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國際藝術經紀人在藝穗節的表演藝術交易行為研究——以澳  
洲阿德萊德藝穗節為例

Research on the Activities of International Agents at the  
Performing Arts Market during the Adelaide Fringe Festival in  
Australia

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## 謝辭

這本論文的完成，像是一場旅程，充滿挑戰，也充滿驚喜。從研究所的第一天起，我從未想過自己會用全英文撰寫碩士論文，更沒想到能飛到異國訪談超過二十位在全球表演藝術產業中傑出的經紀人與藝術家。因為這篇論文，我建立了許多跨國的人脈，也因為這篇論文，我踏上了成為國際演出製作人的道路，創造了一次又一次的成就。

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## 摘要

表演藝術經紀人是發掘表演團體的主要管道之一，而藝術節慶、表演藝術比賽或展演是經紀人發現表演團體的主要途徑。「表演藝術交易平台（Performing Arts Trade Platform）」，也稱「表演藝術交易會（Performing Arts Trade Fair）」，是指將各種類型之表演藝術，如音樂、舞蹈、戲劇、雜技、魔術等節目當作商品，於特定時間在特定場域由買方與賣方進行買賣交易之活動平台。隨著藝術節慶的普及，每年定期舉辦的藝術節、藝穗節，如愛丁堡藝穗節、亞維農藝穗節也成為具指標性的表演藝術交易會。阿德萊德藝穗節（Adelaide Fringe Festival）是澳洲阿德萊德市每年舉辦的一個表演藝術節慶，成立於 1960 年，是全球最大的藝術節慶之一。因此本文將著重 Honey Pot 計劃，這是阿德萊德藝穗節的國際表演藝術市場，旨在促進參與者之間的網絡建設和交易機會。這項研究旨在通過參與 Honey Pot 活動調查國際藝術經紀人在藝術節中的角色和交易行為，同時也研究像 Honey Pot 這樣的市場對國際藝術經紀人、藝術家及節日工作人員的成果和影響。研究結果表明，Honey Pot 確實在國際藝術經紀人和藝術家之間建立了藝穗節之外的長期聯繫，並在此過程中促成了表演藝術交易行為，從而提升了節日的國際影響力及參與者的專業發展。

**關鍵詞：**藝術經紀、藝穗節、藝術交易、表演藝術、表演藝術交易會

## **Abstract**

Performing arts agents are pivotal in discovering new talent, primarily through arts festivals, competitions, and exhibitions. Performing arts markets or trade fairs provide platforms where various forms of performing arts such as music, dance, theater, acrobatics, and magic are showcased and traded like commodities between buyers and sellers within particular programs and venues. With the increasing popularity of arts festivals, events like the Edinburgh Festival Fringe and the Avignon Festival have emerged as significant performing arts trade fairs. Established in 1960, the Adelaide Fringe Festival is an annual event in Adelaide, Australia, and ranks as one of the largest of its kind globally. This study specifically explores the performing arts market activities of international arts agents at the Adelaide Fringe Festival, the world's second-largest festival. It includes a focus on the Honey Pot program, the Adelaide Fringe's international performing arts market, a targeted initiative designed to facilitate networking and transactional opportunities among participants. This research investigates the roles and activities of international arts agents participating in the Honey Pot program at the 2024 Adelaide Fringe Festival. It also examines the outcomes and effects of involvement in the Honey Pot program on international arts agents, artists, and festival staff. It finds that Honey Pot program successfully establishes long-term connections between international arts agents and artists beyond the festival. Moreover, it fosters performing arts transactions, thereby enhancing the festival's international impact and contributing to the professional development of its participants.

**Keywords:** arts agent, fringe festival, arts trade, performing arts, performing arts market

## TABLE OF CONTENTS

<b>Chapter 1: Introduction</b> .....	1
Section 1: Research Motivation and Background.....	2
Section 2: Aims, Objectives, and Research Questions .....	3
Section 3: Definition of Terms.....	5
<b>Chapter 2: Literature Review</b> .....	7
Section 1: The Development of Fringe Festivals.....	7
What is a fringe festival?.....	7
1. Edinburgh Fringe Festival.....	9
2. Off Avignon Festival.....	12
3. Adelaide Fringe Festival .....	14
Section 2: The Emergence of Performing Arts Markets.....	19
1. The Functions of Performing Arts Markets.....	20
2. Current Development of Performing Arts Markets Worldwide.....	23
Section 3: The Roles of Performing Arts Agents.....	36
The job responsibilities of performing arts agents.....	39
Section 4: Adelaide Fringe as a Performing Arts Market.....	41
Current State of the Adelaide Fringe Festival.....	41
Why study the Adelaide Fringe Festival as a Performing Arts Market? .....	49
<b>Chapter 3: Research Methodology</b> .....	52
Section 1: Research Framework and Process.....	52
Section 2: Research Methodology and Subjects .....	55
Section 3: Field Study .....	61
Section 4: Participant Selection .....	66
Section 5: Research Scope, Limitations, and Contingency Planning .....	77
<b>Chapter 4: International Performing Arts Agents and the Honey Pot Program</b> .....	80
Section 1: Honey Pot Events.....	81
Section 2: International performing arts agents at Adelaide Fringe .....	87

<b>Chapter 5: Interaction Between International Performing Arts Agents and Artists in the Adelaide Fringe Festival</b> .....	113
Section 1: How Agents Identify Acts the Adelaide Fringe Festival .....	113
Section 2: How agents facilitate internationalization of artists and performances .....	128
Section 3: Outcomes and Effects of interaction on Honey Pot Events .....	131
Conclusion.....	150
<b>Chapter 6: Conclusions and Suggestions</b> .....	152
Section 1: Conclusions .....	152
Section 2: Suggestions for future study .....	157
<b>References</b> .....	160



## List of Figures

Figure 1: Edinburgh Fringe Festival 2023 income chart.....	10
Figure 2: Adelaide Fringe Festival’s timeline for development and big events.....	18
Figure 3: Edinburgh Fringe as a Performing Arts Market.....	25
Figure 4: Significant events and performances of the YPAM.....	29
Figure 5: KMAS Organizational Chart .....	34
Figure 6: Adelaide Fringe Festival’s Organizational Chart.....	48
Figure 7: Research Framework Diagram .....	54
Figure 8: Researcher’s Schedule at the 2024 Adelaide Fringe Festival... ..	59
Figure 9: Research Participants Selection .....	66
Figure 10: List of performing arts agents interviewed.....	88



## List of Pictures

Picture 1: Adelaide Fringe Map .....	70
Picture 2: FringeWorks at ILA .....	71
Picture 3: 2024 Adelaide Fringe Works Schedule -1.....	65
Picture 4: 2024 Adelaide Fringe Works Schedule -2.....	65
Picture 5: Producer Support Group .....	83
Picture 6: Honey Pot Connect .....	84
Picture 7: HIVE Session Source: Taken from the Researcher’s Phone.....	86

## Chapter 1: Introduction

Performing arts agents should operate within the scope of the performing arts market, exercising the agency rights of individual artists, performance groups, or works. Their main task is to facilitate transactions between buyers and sellers in the performing arts market, while assisting artists in career development and attaining economic value. As the compensation for performing arts agents comes from commissions provided by artists, the interdependent relationship between both parties leads agents to manage artists from an investment perspective, actively seeking opportunities for their artistic development (林琇瑛, 2010, p. 10).

Lin Xiu-ying describes the function of performing arts agents and establishes their mutually beneficial relationship with performing groups. If performing arts agents and artists are able to establish a strong collaborative relationship, both parties can benefit. Building upon this foundation, international performing arts agents provide professional support and services to artists and performing arts groups worldwide, aiding them in achieving success and reputation in the global market.

Arts festivals, performing arts competitions, and exhibitions are the primary venues for discovering artists and performing groups, providing performing arts agents with opportunities to scout and promote talent. In the international performing arts realm, the Edinburgh Fringe Festival, Avignon Festival, and Adelaide Fringe are regarded as among the most renowned, accessible, and largest-scale arts festivals. These festivals have also now come to function as international performing arts markets. However, there is relatively limited literature and research concerning the Adelaide Fringe. Hence, this thesis delves into the activities undertaken

by international arts agents within the performing arts market created by the Adelaide Fringe Festival and its Honey Pot program.

This study takes the Adelaide Fringe Festival as a case study to investigate the role and importance of international performing arts agents within the context of the festival. Through field research and interviews, the study examines the industry activities of international agents at the Adelaide Fringe Festival and how collaboration with agents facilitates the international development of artists and performing art groups.

## **Section 1: Research Motivation and Background**

The Adelaide Fringe Festival is an annual performing arts festival held in Adelaide, Australia. Established in 1960, it stands as one of the world's largest arts festivals. Renowned for its diverse range of performing arts programs, open and inclusive performance environment, and for its close collaboration with the community, the Adelaide Fringe Festival takes place from February to March each year. During this time, thousands of artists and performing arts groups flock to the city of Adelaide to showcase their talents. The festival encompasses a variety of genres including theatre, music, dance, circus arts, comedy, and more, inviting audiences from around the world to partake in the celebrations.

One of the distinctive features of the Adelaide Fringe Festival is its lack of restrictions on program themes, formats, and styles. Every performing group has the opportunity to choose their own performance venue during the festival, which could range from theaters and parks to cafés. Notably, this artistic freedom is not subject to official review or approval, beyond the administrative process of scheduling the festival. Such an open and unrestricted performance environment has attracted a multitude of performing groups and artists to participate in the

festival over the years. This festival has become a significant platform for international performing arts agents and artists.

Central to this study is the Honey Pot program, which functions as an international performing arts marketplace during the Adelaide Fringe. The purpose of the Honey Pot program is to facilitate networking and transactional opportunities among participants. Designed to attract international arts agents with funding from the Australian government's Department of Foreign Affairs and Trade, the Honey Pot program carefully curates a series of networking events, showcases, and workshops that occur throughout the festival. These structured events form a platform where extensive performing arts trading activities transpire. Many international arts agents agree to participate in the Honey Pot program, recognizing its strategic importance as a hub for scouting new talents and initiating collaborations. The presence of these agents during the Adelaide Fringe and their participation in the Honey Pot program highlights the festival's significance as a locus for trading activities, where agents meet with artists and develop relationships that can have far-reaching impacts on their careers and artistic ventures. The Honey Pot program not only enriches the festival's offerings but also provides a focused environment for agents and artists to engage in meaningful exchanges that can propel their international reach.

## **Section 2: Aims, Objectives, and Research Questions**

By focusing on the Honey Pot program at the Adelaide Fringe Festival, this study aims to understand the activities of international agents, the dynamics of their interactions with artists, and the implications of their practices for the global performing arts market.

The objectives of this research are:

1. To explore the industry activities of international performing arts agents within the Adelaide Fringe Festival, understanding their roles and significance.
2. To investigate how agents utilize the Adelaide Fringe Festival as a platform to identify suitable performing groups and promote their international development.
3. To analyze the collaboration models and relationships between agents and performing groups, examining their contributions to the development and success of the groups.

These three objectives inform the following three questions that have guided this research:

1. What are the roles and significance of international performing arts agents in the industry activities within the Adelaide Fringe Festival?
2. How do international performing arts agents utilize the Adelaide Fringe Festival to identify suitable performing groups and facilitate internationalization activities?
3. What are the outcomes and effects of interactions between performing artists, agents, and festival organizers at Honey Pot events?

After reviewing the literature and outlining the research methodology and field study, the findings for the first question on the roles and significance of international performing arts agents are reported in Chapter 4. The findings for the second question on how agents utilize the Adelaide Fringe Festival to identify suitable performing groups and facilitate internationalization activities are detailed in Chapter 5. Finally, the outcomes and effects of interactions between performing artists, agents, and festival organizers at Honey Pot events are analyzed in second part of Chapter 5, synthesizing the critical impacts and broader implications of these interactions.

### Section 3: Definition of Terms

1. Fringe Festival: The *Cambridge Dictionary* defines “Fringe” as “the outer part of an area” and “a part of a group that is not very powerful, or is more extreme than the main group, and does not include many of its members”, and *Oxford Languages* defines “fringe festival” as “an arts festival featuring alternative or experimental performances and exhibitions”. The fringe festivals can be defined as a type of arts festival characterized by its focus on alternative, experimental, and often unconventional performances. These festivals can either be associated with larger, programmed festivals, acting as a ‘fringe’ to these events, or they can be standalone festivals.

2. Performing Arts Market: A specialized event or platform within the performing arts industry focused on commercial transactions, collaborations, and networking. Performing arts markets provide venues where artists, agents, theater operators, and festival organizers come together to conduct business negotiations, establish partnerships, and showcase artistic works. Performing arts markets may take various forms, including industry-specific exhibitions and trade fairs, often co-organized with performing arts associations or industry organizations to support industry growth and collaboration. With the advancement of digital technology, these markets have also expanded to include online platforms, offering global exposure for artists and opportunities for virtual communication and collaboration. These markets play a vital role in facilitating commercial exchanges, promoting artistic works, and enhancing interactions within the performing arts community.

3. Performing Arts Agents: In this research, the term “Performing Arts Agents” is used with a dual understanding. In a narrow sense, it refers specifically to professionals who represent and manage performing arts groups, facilitating transactions and securing bookings for their clients.

They are instrumental in discovering new talents and negotiating performances, typically for economic benefit, often serving as intermediaries between artists and venues, festivals, or other buyers. During my field study at the Adelaide Fringe Festival, the term expanded in scope. Within the festival, many individuals referred to as “delegates” operated beyond the traditional definition of agents. These delegates included producers, programmers, curators, festival organizers, directors, artists seeking collaboration, and mentors.

The Honey Pot program at the Adelaide Fringe Festival actively targets this broader group of professionals, all of whom engage in diverse industry activities that extend beyond mere transactional relationships. These broader activities include networking with participating Honey Pot artists through methods such as watching shows, arranging meetings, attending Honey Pot events, and corresponding via email. Through these interactions, delegates build professional connections and establish long-term relationships. These relationships often facilitate market activities, such as touring opportunities and festival bookings. Delegates of the Honey Pot program engage in a range of industry activities within the festival, as a platform to discover new performing arts groups, represent their economic interests, and facilitate negotiations for performances.

By distinguishing between the narrower role of traditional agents and the broader category of delegates, this research highlights the multifaceted nature of industry participants at the Adelaide Fringe Festival. The Honey Pot program exemplifies how a performing arts market can bring together a diverse network of professionals to foster artistic exchange, economic activity, and international collaborations.

## **Chapter 2: Literature Review**

This chapter reviews the literature on fringe festivals as performing arts markets, drawing on relevant scholarship and publications from academic theses, arts journals, monographs, websites, and festival organizations. It is divided into three sections. The first section focuses on the development of fringe festivals in Edinburgh, Avignon and Adelaide. The second section explores the functions of performing arts trading platforms, providing insight into the background of the performing arts trading market and major international performing arts trading fairs. The third section delves into the role and functions of performing arts agents, along with an in-depth exploration of the types of industry activities they engage in during international fringe festivals. Through a review of literature, this chapter recounts the development of the Adelaide Fringe Festival and its operational methods to facilitate a deeper examination of the types of market activities that international performing arts agents can undertake within the festival.

### **Section 1: The Development of Fringe Festivals**

#### **What is a fringe festival?**

There are now more than 300 fringe festival every year worldwide, among them the biggest, and most well-known ones are the Edinburgh Fringe Festival in Scotland and Adelaide Fringe Festival in South Australia. Most fringe festival like Edinburgh and Adelaide start with the city's art festival. Those art festivals are operated by the government of the cities, and the performances in those government-funded art festivals are programed and selective. The world's first fringe festival is Edinburgh Fringe, which dates from 1947. Since then, more and

more performers had done the same, the scale of unofficial festival grew, until in 1958 the Edinburgh Festival Fringe Society was created because of this success.

Most fringe festivals are not centrally programmed events but rather facilitate a shared risk model where artists, venues, audiences, and funders collectively invest in creating a dynamic and organic platform for creative expression. The World Fringe organization notes that:

The fundamental difference between a Fringe and a programmed Festival is mainly financial and the direction of the money streams. It is about who pays the artists. Fringe artists will often invest in their own Festival attendance and pay themselves from their own ticket sales or by any fundraising undertaken in the run-up to the festival. A programmed Festival will invite an artist or group and pay them directly for their attendance; the festival will then take the box office revenue (World Fringe, 2024).

The format of fringe festivals varies widely, encompassing approaches like open access, juried selection, lottery, or first-come-first-served policies. They may serve different purposes, such as addressing political issues, catering to local performers' needs, or introducing international works to new audiences. Key characteristics of fringe festivals are their diversity and uniqueness, with each festival offering a distinct experience that doesn't replicate itself. This sector is diverse and ever evolving, making fringe festivals a vibrant and essential part of the global arts landscape.

## 1. Edinburgh Fringe Festival

The Edinburgh Fringe Festival was born in 1947 when eight theatre companies decided to perform at the Edinburgh International Festival, determined to be part of the international arts event. Starting as the “fringe” of the main festival, the Fringe has now become the world’s largest arts festival. It has nurtured many acclaimed artists who have gone on to shine in television, film, and Broadway. Simultaneously, it has held fast to its democratic tradition, amplifying voices of diverse artists and committing to making the performing arts accessible to all (Davies, 2021).

The Edinburgh Fringe is the largest Fringe Festival on earth, taking place in Edinburgh, Scotland, every August. With 75 years of history, the Edinburgh Fringe upholds the vision of “giving anyone a stage and everyone a seat” and has adhered to three values over the years: “celebrate performing arts,” “be open to all,” and “look out for each other” (Edinburgh Festival Fringe, 2024e). Currently, the Edinburgh Fringe has six goals to ensure the long-term renewal of the festival.

The themes and headline of these Fringe development goals are:

- a. Thriving artists – Be the best place in the world for emerging artists to perform and the best platform for talent to emerge.
- b. Fair work – Eradicate any remaining unfair or exploitative work conditions at the Fringe.
- c. Climate action – Become a carbon net zero event by 2030.
- d. Equitable Fringe – Who and where the artists and audiences from is not a barrier to attending or performing at the Edinburgh Fringe.
- e. Good citizenship – Fringe is a force for good in and for the city of Edinburgh.

f. Digital evolution – Enhance the live Fringe experience by ensuring a world-class digital experience (Edinburgh Festival Fringe, 2024e).

In her book on *The Festival Cities of Edinburgh and Adelaide*, Sarah Thomasson describes the economics of the Edinburgh Fringe Festival:

They have aligned themselves with the broader agendas of their local and national governments—on whom they rely for financial support and/or permission to hold performance events in certain spaces—is well established (Thomasson, 2022, p. 16).

The majority of the income for the Edinburgh Fringe comes from the box office, Event Scotland, the Scottish Government, the City of Edinburgh Council, and artist registration fees. As we can see in the chart below, government support is crucial for the Fringe.

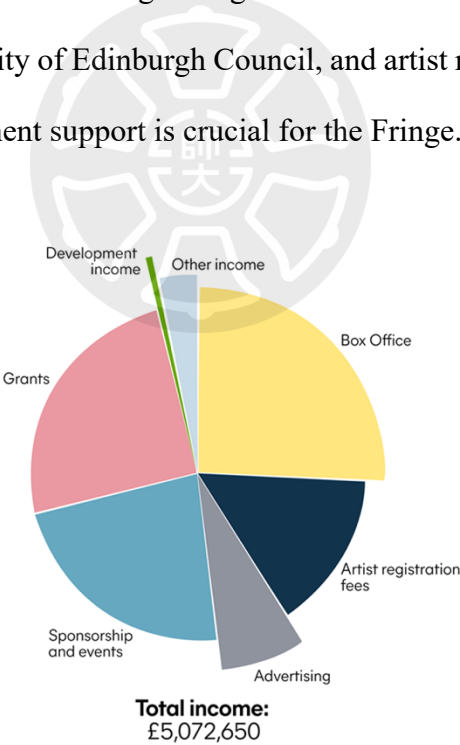


Figure 1: Edinburgh Fringe Festival 2023 income chart  
Source: Edinburgh Festival Fringe (2024c)

In recent years, the Edinburgh Fringe boasts an impressive lineup of over 3,000 shows, resulting in the annual sale of more than 2 million tickets (Edinburgh Festival Fringe,

2024b). This voluminous showcase of artistic talent serves as a testament to the festival’s commitment to providing a plethora of opportunities for the trade and exchange of performing arts. As outlined in the following table, the Edinburgh Fringe offers numerous platforms and avenues for the facilitation of artistic interactions and collaborations.

Fringe Central	<ul style="list-style-type: none"> <li>- Hub for artists and professionals during the Edinburgh Fringe in August.</li> <li>- Offers in-person services by the Fringe Society, including Arts Industry, Artist Development, Artist Support, and Media offices.</li> <li>- Provides assistance with refining press releases and networking opportunities.</li> <li>- Hosts 35 free events and discussions on significant cultural sector issues.</li> <li>- Features insights from industry figures like Eddie Izzard, Rob Auton, and Francesca Moody.</li> </ul>
Fringe Connect	<ul style="list-style-type: none"> <li>- Online platform for interaction and knowledge exchange among Fringe artists and arts industry professionals.</li> <li>- Facilitates lasting working relationships.</li> <li>- Provides access to year-round online events and archived event recordings.</li> <li>- Offers a wealth of resources and information on opportunities within the Fringe and the broader sector.</li> <li>- Hosted 47 events in the past year, engaging over 5,000 users.</li> <li>- Helpful for artists’ preparations leading up to the Fringe.</li> <li>- Events include topics like “How to do a show at the 2022 Fringe,” “Making the most of the Fringe,” and “International touring.”</li> <li>- Events are often recorded and available as a resource for remote access.</li> </ul>
Fringe Marketplace	<ul style="list-style-type: none"> <li>- Online service for arts industry professionals, including promoters, agents, and programmers.</li> </ul>

	<ul style="list-style-type: none"> <li>- Provides crucial information and contact details for tour-ready works at the Fringe.</li> <li>- Offers a curated selection of works nominated by host venues.</li> <li>- Includes a comprehensive directory of shows from artists interested in further touring.</li> <li>- 194 shows from the Fringe available on Marketplace until June of the following year.</li> <li>- Allows industry members to revisit or catch up on performances.</li> <li>- Responded to lockdowns and travel restrictions, evolving into a valuable arts industry tool.</li> </ul>
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Chart 1 Edinburgh Fringe’s platform for artistic interactions and collaborations

Source: Edinburgh Festival Fringe (2024a, 2024c)

The Edinburgh Festival Fringe’s commitment to staying relevant and innovative is exemplified through its strategic partnership with TikTok, recognized as the ‘virtual stage of the Fringe’ (Edinburgh Festival Fringe, 2024b). This collaboration acknowledges TikTok’s significance as a platform where Fringe artists, whether experienced or emerging, can create, showcase their work, and reach a diverse and expanding audience. It demonstrates the Fringe’s dedication to innovation and adaptability, empowering artists to shine on this virtual stage while maintaining its core mission.

## 2. Off Avignon Festival

... the [Avignon] Festival had become an extravaganza of cultural confusion. One could attend over 30 official productions, the many offerings of the “Off Festival,” which had developed since 1968, and a variety of concerts, exhibitions and political forums now available throughout the festival period (Wehle, 1984, p. 58).

In 1971, Paul Puaux established the Avignon Off Festival office, officially launching the Avignon Off Festival. During this initial phase, apart from administrative tasks, the festival did not impose any official or formal restrictions. Performance groups could register independently, rent venues, and take financial responsibility for their productions. Performance venues ranged from cafes, cinemas, warehouses, to repurposed factories, allowing performing arts to thrive in various corners of Avignon. However, it was not until 1982 that the for-profit “Avignon Public OFF” association was founded, leading to a more refined operation of the festival. This organization emphasized that performances did not require pre-selection, enabling artists to freely register for participation.

The Avignon Festival and the Avignon Off Festival maintain a complementary balance, fostering a positive cycle of cultural production. Through mutual exchange, they inspire creative ideas and nurture relationships between artists, the public, and their works within the city of Avignon. The Avignon Off Festival, in particular, has long upheld principles such as supporting artistic creation, encouraging the professionalization of emerging artistic teams, and promoting diversity in programming. Additionally, its commitment to audience development and ensuring accessibility for all reinforces its role as a vital platform for artistic expression and cultural exchange, preserving Avignon’s reputation as a vibrant hub of artistic culture. (Avignon Festival & Companies, 2024) The Off Avignon Festival is an annual event held in Avignon, France, during the month of July. This festival features an impressive lineup of over 1,600 performances across 140 different venues, drawing in a substantial audience of 300,000 attendees. The festival contributes significantly to the local economy, with an economic impact estimated at 40 million euros, driven by the sale of approximately 1.7 million tickets.

### 3. Adelaide Fringe Festival

The Adelaide Fringe also began in 1960, when a couple of groups of artists were offended that they had not been included in the first Adelaide Festival program and so they set up an alternative. The Adelaide Fringe is modeled on the Edinburgh Fringe and is the second biggest arts festival in the world after Edinburgh (Frew & Ali-Knight, 2010).

As Frew and Ali-Knight records, the development of the Adelaide Fringe Festival followed the pattern established in Edinburgh, beginning in 1960, when a few artists decided to stage their own events in response to the exclusion of many local and smaller-scale artists from the curated Adelaide Festival of Arts.

In Adelaide, what came to be known as the Adelaide Fringe began as a mostly local affair alongside the ‘official’ festival in 1960 as a biennial event and, like Ric Knowles notes of the EFF, has historically been positioned as an antidote to the perceived elitism and historical conservatism of the official festival. A complete, critical history of the Adelaide Fringe is yet to be published, but both Australian theatre critic Geoffrey Milne and author of the only history of the Adelaide Festival, Derek Whitelock, describe the Fringe in its early period as ‘small-scale’ and an ‘add-on’ to the main event (Thomasson, 2022, p. 129).

Here is a timeline of development and significant events for the Adelaide Fringe Festival.

Year	Events
1960	A small group of independent artists presented shows on the 'fringe', they forged an innovative, open-access festival with no curators, this small group of creatives produced a thriving, bi-annual platform for artists to try out new work, experiment, and engage with new ideas.
1964	Hosted 52 art exhibitions, collections and performances.
1970	Experienced significant growth in both official and unofficial events and included three major musical performances, four dance performances, an opera, film events and exhibitions.
1974	The first printed souvenir programme was published for the 1974 festival, with the title as " <i>Adelaide Festival of Arts, March 9 to 30: Fringe Program</i> ". The program listed 41 exhibitions listed and 20 performances; unofficial events included 50 exhibitions, 10 performances and many other events.
1975	In 1975 the fringe became an incorporated association. 'The Fringe' changed its name to 'Focus'. The idea was to bring focus to the development of our own culture in South Australia. The first independently organized Fringe, known as Focus Festival, came into being and was seen as a huge success. This was the true beginning of today's Adelaide Fringe, as a separate entity and with focused goals, and the first dedicated poster, proclaiming "Focus '76".
1982	'The Fringe' expanding to 86 groups performing in more than 50 venues with a further 56 visual arts exhibitions. In addition, 16 performing groups were active in schools and public spaces across the metropolitan area. The name on the poster changed to Adelaide Festival Fringe.
1988	Organizers (in discussion with Actors Equity) allowed international artists to join the Fringe festival.
1994	The name on the posters changed from Adelaide Festival Fringe to Adelaide Fringe Festival.
1998	The used its own especially developed ticketing system, FringeTix, for the first time.
2000	Fringe dropped the "Festival" and started calling itself the Adelaide Fringe.

2006	South Australian Premier Mike Rann announced that the Adelaide Fringe would receive extra government funding (totaling \$2 million) to enable it to become an annual event from 2007 onwards.
2007	Adelaide Fringe became an annual event. Receive funding from the state government of A\$500,000. 130,000 tickets were sold through the FringeTIX box office system – with an additional 10,000 ticket sales by national ticketing partners.
2008	187,000 tickets were sold through the FringeTIX box office and their ticketing partners. 281 Fringe venues sold tens of thousands of tickets on the door. Family Day became Family Weekend and doubled in size and attendances.
2009	In 2009, pre-event ticket sales equaled that of the previous year. 2,800 artists featured in 250 venues across the city, in 508 comedy, theatre, music, dance and visual art shows.
2010	The Adelaide Fringe celebrated its 50th anniversary. Compared to the previous year ticket sales were 27% higher. For the first time, Fringe sold 100,000 tickets prior to the opening parade. The event received extra State Government funding of A\$350,000 to support the anniversary event. The grant covered the cost of producing eight inflatable astronauts and erecting them around the city.
2012	24 February to 18 March. Approximately 40,000 spectators attended the Fringe Parade, and 367,000 tickets were sold, a 10% increase on 2011 sales. Ticket sales equated to an approximate value of A\$9 million. The event featured over 4,000 artists and 923 events, in 300 venues. There were 20% more events than in 2011. CEO Greg Clarke launched the event not only in Adelaide, but also at the Sydney Opera House and in Federation Square in Melbourne. There were also a number of large free outdoor events during the festival.
2013	Fringe was extended to run for a 4-week period. There were over 4,000 artists registered, appearing in 930 events and 6139 performances, and 407,153 tickets were sold.

2014	The festival ran for 30 days and nights from 14 February until 16 March and brought together over 4,000 artists from around Australia and the world.
2016	In April 2016, the “Made in Adelaide” initiative was announced by the state government, which provided funds totaling A\$55,000 to support nine acts taking their work to the Edinburgh Fringe, to help build connections between the two festivals. In August 2016, the Fringe began an official partnership with the Edinburgh Fringe Festival.
2017	It became the largest arts festival in the Southern Hemisphere, and the second largest Fringe in the world.
2018	Adelaide Fringe 2018 once again broke all records, attracting 2.7 million people in attendance across free and ticketed events, including 100,000 for the Opening Night Street Party (which replaced the opening night Parade). More than 6,900 artists performed in 1,231 events across 442 venues. Box office revenue reached A\$16.6 million from 705,761 tickets sold (up 7 per cent). The event also saw a greater share going into artists’ pockets, after A\$1 million of funding from the state government enabled the Fringe to abolish inside charges for artists with tickets under \$35, and to halve those for all others.
2019	With attendance by tourists increased by 72% on the previous year (possibly a consequence of increased interstate marketing), a total of nearly 3.3 million attendances, and A\$95 million in estimated expenditure. 7000 artists participated in 1326 events. The reach of Fringe has been pushing further out of the boundaries of Adelaide, into regional centres.
2020	The Fringe celebrated its 60th anniversary. While the 2020 Fringe was the first in years to see a decrease in the number of registered events, the events were more widely spread, with half of the venues outside Adelaide city centre, including both suburban and regional locations such as Stirling, Gawler and Murray Bridge. The World Fringe Congress, first held in 2012, was held in Adelaide for the first time in 2020. The last weekend of the festival was somewhat impacted by the COVID-19 pandemic in Australia, although government rules on social distancing and travel did not start until the following week.

2021	The 2021 Adelaide Fringe achieved remarkable success despite challenges. It generated \$56.39 million in economic impact, with \$31.6 million in new expenditure for South Australia. Box office revenue reached \$16.4 million, selling 632,667 tickets. The festival maintained its status as the largest in the Southern Hemisphere, with 2.8 million attendees. An audience survey showed positive impacts on mental health and social connectivity. Despite COVID-19 challenges, it created 4,431 jobs.
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Figure 2: Adelaide Fringe Festival’s timeline for development and big events

Source: Adelaide Fringe (2024a) and other sources.

The development and introduction of the Honey Pot program at the Adelaide Fringe can be attributed to several key factors that were instrumental in enhancing the festival’s infrastructure and international appeal. The festival’s decision to become an annual event in 2007, supported by significant government funding, marked a pivotal shift. This change allowed for more consistent and expansive planning, enabling the implementation of innovative initiatives like the Honey Pot program, which was introduced in 2008. The program aimed to facilitate networking, touring, and booking opportunities, fostering long-term relationships between artists and arts industry delegates and extending the reach and lifespan of their works beyond the festival (Adelaide Fringe, 2024c).

The strategic enhancement of the Honey Pot program in 2016, which included increasing the number of performing arts agents and refining the digital platform was significant (Adelaide Fringe, 2022b). This expansion was supported by the integration of the Adelaide Fringe’s broader digital infrastructure, the Artist & Venue Registration (AVR) system, initiated in 2016. The creation of a dedicated digital platform for Honey Pot—featuring tools such as the Delegate Finder, Event Finder, and Ticketing—streamlined interactions among artists, agents, and venues, enhancing the user experience and operational efficiency.

Hosting the World Fringe Congress in 2020 positioned the Adelaide Fringe as a central node in the global fringe network, significantly boosting the profile and utility of the Honey Pot program. This event brought together international festival representatives, further enriching the networking and collaborative opportunities available through Honey Pot (Adelaide Fringe, 2022b). The integration of World Fringe Congress delegates into the Honey Pot program exemplifies how strategic hosting and digital innovation have been crucial in shaping Honey Pot into an effective and dynamic marketplace for the performing arts community. These developments underscore the Adelaide Fringe's commitment to leveraging both its status and technological capabilities to foster an environment conducive to cultural exchange and professional growth within the arts sector.

## **Section 2: The Emergence of Performing Arts Markets**

Arts festivals and exhibitions emerged as venues for performing artists to showcase and promote their creations. These events were typically held at specific times and locations, attracting artists and audiences from diverse regions and countries. Such gatherings offered performing artists greater exposure opportunities and facilitated cross-cultural exchange and collaboration.

With the promotion of the performing arts field by governments seeking to compete internationally, specialized industry exhibitions and trade fairs have emerged. These industry exhibitions and trade fairs focus on commercial transactions and collaborations, providing platforms for business negotiations and cooperation among artists, agents, theater operators, and festival organizers. This format of trade fairs is often co-organized by government agencies

with performing arts associations or industry organizations to foster industry development and collaboration.

With the rapid advancement of digital technology, online platforms and digital transactions have begun to flourish in the performing arts domain. These online platforms offer artists the opportunity to showcase and promote their works on a global scale, either alongside or as an alternative to attending events in person. They also provide artists and industry professionals with opportunities to engage in online communication and collaboration. This form of performing arts market offers greater convenience and flexibility, allowing participants to easily participate and explore.

Over the years, performing arts markets have evolved from the forms of artist gatherings and court performances into a diverse array of formats, including arts festivals, exhibitions, specialized trade fairs and industry expositions, as well as digital platforms. These markets play a significant role in facilitating communication, collaboration, and commercial transactions among performing artists. As time goes on and technology advances, they continue to evolve and develop, serving as crucial platforms for enhancing interactions and opportunities within the performing arts community.

## **1. The Functions of Performing Arts Markets**

A performing arts market – also known as a performing arts trade fair, marketplace or platform – is an event where various forms of performing arts, such as music, dance, theater, acrobatics, magic, and more, are treated as commodities. These commodities are traded between buyers and sellers within a specific timeframe and at a designated venue. In her thesis titled “The

Research of Performing Arts Market – A Case Study of Shanghai Performing Arts Fair” Huang Yu-Xuan provides the following definition:

A “Performing Arts Fair,” also known as a “Performing Arts Trade Fair,” refers to an event held within a specified period, offering a designated venue where performing arts, treated as commodities, are exchanged and sold through activities such as exhibitions, showcases, workshops, seminars, and more. The goal is to facilitate transactions between buyers and sellers within the performing arts industry (黃郁璇, 2016, p. 1).

From this definition, it is evident that performing arts markets provide a matchmaking platform for art agents, agencies, buyers, and performing arts groups. It is complemented by formats such as exhibitions, seminars, and so on, which enable performing arts professionals from various locations to connect and expand their networks through this platform. Chen Pei-Yin mentioned in her thesis titled “The feasibility study of establishing performing arts trade fair in Taiwan” that performing arts trade fairs belong to the exhibition industry:

The primary function of a “Performing Arts Trade Fair” is to serve as a platform for commercial transactions, operating in the format of the exhibition industry. This platform facilitates direct or indirect face-to-face interactions between buyers (such as festival curators, theater program producers, art intermediaries) and sellers (performers, managers of performing groups). This interaction allows for the exchange of information and the execution of transactions. It also provides an opportunity for small and medium-sized performing groups to showcase their talents on the international stage (陳佩吟, 2011, p. 111).

In *Performing Arts Markets and their conundrums*, Justin Macdonnell provides a critical overview of the role of performing arts markets, describing them as “central to the cycle of transactions in live theatre, music, and dance around the world” (Macdonnell, 2020, p. 1). He highlights their function in securing international opportunities for artists, which has gradually evolved into becoming an accepted norm for companies and individual artists looking to secure a place on the international stage. These markets now serve both as booking conferences and platforms for networking and relationship-building among delegates—a term that encompasses various industry professionals, including agents, programmers, producers, artists, curators, directors, and mentors.

In *Engaging evaluation as a catalyst: Artists and arts managers voices in reshaping the Australian Performing Arts Market*, Sandra Gattenhof defines performing arts markets as "cultural intermediaries," which serve as bridges between artists and the cultural sector, facilitating both the exchange of value and the consumption of cultural products (Gattenhof, 2024, p. 193). This shift —from viewing performing arts markets merely as spaces for economic transactions to recognizing them as relational platforms fostering cultural exchange— helps artists build relationships with audiences, peers, and the market, moving beyond a focus solely on economic outcomes.

From the above discussion, it is evident that performing arts markets typically take the form of industry exhibitions or trade fairs, providing a platform for buyers and sellers of various types of performing arts to engage in transactional activities. Beyond the transactions themselves, performing arts trade platforms also offer opportunities for performing arts agents, professionals, and creators to communicate and build interpersonal networks. This shift from a strictly transactional approach to a relational one is reflected in the growing emphasis on cultural exchange and the facilitation of relationships, thus enhancing the broader cultural

impact of these platforms. The Honey Pot program at the Adelaide Fringe exemplifies this relational approach by embedding market activities within the festival's performances. Rather than operating as a stand-alone trade fair, the Honey Pot leverages the live performance context to foster meaningful connections between agents, artists, and audiences. By attending performances, participating in networking events, and engaging in informal conversations, delegates are able to experience the artistic works directly, which enhances their understanding and builds stronger, trust-based relationships that often extend beyond the festival. This integrated model not only facilitates immediate transactional outcomes but also supports long-term collaborations and the international mobility of artists.

## **2. Current Development of Performing Arts Markets Worldwide**

This section surveys the current development of performing arts markets in Edinburgh, Yokohama, Shanghai and Seoul, by drawing on relevant scholarship and the publications of organizations.

### **Edinburgh Fringe as a Performing Arts Market**

In her research paper “A Study of the Formation and Development of Taipei Fringe Festival from Cultural Policy Perspective”, Tsai Fu-Hui asserts that the Edinburgh Festival Fringe is the world’s largest marketplace for performing arts trading. She describes how:

The Edinburgh Festival Fringe, amidst its robust commercial nature, maintains a balance between artistry and commerce, encompassing both classics and avant-garde works. It serves as an open platform for creative presentation and functions as a marketplace for more mature works (蔡馥徽, 2010, p. 11).

The commercial aspect refers to the practice within the Edinburgh Festival Fringe where performing groups are charged venue rental fees and share the box office proceeds. This illustrates that while the Edinburgh Festival Fringe is not primarily centered around a performing arts trade fair, its substantial industry value and leading position within international arts festivals compel many performing arts groups to engage in potentially financially unfavorable endeavors. This is done in anticipation of international performing arts agents and curators purchasing their productions, paving the way for more promising opportunities in the future. As highlighted in an interview with Ho Kang-Guo and experienced Fringe actor Mark Brailsford:

The function of the Edinburgh Festival Fringe as a trading marketplace has become even more crucial than the festival itself. If you intend to “manage” a production, you have to come to Edinburgh because everyone is here. This is the place where you can build relationships, and it’s where you can learn various aspects of the industry (何康國, 2011, p. 68).

Today, the Edinburgh Festival Fringe holds an unrivaled position on the international stage. It is not just for performers and audiences; it is also for performing arts agents, producers, and theater operators. With over two hundred venues, the festival’s significance as the world’s largest arts festival and performing arts trading marketplace becomes apparent.

The mode of performing arts trading at the Edinburgh Festival Fringe in 2015 was described on the website of the British Council: “In addition to the main program, a selected group of companies is invited to participate in trade exhibitions, project presentations, and networking breakfasts, providing UK theaters and dance companies with further opportunities to showcase

their works to international audiences” (Fleming, 2015). In addition to the physical methods of networking, the website of the Edinburgh Festival Fringe also presents various platforms for performing arts creators and agents to engage in trading activities. Graduate researchers have compiled the following table of trading activities (figure 3).

Name	Approach	Introduction
Fringe Marketplace	Online	An online platform that connects program curators, performers, committees, and professional artists, promoting the sharing of works beyond the festival. It aids in discovering pieces that align with program requirements and provides touring opportunities for artists. The platform offers comprehensive performance information, including scale, marketing, technical aspects, and target audiences. Additionally, it serves as an endorsed arts industry directory by the Fringe, facilitating networking among professionals involved in the festival.
Fringe Connect	Online	Fringe Link is a year-round open online social networking and event platform designed specifically for artists and professionals in the arts industry. It collaborates with partners to host discussions and initiate events, covering creative practices, socio-political issues, and industry trends while offering insights related to the Fringe. All arts industry professionals are welcome to participate, fostering connections with artists and peers worldwide. The platform allows for creating personal profiles, facilitating the search for collaborative partners with shared interests.
Events	Online In person	Artist Networking and Proposals Arts Industry Networking Thought-Provoking Panels, Discussions, and Workshops Weekly Newcomer Welcome Sessions Opportunities to Share Program Recommendations and Suggestions

Figure 3: Edinburgh Fringe as a Performing Arts Market

Source: Edinburgh Festival Fringe (2023)

Figure 4 illustrates the various types and forms of performing arts trading within the Edinburgh Festival Fringe. Additionally, the Edinburgh Fringe website offers one-on-one services, enabling companies and performing arts agents to connect with artists featured in the program. This service assists them in finding works that align with program requirements, provides information about programs and artists interested in touring performances, and guides them through operating the Fringe's systems and platforms.

The Edinburgh Festival Fringe has become an exceptional performing arts trading marketplace. It provides a unique platform for artists, performers, performing arts agents, companies, and arts industry professionals to connect, communicate, and collaborate. This commercial aspect facilitates the promotion and trading of works, making it a significant force in the realm of performing arts.

### **YPAM Yokohama Performing Arts Meeting**

The YPAM Performing Arts Meeting in Yokohama, formerly known as TPAM-Tokyo Performing Arts Market, originated as a significant development in the field of performing arts trade platforms. Tokyo Performing Arts Market had a history spanning 16 years from its inception in 1995. In 2011, responding to the urban regeneration vision and cultural policy put forth by Mayor Hiroshi Nakada upon taking office, the initiative transformed into “Creative City Yokohama,” marking a significant shift in focus from Tokyo to Yokohama (吳應敏, 2009, p. 42). The relocation of TPAM from Tokyo to Yokohama aimed to infuse the city with artistic activities and revitalize urban spaces. This strategic shift not only facilitated a vibrant artistic

atmosphere but also transformed Yokohama into an attractive and creative environment that artists and creators aspire to live in.

The website of the Yokohama Performing Arts Meeting (YPAM) states that YPAM is a platform for professional exchange, where professionals from around the world gather through performances and conference programs to explore the possibilities of contemporary performing arts exchange. It serves as a hub for obtaining information, inspiration, and networking opportunities related to creating, disseminating, and promoting performing arts. Starting from 2015, YPAM intensified its focus on Asia and began engaging in collaborative production projects in the region. Over its 25 years of development, YPAM has evolved into one of the most influential performing arts platforms in Asia, garnering international recognition.

The following table (figure 4) presents significant events and performances of the Yokohama International Performing Arts Meeting (YPAM) from 1995 to 2021.

Year.	Events.
1995	TPAM (Tokyo Performing Arts Market) was initially established to facilitate the international distribution of performing arts works. Since then, the event has been held annually, featuring booth exhibitions, showcases, and exchange programs, among other activities.
2005	TPAM (Tokyo Performing Arts Market) redefined itself as an event exclusively designed for Japanese and international professionals engaged in contemporary performing arts. The event transitioned from open applications for official showcases to curated programs of specific genres by appointed directors. Additionally, the introduction of the “TPAM Fringe” initiative marked the start of an open call program.
2008	TPAM hosted the first IETM Asia Satellite Meeting in Japan. IETM (International Network for Contemporary Performing Arts) is a global network organization dedicated to fostering exchange and collaboration within the field of

	contemporary performing arts. As part of its activities, TPAM organized this satellite meeting with the main goal of developing an open network among international professionals. The meeting provided a platform for communication and collaboration, enabling arts professionals from different countries to connect, share resources, and explore collaborative opportunities.
2009	They organized the “Performing Arts Presenters’ Network Conference,” an international conference focused on establishing professional networks in the Asian region. During this conference, professionals gathered to discuss how to build stronger professional networks within the field of performing arts in Asia.
2010	Collaborating with the British Council, TPAM co-organized a series of participatory interactive performance showcase events named “Connected.” This series of showcase events aimed to offer participatory and interactive performance experiences, creating a sense of connection and sharing through interaction and engagement with the audience. This collaboration provided participants and audiences with unique performance experiences while also fostering cultural exchange and cooperation on an international level.
2011	TPAM (Tokyo Performing Arts Market) relocated from Tokyo to Yokohama and was renamed “Yokohama Performing Arts Meeting (YPAM).” It discontinued specific type showcase events and introduced “TPAM Direction,” where designated directors develop concepts from scratch. YPAM hosted the second edition of the IETM Asia Satellite Meeting in Japan. In response to the Great East Japan Earthquake and the Fukushima Daiichi nuclear disaster that occurred shortly after the 2011 edition, YPAM organized an event called “TPAM in Yokohama Summer Meeting” held in the heart of Yokohama Creative City.
2012	YPAM organized an international conference and performance program focusing on artist residency projects within the realm of performing arts. It also held an event called “TPAM in Yokohama Autumn Meeting” in the heart of Yokohama Creative City, discussing freedom of expression and international activities of emerging artists.
2013	The booth exhibition was abolished, shifting the focus towards “TPAM Exchange,” emphasizing spontaneous and interactive communication among participants.

2015	Initiated a five-year Asian Focus Program to explore new models of international collaboration with the Southeast Asian region.
2016	Collaborated with Pichet Klunchun to co-produce “Dancing with Death,” with Mark Teh to co-produce “Baling,” and with siren eun young jung to co-produce “Anomalous Fantasy_Korea Version.” Initiated a music project within TPAM Direction.
2017	Collaborated with Eko Supriyanto to co-produce “BALABALA.” Co-hosted the “Asian Dramaturgs’ Network Meeting 2017” in partnership with Centre 42.
2018	Co-organized the “2018 Asian Dramaturgs’ Network Satellite Symposium: Dramaturgy and the Political” in collaboration with Centre 42.
2019	Collaborated with Ho Tzu Nyen on “The Mysterious Lai Teck,” worked together with Five Arts Centre on “A Notional History,” and teamed up with Fahmi Fadzil and Zan Yamashita to co-produce “GE14.”
2020	Collaborated with Eko Supriyanto on the co-production of “IBUIBU BELU: Bodies of Borders,” and worked alongside Pichet Klunchun on the co-production of “No. 60.” Additionally, hosted the conference for the Asia Network for Dance (AND+).
2021	Collaborated with Ho Tzu Nyen to co-produce “Voice of Void.” Rebranded oneself as the Yokohama Performing Arts Meeting (YPAM). Began strengthening the foundational infrastructure of the FRINGE project and restructured the exchange program into hybrid activities. Commissioned Yang Zhen to create “Jasmine Town” and presented an ongoing showcase of the work.

Figure 5: Significant events and performances of the YPAM

Source: YPAM (2024)

This chronology reveals four distinct characteristics of the Yokohama Performing Arts Meeting (YPAM): geographical location, Asian focus, and program diversity. Given that major performing arts markets are predominantly located in European and American cities like London, New York, or Berlin, YPAM represents a significant shift by positioning itself as a key performing arts trade platform in Asia. With a clear focus on advancing Asian performing arts, YPAM addresses the need for regional representation and cross-cultural exchange in a

landscape previously dominated by Western markets. By hosting international conferences such as the IETM International Network for Contemporary Performing Arts, YPAM has strengthened its role as both a marketplace and a cultural bridge, fostering deeper connections within Asia and beyond. This dual emphasis on regional identity and global networking distinguishes YPAM as a unique and impactful platform in the field of performing arts markets.

In addition to conventional genres of performing arts such as dance, music, and theater, YPAM is also dedicated to promoting innovative art forms and interdisciplinary performance art, providing a diverse stage for participating groups. Beyond offering a platform for performing arts agents and teams, YPAM opens its doors to non-professional audiences, enabling a broader range of spectators and Yokohama residents to appreciate performing arts. This not only facilitates the popularization of performing arts but also contributes to the ultimate goal of becoming a cultural and creative city.

### **China Shanghai International Performing Arts Fair**

The China Shanghai International Performing Arts Fair (SPAF), established in 1999, is primarily organized in conjunction with the China Shanghai International Arts Festival. It is hosted by the Ministry of Culture of the People's Republic of China and undertaken by the Shanghai Municipal People's Government. The fair takes place annually in October in Shanghai. The event comprises various components, including the Summit conference, Assembly of Excellence, Conference: Face to Face Communication, and Touch the Chinese Culture.

The website of the Central People's Government of the People's Republic of China mentions the Shanghai International Performing Arts Fair in the Culture and Entertainment section:

In this edition of the arts festival's performance trading event, more than 30 countries and over 150 domestic and international performing arts institutions, festival

organizers, and theaters are invited to participate. The representation of exhibitors is equally divided between domestic and international entities, with a focus on achieving substantial trading outcomes. Notably, prominent international arts festivals, significant international performing arts organizations and theaters, as well as performing arts companies, are given special emphasis in invitations, creating a robust “buyer” contingent. This effort aims to provide favorable conditions for the global dissemination of Chinese culture (中華人民共和國中央人民政府文化部, 2011).

The description provided by the People’s Republic of China’s Ministry of Culture indicates that the primary goal of the Shanghai Performing Arts Fair is to “export” Chinese culture, rather than facilitating two-way exchanges. Due to the success of the fair, the number of foreign buyers has been increasing year by year. Huang Yu-Hsuan’s research “The Research of Performing Arts Market – A Case Study of Shanghai Performing Arts Fair” mentions that participants in the fair can be categorized into three groups: booth exhibitors, representatives engaged in purchasing negotiations within the exhibition venue, and specially invited foreign guests – essentially the buyers and sellers of the performing arts fair. Huang observes that:

The Shanghai International Performing Arts Fair includes various activities such as professional exchanges, welcome receptions for both Chinese and foreign delegates, exhibition hall negotiations, recommended performances, a reception for the “Supporting Young Artists Program,” and activities related to “Going Global” and “Introducing Inward” (黃郁琰, 2016, p. 43).

The distinction of the Shanghai International Performing Arts Fair from other performing arts markets lies in its inclusion of “contract signing ceremonies,” at which contracts are signed

between Chinese sellers and international buyers. This is highlighted in an interview between Professor Huang Yun-Jin and researcher Huang Yu-Hsuan:

There are many contract signing ceremonies during the trade fair, all of which are pre-arranged. Nowadays, every year during the trade fair, there are numerous contracts signing ceremonies, many of which have already been negotiated beforehand and are formalized during the event. So, it's a formality, and it's also to attract a bit more media attention. (黃韻瑾, 2014)

From these ceremonies, one can sense that the organizers are aiming to showcase the effectiveness of the trade fair to the Chinese government. This also signifies the government's intervention in the free trading market of performing arts. As found in the information on the website of the Central People's Government of the People's Republic of China, foreign guests and overseas performing groups are all "invited" by the Chinese government. This is done with the intention of exporting Chinese performing groups, unlike the open participation approach seen in the Edinburgh Festival Fringe. In the Shanghai International Performing Arts Fair, all participating groups are subject to approval and authorization by the organizers and the government. This underscores governmental control and cultural exportation.

### **Seoul Performing Arts Market (SPAM)**

The Seoul Performing Arts Market (SPAM) has been held annually since 2005, with the aim of facilitating communication and collaboration among artists from both South Korean and international backgrounds. It showcases the innovation and diversity of contemporary performing arts in Korea. The Seoul Performing Arts Market is dedicated to promoting the

international standing of Korean contemporary performing arts and highlighting the multifaceted creativity of Korean performance arts.

The market offers various forms of exchange activities, including performances, booth exhibitions, seminars, lectures, and speed meetings. These activities are designed to encourage information sharing within the industry. Through program performances and artistic exhibitions, the market creates a platform for domestic and international artists, curators, and art groups to engage in mutual communication and promotion. This crucial platform allows artists, professionals, and art groups to gather and collectively explore the future of artistic development.

In an article in *Par* magazine, Lin Fangyi mentioned that South Korea's film, drama, and music culture always showcases their ambition to the world. Even in the realm of niche arts beyond pop culture, the South Korean government provides ample resources. They combine policies, organizational administrative strength, expertise, as well as cooperation with private venues and international networks to create a strong support system. This central organization is known as the "Korean Arts Management Service" (KAMS), established in 2006, with a focus on promoting South Korean visual and performing arts internationally. Through its hosting of international events like the Performing Arts Market in Seoul (PAMS) and the World Music Expo (WOMEX), KAMS has gradually expanded and transformed into a major entity aimed at facilitating international exchange and export of South Korean arts (林芳宜, 2017). The division of responsibilities within the organization is summarized in the following diagram by researchers (figure 5).



Figure 6: KMAS Organizational Chart

Another author from *Par* magazine, Leung Ka Chai, mentioned four aspects of the “Performing Arts Market in Seoul” (PAMS) that are worth considering for the insights they provide into how performing arts markets in Asia strategically position themselves to foster cultural exchange, promote international collaboration, and support local artists in a competitive global landscape. These aspects demonstrate how PAMS leverages curation, timing, subsidies, and international exchange to address both local and global challenges, reflecting broader trends in how performing arts markets operate as hubs for cultural diplomacy and economic exchange.

Firstly, in terms of program selection, PAMS selects South Korean performing arts programs every year and conducts a secondary screening by curators and international artists to ensure they meet international standards and audience preferences. This is similar to product market research and is necessary. They also focus on increasing the proportion of dance programs, as dance is less affected by language and cultural barriers and is easier to promote internationally.

Secondly, in terms of timing, PAMS combines its schedule with SIDance and the Seoul Performing Arts Festival to attract international curators and performing teams. This approach of creating an economy of aggregation not only enhances attractiveness for all parties involved

but also saves costs and time. For South Korean performing groups, this is an important event where they can directly communicate with international curators and establish relationships. This application of a business model arises from the practical challenges faced by South Korean performing arts.

Thirdly, in terms of trading subsidies, South Korean performing groups that successfully exhibit and sell programs at PAMS can receive additional subsidies from the government and PAMS, which lowers the selling price and increases the chance of successful deals. This practice also enhances the willingness of local groups to participate, resulting in a win-win situation. Government subsidies and PAMS' performance subsidies are two important factors in this regard.

Fourthly, in terms of international exchange, KAMS actively participates in annual events in other countries, such as performing arts markets and festivals, to exchange curators and media figures, as well as to exchange purposes for participation in exhibitions in various countries. The range of projects exhibited at PAMS has gradually expanded beyond just South Korean local performing arts groups to a global scale. This is a form of the economy of aggregation, drawing more involvement from international curators and ultimately achieving the goal of making PAMS an Asian and even global performing arts trading platform. (黎家齊, 2010)

The success of PAMS lies in its commitment to providing support and opportunities for exchange, assisting South Korean performing arts groups in finding international collaborations and touring opportunities. Government funding subsidies and performance grants provide further support measures that lower the cost of programs and increase the success rate of transactions. PAMS's primary goal is to facilitate successful transactions between buyers and sellers, which is the core mission of a performing arts market (黎家齊, 2010). Other lofty ideals

and objectives, such as elevating artistic standards and promoting artistic engagement, should not burden the market itself. PAMS has clarified its positioning, focusing on providing trading opportunities and high-quality programs for international curators and buyers. This clear positioning enables PAMS to attract its target audience, achieve a successful performing arts market, and make significant contributions to the development of South Korean performing arts more effectively.

The review of these global performing arts markets highlights several recurring themes relevant to the study of Honey Pot at the Adelaide Fringe. These markets demonstrate a combination of transactional activities, such as booking and networking, alongside efforts to promote cultural exchange and professional development. YPAM and SPAM illustrate the importance of strategic timing and program curation, with SPAM incorporating government support and international collaboration to enhance opportunities for local artists. The Edinburgh Fringe offers an example of integrating market activities with artistic performance, showcasing how festivals can serve both artistic and economic purposes. These insights provide a broader context for understanding Honey Pot's role as a curated market embedded within a festival setting, emphasizing its dual function as a space for immediate transactions and long-term relationship building.

### **Section 3: The Roles of Performing Arts Agents**

The Taiwan Cultural and Creative Development Foundation noted in the article “A Discussion on the Economic and Market of Domestic Performing Arts” that the history of the development of performing arts economics includes a history of performing arts agents, which has been established in foreign countries. In the 18th to early 19th centuries, the “impresario” was significant in European opera productions, as they played a crucial role in seeking composers

and handling production matters for theater owners. To this day, managers are still widely used in the entertainment and performance fields, assisting with tours and contract arrangements for events like concerts, dramas, and operas.

In the 1960s, as the creative industries rapidly developed, the role of agents became even more important. They were not only responsible for negotiating performance matters but also advocated for the maximum benefits of artists. Many major agent companies were established in Europe and the United States, spanning across music, drama, dance, and even expanding into areas such as sports, entertainment, film, and media. These companies offered services such as investment, publicity, and marketing (台文創基金會, 2013).

The following are definitions of art agents or performing arts agents from various sources:

In the book *Cultural Management A-Z*, the definition of an art agent and an artist management company is as follows: “An art agent is responsible for managing the business affairs of one or multiple artists, bands, or theater troupes; an artist management company secures performance opportunities, markets, arranges travel itineraries, and provides support from rehearsal to actual performances for the artists under its umbrella. The funding for artist management companies comes from commissions extracted from each transaction or performance contract, as well as intermediary fees charged to event organizers” (Heinrichs, 1996/2004).

In the article “Jobs in Arts and Media Management: What They Are and How to Get One!”, Stephen Langley mentions that agents provide artists with individualized attention and services in terms of their artistic and career development. Langley focuses on specific types of artists and prioritize the artists’ career advancement and protection during promotion and contract negotiations. In the fields of classical music and opera, young artists often sign long-term

contracts with agents who plan their careers, provide advance funding, and arrange tours. Competent agents possess good taste, carefully select the artists they represent, and have extensive networks and trustworthy reputations. Agents can work independently or within agent companies, which have specialized departments for marketing, publicity, touring, and contracts. Agents' compensation comes from commissions on the artists' earnings from their work (Langley & Abruzzo, 1990).

In the research paper “Development of Performing Arts Agent in Taiwan,” Lin Hsiu-Ying provides a definition of performing arts agent as follows:

Performing arts agents operate within the scope of the performing arts market, possessing the agency over individual artists, performance groups, or works. Their primary role is to facilitate transactional activities between buyers and sellers within the performing arts market, while also assisting artists in career development and achieving economic value. Since the compensation of performing arts agents derives from commissions provided by artists, the interdependent relationship between both parties drives agents to operate from an investment perspective, proactively seeking opportunities for artists' development (林琇瑛, 2010, p. 2).

In addition to managing business affairs, agents play an essential role in fostering collaboration and building industry networks. As noted in the executive summary of the Australian Performing Arts Market, the Market “aims to broker relationships between artists, producers, agents, and presenters, providing opportunities for partnerships, collaborations, and co-productions, as well as to develop networks with local and international peers” (Gattenhof, Seffrin & Grant-Iramu, 2018). This relational aspect of performing arts agents highlights the

importance of not only managing the commercial activities of artists but also facilitating connections that are crucial for career growth and international engagement.

Based on the synthesis of the three mentioned sources, the definition of a performing arts agent can be summarized as follows: A performing arts agent is responsible for managing the commercial affairs of one or multiple artists or groups, including tasks such as promotion, contract coordination, and scheduling performance itineraries. They offer individualized attention and services to artists, aiming to facilitate their professional development and safeguard their interests. Agents specialize in specific types of artists, possessing a refined taste to select suitable artist representation. They can operate as independent practitioners or work within performing arts agencies, which offer specialized services including marketing, public relations, tour coordination, and contract negotiation. The compensation of agents typically derives from commissions based on artists' earnings from their work.

### **The job responsibilities of performing arts agents**

The work of performing arts agents is multifaceted, extending beyond administrative and logistical tasks to include personal, professional, and strategic dimensions. Liu Youtzu, one of the founders of the German arts management company Liu Kotow International Management & Promotion, underscores the diverse roles agents often take on, describing how they act as managers, psychologists, and close friends to the artists they represent. She notes, "I still need to know a bit about their personal lives, who is dating someone, who is thinking about getting married, in order to arrange their schedules optimally," (趙靜瑜, 2023). This highlights the deeply interpersonal aspect of the agent's work, requiring emotional intelligence and a holistic understanding of the artist's life.

Stephen Langley and James Abruzzo (1990) point out that the work of talent agencies includes consulting, financial management and planning, marketing, dispute resolution, and career planning. For example, one of the largest record companies in the world, Columbia Artists Management Inc. specializes in comprehensive management and touring for renowned musicians and performing artists, in addition to providing production and consulting services for major global events and music festivals. CAMI Music recognizes the global prominence of performing arts and has established collaborative relationships with numerous internationally renowned brands through endorsement and sponsorship opportunities, offering support for their artists and events (CAMI Music, 2024).

In *Culture Management A-Z*, Heinrichs also mentions that agents, in addition to arranging work and negotiations, are responsible for handling business correspondence between artists and the outside world, and even dealing with letters from supporters or fans of various forms of art, as well as tax matters (Heinrichs, 2004). Scholar Roland J. Kushner, in “Understanding the links between performing artist and audiences,” states that talent agencies’ practical support for artists includes providing market information and audience demands, developing performance opportunities and contracts, advancing funds for pre-performance expenses, reducing communication costs with event organizers, offering personal training and career planning, and enhancing the value of artists (Kushner, 2010).

The role of agents has evolved significantly, shifting from a transactional focus to one that prioritizes relational and collaborative engagement. The executive summary of the Australian Performing Arts Market describes this shift as moving “deliberate move to see the Market only as a transactional event – that is, one situated in the buying and selling of performing arts product – to a Market that is more supportive of relational transactions and connections that

may be more fruitful for Australian artists and companies in the development of long-term relationships and touring outcomes” (Gattenhof, Seffrin & Grant-Iramu, 2018). This evolution positions agents not only as managers but also as facilitators of meaningful, enduring partnerships within the performing arts sector.

In synthesizing this literature, the job responsibilities of performing arts agents can be broadly categorized into talent identification, career development, logistical management, marketing, relationship building, and strategic consultancy. However, the modern agent’s role transcends these functions, encompassing relational dynamics that build trust, foster collaboration, and enhance the sustainability of artistic careers. This study will examine how international performing arts agents at the Adelaide Fringe Festival embody these evolving roles, focusing on their ability to balance transactional objectives with the development of long-term, meaningful connections.

## **Section 4: Adelaide Fringe as a Performing Arts Market**

### **Current State of the Adelaide Fringe Festival**

The Adelaide Fringe Festival has evolved significantly, becoming a vibrant global platform for arts networking and exchange. Its transition to an annual event in 2007, supported by substantial funding, marked a pivotal moment. This change enabled the introduction of innovative programs like Honey Pot in 2008. Subsequent enhancements in 2016, coupled with digital integration, solidified the festival’s global presence. Hosting the World Fringe Congress in 2020 further elevated its status, attracting international representatives and enriching networking opportunities through the Honey Pot program. This evolution underscores the festival’s

commitment to fostering cultural exchange and professional growth in the arts sector. Amidst this evolution, the Adelaide Fringe Festival maintains a spirit of freedom and openness, embracing diverse forms of creative expression since its establishment in 1960.

The Adelaide Fringe now hosts over 1,000 shows annually, featuring more than 6,000 independent artists across 300+ venues in South Australia. The festival categorizes performances into 16 genres: cabaret, children's and family, circus, comedy, dance, events, family-friendly, film and digital, food and drink, interactive, magic, music, street performance/busking, theatre and physical theatre, visual arts and design, and workshops & talks. This classification system allows audiences to easily filter and find shows that align with their interests. A distinctive aspect of the Adelaide Fringe's programming is the separation of 'children's and family' and 'family-friendly' from other genres, highlighting the festival's commitment to younger audiences and families. They also offer a school program that allows teachers to apply for discounted tickets for shows suitable for children aged 2-18, along with complimentary tickets for accompanying teachers. This enables entire classes to attend performances together. Additionally, students benefit from concession ticket prices that are nearly half that of regular tickets. The Fringe also encourages artists with family-friendly shows to offer family package tickets, enhancing accessibility for family groups.

This section explores the current state of the Adelaide Fringe Festival across five distinct dimensions: Registration Process, Venue Spaces, Performing Arts Trade Platform, and Organizational Operations of the Fringe Festival.

## Registration Process

The Adelaide Fringe has developed an online platform called AVR that allows both artists and venues to register. Artists can register their events and search for suitable venues using the Venue Finder on the AVR platform. They can also set the ticket prices and provide event details for listing on the Fringe's website. For artists with limited resources for independent promotion, there is an option to purchase the Fringe's advertising package, which includes Print Advertising, EDM (eNews & Members), Social Media promotions, Website Advertising, and Signage & Outdoor Advertising packages. These official advertising channels play a significant role as essential marketing tools, particularly for emerging or independent artists who may lack access to extensive promotional networks. By leveraging these platforms, participating artists can increase their event visibility, attract broader audiences, and ultimately enhance ticket sales.

The AVR platform offers a comprehensive resource center with all the information artists might require. It serves as a one-stop solution for artists looking to participate in the Fringe, with a user-friendly interface. This resource is not limited to artists; venue owners can also register their spaces on AVR. Once registered, these venues can be easily discovered through the Venue Finder, simplifying the process of artists and venues connecting with each other.

In addition to these features, AVR keeps users updated with the latest news from the Fringe's teams. They regularly conduct online meetings and offer sections where Fringe staff assist participants with the registration process and address any questions they may have.

## Venue Spaces

Adelaide's Central Business District (CBD) sits atop a one-square-mile grid and is surrounded by parkland and green space that is utilised by fringe venues and large-scale, open-air festival events (Thomasson, 2022, p. 6).

The Adelaide Fringe is open to venues for self-registration. Any space has the potential to become a venue at the Adelaide Fringe, whether it be a café, restaurant, bar, garage, library, meeting room, or a theater. This inclusivity results in Fringe venues being exceptionally diverse, with a wide range of sizes and functions to accommodate various artists' needs.

The Adelaide Fringe encourages artists and venues to engage in direct negotiations, covering aspects such as contract agreements, technical support, box office splits, venue rental fees, and more. The Fringe team offers sample contracts as guidance, and the AVR provides contact information for artists and venues to connect and discuss these matters. Thomasson explains that the Adelaide Fringe Festival encourages direct negotiations between artists and venues, covering various aspects such as contract agreements, technical support, box office splits, and venue rental fees.

Fringe venues in Adelaide also reach their own arrangements with artists, but Adelaide Fringe Inc. lists the most common venue hire arrangements as: straight hire, where artists pay a flat fee but keep their box office takings; the box office split, where artists and venues share box office takings (usually 70–80% artist/20–30% venue); a combination of both, where the artist receives a discount on the rental fee for a small percentage of the box office (usually 10%); box office split with guarantee, where the venue takes a guaranteed amount as well as a percentage of the box office fee; and

no venue hire, although the artist may incur fees to cover equipment and staffing costs (Thomasson, 2022, p. 139).

In addition to self-registered venues, the Adelaide Fringe teams also assemble several circus tents across the city of Adelaide. At the city's heart, they create an expansive, carnival-like space encompassing tent theaters of varying sizes, food stalls, amusement rides, and more. This central gathering point attracts not only the city's residents but also visitors from afar, contributing to a festive atmosphere that engulfs the entire city. Besides from physical performance venues, the Adelaide Fringe hosts numerous performances that do not require a dedicated space. These include street performances and visual arts displays.

### **Performing Arts Market Platform**

One of the key rules of the Fringe Festival is to act as a platform that facilitates collaboration between artists, allowing them to create new works together. It also provides opportunities for agents and artists to connect. Artists seeking a stage to showcase their talents can promote themselves, while agents have the chance to discover new talent and potentially take their shows to an international audience. In the Adelaide Fringe, this networking platform is known as the Honey Pot Event.

Recognizing this, Adelaide Fringe Inc. creates opportunities for artists to develop their work beyond the festival event and, therefore, has the potential to build the resilience of its artists. Through initiatives such as the Honey Pot programme, the Fringe Club, and the new Adelaide Fringe Artists Fund, the Adelaide Fringe provides networking opportunities to extend the touring life of fringe work and potentially mitigates precarity (Thomasson, 2019, p. 40).

The Honey Pot program is an international arts market that take place during the fringe. It provides in-person or virtual ways for artists and producers, programmers, and agents to connect, offering artists the chance to showcase their work for immediate programming opportunities and future touring prospects. This market enables performing arts agents to experience live performances, providing a comprehensive understanding of how shows can complement their programming.

The Adelaide Fringe's Artist Fund has significantly increased its support to artists over the years. Since its inception in 2015, the fund has distributed more than 300 grants. In 2023 alone, an additional 150+ grants totaling \$750,000 have been provided to artists. (Adelaide Fringe, 2022a)

This substantial increase in funding reflects the growing importance and impact of the Artist Fund in fostering opportunities for performing artists in Australia. The Artist Fund is supported by Arts South Australia, the state's government agency dedicated to supporting the arts. This government backing underscores the critical role of public funding in nurturing the arts and enabling artists to present their work at events like the Adelaide Fringe.

Over the past 15 years, the Honey Pot program has evolved from a modest assembly into a significant industry marketplace, featuring panels, discussions, and networking events designed to foster professional relationships and promote artistic works. The networking events include Creative Surgeries, Brunches, Matchmaking, Rountable Discussions, HoneyCombs, and HIVES.

The Honey Pot programme has been fostering relationships between artists and 'presenters, programmers, and producers of festivals and venues from around the world' for over ten years, with the specific objective of creating opportunities

such as ‘a national or international tour; a collaboration or commission; a residency or development of a new or existing work; or simply the beginning of a beautiful (and fruitful) friendship’ (Thomasson, 2019, p. 54).

In addition to in-person connections, Honey Pot provides dedicated support and access to a marketplace team, enabling artists to discuss their needs and questions directly with the Honey Pot Team. Tools like the Events Finder and the Delegate Finder make it easier for artists and performing arts agents to locate each other. Furthermore, artists have the opportunity to pitch their work virtually to Honey Pot delegates using “Passion Pitch,” which allows for concise 90-second pre-recorded video presentations.

While Adelaide does not operate as a performing arts market on the same level as Edinburgh, Adelaide Fringe artists also aspire to market their show to producers and programmers, to generate favourable reviews and press interest, to raise their national profile, and to even win awards to take their show to Edinburgh (Thomasson, 2022, p.150).

This section focusses on the Honey Pot program as a key mechanism for fostering professional relationships and extending the life cycle of performances. By facilitating opportunities for collaboration, showcasing, and networking, the Honey Pot program supports artists in accessing both national and international stages. Initiatives like the Adelaide Fringe Artist Fund and tools such as the Delegate Finder and Passion Pitch further enhance these opportunities, reflecting a growing infrastructure to address the challenges of artistic precarity and limited market access. The following research will examine how Honey Pot functions as an industry marketplace, exploring its impact on performing artists' careers, its role in fostering collaborations, and its

contribution to the relational dynamics between artists and delegates, including the development of long-term professional relationships and networks.

### Organizational Operations of the Fringe Festival

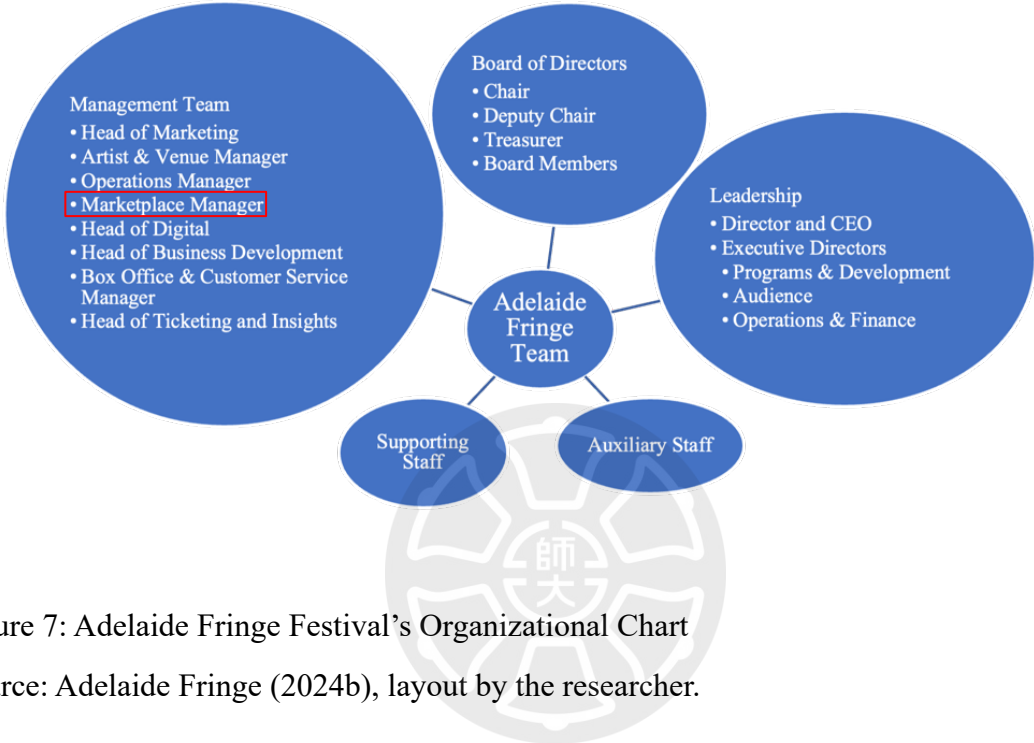


Figure 7: Adelaide Fringe Festival’s Organizational Chart  
Source: Adelaide Fringe (2024b), layout by the researcher.

The Honey Pot program is situated under the Management Team, specifically managed by the Marketplace Manager. The Marketplace team is dedicated to overseeing Honey Pot operations and includes roles such as a program administrator and coordinator. This team is responsible for organizing and facilitating Honey Pot activities, ensuring the program successfully connects artists, producers, and delegates during the Adelaide Fringe.

The above is the organizational chart of Adelaide Fringe’s Team. The organizational chart of Adelaide Fringe’s Team showcases a structured approach to managing the diverse and expansive operations of the festival. The team is spearheaded by the Director and CEO, supported by a cadre of Executive Directors specializing in Audience, Programs &

Development, and Operations & Finance. This leadership ensures a strategic vision and operational excellence across all facets of the festival.

The Board of Directors, with designated roles such as Chair, Treasurer, and Deputy Chair, alongside a group of skilled Board Members, provides governance and oversight, ensuring the festival's integrity and alignment with its mission. The Management Team, with specific responsibilities ranging from artist and venue management to business development, ticketing, digital strategies, and marketing, drives the execution of the festival's various initiatives and programs. Supporting Staff, comprising Coordinators and Assistants across different operational areas, contributes to the smooth functioning of the festival by managing ticketing, communications, finance, partnerships, and more. Lastly, the Auxiliary Staff plays a crucial role in enriching the festival experience, offering support that is vital for the day-to-day running of the festival but might not be involved in strategic decision-making.

### **Why study the Adelaide Fringe Festival as a Performing Arts Market?**

The Adelaide Fringe, with its vast scale and innovative Honey Pot program, provides an ideal setting for this research on the activities of international art agents at a fringe festival. As one of the world's largest open-access arts festivals, the Adelaide Fringe attracts agents from around the globe due to its breadth, showcasing a wide variety of performances and hosting over 6,000 artists across numerous venues. While this research focuses on the specific role and activities of international arts agents within the Honey Pot program, the festival's sheer diversity and scale are key factors that make it a major draw for industry professionals. The Honey Pot program, a key aspect of the festival, has evolved into a major international arts marketplace, fostering global connections between artists and industry professionals. Honey Pot is embedded within the Adelaide Fringe, allowing market activities to take place in the context of various events, including showcases, networking sessions, and professional development activities.

This unique setting facilitates a shift from purely transactional exchanges to more relational dynamics, where connections are built through shared experiences and ongoing dialogue. As such, it offers a distinctive environment for studying the evolving role of international arts agents within performing arts markets.

In addition, the collaboration between the Adelaide Fringe and the Australian Performing Arts Market (APAM) in 2024 enriches this study. Gattenhof (2024) discusses how the APAM transformed from a traditional transactional marketplace to a more relational focus, emphasizing the importance of collaboration, networking, and partnership-building over merely buying and selling cultural products. This shift from a purely transactional approach to a relational one mirrors the strategic evolution witnessed in Adelaide Fringe's Honey Pot Event, as both platforms have embraced fostering artistic collaboration and creating meaningful industry connections. The evaluation-driven shift in the Australian Performing Arts Market at the Brisbane Powerhouse from "transactional to relational focus" (Gattenhof, 2024, p .4) represents an evolution in the function of performing arts markets as spaces for cultural exchange rather than just commercial transactions, which parallels the Honey Pot's approach to facilitating deeper engagement between international agents and artists.

Furthermore, the Adelaide Fringe's strategic emphasis on digital platforms since 2018, enhancing its operational efficiency and reach, aligns perfectly with the research focus on market activities in a modern, digitally enhanced context. The festival's innovative approaches to fostering artistic talent and encouraging industry networking provide an excellent backdrop for exploring the dynamics of artistic collaboration, networking, and career progression within the performing arts. This focus on the Adelaide Fringe is driven by its unique position in the global performing arts landscape, making it an exemplary subject for a comprehensive

exploration of the challenges and opportunities faced by artists and industry professionals in the realm of performing arts.



## Chapter 3: Research Methodology

This study focuses on the market activities of international arts agents during the Adelaide Fringe Festival. It adopts a qualitative research approach, which involves using literature and theory to understand events occurring in the fieldwork. In the data collection process, researchers need to design measurement tools for the research topic and delve into the sample to identify patterns in interviews or literature. The research began by gathering relevant information about the Adelaide Fringe Festival, international arts agents, and performing arts trade shows. Subsequently, fieldwork was conducted at the 2024 Adelaide Fringe Festival in Australia. This chapter outlines the research methodology, including (1) research framework and process, (2) research methods and subjects, (3) field study, (4) participant selection, and (5) research scope, limitations, and contingency planning.

### Section 1: Research Framework and Process

When the research questions involve “how” and “why,” when researchers do not have complete control over the events under study, when researchers aim to explain contextual factors related to the studied phenomenon, or when the focus is on phenomena occurring in real-life situations, especially when the boundary between the phenomenon and the contextual background is not clearly defined, case study methodology is commonly adopted as a research strategy (Yin, 1984/2001).

Given these characteristics, a case study approach is particularly suited to this research, which explores the activities of international arts agents within the Honey Pot program at the Adelaide Fringe. This study employs a case study methodology and utilizes literature analysis, field

investigation, and in-depth interviews as data collection tools and reference sources. This section elaborates on the research methods used.

To gain a deeper understanding of the market activities of international art agents at arts festivals, the researcher obtained information through relevant sources such as thesis, journals, newspapers, magazines, and books. These sources provide insights into the positioning, values, and responsibilities of international art agents, the development and direction of arts festivals, as well as case studies and activity details of performance art transaction platforms. This information aids in gaining a comprehensive understanding of the research topic.

Simultaneously, through on-site field investigations, the researcher actively participated, observed, and conducted interviews to grasp the current operation, activity content, and future development trends of the Adelaide Fringe Festival in Australia. Interviewees included participants from different perspectives and roles, such as performing groups, organizing committees, experts, scholars, and art agents. These interviews aimed to gather their viewpoints on the role of art agents in conducting performance art transactions at the festival.

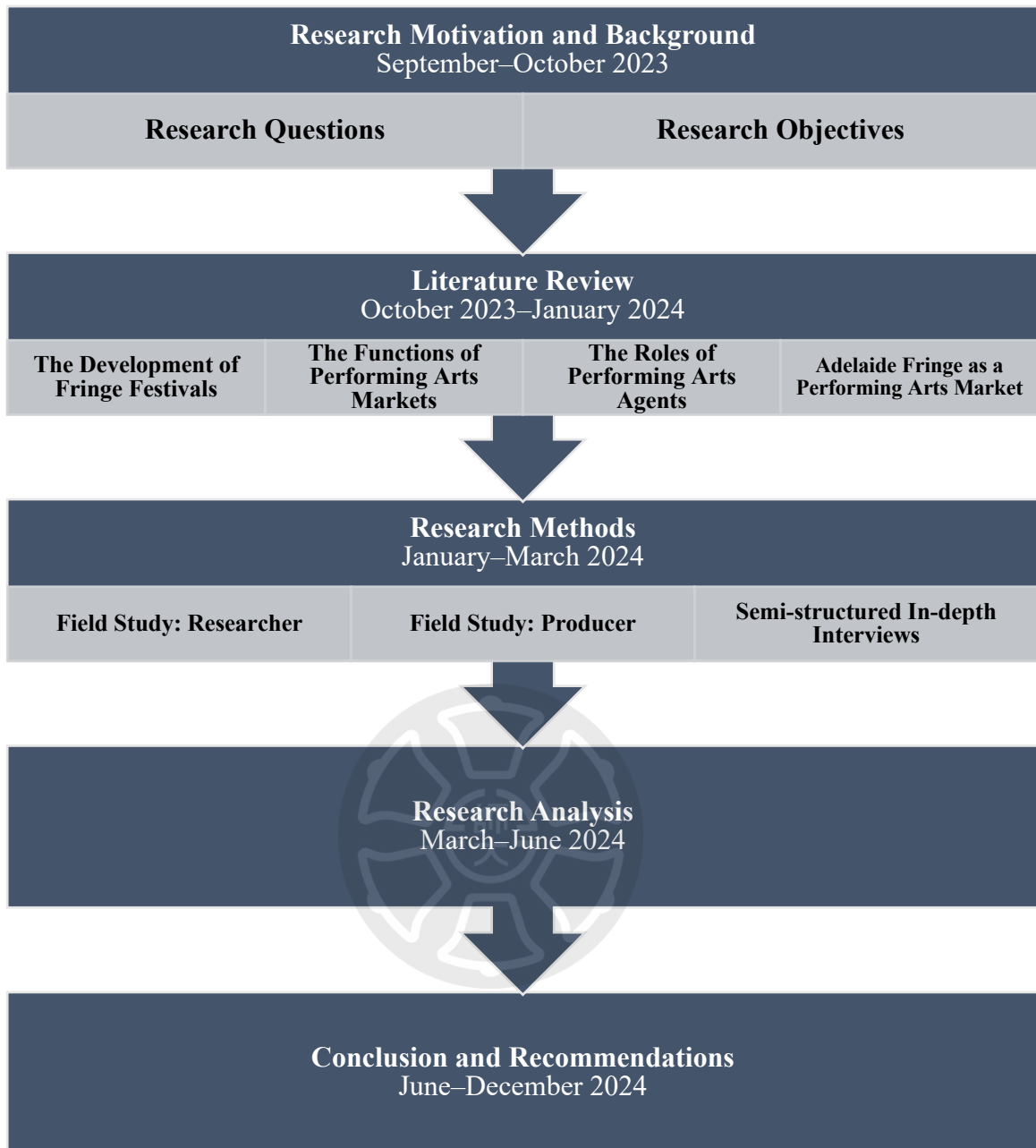


Figure 8: Research Framework Diagram

Source: Created by the Researcher

## **Section 2: Research Methodology and Subjects**

This study employs a range of research methods, including literature review, field study, and semi-structured in-depth interviews.

### **1. Literature Review**

The research utilized the resources of the national digital library of theses and dissertations in Taiwan information indexing system, the knowledge enhancement system for master's and doctoral theses, international journals, articles, and books to collect literature related to performing arts, international arts agents, performing arts transactions, performing arts markets, and international fringe festivals. Given that the case study for this research focused on the Adelaide Fringe Festival in Australia, specific data was gathered from relevant websites to gain a comprehensive understanding of the festival's organization. Subsequently, an in-depth analysis was conducted based on the collected literature and data.

### **2. Field Study**

During field research, before researchers began collecting data, it was essential to first narrow down the scope of the study, strictly define the research questions, and set limitations on the quantity of data to be collected. While in many field studies the researcher's identity is not necessarily linked to their professional field, in this study, the researcher's role as a producer within the performing arts industry directly influenced interactions with data providers. This professional identity established a shared context with participants, potentially facilitating trust and openness during interviews and observations. Additionally, research findings indicate that

data providers may decide what information to share based on factors such as the researcher's gender, age, and social class, all of which hold significance in field studies.

Researchers can rely on field notes to document their observations and interactions.

These field notes serve as a means of recording and analyzing data while engaged in the research process (Silverman, 2009).

In this study, "field" refers to the actual location where the research took place, which was the Adelaide Fringe Festival held from mid-February to early March 2024 in the city of Adelaide, Australia. The researcher conducted field research within this setting, primarily focusing on various subjects including performance groups, the organizers of the Fringe Festival, and art agents.

Adelaide city boasted nearly 1000 venues, closely situated to each other, which minimized the researcher's time and travel costs. The field research was conducted from an observer's standpoint, observing the different activities and behaviors taking place during the Adelaide Fringe Festival. The researcher employed various methods to gather data, including program guides, introductions of performance groups, promotional materials related to performing arts, videos, recordings, images, and interviews. As a result, the field research yielded a rich collection of field research data.

The researcher undertook fieldwork as an integral component of the 2024 Adelaide Fringe Festival. This was facilitated through the researcher's direct involvement in the production of *Diary of a Magician*, which was scheduled to be showcased at The Garage International at Adelaide Town Hall. Collaborating closely with Professor Kang Kuo Ho and a dedicated team

of five postgraduate students, who were integrally involved in the performance, the researcher assumed the pivotal role of producer.

The table below is the researcher’s daily schedule during the Adelaide Fringe, which includes the timing of my interviews. This schedule provides a detailed account of the researcher’s activities and engagements throughout the festival, allowing for a clear overview of how the researcher’s time was allocated across different research interactions.

The researcher, in dual capacities as a graduate student conducting thesis research and as the producer of “Diary of the Magician,” attended the 2024 Adelaide Festival. This dual role enabled the researcher to participate in events organized by the Adelaide Fringe Office specifically for artists and performing arts agents. Over the course of 15 days at the festival, the researcher was involved in six weekly events managed by the Honey Pot team, including the Producer Support Group, Honey Pot Connect, and HIVE.

The researcher’s activities during the festival can be categorized into four main areas: conducting interviews, watching shows, attending events organized by Honey Pot, and managing the production of *Diary of a Magician*. Below is a concise daily schedule outlining the researcher’s activities during the festival period.

Date	Time	Events	Detail
2/18 Sunday	12:00	Watch Show	<i>I Spy My Little aaahhh!</i>
	14:00	Interview	Helen Lawry / Artist
2/19 Monday	11:00	Interview	Lauren Brady / Artist
	14:00	Interview	Borni Te Rongopai Tukiwaho / performing arts agent
	18:00	Watch Show	<i>OWEaDEBT</i>

2/20 Tuesday	14:00	1 on 1s	Adelaide Fringe Marketing Team
	18:00	Watch Show	<i>Love Life Laundry</i>
	19:00	Interview	Anthony Tran & Fay MacFarlane
2/21 Wednesday	12:00	Honey Pot	Fringe Feast at fringe work
	15:00	Honey Pot	Producer Support Group #1
	20:00	Watch Show	<i>Dom Chambers - Fake Wizard</i>
2/22 Thursday	11:00	Rehearsal	Rehearsal for <i>Diary of a Magician</i>
	15:00	Honey Pot	Honey Pot Connect #1
	17:15	Interview	Shakti Chakravarty / performing arts agent
	18:00	Watch Show	<i>Love Life Laundry</i>
	19:30	Watch Show	<i>Caught in Between</i>
	21:45	Watch Show	<i>Happy Endings</i>
2/23 Friday	12:30	Interview	Georgia Deguara / Artist
	13:30	Honey Pot	HIVE #1
	18:30	Promote	Central Market Promotional event for <i>Diary of a Magician</i>
	19:20	Watch Show	<i>Oat Milk &amp; Honey</i>
	21:00	Watch Show	<i>Party Girl</i>
	22:00	Interview	Lily Hayman / Artist
2/24 Saturday	10:00	Interview	Vivian Paradis / performing arts agent
	12:30	Watch Show	<i>Trash Test Dummies Circus</i>
	14:00	Watch Show	<i>Mario the Maker Magician</i>
	16:00	Interview	Andrew Crupi / Artist
	17:30	Interview	Danielle Lim / Artist
	19:00	Watch Show	<i>Shhh!</i>
	22:30	Watch Show	<i>Forbidden</i>
2/25 Sunday	10:30	Watch Show	<i>The Boy &amp; The Ball</i>
	12:00	Interview	Libor Kasík / performing arts agent
	14:00	Watch Show	<i>A Solo Commedia dell' Arte Show</i>
	16:00	Interview	Jamie Bretman / Artist
	18:45	Watch Show	<i>London Calling</i>
	20:30	Watch Show	<i>Skin Hunger</i>
	21:00	Tech Meeting	Tech meeting with the venue manager

2/26 Monday	10:00	Interview	Andy Beecroft / Marketplace Manager Georgia Lake / Marketing Manager
	11:00	Meeting	Anne Pender / Professor
	14:00	Rehearsal	Rehearsal for <i>Diary of a Magician</i>
2/27 Tuesday	11:00	Honey Pot	Panel - Marketing During the Festival
	14:30	Rehearsal	Rehearsal for <i>Diary of a Magician</i>
	18:00	Performance	<i>Diary of a Magician</i> Opening Show
2/28 Wednesday	10:00	Interview	Darren Lee Cole / performing arts agent
	12:00	Honey Pot	Fringe Feast at fringe work
	15:00	Honey Pot	Producer Support Group #2
	18:00	Performance	<i>Diary of a Magician</i> Second Show
2/29 Thursday	11:30	Honey Pot	Canadian HIVE
	13:00	Interview	Jeremy Goldstein / Artist
	15:00	Honey Pot	Honey Pot Connect #2
	16:45	Interview	Amanda Lee /Artist
	18:00	Performance	<i>Diary of a Magician</i> Third Show
	20:00	Watch Show	<i>Reputation</i>
3/1 Friday	9:30	Interview	Ellen Den Herder & Lois Neville / performing arts agents
	12:15	Interview	Neal Rempel / performing arts agent
	13:30	Honey Pot	HIVE #2
	20:15	Watch Show	<i>Haunted</i>
3/2 Saturday	12:00	Interview	Kohey Nakadachi /performing arts agent
	13:00	Interview	Aaron Fernandes / performing arts agent
	15:30	Interview	Sylvia Zambrano / Marketplace Coordinator
	16:40	Performance	<i>Diary of a Magician</i> Last Show
	22:15	Watch Show	<i>27 Club</i>

Figure 9: Researcher's Schedule during her participation at the 2024 Adelaide Fringe Festival

This engagement provided an avenue for immersive fieldwork, allowing the researcher to experience the intricacies of production dynamics firsthand. Additionally, the researcher was

afforded an artist pass, granting access to Honey Pot events—including creative surgeries, brunches, matchmaking sessions, roundtable discussions, honeycombs, and HIVES. These forums served for initiating contact with research participants and arranging in-depth, face-to-face interviews throughout the duration of the festival.

### **3. Semi-structured In-depth Interviews**

This study employed in-depth interviews to explore the market activities of international arts agents within the Honey Pot program at the Adelaide Fringe. The interviews focused on understanding how Honey Pot facilitates both transactional opportunities, such as programming and touring prospects, and relational dynamics, including the building of long-term professional networks and collaborations between agents and artists. Emphasis was placed on developing a shared understanding of the research subject between the interviewer and interviewees, rather than solely gathering background context. The in-depth interviews were conducted using a direct, open, and conversational question approach to uncover stories and cases. For this study, the researcher prepared an interview outline and questions in advance, with the majority of questions in an open-ended format to allow flexibility in responses. The research subjects were categorized into four groups, including event organizers, performance groups, art agents, and expert scholars, as follows:

- (1) Organizing Unit: Conduct in-depth interviews with the Marketplace Manager, Marketing Manager, and Marketplace Coordinator of the Adelaide Fringe to explore their experiences and perspectives in festival planning, execution, and management of the Honey Pot program.
- (2) Performing Art Agents: Conduct in-depth interviews with several professionals engaged in international art agency work, discussing their roles, workflow, and perspectives on performing arts market activities within the context of the Fringe Festival.

- (3) **Performing Groups:** Conduct in-depth interviews with members of several performing groups participating in the Adelaide Fringe Festival, with a focus on their interactions with artistic agents and performing arts market activities. Additionally, explore their artistic creation processes, performance experiences, and contributions to the Fringe Festival.
- (4) **Expert Scholars:** Conduct in-depth interviews with at least one expert scholar engaged in related field research, focusing on their professional insights and research perspectives regarding international art agency, performing arts transactions, and trends in Fringe Festival development.

### **Section 3: Field Study**

Building upon the foundational understanding of the field and its context, the subsequent sections of this chapter will delve into the detailed outcomes of the field research, categorizing the findings into two distinct dimensions: space and time. This classification allows for a more structured analysis of how spatial and temporal factors influenced the data collected during the Adelaide Fringe Festival.

#### **1. Space**

The office for the Adelaide Fringe Festival, “FringeWorks,” is located in the heart of Adelaide city, within ILA. ILA, or Immersive Light and Art, is a not-for-profit social enterprise and venue dedicated to supporting the arts, particularly the immersive arts. Their mission is to empower artists and strengthen their community. Acting like magnets, they bring people together to tell, share, and experience stories, thus creating a community that empowers artists and enhances the cultural fabric of their communities. This multifaceted institution hosts several unique spaces behind its 150-year-old heritage facade. Besides FringeWorks, ILA offers six additional

spaces: The Lab, The Lab Garden, The Light Room Bar, The Light Room Studio, The Light Room Gallery, and Aurora. These spaces include both indoor and outdoor areas, a bar, and a gallery, and are available for artists and performing arts agents participating in the Adelaide Fringe Festival to visit at any time. A map of the Adelaide Fringe organisation is provided in Picture 1.



Picture 1: Adelaide Fringe Map

Source: 2024 Adelaide Fringe Festival’s Artists Magazine

FringeWorks is not the main office for the Adelaide Fringe Festival staff but rather a space on the third floor of ILA. It provides artists with facilities to collect artist passes, connect with other artists, work at a hot desk, print scripts/flyers/posters, attend professional development workshops, seek in-person support from the fringe team, take a break from the hustle and enjoy some air conditioning, or grab a free lunch on Wednesdays (Fringe Feast). During the festival, staff are available at FringeWorks from Monday to Sunday. This open access format allows artists to freely enter to ask questions, work, socialize, and engage in activities. Most Honey Pot events, such as the Producer Support Group and Honey Pot Connect, are also held at ILA.



Picture 2: FringeWorks at ILA

Source: Taken from the Researcher's Phone

Due to its large scale, the HIVE Event has been relocated to the Adelaide Convention Center this year. The map below illustrates all the locations for activities organized by the Fringe Festival for artists and performing arts agents to attend.

This year, the Adelaide Fringe Festival features over four hundred venues scattered throughout Adelaide. On the east side of Adelaide, two prominent venues, The Garden of Unearthly Delights and Gluttony in Rymill Park, serve as frequent gathering spots for residents during the

festival period. These venues not only host numerous performance spaces within their parks but also feature food stalls, beverage stations, and amusement rides. Entrance to The Garden requires an admission fee, whereas Gluttony offers free entry; performances in both venues are ticketed.

## 2. Time

Both the Adelaide Fringe Festival team and the Honey Pot team provide a multitude of activities for artists and agents to participate in, including events at the performing arts marketplace and free activities such as Free Morning Yoga, Fringe Feast, and Parents Playground, which cater to the needs of artists and their families. These events generally occur at fixed times; for instance, Parents Playground is held every Monday, Free Morning Yoga on Tuesdays, Fringe Feast and Producer Support Group on Wednesdays, Honey Pot Connect on Thursdays, and HIVE along with HIVE Break Out drink on Fridays. Additionally, various themed workshops, panels, or one-on-one sessions are scheduled for Tuesdays and Thursdays to engage artists. The detailed schedule is shown in the diagram below.

# FRINGE WORKS SCHEDULE

Opportunities for peer-to-peer learning, networking, professional development and skill sharing between participants.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Find ILA Cafe and Bar Opening Times during Adelaide Fringe on Page 5						
	<b>13 February</b> 10:30am-12pm • RSVP <b>First Nations Pre-Season Gathering</b> Light Square/Wauwi	<b>14 February</b> FringeWORKS at ILA Opens! 10am-6pm <b>Artist Pack Collection</b>	<b>15 February</b> 10am-6pm <b>Artist Pack Collection</b> 11am-1pm <b>Venue Access Training</b> FringeWORKS at ILA 3pm-4:30pm <b>Launch Party for FringeWORKS at ILA</b>	<b>16 February</b> 10am-8pm <b>Artist Pack Collection</b>	<b>17 February</b> 10pm-3am <b>DM for Address</b> Presented by ILA The Lab at ILA	<b>18 February</b>
<b>19 February</b> 9:30am-11am <b>Parents Playground</b> Bonython Playground	<b>20 February</b> 8am-9am <b>Morning Yoga - FREE</b> HumanKind 11am-12pm • RSVP <b>Panel - Accessibility (Access 2 Arts)</b> FringeWORKS at ILA 1pm-5pm • RSVP <b>1 on 1s - Marketing Team</b> FringeWORKS at ILA	<b>21 February</b> 12pm-2pm <b>Fringe Feast</b> The Lab Garden at ILA 3pm-5pm <b>Honey Pot Producer Support Group</b> Light Room Bar at ILA	<b>22 February</b> 11am-12pm <b>Workshop - Intro to Auslan (Deaf Connect)</b> FringeWORKS at ILA 3pm-5pm <b>Honey Pot Connects</b> The Lab Garden or Light Room Bar at ILA	<b>23 February</b> 1:30pm-3pm <b>HIVE</b> Adelaide Convention Centre City Rooms (Upper Level) 3pm-4pm <b>HIVE Breakout Drinks</b> Adelaide Convention Centre	<b>24 February</b> 10pm-3am <b>DM for Address</b> Presented by ILA The Lab at ILA	<b>25 February</b>
<b>26 February</b> 9:30am-11am <b>Parents Playground</b> Bonython Playground	<b>27 February</b> 8am-9am <b>Morning Yoga - FREE</b> HumanKind 9:30am-5pm <b>Leaps and Bounds: APAM x Honey Pot</b> Adelaide Convention Centre 11am-12pm <b>Panel - Marketing During the Festival</b> FringeWORKS at ILA 1pm-5pm <b>1 on 1s - Visual Artists (Guildhouse)</b> FringeWORKS at ILA	<b>28 February</b> 9:30am-5pm <b>Leaps and Bounds: APAM x Honey Pot</b> Adelaide Convention Centre 12pm-2pm <b>Fringe Feast</b> The Lab Garden at ILA 3pm-5pm <b>Honey Pot Producer Support Group</b> Light Room Bar at ILA	<b>29 February</b> 11am-12pm <b>Workshop - Breakthrough</b> FringeWORKS at ILA 2:30pm-4:30pm <b>Honey Pot Connects</b> The Lab Garden or Light Room Bar at ILA	<b>1 March</b> 1:30pm-3pm <b>HIVE</b> Adelaide Convention Centre City Rooms (Upper Level) 3pm-4pm <b>HIVE Breakout Drinks</b> Adelaide Convention Centre	<b>2 March</b> 10pm-3am <b>DM for Address</b> Presented by ILA The Lab at ILA	<b>3 March</b>

**HONEY POT EVENTS**

Picture 3: 2024 Adelaide Fringe Works Schedule -1

# FRINGE WORKS SCHEDULE

Opportunities for peer-to-peer learning, networking, professional development and skill sharing between participants.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Find ILA Cafe and Bar Opening Times during Adelaide Fringe on Page 5						
<b>4 March</b> 9:30am-11am <b>Parents Playground</b> Bonython Playground	<b>5 March</b> 8am-9am <b>Yoga in the Park - FREE</b> SANCTUARY 11am-12pm <b>Workshop - Turning Producing into a Year Round Career</b> FringeWORKS at ILA 1pm-5pm <b>1 on 1s - Producers</b> FringeWORKS at ILA	<b>6 March</b> 12pm-2pm <b>Fringe Feast</b> The Lab Garden at ILA 3pm-5pm <b>Honey Pot Producer Support Group</b> Light Room Bar at ILA	<b>7 March</b> 11am - 12pm <b>Panel - Funding Options</b> FringeWORKS at ILA 3pm-5pm <b>Honey Pot Connects</b> The Lab Garden or Light Room Bar at ILA	<b>8 March</b> 1:30pm-3pm <b>HIVE</b> Adelaide Convention Centre Riverbank Rooms (Lower Level) 3pm - 4pm <b>HIVE Breakout Drinks</b> Adelaide Convention Centre	<b>9 March</b> 10pm-3am <b>DM for Address</b> Presented by ILA The Lab at ILA	<b>10 March</b>
<b>11 March</b> 9:30am-11am <b>Parents Playground</b> Bonython Playground	<b>12 March</b> 8am-9am <b>Yoga in the Park - FREE</b> SANCTUARY 11am-12pm <b>Workshop - Highlights and Feedback on 2024</b> FringeWORKS at ILA 1pm-5pm <b>1 on 1s - Thinking about Adelaide Fringe 2025</b> FringeWORKS at ILA	<b>13 March</b> 12pm-2pm <b>Fringe Feast</b> The Lab Garden at ILA 3pm-5pm <b>Honey Pot Producer Support Group</b> Light Room Bar at ILA	<b>14 March</b> 11am-12pm <b>Panel - What to do when your show ends with Breakthrough</b> FringeWORKS at ILA 3pm-5pm <b>Honey Pot Connects</b> The Lab Garden or Light Room Bar at ILA	<b>15 March</b> 1:30pm-3pm <b>HIVE</b> Adelaide Convention Centre Riverbank Rooms (Lower Level) 3pm-4pm <b>HIVE Breakout Drinks</b> Adelaide Convention Centre	<b>16 March</b> 10pm-3am <b>DM for Address</b> Presented by ILA The Lab at ILA	<b>17 March</b> <b>Closing Night and Adelaide Fringe AWARD CEREMONY</b>

**HONEY POT EVENTS**

**Event Addresses:**  
 ILA, 63 Light Sq, Adelaide, Kaurna Country  
 Adelaide Convention Centre, North Terrace, Adelaide, Kaurna Country  
 Human Kind, Level 1, 60 Halifax Street, Adelaide, Kaurna Country  
 SANCTUARY, Helen Mayo Park, Adelaide, Tulya Wardli, Kaurna Country  
 Bonython Park Playground/Tulya Wardli, Port Road, Adelaide, Kaurna Country

Picture 4: 2024 Adelaide Fringe Works Schedule -2

Source: Adelaide Fringe (2024d)

#### Section 4: Participant Selection

For this study on the dynamics of market activities at the Adelaide Fringe Festival participants were segmented into four groups: organizational team members, including marketplace managers and marketing manager, who provided insights on operational goals; performing arts agents participating in the 2024 festival, who discussed market activities and strategies; performing artists and companies involved in the festival, highlighting its effectiveness as a marketplace; and expert scholars specializing in the arts and festival evolution, offering deeper academic perspectives.

Participant Selection	
Adelaide Fringe team, responsible for Honey Pot program	Marketplace manager – Andy Beecroft Marketing Manager – Georgia Lake Marketplace Coordinator – Sylvia Zambrano
Performing arts agents	11 agents drawn from participants in Honey Pot events, with a focus on interviewing agents from various countries to gain diverse international perspectives.
Performing artists and companies	10 artists drawn from participants in Honey Pot events, artists who received Fringe Fund, APAM Pitch, or APAM Showcase
Expert scholars	Dr Sarah Thomasson, Senior Lecturer, Te Herenga Waka – Victoria University of Wellington, author of <i>The Festival Cities of Edinburgh and Adelaide</i> (2022)

Figure 10: Research Participants Selection

A guideline of discussion topics was developed for each participant, ensuring that the conversations were both structured and conducive to eliciting rich, qualitative data. The interview guidelines were carefully developed to align with the three core research questions, ensuring that each group of participants offered relevant insights. Questions for the Adelaide Fringe Team focused on understanding the strategic goals and measurable outcomes of Honey Pot events, directly addressing the roles and significance of the program within the festival's industry activities (Research Question 1). Interviews with performing arts agents aimed to uncover their motivations, methods for identifying talent, and trade fair behaviors, shedding light on how they utilize the Adelaide Fringe to facilitate internationalization activities (Research Question 2). For performing artists and companies, the guidelines explored their experiences, and the opportunities gained, providing evidence for the outcomes and effects of interactions with agents and festival organizers (Research Question 3). Finally, interviews with expert scholars offered broader perspectives on trends in performing arts markets and the Honey Pot program's role within this landscape.

1. Adelaide Fringe Team: The primary focus had been on the marketplace manager and executive directors to gain their official perspective on the utilization of Honey Pot events and the desired growth in performing arts market activities that the Fringe aimed to support. The interview questions for these participants centered on the following aspects:
  - a) How do Honey Pot events contribute to the overall strategy and vision of the Adelaide Fringe Festival?
  - b) What specific outcomes does the Fringe Festival aim to achieve through the Honey Pot events?
  - c) How does the Fringe measure the success of its Honey Pot events in terms of artist and venue participation and satisfaction?

2. Performing Arts Agents: Agents participating in the 2024 Adelaide Fringe and Honey Pot events had represented the buyers' perspective in this two-way interaction. These interviews explored the types of performing arts trade fair behaviors agents engaged in during festivals like the Adelaide Fringe. The interview questions for these participants concentrated on the following topics:

- a) What motivates you to participate in Honey Pot events at the Adelaide Fringe?
- b) How do you approach identifying and engaging with potential talent during these events?
- c) What kinds of performing arts market activities normally happened at the Adelaide Fringe?
- d) Can you share examples of successful collaborations or partnerships that originated from these events?

3. Performing Artists and Companies: A selection of both international and domestic groups participating in the 2024 Adelaide Fringe, particularly those enrolled in Honey Pot events, was made. This approach provided insights into the sellers' perspective of performing arts trade fair behaviors and ascertained whether the performing artists or companies found the Adelaide Fringe to be a conducive environment for showcasing their performances or for seeking touring opportunities. The interview questions for these participants focused on the following areas:

- a) What has been your experience participating in Honey Pot events at the Adelaide Fringe?
- b) How do the Honey Pot events impact your ability to showcase your work and find touring opportunities?
- c) Can you describe any specific opportunities or connections you've gained through participating in Honey Pot events?

4. Expert Scholars: Engagement with scholars specializing in the Adelaide Fringe Festival, such as Sarah Thomasson, had been sought. The interview questions for these experts focused on the following areas:
- a) How do you view the role and impact of festivals like the Adelaide Fringe in the broader context of the international performing arts scene?
  - b) Can you discuss trends or significant changes in performing arts transactions and agency work in the context of Fringe Festivals?
  - c) What are the key elements that make a Fringe Festival successful in fostering artistic growth and international exchange?
  - d) What is your perspective on Honey Pot? How do you think Honey Pot can be improved?

As previously noted, the researcher entered the 2024 Adelaide Fringe Festival not only as a graduate student conducting thesis research but also as a producer of the show *Diary of a Magician*, which was performed during the festival. The role as producer provided extensive access to a network of agents and artists, facilitating numerous interviews and allowing for in-depth interactions with key participants in the festival. Detailed introductions to each interviewee are provided in the following section. Background information on the participants sheds light on their roles and contributions within the festival's ecosystem. Understanding their positions and experiences will enhance the context of the interviews, offering a richer interpretation of the insights gathered during these discussions.

Interviews were conducted with three Adelaide Fringe employees.

- (1) Andy Beecroft (Marketplace Manager). Andy Beecroft, as Marketplace Manager at the Adelaide Fringe, Andy Beecroft oversees the Honey Pot program, working year-round to connect international presenters and organizations with participating artists. His role

focuses on facilitating networking opportunities and creating pathways for touring and collaboration during the Fringe season.

(2) Georgia Lake (Marketing Manager). Georgia Lake leads initiatives to promote the festival and highlight its achievements. Her responsibilities include managing key projects such as the Impact Report, which showcases the festival's economic and cultural contributions, and ensuring the festival's story reaches a wide audience.

(3) Sylvia Zambrano (Marketplace Coordinator). Sylvia supports the Honey Pot program by fostering connections between artists and industry delegates. Drawing on her experience in advertising, public relations, and business development, Sylvia plays a key role in facilitating artist promotion and expanding opportunities for international collaboration.

Interviews were conducted with eleven international arts agents.

(1) Borni Te Rongopai Tukiwaho (Director of Te Ahurei Mōwaho o Tāmaki Makaurau-Auckland Fringe Festival and Taurima Vibes Trust, Taurima Vibes · AUCKLAND FRINGE, New Zealand). As the Director of Auckland Fringe Festival and Taurima Vibes Trust, Borni Te Rongopai Tukiwaho oversees an open-access festival that celebrates Auckland's cultural and creative diversity. The festival integrates curated elements with inclusive programming, guided by Māori-indigenous values. Borni's role focuses on fostering connections, supporting artists' development, and providing a platform for creatives to showcase their work while ensuring cultural respect and inclusivity.

- (2) Shakti Chakravarty (Artistic Director, The Garage International, Japan, India). Shakti Chakravarty serves as the Artistic Director of The Garage International, a prominent venue featured in festivals like Avignon and Adelaide Fringe. In this role, she curates and manages performances, supporting Japanese and international artists on global stages. Shakti is also the founder and artistic director of the Tokyo Fringe Festival, where she promotes innovative and boundary-pushing artistic expression.
- (3) Vivian Paradis (Head of Programming, Le Diamant, Canada). As Head of Programming at Le Diamant, a multidisciplinary venue in Quebec City, Viviane Paradis works closely with Artistic Director Robert Lepage to curate a diverse program featuring theater, circus, and innovative visual arts. With a focus on international productions, Viviane ensures that Le Diamant serves as a hub for cultural exchange, bringing global and contemporary performing arts to local audiences.
- (4) Libor Kasík (General Manager, Director, UFFO, Czech Republic). As General Manager and Director of UFFO, a cultural venue in the Czech Republic, Libor Kasík oversees a wide range of events, including theater productions, concerts, and exhibitions. A key initiative under his leadership is *Cirk-UFF*, a contemporary circus festival that collaborates with Australian circus companies to showcase innovative performances. UFFO further strengthens its international ties through *CZirkidz*, a circus school developed in partnership with the South Australian Circus Center, launching in January 2024.
- (5) Darren Lee Cole (Artistic Director, SoHo Playhouse, USA). Serving as the Artistic Director of SoHo Playhouse, Cole plays a key role in curating and supporting Off-Broadway productions. He oversees *The International Fringe Encore Series*, an annual

platform that features standout shows from International Fringe Festivals, providing selected productions with opportunities for greater visibility and success. Through his work, Darren continues to expand SoHo Playhouse's reputation as a vital hub for innovative theater.

(6) Ellen Den Herder & Lois Neville (Co-Executive Director, Hollywood Fringe Festival, USA). Ellen Den Herder and Lois Neville lead the Hollywood Fringe Festival (HFF), an annual event celebrating artistic collaboration and community-driven creativity. The festival features over 400 productions across various venues, supporting local, national, and international artists. HFF prioritizes artist sustainability by returning 100% of box office revenue to participants and offering year-round programs, including workshops, networking events, and an Industry Program that enhances artistic growth and professional engagement.

(7) Neal Rempel (Executive Producer, Winnipeg International Children's Festival Inc., Canada). As Executive Producer of the Winnipeg International Children's Festival, Neal Rempel oversees a multidisciplinary arts festival designed for young audiences, schools, and families. The festival features theater, circus, music, dance, and puppetry, while also running social circus programs for at-risk youth and hosting an annual circus festival. With over 40 years of history, it remains a significant event in Canada's arts scene.

(8) Kohey Nakadachi (Producer, Osaka Fringe Festival, Japan). Kohey Nakadachi serves as Producer of the Osaka Fringe Festival, a privately organized event launched in 2018. He oversees the festival's creative direction and management, coordinating performances across more than 30 venues in Osaka. With a month-long program, the

festival highlights the diversity of Osaka's performing arts scene and fosters engagement with local and international artists.

(9) Aaron Fernandes (CEO/Founder, Aaron Fernandes Entertainment (AFE), India). Aaron Fernandes is the CEO and Founder of Aaron Fernandes Entertainment (AFE), a Mumbai-based company offering international representation, production, artist management, and logistical support. Fernandes leads a dynamic team that provides services for artists and performing arts projects globally. He also serves as the Project Manager for CINARS in India and is a three-time ISPA Global Fellow, further expanding his role in international arts networks.

(10) Tess Walsh (Company Manager, Nexus Entertainment / Circus Nexus, Australia). Tess Walsh serves as the Company Manager for Nexus Entertainment, the talent agency and event service arm of Circus Nexus, a non-profit circus organization. Launched in 2023, Nexus Entertainment operates out of a black box-style circus venue in Preston, supporting emerging and established circus artists. It provides affordable venue rentals, rehearsal and training facilities, and comprehensive administrative, technical, and marketing services to promote circus performances.

(11) Hui Zhu (Programming & Branding Manager, Shanghai Modern Drama Valley Theatre Festival, China). As Programming and Branding Manager, Hui Zhu oversees the Shanghai Modern Drama Valley Theatre Festival, a major cultural event supported by the Jing An district government. Established in 2009, the festival features three core components: the Invited Plays Exhibition, the Urban Culture Space, and the One Drama Award. It offers a dynamic program of indoor and outdoor performances, showcasing diverse cultural experiences annually between late April and early May.

Interviews were conducted with eleven artists.

(1) Helen Lawry (*I Spy My Little aaahhh!*, Fringe Fund Recipient, Adelaide, Australia).

Helen Lawry is a storyteller, writer, and teacher whose work blends creative writing and live storytelling. As a Fringe Fund recipient, Helen's performances engage audiences through her distinctive narrative style, drawing on her experience in storytelling and education to create immersive, engaging shows.

(2) Lauren Brady (*OWEaDEBT*, Fringe Fund Recipient, Canada). Lauren Brady is a multidisciplinary artist based in Canada. A Fringe Fund recipient, Lauren's work reflects her training in acting and dance, combining her skills to produce thought-provoking and dynamic performances. She continues to develop her artistic practice through programs such as One Yellow Rabbit's Beautiful Young Artists initiative.

(3) Anthony Tran & Fay MacFarlane (*Love Life Laundry*, Circus Sorbet, Fringe Fund Recipient, 2024 Weekly award winner – Best circus, 2023 weekly award nominee, Australia). Anthony Tran and Fay MacFarlane, co-creators of *Circus Sorbet*, merge acrobatics, aerial circus, and physical theater to tell a captivating story of partnership and artistry. Their award-winning show, *Love Life Laundry*, celebrates the duo's collaboration and unique fusion of circus performance with humor and narrative, earning recognition at Fringe festivals across Australia.

(4) Georgia Deguara (*YUCK Circus*, APAM Pitch, APAM Showcase, Australia). Georgia Deguara leads *YUCK Circus*, a production by YUCK, a Western Australian company amplifying female voices in live performance. Featuring an ensemble of acrobatic

women, *YUCK Circus* uses physical comedy and circus arts to address women's issues, earning widespread acclaim through national and international tours. The company continues to grow its production portfolio, supporting femme-identifying artists onstage and behind the scenes.

(5) Lily Hayman (*Party Girl*, Purple Tape Production, Fringe Fund Recipient, Australia).

Lily Hayman is the co-founder and manager of Purple Tape Productions, a woman-led company dedicated to uplifting female-identifying voices in theater. Purple Tape focuses on producing bold, innovative works with strong female-driven narratives, tackling industry challenges through creative and production leadership.

(6) Andrew Crupi (*A Solo Commedia dell'Arte Show*, Fringe Fund Recipient, 2023 Sold Out Show, Australia / Italy). Andrew Crupi is a performer and educator specializing in *Commedia dell'Arte*. Through his companies, Mari & Crupi Theatre Company and A The Crupi, he delivers workshops and performances for schools and festivals across Australia and Europe. His solo show combines traditional *Commedia dell'Arte* techniques with modern storytelling, earning sold-out success at the 2023 Fringe Festival.

(7) Danielle Lim (*Caught in Between*, Fringe Fund Recipient, Australia / Malaysia).

Danielle Lim is a Malaysian-Australian actor and theater maker committed to amplifying Asian-Australian narratives. Her recent works include *Here & There* at the 2023 DreamBig Festival and *Coldhands* at RUMPUS Theatre. Danielle's contributions extend to ActNow Theatre's school programs, and her projects are supported by funding from Helpmann Academy, Carclew, and the City of Adelaide.

(8) Jamie Bretman (*Trash Test Dummies Circus*, Dummies Corp., APAM Showcase, Australia). Jamie Bretman is a co-founder of Dummies Corp, a leading Australian company specializing in circus-comedy productions. Known for their inventive performances that combine physical comedy, theatricality, and circus skills, Dummies Corp delivers engaging, language-transcendent shows for audiences of all ages. The company has toured internationally, earning acclaim for their ability to blend humor, creativity, and skilled artistry.

(9) Jeremy Goldstein (*Unplugged*, Truth to power café, Fringe Fund Recipient, 2024 Weekly award winner – Best theatre, Australia). Jeremy Goldstein is a producer, writer/performer, and activist whose work blends political advocacy and theater. His production *Truth to Power Café* has earned critical acclaim and multiple awards, recognized for its powerful storytelling and evocative theatrical style. Jeremy continues to amplify marginalized voices through his performances, combining artistic expression with social and cultural impact.

(10) Amanda Lee (*Oat Milk & Honey*, Sound of Circus Australia, APAM Pitch, APAM Showcase, Adelaide, Australia). Amanda Lee represents *Sound of Circus Australia*, a South Australian performance company recognized for its elite circus and artistic productions. Through their award-winning work, the company blends high-caliber performances with a strong social purpose, aiming to inspire societal change and deliver meaningful entertainment to audiences both locally and internationally.

## **Section 5: Research Scope, Limitations, and Contingency Planning**

This study was confined to the Adelaide Fringe Festival 2024 venues, focusing on the main actors of the performing arts market, which included the organizing unit, performing groups, art agents, and expert scholars. These groups were active participants in the 2024 Adelaide Fringe, held from February 16 to March 17. The researcher's participation during the fringe was from February 18 to March 2, 14 days.

One limitation of the study relates to research time: the Adelaide Fringe Festival's duration was approximately four weeks and the researcher was only there for 14 days. This posed a challenge for comprehensive data collection. Effective time management was crucial for conducting extensive field investigations, observations, and interviews within this period. Reflecting on this, the short duration necessitated rapid yet systematic data collection and analysis to ensure accuracy and depth.

Another limitation relates to research subjects: The vast number of participants at the Fringe necessitated selective in-depth interviews, constrained by time and resource availability. Post-study, it became evident that while this approach was practical, it may have limited the scope of diverse perspectives captured. Future research could benefit from a broader selection to enrich findings.

The study formulated the following plans to facilitate the research before, during and after the period of field study at the Adelaide Fringe Festival 2024.

Before the 2024 Adelaide Fringe, the researcher arranged a Zoom conference with the Adelaide Fringe marketplace team, where marketplace manager Andy Beecroft provided an overview of

participating in Honey Pot and address any inquiries regarding the Honey Pot events. The researcher invited Andy Beecroft for an in-person interview during the 2024 Adelaide Fringe and confirmed the number of Honey Pot-related events scheduled during the stay in Adelaide, from February 21 to March 2, 2024. Prior to arriving in Adelaide, the researcher identified and selected subjects for semi-structured in-depth interviews, followed by dispatching invitations for in-person interviews. A comprehensive daily schedule was prepared for the duration of February 21 to March 2, 2024. This schedule included *Diary of a Magician* performances on February 27, 28, 29, and March 2, the rehearsals for these performances, the Honey Pot events, and interviews with each subject. Interview questions were also prepared in advance to ensure a smooth and efficient interview process.

During the 2024 Adelaide Fringe, the researcher adhered to the pre-established daily schedule. Opportunities were actively sought to connect with artists and agents participating in the Honey Pot Event, who were the subjects of the research. During the Honey Pot Event, the researcher exchanged contact information with those unable to participate in in-person interviews, setting the groundwork for future online interviews. This approach ensured comprehensive coverage and engagement with a diverse range of participants, enriching the research data. Additionally, a detailed working log was maintained by the researcher each day, meticulously recording every event attended and every individual met. This log served as a comprehensive record of all activities and interactions, ensuring that no valuable information was overlooked. By documenting these experiences, the researcher aimed to enhance the depth and breadth of the research data, capturing a wide array of insights and perspectives from the festival.

Upon returning from the 2024 Adelaide Fringe, the researcher systematically organized and analyzed the recordings of the semi-structured in-depth interviews, converting them into a coherent Word document format. In cases where additional material was deemed necessary, the

researcher reached out to suitable subjects for supplementary online interviews. This meticulous approach ensured a thorough and robust data set for analysis. Subsequently, the researcher diligently worked through her findings, synthesizing all the gathered information to complete the thesis. This involved a meticulous analysis of the interview responses, aiming to extract meaningful insights and conclusions pertinent to the qualitative nature of the research. The researcher delved into the nuances of each interview, identifying themes, patterns, and perspectives that emerged from the discussions. This thorough examination contributed to the construction of a comprehensive and insightful thesis, grounded in the rich qualitative data gathered from the Adelaide Fringe experience.



## Chapter 4: International Performing Arts Agents and the Honey Pot Program

This chapter utilizes findings from in-depth interviews conducted during my participation in the 2024 Adelaide Fringe Festival to address the first research question posed in Chapter 1: What are the roles and significance of international performing arts agents in the industry activities within the Adelaide Fringe Festival? As I was both researcher for this thesis and producer of a show, *Diary of a Magician*, during this period, this chapter is written in the first person.

As the producer of *Diary of a Magician*, a magic show originating from Taiwan, I collaborated closely with performer Mu-Syuan Chang and a four-member production team. Our show was scheduled for performances on February 27th, 28th, and 29th, and March 2nd at The Garage International within the Adelaide Town Hall. To prepare for these official performances, the team conducted two rehearsals and held a promotional event at the Adelaide Central Market. This promotional initiative was aimed at attracting a broad audience of industry professionals, media representatives, and fellow artists, and it successfully generated positive feedback and a 5-star review from the local media outlet, *Kids in Adelaide*.

My role as a producer granted me access to several key infrastructures of the Adelaide Fringe Festival that are typically beyond the reach of regular attendees. This included participation in the Honey Pot program, which hosted numerous events throughout the festival and facilitated networking between international arts agents and artists. I also had access to the Artist and Venue Registration (AVR) system, which is integral not only for registration in the festival program but also for providing essential guidelines and information to artists. Tools such as the

delegates finder, shows finder, and venues finder within the AVR were particularly useful for identifying and contacting interview subjects for my research. This enhanced access and interaction were instrumental in conducting comprehensive research into the operational dynamics of the Adelaide Fringe Festival.

This chapter is structured into three sections. Firstly, I introduce the weekly events organized by the Honey Pot program, sharing my experiences and perspectives as a producer participating in these events. Secondly, I discuss the roles that international performing arts agents assume during their participation at the Adelaide Fringe Festival, based on data gathered from my interviews. Lastly, I examine the significance of these agents in the industry activities within the festival, drawing insights from the interview data.

### **Section 1: Honey Pot Events**

This section examines three key Honey Pot events—Producer Support Group, Honey Pot Connect, and HIVE—all organized by the Adelaide Fringe’s Marketplace team to facilitate networking, professional development, and collaboration between artists and industry delegates. Each event serves a distinct purpose: the Producer Support Group fosters collective learning and peer support among emerging and mid-level producers; Honey Pot Connect provides an informal setting for artists and performing arts agents to build relationships; and the HIVE offers structured, speed-dating style opportunities for artists to pitch their work directly to agents and programmers. Collectively, these events highlight the Honey Pot program’s focus on creating relational dynamics and long-term professional connections alongside immediate transactional opportunities, reinforcing its role as a performing arts marketplace embedded within the Adelaide Fringe Festival.

## 1. Producer Support Group

The Producer Support Group is a weekly event held at FringeWorks at ILA (Immersive Light and Art) every Wednesday at 3 p.m. It is organized by the Honey Pot Team of the Adelaide Fringe Festival office. The event serves as a collective group for emerging to mid-level producers aiming to build capacity and confidence collectively. It is designed as a safe space for participants to ask questions, share advice, and gain a deeper understanding of the complex craft known as ‘producing’. Each session is facilitated by an experienced producer who introduces a topic and conversation starter to engage the group.

Participants range from independent artists producing their own work, to seasoned producers, and those new to the field. Sessions begin with the lead producer guiding introductions, followed by discussions on various topics related to producing. For instance, in the first week’s support group, the facilitator asked participants to discuss the pros and cons of being a producer. This prompted discussions on the challenges and issues faced in producing, such as the importance of not taking on all tasks alone and learning to perform as an agent, as well as maintaining mental health while managing production responsibilities. Discussions also covered local engagement with the Adelaide Fringe, noting challenges like attracting audiences to more remote venues. Seasoned producers shared insights, emphasizing that participation in the festival is more about making connections, winning awards, and building reputation than just ticket sales.

The discussions, which were non-mandatory, provided an inclusive atmosphere, even for more introverted producers who preferred to listen rather than speak. After the formal discussions, there was a half-hour networking session where many producers expressed that the event alleviated feelings of isolation, as producing can be highly stressful during the festival. This gathering highlighted that they are not alone in facing these challenges and offered a platform for mutual support and advice.



Picture 5: Producer Support Group

Source: Taken from the Researcher's Phone

## 2. Honey Pot Connect

The Honey Pot Connect event, organized by the Fringe Office, takes place every Thursday, inviting Honey Pot artists and performing arts agents to network over drinks. This casual gathering serves as a platform for industry participants to engage with artists, discuss their projects, and find inspiration for the upcoming week. Typically, each session sees about thirty attendees and offers drinks at a discounted price alongside snacks like ham and cheese, fostering a congenial atmosphere for making new connections.

From my observations, everyone involved in the Honey Pot Connect is eager and active in initiating conversations, even with strangers, beginning with light, casual chats. Particularly, the artists are proactive, possibly due to their desire to meet potential agents or collaborators who might help promote their shows. Given that many performances at the Fringe do not attract high ticket sales, it is common for artists to use this event to invite others to attend their performances.

I found that the Honey Pot Connect event excels at creating an informal, relaxed environment for all Fringe participants to unwind, chat, and make new friends. However, for artists seeking tangible work or performance opportunities, the HIVE might prove to be more beneficial.



Picture 6: Honey Pot Connect

Source: Taken from the Researcher's Phone

### 3. HIVE

The Honey Pot HIVE event is held every Friday, starting at 1:30 pm. It is a distinctive speed-dating style networking session hosted by the Adelaide Fringe Festival, attracting between 30 to 60 industry participants per session. During this event, industry delegates from around the globe are stationed at dedicated tables, while artists rotate between them to engage in brief conversations pitching themselves to the performing arts agents or learn about the company that the agents represent and what they're looking for. This format facilitates a dynamic exchange of ideas and opportunities for collaboration.

Each performing arts agent is identifiable by a name plate at their table, and their headshots along with QR codes—linking to their profiles on 'My Honey Pot'—are displayed in the foyer. This setup aids artists in recognizing and preparing for conversations with specific performing arts agents.

The HIVE normally starts at 1:30 pm, following the structured conversations, which conclude at 3:00 pm, participants are encouraged to continue networking during the Breakout drinks session until 4:00 pm, allowing for extended discussions in a more casual setting.

Additional resources and planning tools are available to maximize the efficacy of the event. These include the ability to preview the venue layout, plan interactions based on an RSVP list, and prepare pitches with the help of professional development sessions. For those needing a quieter environment, a dedicated Quiet Space is available to provide a calm setting away from the event's bustling activity.

Upon entering the HIVE event, several large boards are prominently displayed, featuring information about all the performing arts agents participating that day. Artists have the opportunity to review these details to identify which performing arts agents could be most beneficial to speak with, and then approach them directly at their designated tables to introduce themselves and their work.

During my participation as the producer of *Diary of the Magician* in two HIVE sessions, approximately 20 performing arts agents were engaged. I promoted the show to these industry members, successfully inviting about 10 performing arts agents to attend a performance of *Diary of the Magician* and obtaining contact information from nearly all the performing arts agents I interacted with.



Picture 7: HIVE Session

Source: Taken from the Researcher's Phone

## Section 2: International performing arts agents at Adelaide Fringe

This year, the Adelaide Fringe hosted over four hundred registered delegates or industry members, most of whom were invited by Andy Beecroft, the manager of the Fringe’s marketplace division. This division is primarily responsible for the Honey Pot Program and the joint Adelaide Fringe Honey Pot Program with Australia Performing Arts Market (APAM) called Leaps and Bounds: APAM x Honey Pot. The performing arts agents interviewed for this research played various roles within the festival, such as producer, programmer, curator, festival director, and artistic director of a venue, with each individual attending the festival for diverse reasons and objectives. Below is a profile table of the performing arts agents interviewed.

Name	Country	Company	Title	Role
Borni Te Rongopai Tukiwaho	Aotearoa/New Zealand	Auckland Fringe Festival	Director	Mentor
Shakti Chakravarty	Japan	The Garage International	Artistic Director	Producer
Vivian Paradis	Canada	Le Diamant	Head of Programming	Programmer
Libor Kasík	Czech Republic	UFFO	General Manager, Director	Programmer
Darren Lee Cole	USA	SoHo Playhouse	Artistic Director	Programmer
Ellen Den Herder	USA	Hollywood Fringe	Co-Executive Director	Director
Lois Neville	USA	Hollywood Fringe	Co-Executive Director	Director

Neal Rempel	Canada	Winnipeg International Children’s Festival Inc.	Executive Producer	Producer
Kohey Nakadachi	Japan	Osaka Fringe Festival	Producer	Producer
Aaron Fernandes	India	Aaron Fernandes Entertainment (AFE)	CEO, Founder	Producer
Tess Walsh	Australia	Nexus Entertainment	Company Manager	Producer
Hui Zhu	China	Shanghai Modern Drama Valley Theatre Festival	Programming & Branding Manager	Programmer

Figure 11: List of performing arts agents interviewed

Building on the profiles of international performing arts agents at Adelaide Fringe, Andy Beecroft, the manager of the Fringe’s marketplace division, elaborates on the expansive network of industry participants involved with the Honey Pot program. He explains, “We have a very wide database of industry that take part. [...] If you’re a delegate in HoneyPot, anyone that can offer an opportunity to an artist is someone that we’re interested in. That might be booking or programming a show. It also might be a producer that works with an artist on new work or collaborations. It might be a government body that has grants or money to potentially offer artists. It might be someone that has services that are, are useful to artists. So, the range of shows within Adelaide Fringe is reflective of the range of industry that we also take in the marketplace.” (Andy Beecroft, 2024)

The discussion in the following sections addresses the first research question: What are the roles and significance of international performing arts agents in the industry activities within the Adelaide Fringe Festival? The insights and data for this analysis are drawn from interviews

with the twelve performing arts agents, providing a focused sample that represents the broader spectrum of industry participants. By examining the interactions and contributions of these performing arts agents—ranging from producers to government bodies—it becomes clear how these agents support the infrastructure of the festival and contribute to its dynamic and vibrant ecosystem.

### **The Roles of International Performing Arts Agents at Adelaide Fringe Festival**

This section analyses the various roles taken by international agents as producers, programmers/curators, festival organizers and mentors through their involvement in the Honey Pot program and their participation in the festival.

#### **1. Producer**

This study identifies several individuals interviewed during the research who embody the multifaceted role of a producer in the performing arts. Producers such as Aaron Fernandes facilitate international tours and promote cross-cultural collaborations, while Shakti Chakravarty manages her own venue, balancing the needs of artists with practical constraints. Additionally, artists like Andrew Crupi, Danielle Lim, and Lauren Brady, who lack designated producers, take on self-producing responsibilities, managing both creative and administrative tasks.

The role of a producer encompasses a broad range of responsibilities, including administrative management, program curation, and artist advocacy. Producers may handle tasks such as managing show logistics, curating performance lineups, and supporting artists' professional development. Through interviews conducted within the Honey Pot program, participants

offered insights into how producers contribute across different regions and contexts, highlighting their critical role in the performing arts ecosystem.

Producers like Aaron Fernandes play an essential role in bridging connections between international artists and opportunities in different countries. Aaron Fernandes highlights his dual role, not only advocating for artists he directly works with but also for other noteworthy shows he encounters at the festival. He explains, “But also, as a producer, for various parts, so in India, I recommend shows to venues and festivals over there. Not only the artists that I work with, but even if I come and I see some interesting shows here, I recommend them to the people in India and other parts, other places as well, as a producer. So, if people want to come to India to tour, then I help produce a tour for them” (Aaron Fernandes interview, 2024).

Balancing the needs of artists with practical limitations is a key challenge faced by producers who also operate their own venues. Shakti Chakravarty shares a perspective from both a producer and venue operator, emphasizing the balance required in understanding artists’ needs while also managing practical limitations. She states, “Yes. It’s very interesting because now, like even I’m a producer at the venue, I do my own shows in my venue. I most certainly every year do my own show, which is, I can, I know it from the artist’s point of view, what an artist needs, a nice theater, you know, good lighting and everything like that. And also know from the venue point of view, don’t baby the artist. They don’t get everything that they want, you know? Like I said, you have to be strict with the artists also. No, this is the condition. If you like it, take it. If you don’t, no, no. You can’t ask for more. Because everybody is the same” (Shakti Chakravarty interview, 2024).

Producers in the Honey Pot program play a strategic and multifaceted role in the arts ecosystem, balancing advocacy for artists, fostering cross-cultural collaborations, and managing practical

constraints. For example, the role of facilitating international touring and connecting shows to new markets is highlighted by Aaron Fernandes, who not only promotes the artists he represents but also recommends other noteworthy performances to venues and festivals in India. Similarly, managing both artist support and venue operations is exemplified by Shakti Chakravarty, who underscores the importance of accommodating artists' needs while maintaining fairness and practicality in venue management. These perspectives illustrate how producers expand global artistic opportunities while navigating the complexities of production and venue operations.

The Honey Pot also program plays a critical role for artists facing financial constraints, helping them connect with producers and alleviate the pressure of self-producing. During the research at the Adelaide Fringe Festival, it was discovered that many performing artists face financial constraints which often mean that teams might consist of only one person without a designated producer role. Consequently, many artists find themselves needing to self-produce, which adds significant stress. Not only do they have to focus on the artistic aspects of their performances, but they must also handle all administrative duties. This dual responsibility can be overwhelming, leading many artists to express a desire to find a producer through the Honey Pot program to alleviate some of these pressures.

Artists actively seek producers through the Honey Pot program, hoping for professional support to reduce their workload. Following the revelation of the pressure artists face in managing both creative and administrative tasks, further insights from interviews highlight their ongoing search for support. Andrew Crupi, an artist at the festival, shared his proactive approach in leveraging the Honey Pot program: “And then I’m looking, ‘cause I’m looking for producers and managers. I’m like local producers and managers. I’m like, who’s like, who can I speak to. So, honeypots, it is a good thing. [But] it’s still, there’s no guarantees and it requires a lot of work. So, my goal for this one, yes, either find a festival that has, that would pay for the show

or a venue that would, or the other one that I'm also, my goal is get a manager or a producer, so that I can focus more on the show and less on the paperwork" (Andrew Crupi interview, 2024). His comments underline the critical need for support to alleviate the burden of administrative duties.

The challenge of self-producing is widespread among artists, with many expressing the hope of finding producers through industry connections. Similarly, Danielle Lim echoed this sentiment, emphasizing the necessity of having a producer: "Yeah, of course. It's like, if I can get a producer on board, that'd be great. But otherwise, I have to do it myself" (Danielle Lim interview, 2024). This statement encapsulates the challenges faced by artists who often find themselves in the role of self-producers due to the lack of available professional support.

Connecting with a producer can provide artists with not just administrative relief but also opportunities to expand their creative scope. Adding to these perspectives, artist Lauren Brady discussed her anticipation and hope tied to the potential support from a producer attending her show: "Like I have a producer coming tonight, so I hope that she likes it because then she can help me do this next year so I don't have to produce it, which would be incredible. Because it is a lot of work, and I just don't know anyone. So, it's like a lot of those growing pains right now. So, my goal right now is trying to find an international producer. So, I can do more than just Australia and more than Canada and more than Edinburgh. Because I would love someone who has like a good scope of everything. Because I have like the content, I just don't have the means of like getting it out there right now" (Lauren Brady interview, 2024). Brady's aspirations to expand her reach beyond local borders underscore the pivotal role that international producers can play in an artist's career, providing not just administrative relief but also access to a broader audience and more significant opportunities.

Artists at the Adelaide Fringe Festival consistently highlight the importance of finding producers to alleviate their dual responsibilities of creative and logistical management. A consistent theme among artists at the Adelaide Fringe Festival is the acute need for producers, as highlighted by their reliance on the Honey Pot program to connect with industry professionals. This desire stems from the dual challenges of artistic creation and logistical management, which often overwhelm individual artists or small teams. The Honey Pot program serves as a critical platform for these artists, offering them the possibility to perform arts agent the administrative and promotional aspects of their work to experienced producers. This delegation enables artists to concentrate more on their creative output, potentially enhancing the quality and scope of their performances.

The importance of finding a producer through Honey Pot cannot be overstated. Producers bring a wealth of industry knowledge, contacts, and experience in handling the complexities of show production, from budgeting and scheduling to marketing and distribution. Their expertise not only alleviates the administrative load on artists but also significantly boosts the show's potential to reach wider audiences and succeed financially. By securing a producer, artists can expand their creative horizons and possibly explore international opportunities that would otherwise be inaccessible.

## 2. Programmer / Curator

Programmers and curators play pivotal roles in arts festivals and venues, with responsibilities ranging from selecting performances to creating cohesive programs that engage audiences.

A programmer's role in arts festivals involves selecting and scheduling performances that align with the venue's or festival's themes and goals. At the Adelaide Fringe Festival, this role is

exemplified by individuals like Darren Lee Cole, who actively scouts shows with the potential for commercial runs in New York. Programmers analyze potential audience appeal and logistical feasibility to create a diverse and engaging lineup, ensuring a balanced program that aligns with the strategic vision of the festival or venue. Darren's proactive approach highlights how programmers act as connectors, creating opportunities for artists to reach international audiences while enhancing the festival's appeal to global agents and attendees.

Curators, meanwhile, focus on content and thematic elements, fostering deeper connections between audiences and the art. This role is well-represented by Vivian Paradis from Le Diamant in Quebec City, who selects international shows to present at her venue despite financial constraints. Unlike programmers, curators often engage more deeply with the thematic and narrative aspects of the works they oversee, arranging them to convey a specific cultural or artistic story. Vivian's work emphasizes close collaboration with artists to present their performances effectively, ensuring that audiences not only enjoy the art but also experience a deeper connection to its meaning and context.

At the Adelaide Fringe Festival, programmers and curators represent diverse entities, each contributing uniquely to the broader festival framework. At the Adelaide Fringe Festival, programmers and curators can represent a variety of entities. Some are associated with specific venues, which may host independent performances or operate their own mini festivals within the larger Fringe framework. Others may represent external festivals looking to scout talent or collaborate with artists and shows that align with their programming needs.

Darren Lee Cole, a seasoned programmer from New York, shares his enthusiasm for discovering shows at the Adelaide Fringe Festival that have potential for commercial runs in the United States. He describes the rewarding part of his job: "I am the artistic director at Soho

Playhouse in New York. And one of our biggest programs each year is the one I just showed you. It's called the International Fringe Encore Series. Primarily, I'm looking to program that series here. So, I'm here looking for that, but also beyond that series, I have booked many shows from Adelaide and other fringes just to do commercial runs in New York. So, my job is not so bad, because I get to say to people after their performance, I get to say, I love your show, do you want to come to New York? They say yes" (Darren Lee Cole interview, 2024). This showcases his active role in expanding opportunities for artists internationally, highlighting the bridge he creates between performances in Adelaide and larger audiences in New York.

Financial constraints shape the role of curators like Vivian Paradis, who focuses on bringing international shows to Quebec City. Meanwhile, Vivian Paradis from Le Diamant in Quebec City clarifies her position and the limitations it entails: "We are presenter at Le Diamant in Quebec City. But we are not producers, so we, I will not, I'll not commission some work or stuff like that because we don't have money for that, but we buy shows to bring it back to Canada. And I'm always working in a way that if I have a foreign company that I would like to invite in Quebec City. When I have an invitation for events, my job for me is to see shows and to program shows at my venue" (Vivian Paradis interview, 2024). Paradis's role focuses on curating a selection of international shows for her venue, navigating the financial constraints that limit their ability to produce original content but still effectively enhancing the cultural offerings in Quebec City through strategic show selections.

Programmers and curators at the Adelaide Fringe Festival are essential in shaping the artistic landscape, each with distinct strategies tailored to their venues and audiences. Darren Lee Cole exemplifies the proactive approach of a programmer, scouting for shows with potential for commercial runs in the United States, thereby creating international opportunities for artists. Vivian Paradis from Le Diamant, on the other hand, emphasizes her role in curating a selection

of international shows to present in Quebec City, despite financial constraints that limit production capabilities. This insight reveals the complex and strategic roles of programmers and curators in expanding and enriching both local and international arts scenes, navigating challenges such as logistical arrangements and financial limitations.

Programmers and curators are instrumental in arts festivals and venues, playing a pivotal role in selecting performances, creating cohesive programs, and fostering deeper connections between audiences and the art. At the Adelaide Fringe Festival, these roles are carried out by diverse entities, each contributing uniquely to the broader festival framework. Programmers like Darren Lee Cole proactively seek international opportunities for artists, while curators such as Vivian Paradis navigate financial constraints to bring international shows to local venues like Le Diamant in Quebec City. Collectively, programmers and curators at the Adelaide Fringe are crucial in shaping the artistic landscape, expanding opportunities, and navigating the challenges inherent in arts festivals. Their contributions enrich both the local and international arts scenes, highlighting the complexities of production, cultural exchange, and logistical management within the festival.

### 3. Festival Organizer

Festival organizers at the Adelaide Fringe often hold significant roles in international arts festivals, enriching the event with their diverse experiences and perspectives. Individuals such as Shakti Chakravarty (Tokyo Fringe), Lois Neville (Hollywood Fringe), Libor Kasik (UFFO Circus Festival, Czech Republic), Neal Rempel (Winnipeg International Children's Festival), and Kohey Nakadachi (Osaka Fringe) bring unique insights and collaborative opportunities to the Adelaide Fringe. These organizers, with their involvement in festivals worldwide, contribute to the global artistic dialogue by facilitating cultural exchanges, fostering

collaborations, and elevating the Adelaide Fringe's reputation as a hub for international arts and culture.

Smaller fringe festivals like Tokyo Fringe, led by Shakti Chakravarty, facilitate unique cultural exchanges across regions. Chakravarty managing multiple venues across different festivals, seeks artists for cross-continental opportunities, thus enhancing the cultural diversity and collaborative potential of the festivals she is involved with. Chakravarty is deeply involved with fringe festivals in Japan, shares, "And on top of that, I'm also the director of the Tokyo Fringe Festival, which is the tiniest fringe festival. The smallest fringe festival in the world – I don't think it's small – with the biggest heart. Tokyo is large, but my fringe festival is small. And I also coordinate with the Osaka Fringe Festival. Yes. We are coordinating and collaborating together to try to bring artists over. They do one day in Tokyo; they go there and do a couple of shows there Osaka." (Shakti Chakravarty interview, 2024). Chakravarty's role highlights the intimate and impactful nature of smaller festivals, which foster unique cultural exchanges and artist collaborations across regions, enhancing the global fringe community.

Cultural compatibility plays a significant role in international arts exchange, as noted by Lois Neville regarding Australian artists' success in Hollywood. Lois Neville from Hollywood Fringe notes the cultural synergy between Australian artists and Hollywood: "We find a lot of Australian artists do very well in Hollywood. We just have a very similar culture, and the work just translates very easily, and the festival is similar enough where an artist isn't coming and getting completely lost in the shuffle" (Lois Neville interview, 2024). Neville's observation emphasizes the importance of cultural compatibility in the success of international arts exchange, where similarities in audience and industry dynamics can significantly ease an artist's transition to international stages.

Festival organizers like Libor Kasik leverage international collaborations to elevate their festivals' offerings. From the Czech Republic, Libor Kasik discusses his involvement with a circus festival: "So, I'm Czech and [...] I have a beautiful venue and circus festival. And, you know, because I started to collaborate with Australian companies, because I think, you know, that's not only my opinion, probably, it's top of contemporary circus of today's world" (Libor Kasik interview, 2024). Kasik's engagement with Australian circus companies not only broadens the scope of his festival but also enhances its quality, showcasing how international collaborations can elevate local cultural offerings by integrating world-class performances.

Collaborative efforts among multiple festivals, such as those led by Neal Rempel, expand artist exposure and audience engagement. Neal Rempel from Canada talks about his collaborative efforts across festivals: "I'm part of nine international children's festivals across Canada. And we share work to tour to at least three festivals in a row, sequentially, in May and June. So, I'm looking at stuff when I go back" (Neal Rempel interview, 2024). Rempel's strategic sharing and touring arrangements exemplify how festivals can create synergistic relationships, ensuring artists gain exposure and audiences enjoy a diverse array of performances across multiple venues and dates.

Kohey Nakadachi from Osaka Fringe Festival emphasizes the importance of connections: "Yeah, and, of course, I'm doing the Fringe Festival in Osaka, so we have to make some connection" (Kohey Nakadachi interview, 2024). Nakadachi's focus on building connections with other festival organizers. Underscores the essential role of networking in the festival circuit, which facilitates not only the sharing of resources but also the cultural and creative enrichment of participating festivals.

Festival organizers at the Adelaide Fringe often hold significant roles in international arts festivals, enriching the event with their diverse experiences and contributions. Smaller fringe festivals, such as the Tokyo Fringe led by Shakti Chakravarty, play a crucial role in facilitating unique cultural exchanges across regions. As noted by Lois Neville, cultural compatibility is key to the success of international arts exchanges, with Australian artists finding success in Hollywood due to shared cultural dynamics. Festival organizers like Libor Kasik leverage international collaborations to elevate the offerings at their festivals, while collaborative efforts among multiple festivals, such as those led by Neal Rempel, expand artist exposure and audience engagement across various venues. Connections are also vital for the success of fringe festivals, as highlighted by Kohey Nakadachi's emphasis on networking at the Osaka Fringe Festival. Together, these diverse roles of festival organizers underscore their significant impact in shaping the international arts landscape, enhancing Adelaide Fringe's reputation as a hub for global artistic collaboration and cultural exchange.

#### 4. Mentor

Mentorship at the Adelaide Fringe Festival plays a vital role in fostering both personal and professional growth for participants, as demonstrated by individuals such as Borni Te Rongopai Tukiwaho and Georgia Deguara. Tukiwaho uses mentorship to build collaborative networks that span sectors like arts and health, enriching both communities through international partnerships. Meanwhile, Deguara exemplifies the progression from learner to mentor, using her experiences to nurture emerging talents and foster early collaborations. Together, their contributions highlight how mentorship strengthens the festival's community, establishing sustainable networks that benefit individual artists and the broader festival ecosystem.

Borni Te Rongopai Tukiwaho uses mentorship to foster collaborative networks that extend beyond the arts, encompassing sectors like health and international partnerships. Borni Te Rongopai Tukiwaho, from Aotearoa/New Zealand, emphasizes his role in fostering collaborative networks across various sectors, including arts and health. He states, “I guess my career has been about collaboration. So, in New Zealand, I sit in leadership spaces. And so, I also – what are the English words? So, I lead a couple of networks, international networks. And one of them is an arts and health brokership network. Yes. So, I am the mentor, I suppose is the closest English word” (Borni Te Rongopai Tukiwaho interview, 2024). His involvement as a mentor goes beyond guidance, as he facilitates international partnerships that enrich both the artistic and health communities, demonstrating the broad scope of mentorship.

Georgia Deguara highlights the rapid progression from learner to mentor, showcasing how mentorship fosters early collaboration and nurtures emerging talents at the Adelaide Fringe. Georgia Deguara adds another dimension to the concept of mentorship within the festival context. She describes her rapid transition from learning to leading: “And so, we don’t have like anything. It’s just us. It’s like, for me, to come here, learn everything in a month, and then be able to run my company was really helpful, especially and now I use it as like networking, mentoring. Like I’m now the mentor in those places. As a performing arts agent, it’s tricky because I’m not in a position to buy shows. That’s what a lot of performing arts agents does. I mentor.” Georgia Deguara’s journey at the Adelaide Fringe Festival showcases her effective mentorship strategy, where she uses her rapidly acquired knowledge and network to uplift emerging artists. Transitioning swiftly from a learner to a mentor, she fosters early collaborations and nurtures new talents, thereby enriching the festival’s community and preparing it for future projects. “And for me, it’s like more learning through people. And so that in future projects I can be like, oh, these guys, so early, early connections and collaborations. Um, I also do large scale community events, and so learning, like, having those networks as

well. Like oh, these guys can do puppetry, like we need them for this event over here, and that kind of, just meeting people, really.” (Georgia Deguara interview, 2024). Moreover, Deguara applies her insights to large-scale community events, skillfully integrating artists with specialized skills like puppetry to enhance the event’s creative diversity and execution. Her proactive engagement in mentoring ensures a rich exchange of skills and ideas within the festival’s community, contributing to its vibrancy and success.

Mentorship at the Adelaide Fringe Festival is essential for establishing sustainable creative networks that benefit individual artists and festival organizations alike. It plays a key role in fostering both personal and professional growth for participants, building a supportive community that enhances the festival’s dynamic ecosystem. Borni Te Rongopai Tukiwaho exemplifies this role by using mentorship to foster collaborative networks that extend beyond the arts, encompassing sectors like health and international partnerships. Georgia Deguara's journey highlights the rapid progression from learner to mentor, demonstrating how mentorship fosters early collaboration and nurtures emerging talents at the Adelaide Fringe. Through their roles, mentors like Tukiwaho and Deguara significantly enhance collaborative efforts that resonate across diverse artistic and cultural landscapes, contributing to the festival’s long-term success.

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The roles of international performing arts agents at the Adelaide Fringe Festival are multifaceted, encompassing the functions of producers, programmers/curators, festival organizers, and mentors. Producers play a crucial role in bridging connections between artists and opportunities, balancing the practical and creative needs of performances, and supporting artists through financial and logistical challenges. Programmers and curators, meanwhile, are responsible for selecting and scheduling performances, fostering deeper connections between audiences and the art, and navigating logistical and financial constraints to present a cohesive

lineup. Festival organizers bring their diverse international experiences to enrich the Adelaide Fringe, collaborating across borders and leveraging their networks to enhance cultural offerings and artist opportunities. Lastly, mentorship is a key component of the festival, supporting both personal and professional growth, and fostering collaborative networks that resonate across various sectors, from the arts to community events. Collectively, these roles contribute significantly to the festival's success, creating an environment that supports cultural exchange, collaboration, and the growth of artists both locally and globally.

### **The Significance of International Performing Arts Agents at Adelaide Fringe Festival**

Following the exploration of the roles played by performing arts agents at the Adelaide Fringe Festival, the discussion now shifts to answering the research question regarding the significance of these roles, specifically focusing on the aspects of networking, friendships, future opportunities, and connections.

#### **1. Networking**

Networking at the Adelaide Fringe Festival is vital for international performing arts agents, enabling them to build professional collaborations and deepen industry connections. The significance of networking at the Adelaide Fringe Festival, particularly through the lens of international performing arts agents, is highlighted in the insights shared by several performing arts agents. These agents facilitate crucial interactions that extend beyond casual meetings, fostering professional collaborations and deepening industry connections that have long-term impacts on participants' careers.

Meaningful connections and honest conversations are essential for establishing successful partnerships. Festival organizer Ellen Den Herder details the importance of substantive interactions: “We’re connecting with artists. We’re also connecting with peers. Like, you know, we go see shows, we talk to each other, we share advice and information. And then we get to know each other and that leads to partnerships. And we’re in that step before that process.” Herder highlights the significant role of meaningful connections at the Adelaide Fringe Festival, fostering strategic partnerships through insightful dialogues among artists and peers. She further clarifies the need for honest conversations to ensure that these collaborations are genuinely beneficial, prioritizing a good fit over merely expanding contacts. “But I think it is still helpful to have very honest conversations. As opposed to, you know, like trying to get everyone to come to Hollywood. It’s like, is this right for you? Because if the artist doesn’t have a good experience, that’s not helping our mission” (Ellen Den Herder, performing arts agent interview, 2024). Herder’s approach underlines that effective networking isn’t just about expanding quantity but also enhancing the quality of connections, emphasizing the right fit over broad appeal.

Structured networking opportunities serve as a foundational platform for extending personal interactions. Producer Aaron Fernandes discusses how structured networking opportunities provided by the festival are extended by other activities: “So, the Fringe, the Honey Pot has a lot of activities that they plan, so the Hive, the Honey Pot activities. Then there are some that are not part of Honey Pot. The APAM, yeah, did it with Honey Pot. Then another friend of mine hosts a lunch for regional artists from South Australia. So that was very nice. I met some very interesting artists over there as well. And then when you go for drinks in the evening, you always meet other people, other artists. And yeah, you network like that. So, for me, that’s why I think it’s interesting. And then they also have very well curated events, so that you get to interact with people, and you get to network with people. So, it’s much better to come for an

event like this, rather than just go for a festival” (Aaron Fernandes, performing arts agent interview, 2024). Fernandes underscores that the Adelaide Fringe’s structured networking events serve as a foundational platform that not only facilitates but also enhances further personal networking opportunities. This structured foundation allows participants like Fernandes to extend their networking into more informal settings, such as social gatherings and curated events, thereby enriching their connections within the arts industry.

The value of structured networking systems is acknowledged by Kohey Nakadachi, who highlights their benefits for his role as a festival organizer from the Osaka Fringe Festival. Kohey Nakadachi also praises the system in place: “But, for performing arts agent, so we can share about, and experiments and networking and whatever, so that is a very nice system” (Kohey Nakadachi, performing arts agent interview, 2024). His brief comment points to the structured networking activities that enhance the value of participating as a performing arts agent, focusing on the benefits of shared experiences and knowledge.

Networking's impact often unfolds over time, as highlighted by curator Vivian Paradis, who underscores the evolving nature of professional connections. Paradis reflects on the temporal nature of networking: “The most interesting thing about building networks or meeting with people, because it’s not always measurable object times, it’s just how it happens, and you see in six months, in one year, what’s happened, the contact you built, what’s it’s like” (Vivian Paradis, performing arts agent interview, 2024). Paradis underscores that the true value of networking may not be immediately apparent but evolves over time, proving its lasting impact on professional paths and opportunities.

Networking at the Adelaide Fringe Festival is essential for international performing arts agents to establish meaningful professional relationships and foster long-term collaborations. Through

structured events like Honey Pot activities and informal social settings, agents connect with peers, share resources, and create opportunities that extend beyond the festival, shaping careers in the global performing arts landscape.

## 2. Friendships

Friendship plays an integral role in the experience of international performing arts agents at the Adelaide Fringe Festival, transcending professional networking to create a supportive and enriching community. Reflecting on the significance of international performing arts agents within the industry activities of the Adelaide Fringe Festival, the aspect of friendship emerges as an integral component of their roles. As discussed by the agents, their experiences highlight how relationships formed at the festival often transcend professional networking to include genuine friendships, which in turn enrich the festival's cultural and business environment.

Friendships formed at the festival are often non-transactional and evolve into long-term professional relationships, as noted by producer Aaron Fernandes. Aaron Fernandes speaks to the deeper connections that are possible when the primary motive is not merely transactional: “So, for me, Honey Pot is, I found a great way of developing relationships, like proper relations. Exactly. You get to know somebody and it's sometimes not always about talking about work. business. I don't believe in coming to a conference to sell work. I believe in coming to a platform like this or a thing to see good work and to make friends. And then the work happens from making friends. Eventually. But yes, you talk about what you do, you find out what other people do, but it's not immediately about saying, hey, you should buy this or buy that (Aaron Fernandes, performing arts agent interview, 2024). Fernandes's perspective indicates that the most lasting and fruitful professional relationships often stem from initial non-commercial interactions that later evolve into collaborations or partnerships.

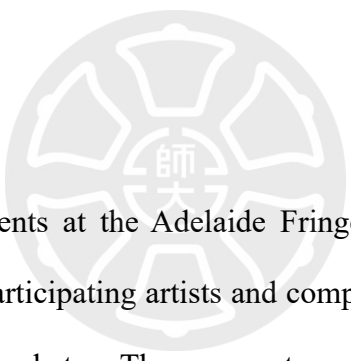
Building friendships with international peers is a key outcome of networking at the Adelaide Fringe, as highlighted by Neal Rempel. Neal Rempel's recounting of his experiences further illustrates the value of such connections: "cause normally my expectation is to see as much work as possible and find work that I can bring back to North America. It became apparent early on that I was not going to see a lot of work to bring back to North America. But I have going to network and forge new relationships with people from all over the world. I've made a great friend from Sweden here, and Mexico, and obviously Australia, New Zealand, the UK, all of that stuff. So, it's, you know, it's different. It's a different expectation" (Neal Rempel, performing arts agent interview, 2024). Neal Rempel's experiences at the Adelaide Fringe underscore the festival's role as a facilitator of international networking. Although initially aiming to scout performances for North American stages, Rempel pivoted to building meaningful relationships with peers from various countries, including Sweden, Mexico, and the UK. This highlights the Adelaide Fringe's effectiveness in bringing together international agents and artists, fostering a dynamic environment for cultural exchange and long-term friendship.

The casual yet supportive nature of friendships at the festival is evident in the experiences of artists like Lily Hayman. Talking about her experience at the Adelaide Fringe, Hayman observed that "it was a nice way to make friends too. Like some of the people from that chat I've seen at other events, and we've like hung out and I'm going to their shows and they're coming to *Party Girl* and it's like, that's what you, that's what it's about as well. Connection, just making friends and meeting people. Even if it's like, oh, we can't really give each other much except coming to each other's shows and supporting." (Lily Hayman, Artist interview, 2024). Hayman's description underscores that, beyond the immediate benefits of networking

for business opportunities, the festival fosters a supportive community where participants engage with each other's work in a spirit of mutual support.

Friendship plays an integral role in the experience of international performing arts agents at the Adelaide Fringe Festival, transcending professional networking to create a supportive and enriching community. These friendships, nurtured by performing arts agents, contribute significantly to the Adelaide Fringe's role as a global hub for cultural exchange. They not only enhance the personal experiences of those involved but also strengthen the festival's role as a global hub for cultural and creative exchange, proving that the festival's impact extends beyond artistic and economic dimensions to include deep, interpersonal connections.

### 3. Future Opportunities



International performing arts agents at the Adelaide Fringe Festival play a crucial role in enhancing career prospects for participating artists and companies by facilitating employment opportunities across global markets. These agents primarily facilitate employment opportunities in their respective home countries and at other international festivals. By engaging with artists at the festival, these agents often act as gateways to international markets, providing artists with opportunities to tour globally and expand their professional horizons beyond the local scope of the Fringe.

Strategic partnerships are vital for overcoming the logistical challenges of international touring, as highlighted by Vivian Paradis. Vivian Paradis illustrates the practical challenges and solutions associated with international touring: "I always find new partners in Canada to bring, bring company with a, into a tour 'cause I find it bit stupid to having a company from abroad that far. Canada is far. It's not that far as Australia, but it's far. So, it could be because there's a

couple of dates that's trying to find, always find partnership for touring" (Vivian Paradis, performing arts agent interview, 2024). Paradis highlights the importance of establishing partnerships for touring, emphasizing how these connections can lead to tangible job opportunities for international troupes, turning logistical challenges into successful ventures.

The disruptions of the global pandemic (2020–2022) have intensified the demand for new works, leading to an urgency to make quick bookings. Neal Rempel describes the urgency that can drive bookings for acts in the industry: "All of us, all of us presenters, producers, we were desperate because we hadn't seen work for well over two years, so we had nothing in our back pocket. So, we were going to festivals like here [and] in Edinburgh and booking stuff on the spot" (Neal Rempel, performing arts agent interview, 2024). The demand for fresh acts and new works results in quick decisions that can dramatically alter the trajectory of an artist's career.

International performing arts agents at the Adelaide Fringe Festival play a crucial role in enhancing career prospects for participating artists and companies by facilitating employment opportunities across global markets. The insights from performing arts agents like Vivian Paradis and Neal Rempel underscore the critical role these agents play in fostering future opportunities for artists. By leveraging the festival's global reach, they help artists secure bookings that extend their international presence. Strategic partnerships are vital for overcoming the logistical challenges of international touring, as highlighted by Vivian Paradis, who forms strategic partnerships to enable artists to embark on tours across Canada and potentially other regions. The urgency for fresh acts due to recent global events has intensified the demand for new works, leading to quick bookings, as described by Neal Rempel. Rempel points out that these on-the-spot decisions can significantly boost an artist's career. The actions of international performing arts agents at the Adelaide Fringe not only help artists gain

international exposure but also contribute to the vibrancy and diversity of global performing arts landscapes.

#### 4. Connections

Connections at the Adelaide Fringe Festival, facilitated by international performing arts agents, play a foundational role in fostering future opportunities for artists and industry professionals. These connections go beyond immediate interactions, creating long-term relationships that pave the way for touring engagements, creative collaborations, and expanded professional networks. For artists, these connections open doors to new stages and audiences, while for agents, they provide access to fresh talent and meaningful partnerships, strengthening the performing arts community.

Connections formed at the Adelaide Fringe enable artists to pitch their work and expand their professional reach, as emphasized by Amanda Lee, an artist, vividly captures the essence of these connections: “Within two days we got to pitch our show and meet a bunch of different people from all across the world, which is wild because like we wouldn’t have made those connections without the honeypot and that. And so, we got to meet a bunch of different people. So now over the next week or so, I’ll be emailing” (Amanda Lee, Artist interview, 2024). Lee’s experience emphasizes how international agents facilitate introductions and networking opportunities that artists might not have otherwise. These connections allow for the pitching and expansion of creative works across global boundaries, showcasing the agents’ role in creating opportunities for artists to advance their careers internationally.

The Honeypot program fosters strategic networking at the Adelaide Fringe, which artists like Lily Hayman leverage to meet influential figures. Hayman emphasizes the relational aspect

fostered by the festival's environment: "My focus for the week is: oh, if we sold tickets that is great, but I want to meet this person, this person, this person, and this person. And I've met like four out of the five of them or something. So, it's been a very successful Fringe for us because of Honeypot. Which is great." Hayman's remarks reveal how the Honeypot program is pivotal not just for show exposure but as a platform for crucial networking. Her focus on meeting specific individuals rather than merely selling tickets illustrates a strategic use of the festival to build potentially career-enhancing relationships.

In general, I think festivals can be really isolating experiences, because you don't, and that's what I think Adelaide does really well. It's HIVE, let you meet people, and it's like, I've noticed this week that it's been kind of the same people showing up, like, which has been cool. It's like, oh, these are the people that are really keen on these things and like, they're really wanting to get the most out of this year. Um, so, and it builds relationships because you just see each other every day and you're like, oh my god, hi, it's you again! And you, like, suddenly make friends with these people in this massive festival where you could easily miss each other. So, yeah, I think Adelaide Fringe does a great job of navigating that and like providing a way to not feel isolated. And obviously it's up to the artist to take that on. (Lily Hayman, Artist interview, 2024).

Hayman highlights another crucial aspect of these connections: the creation of a community among participants, which agents actively promote. By ensuring that artists meet not just audiences but also potential collaborators and mentors, agents enhance the social and professional value of attending the Adelaide Fringe. These connections help artists and industry professionals feel less isolated within the often-overwhelming festival environment.

Strategic connections made with international agents at the Adelaide Fringe offer artists expanded professional opportunities. Artist Lauren Brady discusses the strategic advantages of these connections: “It’s allowed me to, like, make connections with, like, those people in Edinburgh. Like, without that I wouldn’t have like those connections right now, which is really exciting. And it’s allowed me to like invite those performing arts agents to my shows in hopes that they’re interested in it” (Lauren Brady, Artist interview, 2024). Brady’s interaction with agents from Edinburgh illustrates the agents’ ability to act as bridges between different cultural scenes, inviting artists to new venues and potentially expanding their professional landscapes. This strategic connection-making underscores the agents’ importance in aiding artists in navigating and maximizing their presence in international markets.

Connections between performing arts agents and their peers at the festival foster collaboration and mutual support. Lois Neville, speaking as a performing arts agent to Honey Pot, emphasizes the peer aspect of connecting with other agents: “We’re also connecting with peers. Like, we, so because of these, like, you know, we go see shows, we talk to each other, we share advice and information. And then we get to know each other and that leads to partnerships” (Lois Neville, performing arts agent interview, 2024). Neville points out that these connections often lead to direct collaborations and partnerships, highlighting the agents’ role in facilitating peer relationships and knowledge sharing. This not only enhances the individual experiences of participants but also strengthens the arts industry by fostering a culture of cooperation and mutual support.

Connections fostered by performing arts agents at the Adelaide Fringe create a global network that supports artists and industry professionals in expanding their careers. In the Adelaide Fringe Festival, the theme of "connection" is central, highlighted by the efforts of international performing arts agents. These agents facilitate important connections, helping to form a network

that spans globally, beneficial for both artists and industry professionals. By enabling these relationships, agents provide artists with crucial international exposure and opportunities to expand their professional horizons. Moreover, these connections contribute to a collaborative and supportive arts community, underscoring the festival's role as a platform for networking and professional growth. Through this focus on connection, the Adelaide Fringe Festival proves its significance as a meeting point for the global performing arts scene.

Through their roles as producers, programmers, curators, festival organizers, and mentors, performing arts agents significantly enhance the Adelaide Fringe Festival's vibrant ecosystem and its impact on the global arts scene. By building connections, fostering meaningful relationships, and creating performance opportunities outside the festival, these agents are key in expanding the reach of the artists and productions featured at the Fringe. Their contributions not only enhance the festival's role as a major hub for cultural exchange and artistic collaboration but also ensure that the artistic endeavors showcased in Adelaide resonate across international stages.

## **Chapter 5: Interaction Between International Performing Arts**

### **Agents and Artists in the Adelaide Fringe Festival**

This chapter delves into the dynamics of the interactions between international performing arts agents and artists at the Adelaide Fringe Festival, specifically focusing on the structured Honey Pot events. The analysis aligns with the second and third research questions posited in the introduction, which examine how agents use the festival to identify suitable performing groups, and the broader implications of these interactions on the festival's global reach and the artists' careers. This chapter first outlines how agents engage with artists to scout talent and explore potential collaborations. It then assesses the tangible outcomes and broader effects of these engagements, emphasizing the role of Honey Pot events as a platform for fostering significant professional relationships and advancing internationalization within the performing arts industry.

#### **Section 1: How Agents Identify Acts the Adelaide Fringe Festival**

This section examines how international performing arts agents identify suitable artists at the Adelaide Fringe Festival. Agents leverage the structured opportunities provided by the Honey Pot program, which is organized to enhance their ability to scout and engage with potential talent. According to Andy Beecroft, the manager of the marketplace division, the process is strategically organized through the Honey Pot program. Beecroft explains, "So, within the Honey Pot program, obviously we have representatives from festivals and events. So, we try and tailor and curate their time here. We try and connect them to the right shows and present opportunities for them to meet artists. So, for us, it's a successful honey pot year is having tangible outcomes that are meaningful for artists and performing arts agents. So, we try and do

a lot of the work before people come here so that there's already a dialogue or a conversation or an interest happening before they arrive" (Andy Beecroft, Marketplace Manager interview, 2024). From this foundation and the interview with artists and performing arts agents, I have identified four primary methods through which agents engage with artists and facilitate the performing arts agents' objectives at the festival: watching shows, setting up meetings with artists, attending Honey Pot events, and email correspondence.

### 1. Watching Shows

Watching shows remains a crucial method for international performing arts agents to scout and assess talent at the Adelaide Fringe Festival. This direct engagement allows them to determine the suitability of acts for their specific needs, which may include unique performances to introduce to their festivals or innovative shows to fill particular slots in their programming schedules.

Balancing show attendance with networking activities is essential for agents like producer Neal Rempel, who aim to maximize their engagement at the festival. Rempel explains the variation in his festival activities over the years: "Well, it's been very different this year from last year. 'Cause last year I was just invited by the Honey Pot program of the Adelaide Fringe. And there were a number of networking sessions, and meeting local artists and that sort of thing, and then seeing like 30 shows over a week. And this year, with the APAM conference, there's been way more networking sessions, and meeting local artists, and that sort of thing. And as a result, fewer shows, so I'm only seeing 15 this year, because I'm busy and, you know, did a panel, did a round table, and all of those kinds of things" (Neal Rempel, performing arts agent interview, 2024). Rempel's approach underscores the importance of balancing show attendance with other

networking activities, which allows for a more holistic engagement at the festival, enhancing the ability to identify and select the most suitable acts.

A strategic and thorough approach to scouting is illustrated by curator Vivian Paradis, who arrives early and stays late to watch as many shows as possible. Paradis highlights her strategic approach to watching shows: “When I have an invitation for events, my job for me is to see shows and to program shows at my venue. So, I will not go just for market or for meetings. I will also come to see some shows. That’s why I arrived a bit earlier and I will stay after Leaps and Bounds a bit to see some shows at the Adelaide Festival too. So far, I’m expecting 22 shows this week” (Vivian Paradis, performing arts agent interview, 2024). Paradis’s method of arriving early and staying late to catch additional shows illustrates a dedicated and thorough approach to scouting, ensuring she has ample opportunity to evaluate a wide range of performances for potential inclusion in her venue’s lineup.

Producer and festival organizer Shakti Chakravarty employs a proactive strategy, selecting shows that personally interest her to gauge their potential. Chakravarty shares her process of selecting shows to watch: “I look through the things, the seen shows. I see a lot of shows also. But then I try to program, don’t tell anybody. I like to program the shows I want to see here. But then, and then see if that is suitable. [...] But it’s mainly the artists approach me. Because then the interest is there. But then there, certain artists I will say, well, you know, if you’re interested in Avignon, come to the website and take a look” (Shakti Chakravarty, performing arts agent interview, 2024). Chakravarty’s tactic of selecting shows that personally interest her reflects a proactive strategy in programming, which helps ensure that the acts chosen are genuinely engaging and likely to attract similar interest from her audience.

Targeted show-watching strategies align with agents' specific industry focuses, maximizing relevance and impact, as producer Tess Walsh explains: "I am seeing as many shows as possible, majority being circus and physical theatre as that is the industry I work in. I've got over 40 shows booked in for the 16 days I am in Adelaide" (Tess Walsh, performing arts agent interview, 2024). Walsh's focus on specific genres aligns with her professional expertise, maximizing the relevance and potential impact of her discoveries on her professional endeavors.

A flexible, recommendation-based method of discovering talent is utilized by producer Aaron Fernandes, who relies on peer insights: "I usually don't reserve shows before I come. I come here, and I talk to people, and I get recommendations and I go and see shows based on people's recommendations or people who I trust and their recommendations, so I talk to a few people and depending on what people are saying I go for shows or I don't go for shows" (Aaron Fernandes, performing arts agent interview, 2024). Fernandes' reliance on trusted recommendations highlights a dynamic and responsive approach to discovering talent, utilizing the collective knowledge of peers to guide his show selection process.

Extensive show attendance and direct engagement with creators are crucial for agents like Hui Zhu, who aim to foster international collaborations. Zhu provides a vivid account of her usual schedule at festivals. "The main thing is watching shows; my daily schedule is very packed. I remember last year when I was at Sibiu, I watched up to seven plays in one day, from morning till night. Their program tends to run late into the night, even until 10 or 11 PM, and some are even later because there's a university nearby with a drama school, and some student productions are scheduled for 11 or 12 PM. So, essentially, I could watch five to six shows a day, not counting outdoor performances. That's about how it goes. After watching these shows, if I find something very appealing and think it fits well with my program for the next year, I might approach the creators directly to inquire if they're interested in bringing their tour to

China and start building some connections” (Hui Zhu, performing arts agent interview, 2024). Zhu’s method of extensive show attendance followed by direct engagement with creators shows a hands-on approach to scouting, providing a direct line from discovery to potential collaboration, which is crucial for fostering international exchanges.

Watching shows at the Adelaide Fringe Festival is a fundamental method for agents to scout talent and assess performance impact firsthand. This hands-on approach enables agents to experience the full impact of a performance, consider its unique aspects, and evaluate its audience reception, which is crucial for deciding whether to include it in their festival lineups or venue schedules. These approaches to selecting and watching shows at the Adelaide Fringe Festival demonstrate the performing arts agents’ professional needs and goals, reflecting a blend of structured planning and responsive flexibility to optimize their scouting effectiveness at the festivals. Watching shows not only ensures a high level of engagement with the festival’s offerings but also fosters opportunities for direct connections with artists, facilitating future collaborations.

## 2. Setting Up Meetings

Setting up meetings is a pivotal strategy used by performing arts agents at the Adelaide Fringe to forge deeper connections with potential collaborators and artists. These structured discussions provide a focused environment for exploring detailed possibilities that might not emerge during show-watching or after performances.

The Honey Pot program is praised for facilitating meaningful and in-depth conversations that create clearer pathways for collaboration. Festival organizer Ellen Boudreau-den Herder appreciates the structured opportunities for in-depth conversations offered by the Honey Pot

program: “And I think that this is what is so good about the honey pot problem or program. It’s being able to sit down with people and really, really dive into conversation. And like give some pathways in something that might not be so easy otherwise” (Ellen Boudreau-den Herder, performing arts agent interview, 2024). This highlight how the program facilitates meaningful dialogue, creating clearer pathways for collaboration and understanding, which is essential for identifying acts that fit specific festival or venue needs.

Efficient information-sharing and collaboration arrangements are a strength of the Honey Pot system, even if its effectiveness varies internationally. Festival organizer Kohey Nakadachi reflects on the efficiency of the Honey Pot system compared to other countries: “Yeah, I’m not sure about that because I spend a lot of time about the like honeypot in the other countries. But they don’t succeed about this system. Yeah, I think. Of course, good performance, we can share. The performing arts agent can share about the good performances. It’s very quick. So, we can share, okay, we’re talking about this and then make a tour or whatever. So, if good performance can talk about the others, so that is a very speedy to share about the information. But if we not, we didn’t see about, about their show” (Kohey Nakadachi, performing arts agent interview, 2024). Nakadachi points out that while the system may vary in effectiveness internationally, when it works, it significantly speeds up the process of sharing information and arranging collaborations.

Selective meeting strategies help producers like Aaron Fernandes focus on the most relevant artistic genres. Fernandes discusses how his meeting choices are influenced by the genre relevance to his work: “I mean, if it fits within what I’m doing, if it’s something like comedy or magic, then I don’t meet them because I can’t help them. But if it’s dance, circus, puppetry, I meet them just to chat” (Aaron Fernandes, performing arts agent interview, 2024). This

selective approach ensures that meetings are productive and aligned with his programming needs, focusing energy and resources on the most promising prospects.

Advocating for mutual cultural exchange is central to producer Neal Rempel's meeting strategy at international festivals like Adelaide Fringe. Rempel articulates his broader mission: "My schedule is jam packed. But I mean, it's been really worthwhile meeting a bunch of producers and artists. Primarily other producers that, are interested in sharing work from their home country with Canada. Because one of the, one of my passions in all of this is whenever I go to, say, Adelaide or Edinburgh, we're there to import work to Canada, and there's very little opportunity for us to export Canadian work to these other, to these other countries. So that's what I'm, that's my second mission here, is to sing the praises of Canadian groups, particularly, theatre for younger audiences. Less so circus, because Canadian circus sells itself. It has a good reputation internationally. But theatre for young audiences is less known from Canada. So that's, those are my main missions. Meet people, see shows. Tell people about shows. Yeah, try and do an exchange so there's some reciprocity to the whole process, as opposed to it just being a one way importing of the thing" (Neal Rempel, performing arts agent interview, 2024). Rempel's strategy highlights the importance of mutual cultural exchange and the use of meetings to advocate for Canadian theatre on the international stage, thereby not only importing but also promoting national arts abroad.

Meetings at the Adelaide Fringe Festival enable agents to explore collaborations, discuss international tours, and dive into artistic details, proving crucial for achieving internationalization goals. These interactions facilitated by meetings enable performing arts agents to delve deeper into potential collaborations, explore the feasibility of international tours, and discuss specific artistic details that can influence the decision to work with a particular

group or artist. This method proves crucial for achieving the targeted outcomes of internationalization at the Adelaide Fringe Festival.

### 3. Attending Honey Pot Events

The Honey Pot program at the Adelaide Fringe Festival creates a framework for facilitating meaningful interactions. This structure supports deeper engagement between artists, producers, and presenters, fostering a network of opportunities within an informal yet impactful setting.

Programmer Darren Lee Cole praises the effectiveness of Honey Pot in creating the right conditions for networking: “And why it is one of the better, if not the best in the world, is they have like you have gone to that Hive. So, they have not just the Hive. But they have several events that put the artists and the producers and presenters in the same room to meet in the right condition. So, I rely heavily on those. And now after I’ve been doing this so many years and have traveled so much and have been to these festivals before, now I have a whole network of people that I can rely on. And when I get down, I just say, what’s the good shows? What’s happening?” (Darren Lee Cole, performing arts agent interview, 2024). Darren Lee Cole highlights the value of the Honey Pot program at the Adelaide Fringe Festival, particularly praising its array of events such as the Hive, which strategically brings together artists, producers, and presenters under optimal conditions for networking. He notes the benefit of these interactions, explaining how, over the years, his extensive participation has allowed him to build a robust network. This network now serves as a crucial resource, enabling him to quickly identify high-quality shows and keep abreast of the festival’s dynamics through trusted recommendations.

Honey Pot events are beneficial for international networking and providing artists with exposure to new opportunities. Producer and venue operator Shakti Chakravarty elaborates on the benefits of Honey Pot, especially for international networking and artist exposure: “There is a specific outcome because a lot of people make connections that way. I’ve met lots of people through the honeypot. Who were interested in France but had no idea how to proceed. I give them a little opportunity and I just told them; you know, most Australians go to Edinburgh. They don’t know Avignon. And I said, well, if you’re going to Edinburgh, it’s August. Stop by. Airfare is the expensive thing. Just stop by. You don’t have to do full festival, just do one week. I think I’m giving an experience for artists to perform in a different country.” (Shakti Chakravarty, performing arts agent interview, 2024). Chakravarty states that attending Honey Pot events gave her opportunity to meet artists and invite them to consider a European tour, cause many artists that are going to Edinburgh Fringe doesn’t know Off Avignon Festival, to do both is a good way to make the most use of their travel to Europe.

Chakravarty continues to explain why she believes in the Honey Pot idea: “I think it’s very good because the Honey Pot idea is good. They have meetings and opportunities for people to get together and to talk. Opportunities for artists to meet the presenters and talk. Sometimes it doesn’t work out [...] But they have the opportunity to connect. You develop more confidence and everything.” She thinks Honey Pot create an environment for artists and agents to interact and for artists to build confident that way. “So, yeah, it’s a, and it’s a very informal event. [...] It is the casual environment, but yet also the artists have to be very organized because you have to be precise, and you have to get yourself organized with what you’re saying. I think it’s an excellent thing they’re doing. And even if you don’t find something the first year, don’t give up. You have to keep trying” (Shakti Chakravarty, performing arts agent interview, 2024). Chakravarty emphasizes that despite the informal format of the Honey Pot, artists should be well-prepared and organized. She also notes that the outcomes from Honey Pot may not be

immediate; instead, it's crucial for artists to be persistent and patient, as the program can lead to long-term opportunities.

Honey Pot events streamline the networking process, making it easier for agents to connect with the right artists. At the entrance of each HIVE session, a poster displays information about the attending performing arts agents and their represented companies. This setup helps attending artists understand who is present and decide whom to approach based on their needs, ensuring they do not spend time introducing themselves to agents seeking different types of performances or collaborations. Producer Tess Walsh shares her experience with the program's effectiveness: "I expected to be doing a lot of the work in letting people know who I am and what Nexus - a company that offers high-quality contemporary circus performers and event support- does, but in the first Hive I was shocked at how many people came up to me and either knew about Nexus or wanted to know more about it. I didn't expect that networking sessions to be so busy and large so that has been a little challenging to try and get in meaningful chats with other industry professionals besides artists" (Tess Walsh, performing arts agent interview, 2024). Walsh's account highlights the dual benefit of the Honey Pot sessions: not only do they streamline the networking process by providing vital information upfront, but they also actively facilitate deeper and more targeted interactions within the event.

The Honey Pot program's structure compels attendees to engage meaningfully, even though the packed schedule can be overwhelming. Producer Neal Rempel discusses his experience with the Honey Pot program at the Adelaide Fringe, emphasizing how its structure compels attendees to engage meaningfully with one another, despite the challenges of a condensed and intense networking schedule: "It's a great program and Andy has done a fantastic job pulling it together. Because those, we're a strange bunch on my side, and certainly in Canada, and it's just like pulling teeth sometimes, getting them to, to interact with artists and companies to broaden their

perspectives. And the way it's structured here, you don't have any choice but to have those conversations. And sometimes it gets a bit much when it's like, network Session after network session after network session and think why am I talking to the same people here but because even that roundtable thing that we did the other day, it was, but the time frame was so short to be able to have a proper conversation about yeah and so I ended up handing out all of my business cards" (Neal Rempel, performing arts agent interview, 2024). Rempel notes the challenge of getting meaningful interactions in such a busy setting.

The Honey Pot program provides unique opportunities for in-depth conversations that might not occur otherwise. Festival organizer Ellen Boudreau-den Herder, the co-director of Hollywood Fringe, who is learning from Honey Pot and trying to build a similar performing arts marketplace for Hollywood Fringe, shared her thought: "And I think that this is what is so good about the Honey Pot program. It's being able to sit down with people and really, really dive into conversation. And like give some pathways in something that might not be so easy otherwise" (Ellen Boudreau-den Herder, performing arts agent interview, 2024). Boudreau-den Herder praises the program for offering pathways to conversations that might not occur otherwise.

Honey Pot is instrumental for agents seeking to identify and engage with performing arts groups, providing a platform for professional relationships and potential collaborations. Honey Pot is instrumental for performing arts agents seeking to identify and engage with suitable performing arts groups. Its structured networking sessions, informal meetups, and targeted introductions provide a conducive environment for fostering lasting professional relationships and exploring potential collaborations. This approach enhances the performing arts agents' ability to find appropriate acts. However, agents also face challenges, such as the intense schedule of back-to-back sessions which can limit the depth of interactions and lead to networking fatigue.

Additionally, the outcomes from these interactions may not be immediate, requiring artists to remain patient and persistent in nurturing these new connections over time. While the Honey Pot program is instrumental in providing a platform for agents to meet artists and explore potential collaborations, it requires them to navigate challenges related to the pace and depth of interactions, as well as the need for long-term engagement to realize the full benefits of their networking efforts.

#### 4. Email Correspondence

Email is a vital tool for performing arts agents at the Adelaide Fringe Festival, serving as a bridge to connect with suitable performing arts groups when in-person opportunities are limited or require follow-up. Producer Neal Rempel discusses the importance of post-festival follow-ups: “And I’m going to get like 30 emails when I get home. To actually have a proper conversation. And that goes a little bit deeper. A deeper dive into what’s involved in Turing to Canada. What’s involved in this whole process, right? So, I’m hoping that’s going to happen” (Neal Rempel, performing arts agent interview, 2024). This highlights how email allows for continued, detailed discussions about potential collaborations that begin at the festival.

Managing the high volume of email inquiries is a challenge for performing arts agents, but maintaining communication remains a priority. Programmer Darren Lee Cole highlights the intense volume of communication that performing arts agents handle at the Adelaide Fringe Festival, noting the hundreds to thousands of emails received daily: “Hundred emails? Try thousands. Hundred for one day. Per day. Yeah. I’m not kidding. Well, no, I actually, again, like I never leave a show, like when I’m on the plane and when I land, I try to answer at least, thanks for reaching out, I’ll see what I can do. I can, I can give everybody one sentence of my time and respect to show them I’ve received this” (Darren Lee Cole, performing arts agent interview,

2024). This comment illustrates the challenge of managing an overwhelming number of inquiries and the strategies employed to efficiently acknowledge each one. Cole's commitment to providing at least a brief response to each message underscores the importance of maintaining professional connections and respecting the efforts of artists reaching out, even amidst a hectic schedule.

Post-performance emails help solidify connections that may have been missed in the festival's hectic environment. Producer and festival organizer Shakti Chakravarty notes the post-performance dynamics: "They're busy after the show. Always busy after the show. They forget everything. Yeah. I'll email them. Then meet afterwards" (Shakti Chakravarty, performing arts agent interview, 2024). This method ensures that connections made at the festival are not lost in the hectic schedule but are reinforced through more focused, subsequent communications.

From the perspective of artists at the Adelaide Fringe Festival, email serves as a crucial but challenging tool for making connections with performing arts agents and other industry professionals. The effectiveness of email varies significantly based on several factors, including timing, volume, and the personalization of messages.

Personalized and early email outreach can be more effective for artists trying to engage with agents. Circus Artist Jamie Bretman: "But you need to do it early. If you do it too late then people already have full schedules. Uh, this time I let the producer do that but, in the past, I go through every person. I just see anyone who wants kids or circus or kids in circus or if I think they're valuable and I write them a personalized email. Specifically, about what they need" (Jamie Bretman, Artist interview, 2024). His approach includes personalized emails to increase relevance and engagement, indicating that customization can significantly impact response rates.

Using a structured approach, like spreadsheets, can help manage and prioritize email outreach effectively. Artist Andrew Crupi shared his approach: “So, then what I did, as soon as the Honeypot performing arts agents came up, as you would have seen, I started emailing. So, yeah, I start a Spreadsheet. And I was like, copy paste that email, that festival. And then I was like, priority. I’m like high priority, mid priority, low priority. Because you otherwise there’s too many” (Andrew Crupi, Artist interview, 2024). Crupi uses a prioritized approach with a spreadsheet to manage his outreach efficiently.

Emailing potential collaborators can sometimes yield unexpected opportunities, even if initial prospects seem unlikely. Theatre artist Lily Hayman: “And we emailed a bunch of people that we probably wouldn’t have thought about, but because we sat down and thought about it, we were like, they probably won’t want the show, it’s probably not the right fit for them, but we really want to ask them this question. So, let’s email them the question and invite them to the show. And a few, like, not everyone obviously, but a fair few people have been like, oh let’s grab a coffee” (Lily Hayman, Artist interview, 2024). Hayman uses it to invite potential collaborators to show, even if they might not seem like an ideal fit at first, leading to unexpected opportunities for interaction.

Despite the utility of email for networking, response rates can be low due to the volume of messages agents handle. Clown artist Lauren Brady: “I think that they did like a great job of like sharing emails. But like for example, like I’ve only gotten 5 out 75 responses. So, I think part of it is that people are like maybe really overwhelmed with emails. And they don’t even want to look at them. But I think they’re great at like providing contacts. I’m not sure if they’re great at like connecting you with those contacts actually” (Lauren Brady, Artist interview, 2024). This suggests that while email is a useful tool for reaching out, its effectiveness is limited by

how many other emails performing arts agents are managing, which can lead to many being overlooked.

Email communication is a crucial tool for performing arts agents at the Adelaide Fringe Festival, serving as a bridge to connect with potential performing arts groups when in-person interactions are limited or require follow-up. It allows for detailed, continued conversations that deepen connections initiated during the festival. As Rempel highlights, email is essential for meaningful discussions about touring possibilities, while Cole illustrates the challenge of managing thousands of messages daily, yet emphasizes the importance of maintaining these professional connections. Chakravarty underscores the necessity of post-performance follow-ups to ensure key interactions are not lost amidst the festival's hectic pace.

Timing and personalization are critical for successful email outreach, as Bretman notes, since early and customized messages are more likely to capture attention. Crupi's organized approach, using a spreadsheet to prioritize communications, ensures efficiency in handling the influx of email interactions. Hayman's experience shows that reaching out to seemingly unlikely prospects can result in valuable opportunities. However, Brady points out the limitations of email, with response rates often low due to agents being inundated with messages. Despite these challenges, email remains indispensable for fostering deeper connections and exploring collaborations beyond the festival. Its effectiveness, however, hinges on strategic communication, being concise, relevant, and timely, and the ability to navigate the constraints posed by the overwhelming volume of correspondence.

## **Section 2: How agents facilitate internationalization of artists and performances**

International performing arts agents utilize the Adelaide Fringe Festival not only to identify suitable performing groups but also to strategically enhance their own festival lineups and programming. By engaging with a diverse range of performances, agents aim to diversify their offerings, cater to their specific audiences, and ensure a dynamic and appealing selection at their own events. This approach allows them to enrich their festivals' cultural diversity and meet audience expectations by introducing fresh and innovative international acts sourced from Adelaide's extensive artistic showcase. Additionally, the festival serves as a vital platform to facilitate internationalization activities, enabling agents to expand their networks and explore new venues for their artists globally. This is evidenced by agents like Ellen Boudreau-den Herder, who seeks to replicate Adelaide's supportive practices in Los Angeles, and Neal Rempel, who discovers new festival opportunities through his participation in the Honey Pot program, thereby fostering reciprocal benefits and expanding the global reach of the artists and agents involved.

Andy Beecroft, the Marketplace Manager, highlights the festival's significant scale and open-access nature, which mimics the Edinburgh Festival's approach but with a unique twist. He mentions, "And like Edinburgh, we're a big festival with over 1, 400 shows this year. It makes sense for us to bring industry here who can see a large range of work over a short period of time. But we're an open access festival like Edinburgh. So, we are a little different to some of the showcase and pitching marketplace models. So, for example, APAM, to go back to APAM, people would apply to pitch, and they would select a curatorial process and pitching marketplaces. Again, it's a paid presentation format, whereas we're a little bit more opened, open access model based. So, we offer opportunities to anyone that can basically present shows here" (Andy Beecroft, Marketplace Manager, 2024). This setup appeals to agents because it

allows them to witness a diverse array of performances in a short period, making it a fertile ground for scouting talent. Unlike more curated festivals where pitches are pre-selected through a rigorous process, Adelaide's open model offers agents the freedom to explore a wide range of potential without the constraints of a pre-determined agenda.

Festival Organizer Ellen Boudreau-den Herder speaks to the festival's role as a learning hub for international Fringe festivals, particularly noting how Adelaide Fringe is an excellent model for treating international performers well and facilitating their touring needs efficiently. She reflects on her own experiences and aspirations to replicate Adelaide's support systems in Los Angeles, acknowledging the challenges of being a smaller festival but emphasizing the importance of tailored, sustainable approaches. "I think we are learning from Adelaide how to be good to international performers and how to help people who want to tour have an easier time touring. And so, we just kind of is learning it through that. And then the second is to meet with artists that want to come to Los Angeles and help them have an easier pathway. Even though we don't have a lot to offer 'cause we're smaller fringe. We're not the size of Adelaide. We don't have the budget. But we are starting small. We wanna start with like people who already want to go to the US helping them figure out how they can do that in a sustainable way. And so, working with smaller amounts of people to do smaller things. But it's still effective" (Ellen Boudreau-den Herder, performing arts agent interview, 2024). She explains, indicating that even smaller festivals can derive valuable lessons from Adelaide's practices.

Producer Neal Rempel's experience further underlines how participating in the Honey Pot program at the Adelaide Fringe opened further opportunities for his work as an agent. "I found other events. There's a festival I just learned about in Mexico, in Monterey. That looks really good. And I might make an effort to go to see that in October, November this year" (Neal Rempel, performing arts agent interview, 2024). Rempel's approach is about expanding his

network and finding new venues for his home country's productions, illustrating the reciprocal benefits of such international engagements.

These narratives collectively paint a picture of the Honey Pot program at the Adelaide Fringe Festival as a dynamic platform where international performing arts agents can discover fresh talent, enhance their operational knowledge, build substantial networks, and foster cultural exchanges that extend beyond the festival's duration. By participating in this program, agents contribute to the globalization of the performing arts and reinforce Adelaide Fringe's role as a critical player in the international arts scene.

International performing arts agents leverage the Adelaide Fringe Festival to identify performing groups that align with their festival lineups, diversifying their programming and meeting audience expectations with innovative acts. Marketplace manager Andy Beecroft highlights the festival's open-access model, which attracts agents by allowing them to explore a vast array of performances, making it an ideal venue for talent scouting. Ellen Boudreau-den Herder describes Adelaide Fringe as a valuable learning hub for international festivals, with plans to adopt its best practices to support international performers in Los Angeles. Neal Rempel emphasizes the importance of expanding networks through programs like Honey Pot, which open up new opportunities and generate reciprocal benefits. These activities help globalize the performing arts and establish Adelaide Fringe as a significant hub for cultural and artistic exchange.

This section has demonstrated how international performing arts agents use the Adelaide Fringe Festival to identify suitable performing groups and facilitate their internationalization efforts. Through structured initiatives like the Honey Pot program, agents engage in activities such as watching shows, setting up meetings, and extensive email communication, all aimed at scouting

and networking. These methods allow them to explore a wide range of performances, connect directly with artists, and foster relationships that strengthen their global networks. Consequently, these efforts not only promote cultural exchange but also expand the international reach of artists and performances showcased at the festival.

### **Section 3: Outcomes and Effects of interaction on Honey Pot Events**

This section address research question 3, the outcomes and effects of interactions at Honey Pot events. At these events, the interactions between performing artists, agents, and festival organizers lead to a range of significant outcomes and effects. These gatherings are designed to foster connections within the arts community, providing a platform where artists can showcase their talents and network with potential collaborators and industry leaders. The primary outcomes of these interactions often include securing touring opportunities, invitations to perform at other festivals, collaborative projects, relationship building, and other job opportunities. Each of these outcomes not only enhances the careers of the artists involved but also enriches the global performing arts landscape by facilitating the cross-pollination of ideas and cultures.

#### **Outcome of Interactions at Honey Pot**

##### **1. Securing touring opportunities**

Securing touring opportunities is a major outcome of the interactions facilitated by Honey Pot events at the Adelaide Fringe Festival. Participants in the Honey Pot program have shared compelling testimonies of how these interactions have led to significant touring opportunities across various international venues and festivals.

As the producer of *Diary of a Magician*, I have firsthand experience with the outcomes of participating in the Honey Pot events at the Adelaide Fringe, specifically in securing touring opportunities. During my two-week involvement at the Adelaide Fringe, I attended six Honey Pot events, including two HIVE sessions, two Honey Pot Connect events, and two Producer Support Group meetings. In these events, I actively networked with other agents and promoted our show. I arranged approximately 12 interviews with agents, engaging in further conversations, building friendships, and inviting them to watch our performance. After our performances, I followed up with them via email, expressing our interest in potential collaboration opportunities. These efforts resulted in us securing three subsequent performance opportunities.

One opportunity came from the Sziget Festival in Budapest, Hungary. After watching a recording of our performance, their festival director expressed interest in buying our show for their festival. This arrangement includes covering our accommodation, airfare, meals, and paying us a performance fee. Additionally, we received an offer from The Garage International, the venue where we performed at the Adelaide Fringe. Shakti Chakravarty, the venue's director, offered us a discounted venue rate and invited us to perform at The Garage International's venue at the Off Avignon Festival. In this collaboration, we would keep all the ticket revenue. Another opportunity came from C ARTS, a well-known venue at the Edinburgh Fringe Festival. After viewing our performance video, they invited us to do a full run (a month-long engagement) at the Edinburgh Fringe, with a revenue-sharing arrangement between our team and the venue.

These three opportunities allow us to tour Europe in July and August. Based on my experience, I believe that performing at the Adelaide Fringe, actively participating in Honey Pot events, and diligently following up afterward can indeed successfully secure touring opportunities for

performance groups. Next, I will introduce other artists' and performing arts agents' experiences with how participating in the Adelaide Fringe Honey Pot events facilitated touring opportunities.

Amanda Lee, a circus artist, recounts her experience and how Honey Pot facilitated touring opportunities. “And then through the honeypot program we met, Sam Goff, who’s the CEO of Summer Hall, which is a venue in Edinburgh. Yeah. And so. We were lucky enough to receive, the art South Australia at an Edinburgh fringe award. And so, then we got, some funding to take our show to Edinburgh. So then, so yeah, so then, next, we did, I think a Canberra circus festival in Australia. So, we did like one little circus festival before we took it over to Edinburgh and then we did 24 shows and we sold out every single one of them, which was incredible. Like, it was incredible, and we attribute a lot of that to the support from the Adelaide Fringe and the Honeypot Program” (Amanda Lee, Artist interview, 2024). This illustrates how the Honey Pot program can serve as a catalyst for international exposure and commercial success.

Ellen Boudreau-den Herder, Hollywood Fringe co-director, highlights her approach to building tours for international work. “Um, but because we don’t program again, it’s one of those things that we go more to meet with industry. To try and link, what we really want to do is link up with venues that have like universities or. Um, places that program work, like fringe work, and see if we can help them help build tours for international work” (Ellen Boudreau-den Herder, performing arts agent interview, 2024). Ellen’s approach demonstrates the strategic networking that occurs at Honey Pot events, aimed at creating sustainable touring opportunities for performers.

Hui Zhu, programmer of Jingan festival discusses transitioning from a festival role to an agency role to promote national tours. “Generally, if we take on a project ourselves, like if we buy that project, I will do my best to promote a national tour for it. By doing this, my role transcends

beyond just a festival organizer; I essentially become an agency. Yes, exactly. So typically, I will try to push them a bit if it's feasible" (Hui Zhu, performing arts agent interview, 2024). This comment reflects how agents can leverage their festival connections to transition into roles that support broader touring circuits, enhancing the scope and reach of the projects they engage with.

Neal Rempel, producer of nine children festivals in Canada shares his strategy for international collaboration and building successful tours. "But now we're back to this kind of, at least a two-year model, which is good because it gives you time to like, yeah, to build the tour and beyond our network of the nine festivals, I also work with several other networks that aren't festivals that are theaters, things like that. But they'll do like where we'll do a week worth of booking per festival. They'll do like one show" (Neal Rempel, performing arts agent interview, 2024). Rempel's strategy underscores the deliberate planning and networking necessary to build successful international tours, highlighting the importance of long-term partnerships across diverse platforms.

Honey Pot events at the Adelaide Fringe Festival are highly effective in catalyzing touring opportunities, fostering a dynamic exchange between artists and international venues, and significantly contributing to the global circulation of innovative performances. Participants, including producers and artists, have shared compelling experiences of how these interactions have led to valuable international engagements. As the producer of *Diary of a Magician*, I secured three European performance opportunities through active networking and follow-up efforts during Honey Pot events. Similarly, Amanda Lee's account demonstrates how connections made at Adelaide propelled her show to international success, culminating in sold-out performances at the Edinburgh Fringe. Agents like Ellen Boudreau-den Herder emphasize the strategic networking aimed at building sustainable tours for artists, while Hui Zhu highlights

the potential to transition from festival roles to agency positions, using connections to expand project reach. Neal Rempel underscores the necessity of long-term partnerships in developing international tours. Collectively, these narratives underscore Honey Pot's instrumental role in creating global opportunities and facilitating meaningful cultural exchanges.

## 2. Invitations to perform at other festivals

One of the significant outcomes of interactions at Honey Pot events during the Adelaide Fringe Festival is the invitations for artists to perform at other festivals. These opportunities not only provide valuable platforms for artists to showcase their work but also help in expanding their reach and fostering cultural exchange. This section includes insights from Georgia Lake and Neal Rempel, who share their experiences and observations on how such interactions lead to substantial opportunities for artists to tour and perform internationally.

Georgia Lake, the Marketing Manager of Adelaide Fringe, explains the collaborative nature of their awards program and its impact on artists: “New Zealand, Sydney, Perth, and Melbourne. And so, we, work with them to, and it’s an awards program and so, and when the artist wins an award, that award takes them to that other festival. So that they learn what it is to tour their work and to tour their program and that kind of thing. So, there’s a lot of collaboration between the different festivals to provide that opportunity for artists” (Georgia Lake, Marketing Manager, 2024). This collaborative effort exemplifies how interconnected festival networks can significantly boost artists’ careers by providing them with platforms that span beyond their home stages, ultimately fostering cultural exchange and expanding their professional horizons.

Honey Pot facilitates resource exchanges between festivals, allowing artists to gain performance opportunities through in-kind support rather than financial funding. Festival

organizer Lois Neville explains how Honey Pot facilitates resource exchanges between festivals: “Like, we, partner with Sydney Fringe. And do a show exchange where we send them a show and they send us a show. And it’s weird. Because there’s no funding, we’re not able to do that with money, but we are able to offer, like, I have the three, three performance venue, and, free registration, and a mentor, like, I can give this, like, in kind version of a grant to a Sydney artist, and they’d do the same for one of ours, and so it’s, like, even in those rooms” (Lois Neville, performing arts agent interview, 2024).

Producer Neal Rempel exemplifies how interactions at Honey Pot events facilitate substantial international touring opportunities for performing artists. He explains, “And there’s two shows that I saw in Adelaide and Edinburgh last year that, are looking, I’m championing them now. And I just met with our national colleagues last week in Ottawa, Canada. And I’m pitching them really, really hard to try and get them over in 25, which isn’t bad from 23 to 2025, a two-year turnaround to get international That’s pretty quick. Oh yeah, I did. I booked like two or three shows just. See the show, talk to the artist or the agent and book it and make, and then they’re coming over in three, four months, right? And it was just necessary because of post COVID and none of us had seen anything. Cause I’m part of nine international children’s festivals across Canada. And we share work to tour to at least three festivals in a row, sequentially, in May and June. So, I’m looking at stuff when I go back. For instance, I have to champion work to my colleagues and say, look, this is the piece from Finland that I’m very excited about and I want to bring it over. Here’s a piece from, yeah, to tour across the way. (Neal Rempel, performing arts agent interview, 2024)” His proactive efforts in scouting shows at the Adelaide Fringe and other festivals, followed by strategic advocacy with his peers in Canada, highlight the tangible outcomes of these connections. By championing selected works, Rempel underscores the Honey Pot program’s effectiveness in bridging festivals and creating pathways for artists to reach global audiences.

Interactions at Honey Pot events during the Adelaide Fringe Festival effectively lead to substantial invitations for artists to perform at other festivals. These opportunities expand artists' reach, foster cultural exchange, and support international touring through collaborative networks and resource-sharing models. By facilitating connections between festivals and promoting in-kind support mechanisms, Honey Pot creates practical pathways for artists to access new platforms and audiences, creating practical and impactful touring opportunities for performing artists.

### 3. Collaborative projects

The interactions at Honey Pot events often lead to collaborative projects between performing artists, agents, and festival organizers. These collaborations are crucial for nurturing artistic growth and creating new opportunities within the industry. Here are how the participants describe their experiences:

Artist Danielle Lim shares her experience with collaboration: “It was just like; they had their own show and they invited him to be a part of it. Oh, I see. So, it’s a collaboration. And I think especially like someone like me who’s producing my own show and who’s trying to make my own way in this industry, I think it’s really good for me to be able to connect with these people” (Danielle Lim, Artist interview, 2024). Lim emphasizes the importance of collaborations that arise from connections made at events like Honey Pot, highlighting how these partnerships can help independent artists advance their careers by integrating with more established productions.

Festivals play a facilitative role in providing collaborative opportunities for artists. Ellen Boudreau-den Herder discusses the facilitative role her festival plays in providing collaborative

opportunities: “This year our goal was to, we have a couple of slots at our festival that we can Maybe offer. And so that was a little bit of our goal, but not money, but just paying you for venue. Um, and then it’s, but mostly it’s to study the program and really see how we can become this for someone else, you know, and give back to people, that want to come to Los Angeles and really make sure that they have a place to do some good work” (Ellen Boudreau-den Herder, performing arts agent interview, 2024). Boudreau-den Herder describes her efforts to provide collaborative spaces at her festival, focusing on giving artists the support and venue they need to showcase their work, thus facilitating their creative expression and career progression.

Venues like the one run by Libor Kasik support diverse artistic activities, enabling co-productions and residencies. Libor Kasik talks about how his venue supports diverse artistic activities, including co-productions and residencies: “And, and also other contacts like for co-productions, for example? And, and also, also we are doing residencies, so, so because our venue is really amazing. It’s, it’s quite a small town, but I moved because of that venue from Prague to Trutnov, which is quite a small town, you know, but, but the venue is amazing, so, and really. We are, we are doing everything, like, normal theater, dance, everything. But the festival is circus. Because the venue is, is really suitable for circus” (Libor Kasik, performing arts agent interview, 2024). Kasik highlights how his venue not only supports traditional theater and dance but also specializes in circus performance due to its suitability, providing a platform for various forms of collaborative artistic endeavors.

These examples illustrate how participation in the Honey Pot program at the Adelaide Fringe feeds into collaboration, offering artists and organizers opportunities to engage in projects that might not have been possible without the networking and relationship-building facilitated by the festival. Participation in Honey Pot events often leads to collaborative projects between performing artists, agents, and festival organizers, fostering artistic growth and creating new

opportunities. The Honey Pot program effectively transforms networking into meaningful partnerships, demonstrating its value as a catalyst for impactful collaborative efforts within the performing arts industry.

#### 4. Relationship building

The Honey Pot events at Adelaide Fringe facilitate extensive relationship-building opportunities among performing artists, agents, and festival organizers. These relationships are valued for the prospects they offer, including collaborative projects, festival invitations, and broadened networks. Participants often look forward to potential collaborations and future opportunities, finding hope and motivation in the connections they make. Here's how the participants describe their experiences.

The Honey Pot events at Adelaide Fringe facilitate extensive relationship-building opportunities among performing artists, agents, and festival organizers. Circus artist Amanda Lee recounts the significant connections made at Honey Pot events: “We haven't done Perth Fringe yet, because we haven't built that connection yet, and because they're so far away from us, yeah, so being able to actually meet them at the Honey Pot, which is so wild, because you'd think that because we're in Australia we'd be able to connect, but it's so hard because there's so many people, so that gave us the opportunity to connect, so now hopefully we'll do Perth Fringe. Yeah. So, it's just unlocked so many things. And then we've met, someone we'd never thought about going to New Zealand. But we met Sophie from Auckland somewhere. A friend, a festival in Auckland. So. Yeah might go to New Zealand. Which would be nice” (Amanda Lee, Artist interview, 2024).

Honey Pot events create opportunities for developing connections even with representatives from distant regions. Lee mentioned that although she is in Australia, due to the geographical distance, they rarely have the opportunity to meet representatives from other festivals in or near Australia. Honey Pot facilitated these meetings with representatives from other festivals in Australia and New Zealand. She further mentioned that they hope to expand to Southeast Asia: “Yeah. Yeah. And then, my partner is, Filipino and so there’s not much Southeast Asian representation in Australian circus. And so yesterday being able to meet people from Southeast Asia, because we don’t have that here in the circus industry. So, he would talk more about it, but he was really excited. to be able to make those connections because, it just doesn’t exist yet and being so far away, it’s so hard to do that. So being able to sit down and actually be face to face with that was really nice to be able to hopefully collaborate and make something in the future. Really nice. So, we made a few connections from Edinburgh, which was great because that system is in place, even if you’re really busy and you can’t go to the, all the events and meet the people, you can still make connections. Which is really cool” (Amanda Lee, Artist interview, 2024).

Relationship building at Honey Pot is about fostering long-term connections and friendships within the industry. Producer Aaron Fernandes emphasizes this, saying: “For residencies. In India. Because there are certain artists that are interested in, residencies in India. There are few opportunities. Where there are residency opportunities in India. There are definitely at least three. I would say at least three or four strong connections that are, that have potential, for the future. Because in the beginning, it’s just about getting to know each other. And sometimes the work that you have at that point of time is not what they’re looking for. So, for me, it’s more about developing relationships and developing friendships. Because once you develop the friendship, then it’s long term, right? And then no matter what work you have, you know, they’ll give you an honest answer about whether they like it or don’t like it. Otherwise, if you just try

and be transactional, sometimes the presenters don't even reply to your emails" (Aaron Fernandes, performing arts agent interview, 2024).

Honey Pot provides a strategic platform for artists to establish relationships that can refresh and strengthen their career trajectories. Georgia Deguara shares: "Yeah, for us, like, it's not about building reputation for us, it's not about doing a show for the first time because we've been touring for five years. It's not like being a fringe, if anything, is a step back. The standard that we usually format, like we usually do bigger venues, we do sell out seasons, and we get paid well, and then we come here and it's a little bit of a sacrifice, but it means that we get the connections, which means that we go back to selling, you know, like it's just circular, kind of like a touch base for refreshing stuff. But I think for a new artist, it's a really great experience to like, does their company work? Like, does their show work? Have they ever performed before on stage like this, or learnt what a fringe is?" (Georgia Deguara, Artist interview, 2024).

The connections made at Honey Pot events can become valuable and enduring, potentially resulting in future collaborations. Lily Hayman emphasizes the lasting value of connections: "So, it's like, we're not really like We only see each other at Adelaide Fringe, but when you see each other it's really, yeah, which is really valuable. It's like, maybe one day in 20 years, Sam and I will make a show together, who knows? But, like, it doesn't really matter, like, it's just like, oh, that's someone I know, he knows me, we've got each other's back, which is really great" (Lily Hayman, Artist interview, 2024).

These narratives illustrate how Honey Pot facilitates not just temporary meetings but the creation of meaningful, long-term relationships that can span years and lead to collaborative projects, cultural exchanges, and mutual support within the international arts community. The Honey Pot events at Adelaide Fringe provide extensive opportunities for relationship building

among performing artists, agents, and festival organizers, helping bridge geographical distances and fostering connections that extend beyond the event itself. Amanda Lee exemplifies this by sharing how she made connections with festivals in Perth, New Zealand, and Southeast Asia. Aaron Fernandes emphasizes the value of developing friendships that lead to honest and lasting professional interactions, while Georgia Deguara describes how Honey Pot serves as a strategic platform to sustain and refresh her career. The enduring nature of these relationships, as highlighted by Lily Hayman, shows the potential for future collaborations, even years down the line. Overall, these interactions demonstrate how Honey Pot serves as a catalyst for forging lasting bonds, aligning well with the research question that explores the outcomes of interactions between performing artists, agents, and festival organizers at Honey Pot events.

### **Effects of Interactions at Honey Pot**

Having explored the various outcomes of interactions at Honey Pot events, such as touring opportunities, invitations to other festivals, collaborative projects, relationship building, and job creation, I now turn to the effects these interactions have on the different participants involved. Specifically, we will examine how these interactions influence performing artists, agents, and festival organizers. Each group experiences unique benefits and challenges through their engagement at Honey Pot events, reflecting the dynamic nature of the performing arts ecosystem at the Adelaide Fringe Festival. The following parts will delve into these effects, offering insights into how international arts agents, artists, and festival organizers leverage – and are impacted by – the opportunities presented during these pivotal interactions.

## 1. International Arts Agents

The interactions at Honey Pot events provide significant impacts on international arts agents, offering a unique blend of opportunities for professional growth, networking, and market expansion. These benefits are articulated by several agents who have utilized these encounters to enhance their operations and influence in the arts sector.

Programmer Darren Lee Cole praises the Honey Pot program as a premier global arts marketplace, noting its growth and effectiveness in fostering professional relationships: “I think Honey Pot is the best of its kind in the world, really. It’s the great greatest arts marketplace I’ve been to, and I’ve been to a lot. And Andy’s a wonderful guy and they’re so organized and I’ve watched it grow. I think one, the first year I was here, there was maybe 40 of us performing arts agents. And now this year, I think 400. So, it has grown that much and not just four. 400 names. 400 real performing arts agents that really are producing and presenting work and are looking for a professional relationship. Not just having a holiday. So that’s really special and rare program. So that’s why I keep coming back” (Darren Lee Cole, performing arts agent interview, 2024). This growth not only shows the expanding interest and participation in the program but also underscores its effectiveness in creating genuine professional engagements rather than mere social gatherings.

Honey Pot’s influence extends beyond the event, inspiring agents to implement similar programs in their local contexts. Festival organizer Ellen Boudreau-den Herder shares her inspiration from the Honey Pot to establish a similar program back home: “I think there’s a couple of things because what’s so cool about the honeypot is that when we came here in 2020, our fringe didn’t have an industry program. And we came here and for World Fringe Congress. We were all meeting together. And we got introduced to honeypot and we were like, oh, we

need this. And so, we ended up creating our own industry program based off this program” (Ellen Boudreau-den Herder, performing arts agent interview, 2024). This experience highlights how Honey Pot not only impacts the agents during the event but also inspires them to import successful elements to their local contexts, enhancing their own festivals and markets.

The value of live, immersive experiences over traditional arts markets is highlighted by agents, underscoring the importance of seeing performances firsthand. Programmer Hui Zhu offers a critical perspective on the limitations of traditional arts markets compared to the live, immersive experience of Honey Pot: “I actually don’t think art markets are very important for fostering collaborations. You only get to meet people and see their pitches or some linked materials at these markets. After seeing a performance live, my impressions are quite different, so I prefer to see the live shows before deciding if a play is right for me. The help from watching video materials isn’t that significant, to be honest. I don’t really enjoy attending art markets, and I even find them somewhat wasteful of time. Last year, when I attended the Avignon Art Market, it was clear—it was just one-on-one talks. I would sit there while various people came to chat with me and exchange information. But the only thing they could show me was flat media like photos and videos, and then nothing. And many times, I know your material is not suitable for me. For instance, if you deal with classical music, and I have to tell you I don’t need classical music in my program, we simply cannot continue our conversation, you know? It’s quite awkward. So, I actually prefer to go to theatre festivals instead, because in a festival setting, you can see many different programs in a short period like two weeks, and then you can decide which ones you might want to program next year” (Hui Zhu, performing arts agent interview, 2024). Hui’s perspective sheds light on the preference for direct, authentic experiences over mediated ones, emphasizing the value of live presentations in making programming decisions.

The well-structured and flexible organization of Honey Pot events is appreciated for fostering meaningful interactions, providing a model for other arts events. Producer Aaron Fernandes appreciates the structured yet flexible nature of Honey Pot, suggesting it as a model for other events: “And honestly, I think that they had quite a lot of these encounters where people could come together. Right. They had the brunch. They had the Canada session. Then they had the Parliament House thing, which was there. They had the HIVE and the Honey Pot before that. So, there’s a lot of opportunities. And for some for people who are here for five days. Yeah, I think that’s quite a lot I think it’s more about the artists making the effort to attend all these things. Yeah, and then going up to people and chatting so I don’t think there’s much more that to be done. I think just improving on what is already Existence is more than enough because they’re doing a pretty good job from what I, and I’ve, like I said, I’ve attended 30, 35. I would actually, if I have to do something on my own like this, I would, I would use some of the honeypot, ideas, experiences to implement in other places” (Aaron Fernandes, performing arts agent interview, 2024). His comments highlight the comprehensive and effective organization of the event, which facilitates meaningful interactions and collaborations.

The Honey Pot events at Adelaide Fringe play a transformative role for international arts agents by facilitating talent discovery, fostering professional relationships, and inspiring innovative approaches to arts programming. These interactions provide opportunities for professional growth, networking, and market expansion. The emphasis on live, immersive experiences highlights the importance of firsthand encounters in effective programming decisions, while the program’s well-structured and adaptable framework serves as a model for other arts events. Collectively, these elements demonstrate how Honey Pot enhances agents’ ability to connect with new talent, adapt successful practices, and expand their influence within the performing arts industry.

## 2. Artists

The interactions at Honey Pot events profoundly impact artists, offering them a blend of immediate benefits and long-term opportunities. These effects are multifaceted, encompassing emotional fulfillment, financial considerations, and career development.

Participating in Honey Pot events provides artists with multifaceted rewards, balancing the joy of performance with practical benefits such as networking and financial viability. Circus artist Jamie Bretman captures the essence of these benefits from an artist's perspective, "People, artists, not producers, but they're forced to be producers and then they get stressed and burnt out and don't know what they're doing. I was lucky that I enjoyed it, and I was interested in making it work. No, someone once said that you need to come, someone said something to me once that you need to do something for three, you have to have two of three reasons. One is money. One is future opportunity. And one is the joy. And the fun. Yeah. And so as long as you have two of them. Uh, for here, I kinda tick all three of them. It's joy. I really like performing here because you have lots of audience and it's hard, but also, it's a meeting place for international artists. So, I have so many friends that I only see here or at Edinburgh Fringe every year. We get to hang out and we have, there's artist bars and things like that. So, it's really nice. Uh, the ticket sales cover all of our costs and things and then honeypot and things like that always give us future work. So, we always get something out of it" (Jamie Bretman, Artist interview, 2024). This description highlights the multifaceted rewards of participating in Honey Pot events, where artists balance the joy of performance with the practical benefits of networking and financial viability.

Honey Pot's open access model empowers artists to present their work to a broad audience and engage directly with industry leaders, bypassing the barriers of more restrictive showcase

markets. Theatre artist Jeremy Goldstein further expands on the democratic nature of Honey Pot, “Yeah, I think it’s sort of, unlike a lot of the other kind of showcases, that are in Australia and the world. Honey Pot is an open access program, so anybody can include their work. And, and I really respect them. It’s a very democratic process. And, I’m still unclear as to why, showcase markets love to put, you know, a velvet rope around the work that have been chosen by them to be allowed to be seen by particular presenters, yeah? Whereas Honey Pot isn’t like that, yeah? Um, because I, you know, presenters often know what they’re looking for. They don’t need a short list, you know, and a, like a, an elitist kind of, group of projects which have been predetermined for them by the host partner. Yeah. I think everybody should be allowed to present to, you know, to present themselves. And then it’s up to the presenters to decide what it is that they want to see. So that’s why I think Honey Pot is really valuable in that respect and you know, it just sorts of flies in the face of, of, of you know, the elitism like that surrounds kind of theatre. I mean, yeah, so I think it’s great” (Jeremy Goldstein, Artist interview, 2024). His comments reflect the empowering effect of Honey Pot’s inclusive approach, allowing artists to engage directly with industry leaders and audiences without the barriers typically imposed by curated festivals.

Participating in Honey Pot events requires strategic patience, as the connections formed can yield significant professional opportunities years later. Circus artist Georgia Deguara touches on the long-term strategic nature of participating in Honey Pot events, “So, it’s not the best deal unless you sell really well and then it’s great. But we use it so we can present our work in front of as many people, make connections. Especially what you’ll find with the industry is that it’s like long term. So, it might be somebody you meet five years ago that you finally get something. It’s a long game. Whereas like if you looked at it from maybe like a financial point of It’s not the best. Unless you’re really well. I’d rather have somebody just buy my show. Maybe just pay us. Yeah. Um, but it’s worth the risk to then get those contracts that do pay you. Because they’ve

seen you in a place like this” (Georgia Deguara, Artist interview, 2024). This statement highlights the strategic patience required in the arts sector, where relationships cultivated over years can eventually yield significant professional opportunities.

Programmer Darren Lee Cole discusses the festival’s approach to supporting artists, “It’s like, that feels like the artist and young producers. Yes. It’s like that’s why they’re doing Fringe. They know they’re not gonna get rich. That’s their investment. In that. So, you need to provide that, I feel, for your artists. So, it’s interesting to watch different festivals deal with that differently. Adelaide, I think it’s the very best” (Darren Lee Cole, performing arts agent interview, 2024). His perspective underscores the importance of festivals in providing a platform for artists to showcase their work, even if it does not lead directly to financial gain.

The interactions at Honey Pot events provide artists with opportunities for performance, exposure, and professional growth, balancing immediate satisfaction with long-term career development. These events offer a platform for artists to showcase their work, connect with industry professionals, and build networks that can yield future opportunities. The inclusive and open-access nature of Honey Pot allows artists to engage directly with decision-makers, bypassing traditional market barriers. While financial gains may not always be immediate, the program supports artistic development and fosters relationships that often lead to significant opportunities over time. This environment cultivates both artistic fulfillment and career sustainability, establishing Honey Pot as a valuable platform for artistic advancement.

### 3. Festival Organizers

The interactions at Honey Pot events have significant effects on festival organizers, transforming their approach to facilitating connections between artists and the industry. Sylvia

Zambrano, a Marketplace Coordinator, shares how their CEO, Heather Kroll, reimagined these interactions. Initially coming from the film sector, Kroll applied her insights to the performing arts, aiming to foster more human connections rather than just transactional pitches. Zambrano explains, “And this is because our CEO, Heather Kroll, she was working before in the film sector and she create, she was thinking about, okay, how can. A producer, filmmaker, and an artist, how can they connect? Because before, it was like someone coming, pitching their jobs, showing their jobs, and that’s it. And she was like, no, I don’t want a show, I want to make something more human, where people can connect face to face and create, you know, a relationship, because it’s different. So that’s when she created and she, she created a market, a marketplace for that film festival in Australia as well. She was managing a film festival and then she changed to the arts and then she thought, okay, now I’m going to do the same, but for the Fringe Festival. And 10 years ago, we sell. Like a hundred tickets? Yeah. And last year we sold, we sold more than a million dollars in tickets. So yeah, that’s, that’s good” (Sylvia Zambrano, Marketplace Coordinator interview, 2024). This transformation highlights the growth and success of the Fringe Festival, attributing it to a shift towards more genuine, relational interactions facilitated by the marketplace model.

Additionally, strategic curation and showcasing are emphasized by festival organizers to boost the international and national impact of their programs. Andy Beecroft, Marketplace Manager, discusses the curatorial aspect and strategic showcasing at events like APAM: “So, there’s a curatorial process that you selected 21 works to pitch at APAM. And they’re tour ready works that are looking to take their work internationally and nationally. And then the showcase works are those that are, Australian Circus and Physical Theatre that are happening during the week that APAM delegates are here. So again, we’re driving, international industry and national industry to see Circus and Physical Theatre works within our programmed. So that’s just a way of us signposting certain works of interest” (Andy Beecroft, Marketplace Manager interview,

2024). This approach not only amplifies the visibility of selected works but also aligns with strategic goals to enhance the international and national reach of the festival's offerings. Through Honey Pot, festival organizers can effectively spotlight and elevate specific performances, contributing to the broader success and internationalization of their artists.

In conclusion, the interactions at Honey Pot events during the Adelaide Fringe Festival are profoundly transformative, facilitating a rich exchange of cultural and creative ideas. These events lead to extensive touring opportunities, festival invitations, collaborative projects, and job creation, significantly bolstering the careers of artists and enhancing the profiles of agents and festival organizers. Overall, Honey Pot events serve as a crucial platform for professional relationship-building and cultural exchange, contributing to the vibrancy of the global performing arts landscape.

## **Conclusion**

This chapter answers research questions two and three, focusing on how international performing arts agents utilize the Adelaide Fringe Festival to identify suitable performing groups and facilitate internationalization activities, as well as the outcomes and effects of interactions between performing artists, agents, and festival organizers at Honey Pot events.

The processes by which agents identify acts—watching shows, attending events, and maintaining correspondence—highlight the festival's accessibility and inclusivity, enabling agents to scout talent effectively. The outcomes of these interactions, including touring opportunities, festival invitations, collaborative projects, and relationship building, demonstrate the tangible benefits of Honey Pot events. Furthermore, the effects on agents, artists, and festival organizers reveal the festival's significant role in fostering professional growth, driving innovation, and strengthening global cultural networks. Together, these findings underscore the

Adelaide Fringe’s position as a crucial platform for advancing the international performing arts sector and exemplify the transformative potential of festivals as catalysts for meaningful, long-term collaboration.



## Chapter 6: Conclusions and Suggestions

The exploration of interactions at the Honey Pot events during the Adelaide Fringe Festival unveils a complex tapestry of outcomes and effects that extend across the international performing arts landscape. These interactions not only forge new pathways for artists, agents, and festival organizers but also significantly contribute to the vibrancy and sustainability of the global arts community. This conclusion synthesizes the key findings from the study, reflecting on how these interactions facilitate professional growth, cultural exchange, and the expansion of the performing arts market. It then offers suggestions that might be taken up in future research on fringe festivals as performing arts markets.

### Section 1: Conclusions

Before conducting the research, I understood that the Honey Pot events at the Adelaide Fringe Festival were crucial networking platforms for performing arts agents, artists, and festival organizers. However, I lacked a comprehensive understanding of how these interactions directly influenced professional outcomes such as touring opportunities, collaborative projects, and long-term relationship building. The literature provided initial insights into the roles and importance of performing arts agents and the impact of fringe festivals as performing arts markets.

The existing literature, as reviewed in Chapter 2, outlined the development of fringe festivals like Edinburgh, Avignon, and Adelaide, emphasizing their functions as non-curated, inclusive spaces that foster artistic exchange and economic transactions. The role of performing arts agents was highlighted as pivotal in discovering talent and negotiating performance deals from

previous studies that performing arts trade platforms were shifting from purely transactional marketplaces to relational spaces, but there was limited specific research on the Adelaide Fringe's Honey Pot program.

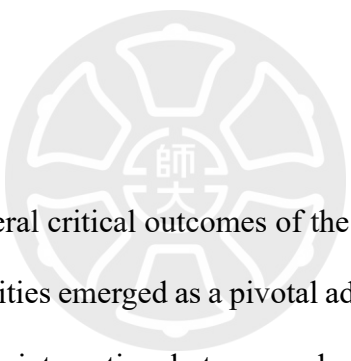
After conducting the research, it became clear that interactions in the Honey Pot program go beyond traditional networking. They also serve as catalysts for internationalization through touring opportunities, cultural exchange through festival invitations and agency support, and long-term career sustainability through collaborative projects and relationship building. In relation to touring opportunities, many artists are able to leverage connections made through the Honey Pot program to elevate local success into international recognition. These experiences underscore the significance of strategic networking as a pathway to global exposure. In relation to festival invitations and agency support, arts agents play a crucial role in advocating for artists, curating diverse experiences for international festivals, and creating vital bridges between artists and new markets. And in relation to collaborative projects and relationship building, festival organizers stress the value of nurturing genuine, long-term relationships over purely transactional interactions. Their experiences highlight how collaboration and trust are essential drivers of success in the arts industry.

The research confirms that Honey Pot interactions not only benefit artists but also generate a broader economic impact. These opportunities create jobs for technical staff, creative directors, and other professionals, illustrating the ripple effect of cultural events on the local and global arts ecosystem. This research finds the Adelaide Fringe Festival to be a dynamic, relational space that actively shape the global arts market. It provides empirical evidence supporting the theoretical shift from transactional to relational marketplaces, as noted in the literature, while also highlighting the unique structure and influence of the Adelaide Fringe's Honey Pot program. The study's findings contribute to the field by offering a detailed case analysis of how

these interactions translate into measurable career advancements and economic benefits, suggesting future research could explore the temporal dynamics of these relationships and the role of digital technology in facilitating connections.

The Honey Pot events at the Adelaide Fringe Festival serve as a beacon of the transformative power of international arts interactions. By fostering an environment where artists, agents, and organizers can connect, collaborate, and create, these events not only enhance individual careers but also contribute to the global cultural landscape. As this research concludes, it becomes evident that the continued success of such platforms is vital to the sustained vitality and dynamism of the global performing arts community.

### **Synthesis of Major Findings**



The research has highlighted several critical outcomes of the interactions at Honey Pot events. Firstly, securing touring opportunities emerged as a pivotal advantage for participants, enabling artists to showcase their work on international stages and gain global audiences. Artists like Amanda Lee benefitted immensely, transforming local success into international acclaim through strategic networking facilitated at Honey Pot. Secondly, invitations to perform at other festivals were commonly secured, offering artists further opportunities to expand their reach and influence in new markets. This was exemplified by performing arts agent Neal Rempel's efforts to champion shows from the Adelaide to Canadian children's festivals, showcasing the proactive role agents play in curating diverse cultural experiences. Collaborative projects also featured prominently, with artists and organizers co-creating unique performances that might not have been possible without the connections formed at Honey Pot. An example is Ellen Boudreau-den Herder's initiative, where she used festival slots to create opportunities for artists

to showcase their work in Los Angeles, focusing not just on providing a venue, but also on enriching the festival's program by incorporating diverse artistic contributions.

Relationship building was another significant outcome, with participants establishing long-term professional relationships that supported their careers and artistic ventures. These relationships transcended the immediate context of the festival, fostering ongoing collaboration and support among the international arts community. For example, Aaron Fernandes highlighted the importance of developing relationships beyond professional transactions at the festival. He emphasized the value of forming friendships that persist long after the event, facilitating honest and supportive exchanges about artistic work, which are crucial for sustained collaboration and success in the arts industry. Lastly, the interactions often resulted in concrete job opportunities, not just for artists but for a host of other professionals involved in the arts. From technical staff to creative directors, the economic impact of these opportunities was profound, contributing to the overall health of the arts sector.

### 1. Analysis of Interaction Effects

The effects of these interactions varied among different stakeholder groups but were universally positive. Artists gained access to new resources, audiences, and creative opportunities, which often led to significant career advancements. International arts agents enhanced their portfolios and networks, leveraging the Honey Pot platform to scout and secure world-class talent. Festival organizers benefited from the increased diversity and quality of performances, which attracted larger audiences and boosted the festival's profile. Each group's engagement at Honey Pot not only fulfilled immediate professional needs but also contributed to the broader goals of cultural exchange and market expansion within the performing arts industry.

## 2. Roles and Significance of International Performing Arts Agents

International performing arts agents play a variety of key roles at the Adelaide Fringe Festival, including those of Producer, Programmer/Curator, Mentor, and Festival Organizer. These roles enable them to engage deeply in the festival beyond merely watching performances; they actively participate in programming, nurturing artists, and facilitating cultural exchanges. Their efforts establish robust personal connections, build extensive professional networks, develop deep friendships, and create numerous job opportunities. Consequently, they significantly enrich the cultural substance and commercial value of the festival.

## 3. Identifying Suitable Performing Groups to Facilitate Internationalization

International performing arts agents employ a range of strategic activities to identify performing groups with potential for international performances. They assess the quality and international potential of artistic groups directly by watching performances, gaining a firsthand understanding of the group's capabilities and appeal. In-depth discussions are then conducted through meetings arranged with these groups to explore potential collaborations and understand their aspirations and capabilities in greater detail. Additionally, agents use email communications to maintain contact with artists and groups, following up on discussions and fleshing out the details of potential collaborations. Participation in the Honey Pot program is another critical strategy; it provides a structured yet informal setting where agents can connect with artists and producers from around the world, fostering easy communication and collaboration. These methods enable international performing arts agents to effectively identify groups with the potential for global touring, thus opening doors to international stages for these performers and enriching the Adelaide Fringe Festival with a more diverse and extensive array of cultural exchanges and international cooperation opportunities.

#### 4. Challenges and Opportunities

Despite the overwhelmingly positive outcomes, challenges such as logistical issues, cultural misunderstandings, and financial constraints were occasionally encountered. Addressing these challenges presents opportunities for future festivals to optimize their offerings. Enhanced logistical planning, greater emphasis on cultural competency training, and more robust financial support mechanisms could alleviate some of these challenges, leading to even more fruitful interactions in future iterations of the festival.

#### **Section 2: Suggestions for future study**

Based on the insights gained from this research on the Honey Pot program at the Adelaide Fringe Festival, there are specific areas that future studies might consider deepening the understanding and practical application of their findings:

The rationale for studying these directions stems from the fact that the research conducted at the Adelaide Fringe Honey Pot lasted only two weeks. Typically, the outcomes of marketplaces like Honey Pot are long-term and do not manifest immediately. Therefore, it is suggested to conduct longer-term observations on the temporal dynamics of relationships. The integration of technology into networking at festivals like the Adelaide Fringe suggests a shift towards digital platforms for artist-agent connections. This trend underscores the importance of studying the impact of technological integration on networking. Exploring effective arts marketplace models, exemplified by the Honey Pot program at the Adelaide Fringe Festival, is also crucial. Understanding its structure and strategies can provide insights into fostering efficient marketplaces, supporting cultural exchange and economic sustainability. Many international

agents look to Honey Pot for replication, making it a valuable case study for enhancing marketplace models globally.

### 1. Temporal Dynamics of Relationships:

From the interviews conducted during this research, many participants highlighted the initial excitement and promise of connections made at Honey Pot events. For example, Aaron Fernandes described how relationships started at the festival seemed fruitful initially but often required significant effort to maintain long-term. Additionally, Neal Rempel shared his experience working for eight years to bring a piece from Australia to Canada, emphasizing the slow and complex nature of these processes and how they can sometimes falter if not actively maintained. These observations suggest that while festivals serve as effective networking platforms, the sustainability of these relationships remains uncertain. Therefore, further investigation into the temporal dynamics of these relationships could provide valuable insights into the factors that contribute to their longevity and stability, offering strategies to enhance the enduring impact of festival interactions. This area of study could significantly inform how artists and agents might better leverage festival connections for sustained professional growth and collaboration.

### 2. Impact of Technological Integration on Networking:

The increasing integration of technology in networking and performance showcases at festivals like the Adelaide Fringe presents an intriguing area for future study, particularly given the evolving dynamics observed in the Honey Pot program. This program includes virtual delegates, indicating a shift towards embracing digital platforms to extend its reach. Many artists reported initiating contact with agents primarily through digital means, such as emails, before ever

meeting in person. This shift to digital first contact points suggests that technology is playing a crucial role in shaping initial interactions and potentially the outcomes of these relationships. Therefore, exploring how these virtual platforms compare to traditional, face-to-face interactions could provide crucial insights into the effectiveness of digital tools in replicating the depth and quality of personal networking experiences. This research could help determine whether the technological advancements are enhancing the networking process or if they fail to capture the nuances of in-person exchanges.

### 3. Developing Effective Arts Marketplace Models: Learning from Honey Pot

Further research could investigate the Honey Pot program at the Adelaide Fringe Festival as a model for an effective arts marketplace. This study would involve analyzing how Honey Pot's structure and strategies facilitate the creation of an efficient and impactful marketplace, supporting cultural exchange and economic sustainability. Many international arts agents participate in Honey Pot with the intention of learning from its design and success to replicate similar models at their own festivals. Such research could detail the specific elements of Honey Pot that contribute to its success, including how it fosters interactions between artists and agents, and how these interactions lead to cultural enrichment and economic benefits. By comparing Honey Pot with other marketplace models from various festivals, researchers could identify best practices and key strategies that could be adapted to enhance marketplace models globally, thus promoting a more vibrant and sustainable arts community.

These specific focus areas not only align with the findings from this study but also address gaps that could lead to a richer understanding of the dynamics at play in arts festivals and their broader implications for participants and host communities.

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