AUSTRALIA

Jacob Boehme
Creative Director
YIRRAMBOI First Nations Arts Festival

Bio
Jacob Boehme is a Melbourne born and raised artist of the Narangga and Kaurna Nations, South Australia and the Creative Director of YIRRAMBOI Festival, Melbourne's premier biennial First Nations arts festival. He is also a multi-disciplinary theatre maker and choreographer, creating work for stage, screen, large-scale public events and festivals. Jacob currently sits on the Board of Directors for the Blackfulla Performing Arts Alliance and is a member of the International Advisory Panel for the Calouste Gulbenkian UK Enquiry into the Civic Role of Arts Organisations.

About Your Organization
YIRRAMBOI Festival is an initiative of City of Melbourne in partnership with First Nations peoples and Creative Victoria, showcasing the diversity and individuality of First Nations artists leading 21st century contemporary arts practice. YIRRAMBOI means tomorrow in the shared languages of the Boon Wurrung and Wurundjeri peoples of Melbourne.

What are your programming interests?
Indigenous and First Nations contemporary arts (multi-artform)

Tell us about your audience?
Indigenous and non-Indigenous art lovers, dance lovers, theatre lovers, who want to engage with First Nations cultures and creativity, who want to engage with country, with story, with spirit and the City of Melbourne
Western Arts Alliance
2018 Performing Arts Discovery Program
International Guest Profile

How many shows do you do a year?
100

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
<th>Other</th>
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<tr>
<td></td>
<td>30%</td>
<td>2%</td>
<td>60%</td>
<td>8%</td>
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When is your season or program?
May

Types of venues
Blackbox Theatre; Church/Chapel; Performing Arts Center; Lecture Hall; Outdoor; Proscenium Theatre (no fly); Recital Hall; Restaurant or Nightclub; Temporary Building/Tent; Thrust Stage

Brendan Ross
Producer - Programming
Queensland Performing Arts Centre (QPAC)

Bio
Brendan has 25 years of experience as an Australian producer, festival director, and theatre maker. He is a Producer at the Queensland Performing Arts Centre (QPAC), Brisbane, where he identifies, develops and manages a range of mainstage and community engagement programs. He also served as Festival Director of Out of the Box, QPAC’s international children’s festival. Brendan is the founding Executive Director of Lean Forward Arts, is a fellow of the Asialink Business Leaders Program, and an alumni of the Australia Council for the Arts leadership program. He has a Master of Fine Arts (Drama) and a Bachelor of Arts (Music).
About Your Organization
As the state’s performing arts centre, the Queensland Performing Arts Centre (QPAC) fulfils many roles. QPAC is a producer, an investor, a presenter and a public place. On any given day, QPAC simultaneously hosts artists and companies from around Australia and the world, produces festivals and productions, collaborates with local arts companies and creates moments of context that bridge the space between artist and audience. QPAC has remained a viable part of the Queensland arts industry and Cultural Precinct at South Bank, Brisbane since its opening in 1985, and has welcomed more than 21 million visitors to its four theatres.

What are your programming interests?
Contemporary Music; Musical Theatre; Classical; Cabaret; Circus; Dance; Visual theatre. We also like to program for children and families and participatory programs.

Tell us about your audience?
QPAC receives over 1.3 million visitors per year and 950,000 ticketed attendances. As the state performing arts centre located in the vibrant Brisbane cultural precinct, QPAC attracts a wide mix of patrons seeking entertainment and enrichment.

How many shows do you do a year?
269 shows and 1,330 performances were delivered at QPAC last year. QPAC was the sole presenter on approximately one quarter of these shows.

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
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<tr>
<td></td>
<td>5%</td>
<td>10%</td>
<td>35%</td>
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When is your season or program?
Year Round

Types of venues
Blackbox Theatre; Performing Arts Center; Lecture Hall; Outdoor; Outdoor Bandstand; Proscenium Theatre (no fly); Proscenium Theatre (with fly); Recital Hall; Temporary Building/Tent; Thrust Stage
Margo Kane
Artistic Managing Director
Full Circle: First Nations Performance

Bio
Cree-Saulteaux performing artist, Margo Kane is the Founder and Artistic Managing Director of Full Circle: First Nations Performance. For over 40 years she has been active as an actor, performing artist and community cultural worker. Her desire to share artistic performance that has meaning for her people is the catalyst for her extensive work, travels, and consultation within Indigenous communities across Canada and abroad. In 2016, she received an Honorary Doctorate of Letters from the University of the Fraser Valley, a Mayor’s Arts Award in Theatre in Vancouver and most recently a 2017 GVPTA Career Achievement Award at the annual Jessie Theatre Awards in Vancouver.

About Your Organization
An Indigenous Performing Arts Company that presents an annual festival. Talking Stick Festival features multi-disciplinary Indigenous arts.

What are your programming interests?
Multidisciplinary Work

Tell us about your audience?
Indigenous and non-Indigenous

How many shows do you do a year?
25

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
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<tr>
<td></td>
<td>2%</td>
<td>0%</td>
<td>75%</td>
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When is your season or program?
February; June-September

Types of venues
Blackbox Theatre; Performing Arts Center; Lecture Hall; Proscenium Theatre (no fly); Thrust Stage
Lynn Fu
International Programs Director
Great Theatre of China

Bio
Lynn Fu has years of experience working in international arts and cultural exchange. She is the International Program Director of the Great Theatre of China in Shanghai, an 878 seat playhouse that opened in 1930 and reopened in June 2018. From 2005 to 2015, she worked for the British Council based in Shanghai and New York, enabling cross-cultural dialogues through different art genres, and in 2017 oversaw the international programs of the Wuzhen Theatre Festival. Lynn holds a Bachelor of Arts in English from Shanghai University of International Business and Economics and a Master of Arts in Arts Administration from Columbia University.

About Your Organization
The Great Theatre of China, located in the city center of Shanghai, opened in 1930. Beijing opera maestros, such as Mei Lanfang, Meng Xiaodong used to perform here. After years of renovations, this historic theatre re-opened in June 2018. The Theatre’s re-opening season (June – September) features around 20 international and Chinese theatre productions.

What are your programming interests?
Theatre

Tell us about your audience?
Local audience and tourists

How many shows do you do a year?
15-20 shows, totaling 50-60 performances
Western Arts Alliance
2018 Performing Arts Discovery Program
International Guest Profile

Programming (Percentage of total by Discipline)

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<th>Discipline</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Intl./World</td>
<td>50%</td>
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<tr>
<td>Classical</td>
<td>0%</td>
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<tr>
<td>Theatre/Dance</td>
<td>100%</td>
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When is your season or program?
June-September

Types of venues
Performing Arts Center; Proscenium Theatre (with fly)

Judith Zhu
Deputy General Manager
Forbidden City Concert Hall

Bio
Jing Zhu (Judith) has been Deputy General Manager of the Beijing Poly Forbidden City Management since 2004. She has developed the Forbidden City Concert Hall into Beijing’s leading venue of music, with innovative and diverse programming of classical music, early music, jazz, contemporary and Chinese music. She also programs for a growing number of Poly theatres, including Wuhan Qintai Concert Hall, Tianjin Grand Theatre, Changsha Concert Hall, among others, presenting over 300 concerts and productions in more than 40 cities in China. Judith was a Clore Fellow on the Clore Leadership Programme 2011-12, and an ISPA fellow in 2016.

About Your Organization
The Forbidden City Concert Hall (FCCH), located at the ancient Forbidden City, is Beijing’s premier concert hall. Built in 1942, FCCH reopened in 1999 after major renovations by the Beijing Municipality, and will celebrate the 20th Anniversary of the re-opening in 2019. FCCH is the major venue for China Philharmonic Orchestra and Beijing Symphony Orchestra, as well as Beijing Music Festival and Croisement Festival of France. FCCH programs over 260 concerts each year of western classical music,
contemporary music, jazz and world music, modern dance, traditional Chinese music and operas, including festivals/music series like Gateway to Music-Summer Festival, FCCH Early Music Season, Jazz at the Forbidden City, Guqin Maestro Series. The FCCH has a stage 23 meters in width and 14 meters in depth, with 1419 seats. FCCH is part of Poly Theatre Network, the biggest theatre network in China with 63 theatres in 55 cities.

What are your programming interests?
Classical Music; Jazz; World Music; Contemporary Music

Tell us about your audience?
Aged 5-60, good education background, family

How many shows do you do a year?
160 at our own venue Forbidden City Concert Hall (FCCH) and about 100-150 tours in China

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
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<tr>
<td>Overseas</td>
<td>About 40% come from overseas, mainly Europe or the US.</td>
<td>About 70%</td>
<td>Forbidden City Concert Hall (FCCH) is a music venue. Poly Theatres have many venues like opera houses. Among the 100 tours we program, about 20% are dance or theatre.</td>
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</tbody>
</table>

When is your season or program?
Year Round

Types of venues
Blackbox Theatre; Lecture Hall; Proscenium Theatre (with fly); Recital Hall
Gabriel Goñi-Dondi
CEO
Centro Nacional de la Música

Bio
Gabriel Goñi-Dondi is the Director General of the Centro Nacional de la Música. He has held the positions of Academic Dean of the National Institute of Music of Costa Rica, General Manager of the National Symphony Orchestra of Costa Rica, and Director of Programs of the Youth Orchestra of the Americas. In addition to his current work, Gabriel is a flutist for the National Symphony of Costa Rica. He studied the flute at the Juilliard School of New York and the New World School of the Arts in Florida and teaches at the National Institute of Music, the University of Costa Rica and major Conservatories and Schools of Music worldwide.

About Your Organization
Centro Nacional de la Música is in charge of the National Symphony Orchestra of Costa Rica and the advisor for the International Arts Festival in Music matters. We have a concerts subscription season of 12 concerts a year with performances Friday night and Sunday mornings. Our repertoire runs from Baroque and contemporary and with a special concerts of Latin-American composers. We also have an Opera season July-August every year.

What are your programming interests?
Orchestra; Choral or Opera

Tell us about your audience?
Audience are between 16 to 80 years old
How many shows do you do a year?
Around 90 concerts a year

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
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<tbody>
<tr>
<td>80%</td>
<td>85%</td>
<td>9%</td>
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When is your season or program?
February-November

Types of venues
Church/Chapel; Performing Arts Center; Outdoor; Amphitheatre/Concert Shell; Proscenium Theatre (with flap)

KOREA

Lee Jong-Ho
Founding President/Artistic Director
Seoul International Dance Festival, SIDance

Bio
Lee Jong-Ho is a festival organizer, journalist, and dance critic based in Seoul, South Korea. He started his career as a news reporter and has been an active dance critic publishing dance reviews, and reports of international festivals and cultural policies since 1980. He established Seoul Section of the Int'l Dance Council (CID-UNESCO) in 1996 and launched Seoul International Dance Festival (SIDance) in 1998. For the past 20 years, SIDance has been playing a leading role in the contemporary dance scene in Korea and Asia. Building networks with festivals and theaters in various continents, Lee produced over 40 collaborative dance productions and presented more than 150 Korean dancers and choreographers to international stages.
About Your Organization
SIDance (Seoul International Dance Festival) is an annual international festival, hosted by the Seoul Section of CID-UNESCO (president: LEE Jong-Ho). The festival celebrated its 21st anniversary in 2018. SIDance is made possible through collaborations with government organizations such as the Ministry of Culture, Sports and Tourism, and Seoul Foundation for Arts and Culture, as well as foreign governments and embassy of each country stationed in Korea. The festival represents the best of the Korean dance art scene and performance art festivals in Asia. As a leader, SIDance aims to foster exchange between dancers and performances, organizing co-productions and tours, performing as a leading entity in cultural exchange. By collaborating with international performance art festivals, such as Mexico Festival Internacional Cervantino, France Festival Montpellier Danse, and Singapore Arts Festival, SIDance has taken on the role of spreading the excellence of Korean performance art throughout the world.

What are your programming interests?
Contemporary Dance

Tell us about your audience?
Local citizens and dance professionals

How many shows do you do a year?
58

Programming (Percentage of total by Discipline)

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<tr>
<th>Discipline</th>
<th>Percentage</th>
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<tr>
<td>Intl./World</td>
<td>3%</td>
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<tr>
<td>Classical</td>
<td>0%</td>
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<tr>
<td>Theatre/Dance</td>
<td>70%</td>
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When is your season or program?
September-November

Types of venues
Blackbox Theatre; Performing Arts Center; Lecture Hall; Outdoor; Proscenium Theatre (no fly); Proscenium Theatre (with fly)
Marie Seungyeon Oh
Program Manager
Jarasum Jazz Festival

Bio
Marie Seungyeon Oh is the Program Manager of Korea’s biggest jazz festival, Jarasum International Jazz Festival. Jarasum International Jazz Festival was founded in 2004. Jarasum is an island on the Bukhan river, which was long a deserted island without a name. As a growing jazz festival, Jarasum was also developed into one of the most important camping sites in Korea. Now Jarasum is a sightseeing destination in Gapyeong County.

About Your Organization
Jarasum Jazz Festival was founded in 2004. Jarasum is an island on the Bukhan river, which was long a deserted island without a name. As a young jazz festival, Jarasum developed as one of the most important camping sites in Korea, and was known as the holy ground for festivals. Jarasum Jazz Festival celebrates its 15th anniversary October 12th-14th, 2018.

What are your programming interests?
Jazz; World Music

Tell us about your audience?
age 20-40, family

How many shows do you do a year?
50-70 shows during festival

Programming (Percentage of total by Discipline)

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<td></td>
<td>60%</td>
<td>10%</td>
<td>10%</td>
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When is your season or program?
August-October

Types of venues
Outdoor
NEW ZEALAND

Tama Waipara
Festival Director
Tairāwhiti Arts Festival

Bio
Tama Waipara is the Director of the Tairāwhiti Arts Festival in Gisborne, New Zealand. Of New Zealand Maori descent (Ruapani, Rongowhakaata, Ngāti Porou), he is a multi-instrumentalist, singer/songwriter, composer, actor, performer, Musical Director and Producer. Tama is also a board member of SOUNZ – Centre for NZ Music, Puatatangi Māori Music Committee, Ambassador for the Waiata Māori Music Awards and member of Te Kupenga Toi o Tāmaki Māori Theatre collective. He received a Masters degree from the Manhattan School of Music in New York. Returning to New Zealand in 2006, Tama has become a leading practitioner in the arts and highly respected performer and cultural advocate.

About Your Organization
Multi-artform Festival based in Gisborne

What are your programming interests?
Multidisciplinary Work

Tell us about your audience?
Strong emphasis on young people

How many shows do you do a year?
Variable

Programming (Percentage of total by Discipline)

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<th>Intl./World</th>
<th>Classical</th>
<th>Theatre/Dance</th>
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<td></td>
<td>5-10%</td>
<td>5-10%</td>
<td>10%</td>
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Western Arts Alliance
2018 Performing Arts Discovery Program
International Guest Profile

When is your season or program?
October

Types of venues
Blackbox Theatre; Church/Chapel; Outdoor; Amphitheatre/Concert Shell; Outdoor Bandstand; Recital Hall; Temporary Building/Tent; Thrust Stage

Dolina Wehipeihana
Head of Programming
Auckland Arts Festival

Bio
Dolina Wehipeihana is Head of Programming at Auckland Arts Festival, an annual arts and cultural festival held in New Zealand’s largest city. Of New Zealand Maori descent (Ngati Raukawa and Ngati Tukorehe), Dolina is also an independent producer through her company Betsy & Mana Productions and an advocate for contemporary indigenous theatre and dance. She has toured New Zealand work to Australia, Hawaii, New Caledonia, and Edinburgh. Dolina was a founding member of Atamira Dance Company and current Chair of Atamira Dance Collective Charitable Trust, and she is a member of National Maori Theatre Steering Committee He Waka Urungi. In 2018 Dolina was a member of the the Tri-Nations Curatorial Advisory group at the Australian Performing Arts Market alongside producers from Australia and Canada.

About Your Organization
Auckland Arts Festival is Auckland’s premier festival of New Zealand and international arts. Presented annually, the globally recognised event celebrates people and cultures, and showcases the cultural diversity and vibrant energy of New Zealand’s largest city.

What are your programming interests?
Contemporary Dance; Theatre; Contemporary and Classical Music; Opera; Visual Arts; Circus; Children’s Theatre

Tell us about your audience?
Around 90% of our audience are Aucklanders, the rest visitors to the city (approx 2% international visitors). We attract audiences of all ages, ethnicities and income levels. Approx 50% of our audience is under 45 yrs.
How many shows do you do a year?
25 - 30 Shows per festival, plus visual arts and community programming

Programming (Percentage of total by Discipline)

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<th>Discipline</th>
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<tr>
<td>Intl./World</td>
<td>25%</td>
</tr>
<tr>
<td>Classical</td>
<td>15%</td>
</tr>
<tr>
<td>Theatre/Dance</td>
<td>50%</td>
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When is your season or program?
March

Types of venues
Blackbox Theatre; Performing Arts Center; Outdoor; Proscenium Theatre (with fly); Temporary Building/Te

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TAIWAN

Alice Cheng Hua Chiang
Program Manager
Pulima Art Festival

Bio
Alice Cheng Hua Chiang is the Program Manager of Pulima Art Festival and has worked for indigenous performing art development and cross-cultural communication at the Indigenous Peoples Cultural Foundation, Taiwan since 2013. Over the years, she has managed domestic and international programs and productions, new talent projects and tours home and abroad. Alice received her MFA in arts administration and management from Taipei National University of the Arts and dedicated herself to the arts for 15 years. Recently, she has coordinated the International Austronesian Conference, a forum on the development of Taiwanese Indigenous Media and Language Inheritance, and tours to the Edinburgh Fringe Festival.
About Your Organization
Pulima Art Festival takes place biannually. It was established by the Indigenous Peoples Cultural Foundation in 2012. During the festival, prize winners of the Pulima Art Award and international indigenous artists are invited to perform and exhibit. Performances from domestic and international performing arts group are also showcased. The festival seeks to present the diversity of indigenous contemporary arts by arranging exhibition, music, theatre and dance performances. It furthers the goal of cultural exchange through artistic display and education by encouraging public interests in indigenous arts and broadening the visibility of indigenous arts.

What are your programming interests?
First Nation / Indigenous performing arts; Workshops; Story-telling

Tell us about your audience?
Indigenous peoples and non-indigenous art practitioners/scholars who has interest on contemporary indigenous art

How many shows do you do a year?
2 -3 national/international programs in festival year; 8-15 new talents showcase in festival year; and 3 tours in the next year.

Programming (Percentage of total by Discipline)

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<td>around 30%</td>
<td>0%</td>
<td>0%</td>
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When is your season or program?
January-June

Types of venues
Blackbox Theatre; Lecture Hall; Outdoor; Thrust Stage