists and companies, what works?

Research, research, research! Don't just write to everyone – google every presenter's venue or festival and understand what they are looking for.

What really doesn't work?

Nagging people to attend your show. Send targeted emails, then chill out. It'll be ok.

If you make it to an artist/company's show, how do you like to follow up the experience, or be followed up?

I'll always follow up if I'm keen to talk more. I don't mind if someone sends me a single follow up email to get the conversation going.

What are the dos and don'ts of pitching? How do you like to be pitched to?

Don't be a stalker. Seriously. It's fine to put yourself out there, but if you don't get a response, it probably means they're not interested. I just like someone to send a simple personalised normal email.

What types of promotional, marketing and informational materials work best for you when deciding on an artist's work?

Nothing glossy, fancy, or printed. Just a YouTube or Vimeo link sent in an email, which has simple detail about costs and tech needs. I don't need anything else. Don't spend a cent on getting things printed.

As a Presenter what key information do you like to know during a pitch?

Why is your work unique? Why is it the right fit for me?

As a Presenter what's your normal practice after Adelaide Fringe for evaluating all the people and shows you've seen?

After seeing that much work, it's about seeing what resonates, and where the gaps are in our program.

When it comes to preparing for the Honey Pot program, and engaging with artists and companies, what works?

For artists, I believe that having an artistically rigorous work that you are passionate about and have a plan for is the best thing you can bring to Honey Pot. As a delegate, knowing what you are looking for and being judicious in the use of your time, while still leaving space in your schedule to see the hit no-one saw coming is important.

What really doesn't work?

Just like artists, presenters get tired at festivals so don't be too pushy. Be passionate about your work and advocate for it, but also know when to step back. If someone has said their calendar is full that night, don't try to talk them out of another show, but ask for a business card so you can send through documentation and reviews to a presenter. Also no sleep. No matter how much fun you are having, having no sleep simply doesn't work.

If you make it to an artist/company's show, how do you like to follow up the experience, or be followed up?

If I've been invited by an artist or seen a show through an industry program like Honey Pot a follow up email is great. It's an opportunity to start a conversation about the work and for me to let an artist know what I'm thinking. During festivals I often will meet up with artists if time permits to talk about our programs and hear about what other shows they are working on. Sometimes we can't make one show work, but knowing about an artist and what they have coming up next can lead to other opportunities.

What are the dos and don'ts of pitching? How do you like to be pitched to?

Learn how to talk about your work in a way that isn't a marketing pitch while you are flying. Keep in mind that ticket sales aren't everything for all presenters. For The Blue Room Theatre, we are looking for new and exciting work, work that is artistically rigorous and pushes boundaries of form and content. While I love a sold out sticker on the venue as much as the next person, we also make it a priority to champion artists making works that develop art forms and offer audiences something new. Find the core and strength of your show, practice pitch to friends and peers and develop your language for talking about your work.

What types of promotional, marketing and informational materials work best for you when deciding on an artist's work?

Documentation is so important, so spending some money on getting high quality video and photographs can really help the future life of a work. Images are great and past reviews are wonderful, but my preference is video because it gives you a pretty good insight into what the work actually is. When going through a formal application process, we also encourage submission of a support letter from someone in the industry who can speak to the timeliness and relevance of a project – both in relation to the artistic product but also the team involved. These letters can be incredibly persuasive, especially if we are considering artists that we are not familiar with.

Jenna Mathie

Producer – The Blue Room Theatre
Perth, Australia
blueroom.org.au



“Sometimes we can't make one show work, but knowing about an artist and what they have coming up next can lead to other opportunities.”

– Jenna Mathie

As a Presenter what key information do you like to know during a pitch?

I like to know the intention of a work, why it has been made and the reason it needs to be seen by the audiences of Perth.

As a Presenter what's your normal practice after Adelaide Fringe for evaluating all the people and shows you've seen?

As our Summer Nights program happens directly before Adelaide Fringe, I am normally looking for shows for the following year or artists/shows that might be suitable for the other programs that we offer. If there is a show that I know I would like to include in the following year's Summer Nights program, I get in touch with the producers normally within the month or try to meet them while I'm at the festival. For other shows that might be a good fit, I personally invite them to submit an application when that time comes (normally around June). If there are artists that I have seen or met that I think might be suitable for other opportunities we offer, I usually try to have a phone meeting with them after the Fringe season has ended to find out more about their artistic practice and interest in programs we offer. In many instances, seeing a show at Adelaide Fringe (or any fringe) is the start of a conversation that can play out in any countless number of ways.



The Blue Room Theatre, Perth