

CHAMBER
MADE

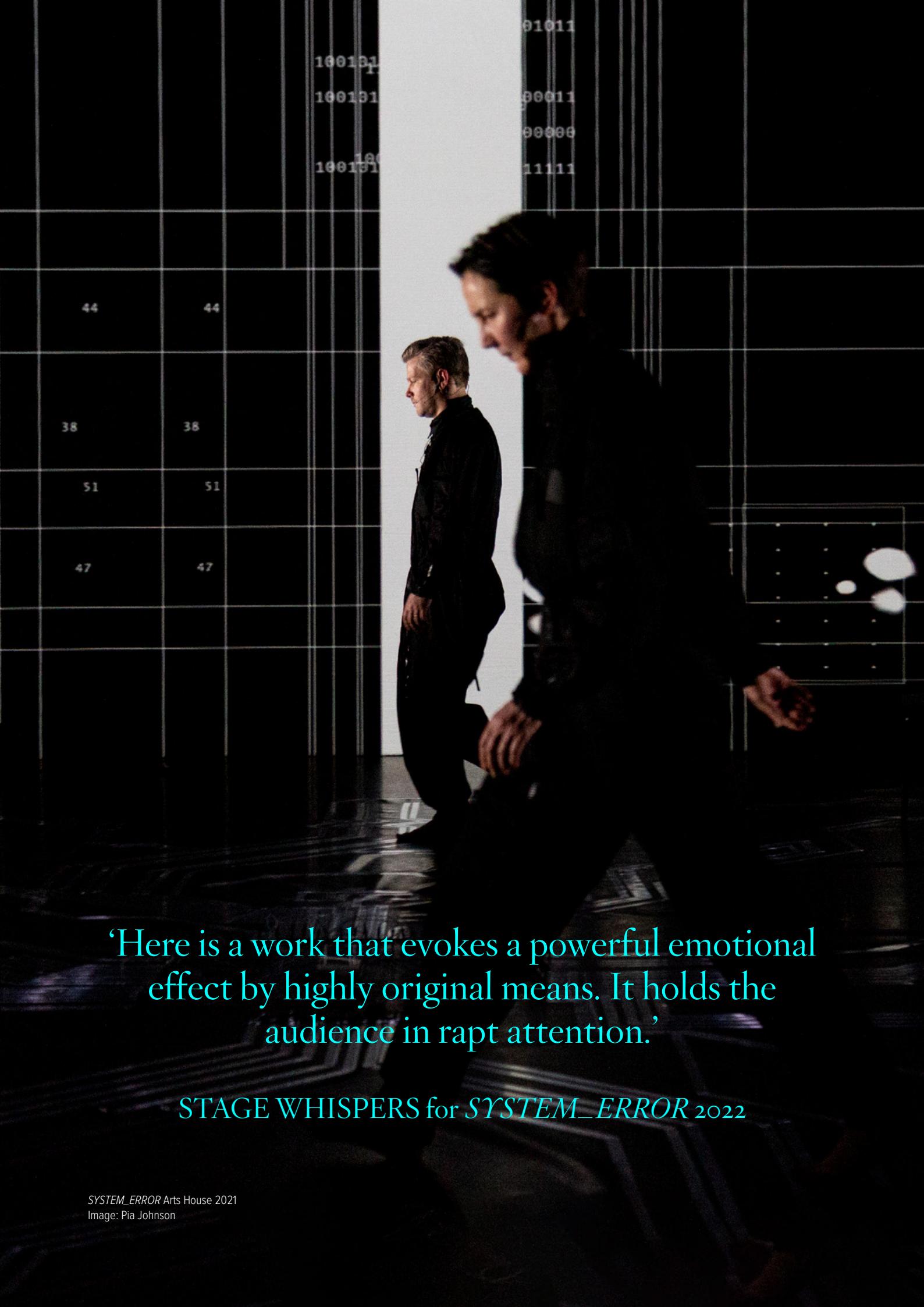
Strategic Plan 2022–2024



Chamber Made acknowledges the traditional owners of the land on which we are based and where we make work, the Wurundjeri People of the Kulin Nation. We pay our respects to Elders past and present and to all Aboriginal and Torres Strait Islander people throughout Australia.

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‘Here is a work that evokes a powerful emotional effect by highly original means. It holds the audience in rapt attention.’

STAGE WHISPERS for *SYSTEM_ERROR* 2022

Vision Purpose Values

Vision

Reimagining artistic horizons to transform and enrich art, artists and audiences

Purpose

To interrogate the intersections of music, sound and performance with risk-taking artists and adventurous audiences to discover new forms of expression that reflect and articulate the themes of our times.

Values

Collaboration

we nurture a culture of inquiry, dialogue and exchange, prioritising artists' agency and the empowerment of independent voices

Complexity

we create spaces to engage with the exploratory, the unfamiliar and the unknown

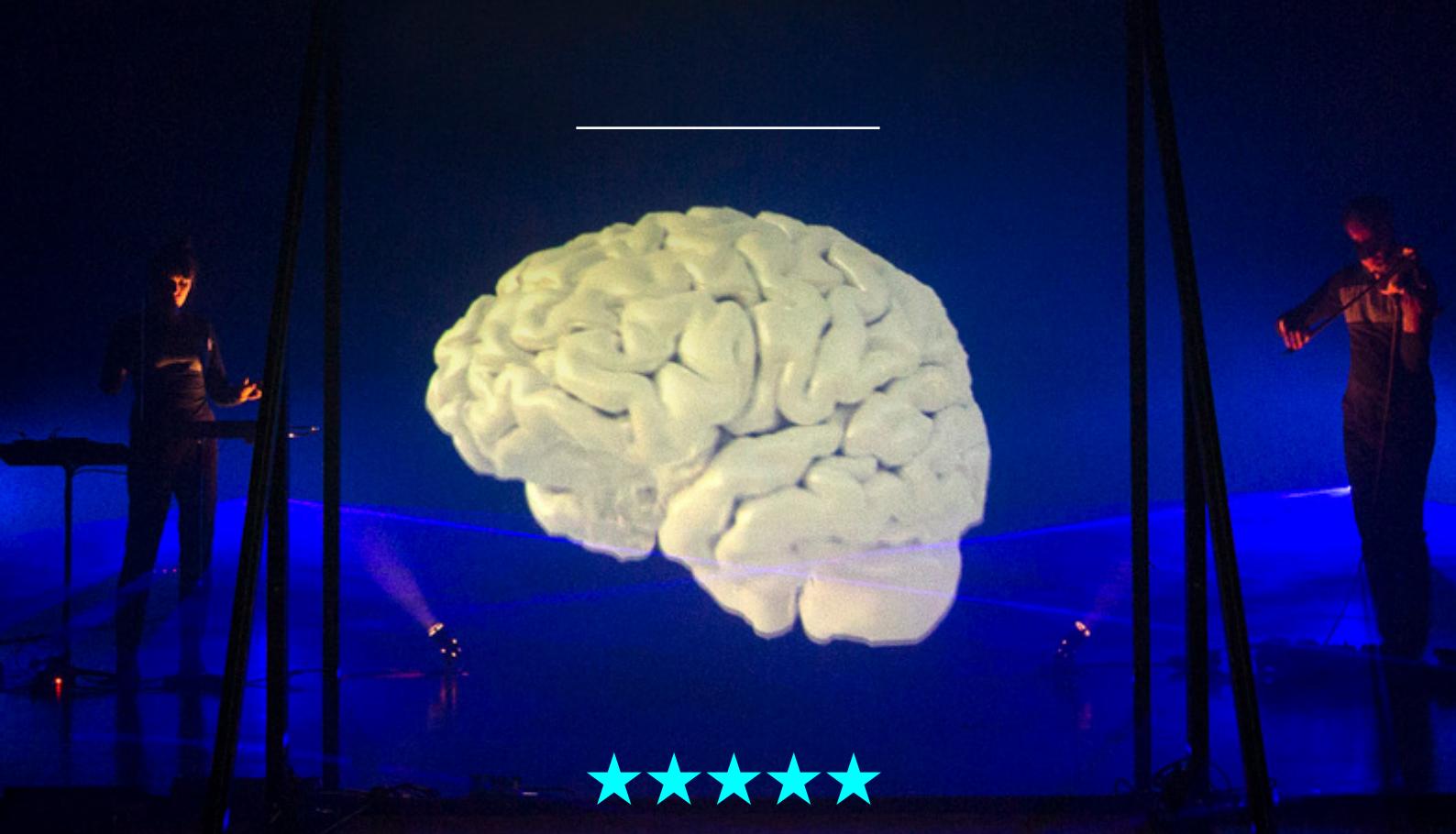
Curiosity

we seek the most prescient questions and then ask them again with the courage to take risks

Equity

we champion fairness and activate opportunities that reflect, respect and celebrate difference

Artistic and Cultural Vibrancy Statement



‘... an exhilarating visually and sonically immersive sci-fi experience – a fathomlessly strange encounter with the future as essentially “other”, but also intimately of the moment. More people should get a chance to see it.’

THE AGE for *Diaspora* 2019

Artistic and Cultural Vibrancy Statement

Chamber Made harnesses the momentum of our rapidly evolving world to make original works that defy categorisation and express something essential about our life and times. This momentum drives Chamber Made into our fourth decade as a preeminent force in the Australian cultural landscape, embracing new voices, new technologies and new ways of making. Interrogating the intersections of music, sound and contemporary performance unlike any other company, our works speak directly to a 21st century Australia enriched by the meeting and intersection of cultures.

The company is renowned for cultivating adventurous collaborations between composers, sound artists, directors, performance-makers and media artists, disrupting and rewriting conventions to discover new forms of expression. We build diversity, access and equity into every aspect of our artistic programming, ensuring that a range of artists are supported and nurtured. Our audiences experience unique ways of listening, seeing, and engaging with our increasingly complex times.

Chamber Made is led by acclaimed performance-maker and director, Tamara Saulwick, whose distinctive style has developed over many years of dedicated collaborations with some of Australia's leading music, sound, and theatre practitioners, positioning her perfectly to lead and shape the company's complex and nuanced cross-artform work and creative processes. Our reputation as a leader in artform experimentation and innovation attracts artists of the highest calibre for each new project, who through a process of collaboration venture beyond the boundaries of their respective artforms to create something entirely unique.

Collaboration lies at the heart of the way we make work and work with others. Strong collaborations built over time, through deep

listening and a spirit of reciprocity, not only result in outstanding works, but nurture rich dialogues, new learnings and long friendships.

With the ongoing and swiftly changing global environment brought about by COVID-19 and other factors including climate change, it is more important than ever to be adaptable and to keep our gaze turned outwards. In doing so, we are able to maintain existing relationships, foster new ones and, importantly, continue to contribute to the critical global conversations of the day about art, culture and society.

2020–21 saw Chamber Made adapt nimbly to unpredictable circumstances; successfully transitioning programs to online, delivering international work remotely, developing hybrid models of presentation, and iterating live works into new forms. Our 2014–2017 ARC research into digital strategies for small arts organisations, conducted in partnership with RMIT, was a prescient body of work which placed us ahead of many in our preparedness for the challenges brought about by COVID-19.

The ongoing need to adapt how we work presents an enormously exciting set of opportunities for the company. Through our adaptations we are reaching wider audiences and finding new ways to deepen our engagement within Melbourne and beyond. This moment also presents the opportunity to genuinely rethink the models by which we conceive, create and present our works, including how we profile the work of Melbourne artists within national and international contexts, and how we bring exciting new work to Melbourne audiences. Minimising environmental impact is a primary consideration shaping our approach to remodelling company practices. Environmental sustainability informs our decision-making: from paperless systems in our office, to an environmental manifesto guiding sustainable production principles, and the commitment

to deepening engagement with the people and places where we present our work.

Increasingly we see the presentation of artworks as a mechanism for opening doors to new relationships in the places where we present – whether that be regionally, nationally or internationally. We aim to maximise travel and touring opportunities to allow space and time for deep engagement, cultural exchange and reciprocity. In the case of our international cross-cultural collaborations, this allows us to make work, engage meaningfully with artistic communities and build new audiences while decreasing multi-stop travel.

Our international activity across 2022–2024 is focused on Asia as we deepen our relationship with Singapore and build connections with Taiwan, two regional neighbours likely to have capacity to engage in both online and in-person activities in the mid-term. Our work to date with Singapore artists, co-producers and presenters has laid strong foundations which we are now building upon in the creation of new artistic work. A key initiative for us is the expansion of our highly successful flagship program *Hi-Viz Practice Exchange* event. Partnering with regional Victorian arts company Punctum, Singapore arts company SAtheCollective and University of Melbourne, this event is evolving into a 3 year *Hi Viz Satellites*, with networking, workshop, lab, development and new work seeding to take place across and between Melbourne, Central Victoria and Singapore between 2022 and 2024.

Recognising that the health of the company is only ever as strong as the health of the ecology within which we exist, Chamber Made creates support structures that scaffold artists at numerous critical points in their professional lives. Through artworks, mentorships, internships, practice exchange, residencies and advocacy, Chamber Made creates pathways and expands networks for and amongst a diverse range of artists and art workers. We operate from a deep commitment to artist and arts worker wellbeing and from a culture of care. Chamber Made proudly supports and champions underrepresented artists by

identifying gaps in the sector and responding with programs and events that speak to those gaps. For example, *Hi-Viz Practice Exchange*, was initiated in 2018 in response to the need to make a space for female, non-binary and gender-diverse artists from across the fields of performance, sound and music to come together, exchange ideas and form new networks. *Hi-Viz* is just one of several artist-centred sector development events initiated by Chamber Made which is fundamentally driven by the principles of diversity, access and equity. This initiative builds on the company's strong track record in redressing sector gender inequities by proactively providing career pathways and leadership opportunities to women.

Driven by the understanding that a strong Melbourne arts sector is underpinned by collaboration and cooperation between organisations, particularly within the small to medium range, Chamber Made builds producing, presenting, development and sector relationships. We are proud to be part of a new production management mentor initiative in partnership with Lucy Guerin Inc, Melbourne Fringe, Polyglot Theatre, and Auspicious Arts. This program has been initiated in response to the alarming shortage of skilled production and technical managers in the sector. It will provide much needed support for trainee production managers for whom there are few formal training opportunities and whose skills must be developed via meaningful engagement with industry.

Chamber Made plays a vital leadership role in a rich and swiftly evolving space, initiating new works and collaborations, artist and artform development, strong partnerships, meaningful audience engagement, sector initiatives, and research and innovation. In 2022–24 company growth will be defined by deepening engagement with broader audiences, capitalising on the investment made in works through targeted touring, and creating adaptable presentation modes for new works and programs. With its focus trained on collaborative cross-artform practice, the company reaffirms its core mission to create truly contemporary new work at the intersection of music, sound and performance that engages with the complexity of our times.



Hi-Viz Practice Exchange Image by Sarah Walker

Goals Strategies KPIs

Our 2022–2024 Strategic Plan has the following goals:

Goal 1: Create opportunities for artists to develop and present new work, to extend their practice, and to realise their artistic ambitions

Goal 2: Build capacity to ensure the sustainability of the organisation

Goal 3: Create an inclusive culture where a diverse range of people feel able to access and engage with Chamber Made

Goal 4: Increase the reach and reputation of the program and organisation

The following table outlines the strategies by which we will achieve these goals and the key performance indicators by which we will measure our success.

‘The most important thing is that Chamber Made has the DNA of the present in it, both artistically and culturally, so that the company has never stood still.’

*STEPHEN ARMSTRONG,
Creative Director AsiaTOPA*

Goal 1

Create opportunities for artists to develop and present new work, to extend their practice, and to realise their artistic ambitions

STRATEGY	KPI	2022	2023	2024
Create, develop and present new works	# of new works premiered	1	1	1
	# of new works in development	2	2	2
	# of touring presentations	1	3	5
	# of artist development programs delivered	8	8	8
	# of international collaboration opportunities	2	2	2
	# of pitches of works for commissioning or presentation at arts markets	3	3	3
Engage artists to work with the company to create new works	# of artists engaged to lead new projects or programs	12	32	34
	# of artists employed on projects and programs	52	53	29
Continue to engage an external Artistic Advisory Group (AAG) to support the Artistic Director	# meetings of the AAG	2	2	2
	# annual reviews of the AAG's function and personnel	1	1	1

Goal 2

Build capacity to ensure the sustainability of the organisation

STRATEGY	KPI	2022	2023	2024
Build sector partnerships for development, presentation and resource sharing opportunities	# of sector partnerships	16	20	20
Increase and diversify funding streams	\$ from individual donations	\$60,782*	\$35,000	\$40,000
	\$ from philanthropic funding	\$83,120	\$84,265	\$76,420
	\$ from federal government funding	\$70,803	\$329,666	\$116,905
	\$ from state government funding	\$178,630	\$206,130	\$212,690
	\$ from local government funding		\$60,000	\$60,000
Retain financial reserves of at least 2% annually	\$ annual reserves	\$97,640	\$99,592	\$109,192
Identify and address fundraising/financial skills gaps and increase capacity	# of reviews undertaken to assess skills/gaps	1	2	2
Retain a skilled and knowledgeable team empowered to invest in an organisational culture of sharing and learning	# core staff performance reviews	5	9	9
	# weekly core staff check-ins	72	104	104
	\$ budgeted for core staff professional development activities	\$3,000	\$3,000	\$3,000
Reduce energy and resource consumption and advocate for best practice approaches to reducing our sector's environmental impact	% of projects applying the Sustainable Production Principles, including Green Mobility aims	78%	90%	95%
	% of contracts including references to The Environmental Plan	48%	100%	100%
	% decrease in Co2 footprint	10%	10%	10%

* Chamber Made received a one-off large donation in 2022

Goal 3

Create an inclusive culture where a diverse range of people feel able to access and engage with Chamber Made

STRATEGY	KPI	2022	2023	2024
Implement accessibility processes to facilitate greater engagement for people with disabilities to the program	# annual reviews of access protocols within the Diversity & Inclusion Plan	1	1	1
	# consultations with disability advocates or experts	3	3	3
	# of events with at least 2 access targets met	5	9	10
Increase access for culturally diverse audiences	# of collaborators engaged from culturally diverse backgrounds	19	32	27
	# of projects delivered in a language other than English	0	1	1
Provide networking opportunities and support to independent, and particularly female and non-binary, artists	# of networking opportunities for independent artists	2	2	2
	# of networking opportunities specifically for women and non-binary artists	1	1	1
Develop and embed First Nations cultural competency within the organisation	Enact First Peoples Cultural Safety Plan and # of annual reviews of the plan	1	1	1
	# paid consultations with First Nations people	2	3	3
	# of First Nations artists engaged on projects	2	3	3
	% of welcomes and/or acknowledgements for First Peoples at project gatherings	100%	100%	100%
	# First Nations people on the board	1	1	1
Continue developing the Diversity and Inclusion Plan to encourage full participation across Chamber Made activities	# annual reviews of the DIP	1	1	1
	% of board members identifying as female or non binary; First Nations; CALD and/or living with a disability	86%	80%	80%
Support flexible working arrangements for all employees	% of employees who receive the Chamber Made Workplace Values statement in their employment contract	100%	100%	100%
	# of policies supporting wellbeing, fairness, health and safety in the workplace	8	8	8
	% of budgets with childcare and maternity leave provisions	42%	50%	60%
	% of employees with access to psychological support through The Arts Wellbeing Collective	100%	100%	100%
	% of staff with access to timesheets and annual time-in-lieu frameworks to keep track of hours worked	100%	100%	100%
	% of staff offered access to ergonomic furniture; safe use of tested and tagged equipment and a financial allowance when using personal equipment	100%	100%	100%

Goal 4

Increase the reach and reputation of the program and organisation

STRATEGY	KPI	2022	2023	2024
Implement robust audience feedback mechanisms to better understand our audiences and how they want to engage with our program	# opportunities for audience feedback	5	6	6
	# of free annual events where artists can engage directly with artists	2	3	2
Develop unique presentation and delivery partnerships and presentation models	# of online, remote or alternative presentations or developments undertaken	4	11	10
	# of online and/or hybrid networking events held	1	3	1
	# City of Melbourne outcomes	1	6	4
	# regional outcomes	2	1	2
	# interstate outcomes	1	3	1
	# international outcomes	1	2	4
Deliver on Marketing Plan to ensure that the organisation continues to build a local and national reputation.	# of annual media pieces (features, reviews, interviews etc)	25	30	30
	% increase in social media and e-News subscribers and followers	28.5%	30%	35%
	# CRM engagement analysis	2	4	4
Build the company's sector profile	# of stakeholder events	3	5	5
Attendance at industry marketplaces, sector platforms and networking events	# of events attended by staff	5	5	5

Context



Context: External

The COVID-related impacts of the past few years have prompted Chamber Made to take stock of what we do and why. In 2022 we have been excited to bring live performance works to live audiences once again, welcoming them back into City of Melbourne venues, to experience the work of local, national and international artists. A ‘changing environment’ for ongoing business practice does not mean what it did two years ago, and simply returning to the way things were before is not a desirable option. The sector should not fall back into pre-COVID assumptions about performance and planning. This goes deeper than just current COVID conditions and must account for climate and social change as a community.

Chamber Made fundamentally understands that ‘change’ in the current environment may mean a sideways step, a sudden scaling back, or a jump to presenting on a new platform. Change will not always be gradual and foreseeable. We have proven that we are well-equipped for accommodating sudden pivots without compromising artistic integrity and with only minimal shifts in our overall conception of works and programs. We have done this across multiple projects and programs throughout the last two and a half years, and will build on the skills, resources and knowledge that has allowed for this flexibility to offer a robust yet flexible program of activity across the next three years.

Adapting presentation and delivery models

COVID-19 has demanded that arts organisations adapt models of artform development and delivery. Chamber Made was already on the front foot in this regard with our ground-breaking Agile Opera platform developed in partnership with

RMIT via an ARC-funded project (2014–2017) which resulted in a dedicated online portal for researchers, arts organisations and artists in regards to adapting live performance works to digital and virtual modes.

These development initiatives put us in a strong position as we continue to develop works and programs via hybrid processes that can be adapted to differing presentation environments, including online and non-traditional spaces:

- Across 2020–2021 we have adapted creative developments to facilitate remote collaboration via hybrid or fully online processes.
- In 2021 we developed a stand-alone installation version of *Diaspora*, to be presented beside the live performance work.
- In 2023 we will develop a stand-alone installation version of *My Self in That Moment* for presentation in gallery spaces to complement the live performance component.
- Across 2021–2023 we are developing our new work, *A Slow Emergency*, which will function as a performance template to be transposed to new presentation contexts by working with local community.
- From 2023 – 2024 we will deliver Hi-Viz Satellites as a hybrid event across dual in-person spaces in Melbourne and Singapore in addition to an online site.
- In 2023 we will run our online Hi-Viz Virtual Labs connecting Australian and Singaporean artists.

Chamber Made has a track record of bringing artists and experts from different disciplines together to innovate in how works are made and presented. We will keep building on these models to ensure that artform and program development and delivery keeps pace with the swiftly changing social and global environment.

Global collaboration, partnership and delivery models

Touring models are under question as uncertainty around international travel becomes a constant in our lives. A challenge facing performing arts companies is how to continue the crucial task of creating works and projects via meaningful global collaboration. This is an area where Chamber Made is adapting specific expertise to suit current and future need. Being able to once again attend international market gatherings to pitch and network is a key part of the company's global partnership strategy, as we build meaningful and longstanding relationships with presenters, producers, festivals and other arts organisations. The company has made two major works via international cross-cultural collaboration in recent years that have had both Victorian and international productions:

- *Between 8 and 9* (八和九之間) (2017) in partnership with artists from the Sichuan Conservatory of Music, presented at Asia TOPA (Melbourne), Castlemaine State Festival and Sichuan Provincial Song and Dance Company Ltd's Contemporary Arts Performance Season (Chengdu)
- *Dragon Ladies Don't Weep* (2020–23) developed with a team of Singaporean and Australian artists, presented at Asia TOPA (Arts Centre Melbourne 2020), Esplanade - Theatres on the Bay (Singapore 2021), OzAsia Festival (Adelaide Festival Centre 2022), with plans for a Taiwan season in 2023. This is an exemplar of how we are building works that feature Melbourne artists (in collaboration with national and international artists) and take this work to the world, platforming the superb quality of new work made in Melbourne.

These productions involved a complex schedule of cross-cultural and, at times, remote collaboration to bring the works to fruition, with the Singapore season of *Dragon Ladies Don't Weep* delivered by a local team on the ground in Singapore and key creative team working remotely from Australia.

We are building on these experiences to develop our suite of global collaboration, partnership and delivery models:

- developed via a combination of in person and remote workshops with artists in Australia and in other countries (see Artistic Program 2023–2024 pdf *Dragon Ladies Don't Weep*)
- presented in different geographic locations, with artists local to those places delivering the outcome (see Artistic Program 2023–2024 pdf *My Self in That Moment*)
- Hi-Viz Satellites hybrid practice exchange and workshops, Virtual Labs and in-situ collaborations (see Artistic Program 2023–2024 pdf *Hi-Viz*)

Our new work in development, *One Day We Will Understand*, once again brings together artists from Melbourne and Singapore. Key to this work is a deepening of Chamber Made's existing relationships with Singaporean artists, presenters and audience. This approach of deep, long-term, cross-cultural and international relationships is key to our global collaboration innovation agenda.

Through this model, we will increase the reach of our work and ensure that vibrant, cross-cultural collaboration remains a cornerstone of our artistic programming. In doing so, we remain committed to bringing high calibre international artists into collaboration with local artists to make works for Melbourne audiences to enjoy and – importantly – to develop works where Melbourne's artists are showcased to the world.

Context: Internal

As a small organisation, Chamber Made responds nimbly and with agility to impacting forces. The skill and experience of staff, our combined networks and our strong partner relationships mean that we are able to efficiently anticipate and respond swiftly to unexpected changes through adjusting plans and reallocating budgetary resources within and between projects. Our strong collaborative partnerships mean we deliver above our weight, adapting, innovating and delivering programs that underpin sector development and provide both artists and audiences with the chance to engage with high quality, innovative artistic programming.

Working across performance, sound and music in a deeply collaborative practice unlike any other Australian company, Chamber Made is uniquely positioned to deliver on a program of world class new performance works that attract diverse audiences and employ a diverse cohort of artists and arts workers, provide development opportunities for emerging artists to grow through mentorship and experimentation, and deliver initiatives that build metro, regional and international networks of support between artists and organisations.

Organisational capacity

To support our 2022–24 Program, Chamber Made will build capacity by working with a range of specialist consultants from partner organisations who bring in knowledge and skills informed by their areas of expertise. This partner approach allows us to deliver an ambitious program that builds on the capacity of our 2.6EFT company.

Financial viability

Sustainable growth over the coming years will be founded on establishing stable funding mechanisms to support the creation of new work. A recently founded fundraising sub-committee comprising board and staff members is charged to grow Chamber Made's donor base. Via our New Work Seeding Fund we are leveraging Creative Victoria's multi-year funding to cultivate new donors in order to build security around the beginning phases of our collaborations. Our initial 2022 fundraising campaign was a huge success. We raised \$30,000 and had this matched by a generous donor (as a one-off donation). In 2023 we plan to build on this momentum with a dedicated fundraising campaign to specifically bolster our programs that focus on gender equity access. This will be strengthened by Creative Partnerships Australia PlusI matched funding. For a broader analysis of our current financial health and strategies please see the Financial Plan.

Chamber Made alliance with City of Melbourne Creative Framework

Melbourne as a place for experimentation, expression, and excellence

Experimentation is at the heart of all we do at Chamber Made. Every new work is built by a new team of artists, coming together to extend their practice via collaboration. The company is renowned for cultivating adventurous collaborations between composers, sound artists, directors, performance-makers and media artists, disrupting and rewriting conventions to discover new forms of expression. Experimentation is built in through multiple levels, from new work creation to artist development programs that support emerging and mid-career artists from all backgrounds to test, develop and realise artform in new ways. Melbourne audiences respond enthusiastically to the unique artistic collaborations that underpin each new work.

'a daringly experimental performance by Chamber Made' — LIMELIGHT, My Self in That Moment 2022

Creative excellence is central to the development and presentation of new works. Working with internationally renowned artists such as Margaret Leng Tan, Cat Hope, Adena Jacobs, Lucy Guerin, Robin Fox, Peter Knight, Jessica Aszodi and Alisdair Macindoe, Chamber Made ensures that every production is an outstanding creative artwork that will continue the extremely high critical acclaim of our works, the last three of which received a total of nine Green Room and APRA AMCOS Art Music nominations and awards.

Through its artists and artform development programs Chamber Made supports emerging and established independent artists to build networks,

deepen artistic practice and strive for excellence. This is implemented via our Little Operations emerging artist initiative, Orange House by the Sea Artist Residency, and Hi-Viz Practice Exchange (extending in 2022–24 to Hi-Viz Satellites), the latter two dedicated exclusively to women, gender-diverse and non-binary artists in a bid to redress sector gender inequities.

Many new works have their world premiere in the City of Melbourne and all of them are developed here with Melbourne artists to showcase their extraordinary talents to local and then national and international audiences, such as taking *Dragon Ladies Don't Weep* from an Arts Centre Melbourne Asia TOPA premiere to be presented in Singapore, Taiwan, London and the USA.

Chamber Made seeks ways to nurture the artistic expression of new and emerging artists and to provide scaffolding for a range of communities to develop and collaborate on new works, such as the Rising Festival, Melbourne CBD work *A Slow Emergency* which is built with a cohort of emerging artists from the Melbourne Conservatorium of Music, teen artistic associates, a diverse group of Melbourne community participants and is driven by the urgency felt by young people about the climate crisis.

Collaborative projects and partnerships

Every Chamber Made initiative and work is built via collaboration and partnership. This includes producing, commissioning, development, presentation and touring partnerships all of which are carefully nurtured and are fundamental to our consistently high standard of creative output. See page 25 for a detailed list of current partners.

'Between 8 and 9 has been identified by critics as a potential model for successful collaboration between Australian and non-Western performing arts organisations.'

This quote (above) from a Deakin University evaluation of CM's 2017 Asia TOPA (CoM) work *Between 8 and 9* captures the essence of how the company works collaboratively and our ongoing commitment to always testing new forms of collaboration that take place across and between artists from different artforms, disciplines, locations, cultural backgrounds, ages and gender. Our evolving approach to collaboration continues in the Singaporean / USA/ Australian collaboration *Dragon Ladies Don't Weep* and in a new Singaporean/Australian collaboration the company is working towards an Asia TOPA 2025 outcome.

From 2022 to 2024 all works are being developed and / or presented within the City of Melbourne, activating the city with exciting collaborations between established, internationally renowned and emerging artists, and providing Melbourne audiences with experiences of how creative work is made via collaborative relationships.

Sector relationships with presenting and producing partners and our new multi-company production management mentorship initiative situate the company within dynamic cultural contexts such as Asia TOPA and Rising Festival, whereby our collaborative partnerships feed into the vibrant artistic life of the City of Melbourne offering thrilling outcomes for local audiences and visiting tourists.

'It was an absolutely staggeringly beautiful experience for the audience, and as the Creative Director of Asia TOPA, I couldn't have been more proud. As a kind of an immersion in humanity, it was really unique, really profound and really articulate'.

— Stephen Armstrong, Creative Director Asia TOPA 2020

True innovation is enabled by collaborations between the arts and other disciplines and sectors. Cross-sector projects emerging from our research-focused partnerships are ambitious in scope, and create new ways, places and modes by which audiences can experience great art.

Ensure accessible creative activity for Melburnians

Chamber Made activates both traditional and non-traditional performance spaces, ensuring a diverse range of audiences have access to bold, experimental new works and ways to engage with artists and artform development. The company presents an annual season of free public programs via our Salon and Little Operations events providing unique access points for the general public. These free events are held so that audience members and those curious about Chamber Made work can attend and be part of an in-depth conversation about different aspects of interdisciplinary performance making. Recent and upcoming venues where we offer such events include ACMI X, Queen Victoria Women's Centre, Nicholas Building, the rarely seen Amcor Lounge at Arts Centre Melbourne, and the Conservatory in the Fitzroy Gardens.

We build accessibility across all aspects of company operations and artistic programming using our Diversity and Inclusion Plan. This includes presenting at accessible venues, ensuring website and communications are accessible, and having Auslan and other captioning and interpretation options available

at events. The company continues to implement a range of ways that audiences can experience Chamber Made events and works. This includes the online presentation of our annual Hi-Viz Practice Exchange in 2020 and 2021 that will be delivered hybrid in-person / online in Melbourne, regional Victorian and Singaporean event between 2022 and 2024; offering programs within the City of Melbourne at different times of the day and night; and the ongoing creation of our podcast series *Audiosketch*.

Accessibility of opportunity for artists is core to Chamber Made's vision. Recognising gender inequity within the music, sound and performance sector, the company initiated Orange House by the Sea Artist residency and Hi-Viz Practice Exchange specifically for women, gender-diverse and non-binary artists in 2018 and these programs continue strongly.

'It shows that someone still cares about the discrimination and obstacles that women face in getting out into the professional arts world.'
Hi-Viz Participant 2021

Our Little Operations program focuses on supporting emerging artists to develop a new work over eighteen months, providing support and mentorship at multiple points. This program aims to reach artists who may have been excluded from arts opportunities including artists with disabilities, culturally and linguistically diverse backgrounds, and First Nations artists.

Contribute to Aboriginal artistic, cultural, and heritage outcomes

Chamber Made is taking care to put sustainable and meaningful processes in place to engage with First Nations artists at a number of different organisational levels. This includes welcoming Noongar man, musician, composer and conductor Aaron Wyatt on to our Board and into the role of Music Director for our 2023 premiere work; and building in First Nations consultation to inform works such as meeting with Narweit Caroline Briggs as part of the development for our 2023 City of Melbourne work *A Slow Emergency*; and company staff undertaking cultural competency training.

Our 30 year history of artist-to-artist, cross-cultural and partnership collaboration acts as a strong foundation from which to nurture new relationships based on listening, learning and respect. We seed mutually beneficial collaborations that come from a shared place of interest and artistic practice, and grow capacity for engaging with First Nations peoples and culture in a long-term and respectful way.

'Programming a concept as formally ambitious and as personal as *Dragon Ladies Don't Weep* would normally be an anxious process, but not at all in this case because the team were so astutely assembled by Chamber Made and CultureLink Singapore – and director, Tamara Saulwick and Margaret were clear about what the production set out to express.'

STEPHEN ARMSTRONG,
Asia TOPA Creative Director

Dragon Ladies Don't Weep 2021 Image by Esplanade – Theatres on the Bay Singapore



CASE STUDY: Dragon Ladies Don't Weep

Building audiences and markets through cross-cultural collaborations

Created by a team of Singaporean and Australian artists, *Dragon Ladies Don't Weep* is a cross-cultural collaboration that has had seasons at Arts Centre Melbourne (Asia TOPA 2020) and Esplanade – Theatres on the Bay Singapore (2021 and 2022), upcoming at OzAsia Festival (Adelaide 2022) and a planned season in Taiwan (2023). It is a co-production between Chamber Made and CultureLink Singapore.

Dragon Ladies Don't Weep is a sonic portrait of new music icon Margaret Leng Tan – an evocative exploration of memory, time, control and loss. The work combines spoken and recorded text, projected images and original music for prepared piano, toy piano, toys and percussion by Tan's long-term collaborator Erik Griswold. It is directed by Tamara Saulwick with video design by Nick Roux, dramaturgy Kok Heng Leun, lighting design by Andy Lim and costume design by Yuan Zhiying.

The work was created via a series of development periods across 2019 – 2020 that took place in Singapore and Melbourne and that built on Chamber Made's model for cross-cultural collaboration, which values conversation, exchange and time. The 2021 Singapore season was rehearsed by the team via remote collaboration with Tan, Kok, Lim and Yuan on the ground in Singapore and

Saulwick, Griswold and Roux in Australia. This tested and proved Chamber Made's capacity to collaborate internationally in this way. The company has subsequently developed a series of protocols for further collaborations of this kind, that speak to our environmental sustainability commitment and agenda. The show has a light footprint, with the only touring personnel required being Tan and a small production crew.

Garnering critical acclaim both in Australia and Singapore, the piece was winner of, 'Work of the Year: Dramatic' in the 2021 APRA AMCOS Art Music Awards. The piece is slated for further touring and presentation, with confirmation or interest from venues and festivals including Taiwan International Arts Festival, OzAsia, Southbank Theatre – London, NY Skirball Arts Centre, Walker Arts Centre, UCLA Arts (USA) and a second presentation at Esplanade – Theatres on the Bay Singapore to inaugurate their newly built theatre.

Dragon Ladies Don't Weep was selected for inclusion in Arts Centre Melbourne's Asia TOPA Connected series where a mini-documentary about the making of the work was featured. It was also featured as an exemplar of best practice by an Arts Centre Melbourne Impact Evaluation research project.

Community and Audience Engagement Framework



Community and Audience Engagement Framework

Chamber Made communities and audiences can be categorised into three broad segments: audiences, artists / arts workers and arts organisations.

Audiences

How can we provide access to unique, exciting performance events to as wide a range of audiences as possible? How do we draw new audiences to Chamber Made work? Where and how can we present work so it is easy to access from many perspectives including financial, logistical and temporal? Our audience development approach is driven by these questions and we are constant in our interrogation of who is accessing Chamber Made works and how they are doing so.

Our audience mission is to provide multiple points of contact between art, artists and audiences. This includes performance seasons of new works and numerous, free, public arts events such as our Salon and Little Operations, series that nurture genuine dialogue and knowledge sharing. These events are held at a variety of venues so as to provide access to different audiences, and in 2020 we took our first Little Operations presentation online. This is something we will continue to provide – hybrid access points for these events. Introducing audiences to the many and varied processes by which new works are made delivers benefits to those individuals, to the sector, to artists and more broadly to the cultural fabric of our communities. As with our approach to artists, our approach with audiences is founded on deep respect and curiosity as to why they engage with us, what they hope to gain and learn, and how we can foster this.

We also capture high quality video and photography records of these events and make ‘mini-documentaries’ about each Little Operation development. This serves the dual purpose of providing further ways for audiences to engage with our work and the important role of also providing the artists involved with archival material of their work – essential for future funding, developments and presentation.

Chamber Made has a loyal audience base, many of whom attend multiple events each year. Within this core group are our valued donors whose giving shores up fundamental aspects of our artistic programs. We recently established a dedicated Fundraising Subcommittee, composed of two Board members and

two staff members, to develop a dedicated New Work Seeding Fund. This launched to great success in 2022, with a generous donor matching a fundraising campaign where we raised \$30,000. We are continuing to develop this fund and our donor relationships in 2022–24, with donors gaining special access to development moments in new work, meeting artists, special events and being invited to feel an integral part of the Chamber Made community.

We reach new audience members via the artists and producing and presenting partners with whom we work. Chamber Made is not constituted by a company ensemble of artists. For each new project a unique team of artists and production personnel is gathered. In recent years we have been introduced, via collaborating artists on *Between 8 and 9*, to Chinese-speaking music enthusiasts in Melbourne and arts audiences in Singapore via *Dragon Ladies Don't Weep*. Our upcoming project *A Slow Emergency* will expand our reach both to young people and their families and also to a general, broad-based Melbourne audience as this work will be presented as a free event in the high-profile RISING Festival in 2023.

Chamber Made also has a regional Victorian focus for artists and audiences. Our Orange House by the Sea artist residency for mid-career women and non-binary artists is based on the Bellarine Peninsula. From 2022 we will be deepening our engagement with regional Victoria by partnering with central Victorian arts company Punctum to present a multi-nodal edition of our flagship program Hi-Viz Practice Exchange. Our 2022 work *My Self in That Moment* produced in partnership with Experimenta is being developed for presentation in art galleries in regional hubs.

Artists / Arts Workers

This includes artists we employ, engage, commission, mentor, support and whose work we develop, produce and present. It is inclusive of emerging artists, students, artists who attend our professional and artform development events, and also arts workers such as production managers and technicians. Chamber Made’s primary focus on artists as a key community drives our artform, sector and leadership development.

As a company dedicated to extending possibilities of artform and continually reaching into new areas of exploration, it is imperative that we engage actively and in a multitude of ways with a diverse range of artists for

whom this approach is also a priority. Our approach is artist focussed. We respect the artists we engage with and enter deep, rigorous and genuinely collaborative processes with them. These processes are led by the artistic questions core artists explore in conversation with the artistic concerns, questions and expertise of Chamber Made Artistic Director Tamara Saulwick. It is always a dialogue, always open and always champions the voice and perspective of artists.

The richness of cross-cultural collaboration is central to Chamber Made developments and works. Most recently, the highly regarded Singapore-Australia collaboration *Dragon Ladies Don't Weep*, with luminary pianist Margaret Leng Tan, composer Erik Griswold, dramaturg Kok Heng Leun, video artist Nick Roux and director Tamara Saulwick exemplified the company's rigorous, thorough, long-form model of cross-cultural collaboration. The work premiered in February 2020 in Melbourne and then had a (COVID-delayed) season in Singapore in March 2021. This enabled the company to test and refine a process for international collaboration that can take place with local artists on the ground in the presenting city and other collaborators working online to rehearse and deliver a work.

Industrially speaking, a career as an independent artist in Australia is a fragmented one. Very few artists have permanent artistic positions or tenures with companies. Chamber Made provides employment opportunities at all stages of new work development for artists. In 2021 the company engaged 61 artists and arts workers in a professional capacity – a remarkable achievement in a year where we faced significant development and presentation challenges due to COVID-19. The company proved its ability to adapt, reinvent how works and programs are developed and presented, and maintain its commitment to providing paid work for a diverse range of artists. Moving forward, we are developing exciting projects with young and emerging artists and engaging them in conversations around social and political issues they are passionate about, initially via a new work in development: *A Slow Emergency*. This reflects our deep commitment to both nurturing new generations of artists and making works that speak with urgency to the issues of our times, in particular climate change.

The company also plays a vital sector role in providing multiple other points of connection. These include networking events and support to strengthen the community and capacity of artists, such as our Orange House by the Sea Residency and Hi-Viz Practice

Exchange Program for mid-career women, non-binary and gender-diverse artists. Hi-Viz goes from strength to strength. Registration numbers have grown steadily since the program launched in 2018. We took the entire program online in 2020–21 and initiated a guest curatorial model in 2021. We had attendees from all over Victoria and several from interstate and even overseas, thus providing real opportunities for access and inclusion to a wide range of artists. This effort was rewarded by a Green Room Nomination for Hi-Viz in the new 2020 category of ARTIST-LED ACTIONS (actions that showed leadership, foregrounded care, voice, community and making urgent change). In 2022–2024 the program evolves to a hybrid, in-person / online, multi-city event Hi-Viz Satellites, via a partnership with regional Victorian arts company Punctum, Singapore arts company SAtheCollective and funding from Australia Council for the Arts.

Seeking ways to provide meaningful development opportunities for a diverse range of artists is core to the ongoing evolution of our Little Operations development stream, with a focus on emerging First Peoples, CALD and Deaf and disabled artists. In 2022–23 we are re-fashioning the Little Operations model to expand it from one week of development to a program spread out across eighteen months with multiple points of contact to ensure more meaningful engagement between the company and the artists, and a more valuable support framework for the works being developed. We are spearheading this re-imagined Little Operations with Theo McMahon, a proud Bundjalung man and multidisciplinary artist and Deaf composer Rebecca Bracewell. Both of these developments will be carried out with careful attention to our First Peoples and Disability protocols.

Arts and other organisations

This is an important community for Chamber Made. As a small organisation, our work depends on partnership and collaboration. We develop ongoing relationships with fellow producing organisations, commissioning partners, festivals and presenting venues and nurture new relationships formed via the work we make. International cross-cultural partnerships, as well as cross-sector partnerships build organisational and sector capacity and knowledge. This includes the new production management mentorship initiative we are developing with multiple local arts organisations in 2023–24.

'It was wonderful to experience the work so intimately and be able to openly discuss our opinions in a friendly environment. I love seeing and discussing works in development. I found this to be a very humbling experience.'

*AUDIENCE MEMBER,
Little Operations*

Little Operations (2021)
Image: Pia Johnson



Key partners 2019 – 2021

Arts Centre Melbourne
The Substation
Arts House
Asia TOPA
RISING
Esplanade - Theatres on the Bay, Singapore
Sydney Opera House
Canberra International Music Festival
Bathurst Memorial Arts Centre
Melbourne International Arts Festival
Australian Centre for Robotic Vision
QUT Creative Lab
QUT Creative Lab
ACMI X
Asia Society Melbourne
Experimenta
MESS - Melbourne Electronic Sound Studio
CultureLink Singapore
Collingwood Yards
Malthouse
Trades Hall Melbourne

Key partners 2023 – 2024

Arts Centre Melbourne
The Substation
Esplanade - Theatres on the Bay, Singapore RISING
OzAsia
Illuminate
Taiwan International Arts Festival / National Theatre & Concert Hall
Southbank Theatre, London
Bleach Festival, Gold Coast
Perth International Arts Festival
Punctum Inc.
Experimenta
CultureLink Singapore
Ballarat International Foto Biennale
Bendigo Gallery & Ulumbarra Theatre
Queen Victoria Women's Centre
SAtheCollective
Melbourne Fringe Festival
Auspicious Arts
Polyglot
Lucy Guerin Inc
University of Melbourne, Victorian College of the Arts and Melbourne Conservatorium of Music
NY Skirball Arts Centre, Walker Arts Centre, and UCLA Arts (USA)
APAM
More by More Studio, Melbourne

Flagship Programs



‘captivating and utterly original’

ARTS HUB for *My Self in That Moment 2022*

‘*My Self at That Moment* opens up crucial areas for reflection, especially at a time when the digital self has become a proxy for the real.’

THE CONVERSATION for
My Self in That Moment 2022

Flagship Programs

Genre-Defying Work

Making and presenting new work at the intersection of music, sound and performance via long-form collaborative processes.

Between 2016 and 2021, Chamber Made created seven new works, five of which premiered in the City of Melbourne, and a number of which have gone on to have other local, regional, interstate and international seasons. Offering diverse audiences conceptually sophisticated and viscerally compelling experiences, each work brings music, sound and performance together in unique ways.

- *SYSTEM_ERROR* co-presented with Arts House at the North Melbourne Town Hall 2021 (nominated Green Room Award Sound Sculpture)
- *Dragon Ladies Don't Weep* co-produced with CultureLink Singapore and co-presented with Arts Centre Melbourne and The SUBSTATION for Asia TOPA, and Esplanade – Theatres on the Bay Singapore 2021 (winner APRA AMCOS Art Music Work of the Year Dramatic)
- *Diaspora* co-presented with The Substation for Melbourne Festival 2019 (nominated four and winner two Green Room Awards Production and Sound Design, nominated APRA AMCOS Art Music Award Work of the Year Electroacoustic / Sound Art)
- *Dybbuks* co-presented with Theatre Works 2018 (winner 2021 Music Theatre Now International Award)
- *Between 8 and 9 (八和九之間)* in partnership with Sichuan Conservatory, co-presented with Castlemaine State Festival & Melbourne Recital Centre for Asia TOPA and with Sichuan Contemporary Arts Performance Season 2017 (Winner Green Room Award Best Sound Performance,

nominated Best Production, winner APRA AMCOS Art Music Award Excellence in Experimental Music, nominated Choral Work of the Year)

- *Permission to Speak* co-presented with Arts House 2016, at APAM and Brisbane Powerhouse 2018, and Canberra International Music Festival and Bathurst Arts Centre 2020 (cancelled due to COVID-19) (Winner APRA AMCOS Art Music Award, State Award Performance of the Year, nominated Choral Work of the Year, nominated Green Room Award Sound Performance)
- *Another Other Meat Market* 2016

New Works

New works currently in development that will form our presentation seasons for 2022–24 include:

- *My Self in That Moment* co-presented with The SUBSTATION, Bendigo Gallery 2022 and Ballarat International Foto Biennale 2023
- *A Slow Emergency* as part of RISING Festival 2023
- *Listening Acts*, Queen Victoria Women's Centre 2024
- *One Day We Will Understand*, Esplanade -Theatres on the Bay, Singapore, tracking towards Asia TOPA 2025

Please see Support Material item: Artistic Program for more detail about 2022–24 programming

Artists And Artform Development

Recognising the issue of under-representation in key artistic roles in the music sector, Chamber Made launched two initiatives in 2018 exclusively for women, non-binary and gender-diverse artists:

- Orange House by the Sea artist residency for mid-career artists
- Hi-Viz Practice Exchange for emerging and established artists, fostering relationship-building through a day-long forum, panel discussions and networking event followed by ongoing opportunities for online and face-to-face engagement. This event expanded in 2019 to include a second day of workshops and masterclasses.

In 2020 Hi-Viz moved online, quadrupling participation numbers and building artwork presentation into a day of panel and artist-led discussions, workshop sessions and sharing practice notes in the age of COVID. In 2021 a diverse intersectional co-curator team of three artists was engaged to lead the shaping of an online event. From 2022–2024 the program evolves again to become Hi-Viz Satellites, a three year partnership with regional arts company Punctum Inc and Singapore arts company SAtheCollective that will include hybrid, online and IRL events, virtual labs and the seeding of new performance works.

Other programs nurture artists to develop their practice outside the pressures of presentation, and facilitate meeting points between artists and the broader community to launch meaningful exchanges. These include:

- Little Operations Artistic Associate – eighteen-month new work and artist development support framework for emerging First Nations, CALD, Deaf and disabled artists (public showings)

- Public Programs - *Salon & In Conversation*
 - Artists on Tour events (artists in conversation with audience about artform)
- In the Room internships and HQ internships for artists and arts workers.

Cross and Intra Sector Partnerships

Chamber Made has a strong history of cross and intra sector partnerships driven by a curiosity in the intersections between art and technology, and the shared needs of the sector. In 2017 Chamber Made concluded an Australian Research Council (ARC) Linkage project in partnership with RMIT, Federation Square and Australia Council investigating ways for arts organisations to remain agile in the digital era. The findings are shared with researchers and the sector via an online resource Agile Opera Digital. From 2018 – 2020 Chamber Made partnered with Experimenta, Australian Centre for Robotic Vision and QUT Creative Lab to undertake R&D into the integration of robotics into live performance events.

In 2022 Chamber Made joins in partnership with Melbourne arts organisations Lucy Guerin Inc, Auspicious Arts, Polyglot and Melbourne Fringe Festival to establish a production manager mentorship program.

The impact and outcomes of these cross and intra sector partnerships feed into the performing arts through dissemination of new knowledge and outcomes, and important professional and sector development initiatives.

'It feels really important to say thank you to Chamber Made for dreaming this up and making it happen. It's such an incredible piece of leadership. It's visionary, it's generous, it's pragmatic, it's strategic, it's exactly what we need.'

*GENEVIEVE LACEY,
Musician and Arts Leader*

Hi-Viz 2018 Image by Pia Johnson



CASE STUDY: HI-VIZ

An equity and access initiative

Hi-Viz Practice Exchange was initiated in response to a gap in the sector. Artistic Director Tamara Saulwick had identified how rare it was for artists working in this unique cross-artform space, at the intersections of music, sound and performance, to meet. Even more rare – that such an opportunity be afforded exclusively to women, non-binary and gender-diverse artists in what is still a very male-dominated arena.

And so the concept of Hi-Viz was born. Interest was so enthusiastic for the pilot program in 2018 that registrations had to be capped. More than 70 artists attended a day of panel discussions, a keynote address and multiple practice sharing and networking activities. Evaluation feedback from this event indicated that an extended program, including hands-on workshops would be of great benefit and so the 2019 program included a day of discussions and presentations and a day of interactive workshops. Both days were, again, extremely well-attended.

In 2020 we pivoted to take the event online and offer it as a free, one-day event. We curated this day with immense care to offer a range of engagement modes that included: artist talks, performances and interactive workshops and group discussion sessions. Registrations soared to 230, demonstrating that the need for the day was still urgent and that expanding access via online delivery, and free ticketing, meant more people could

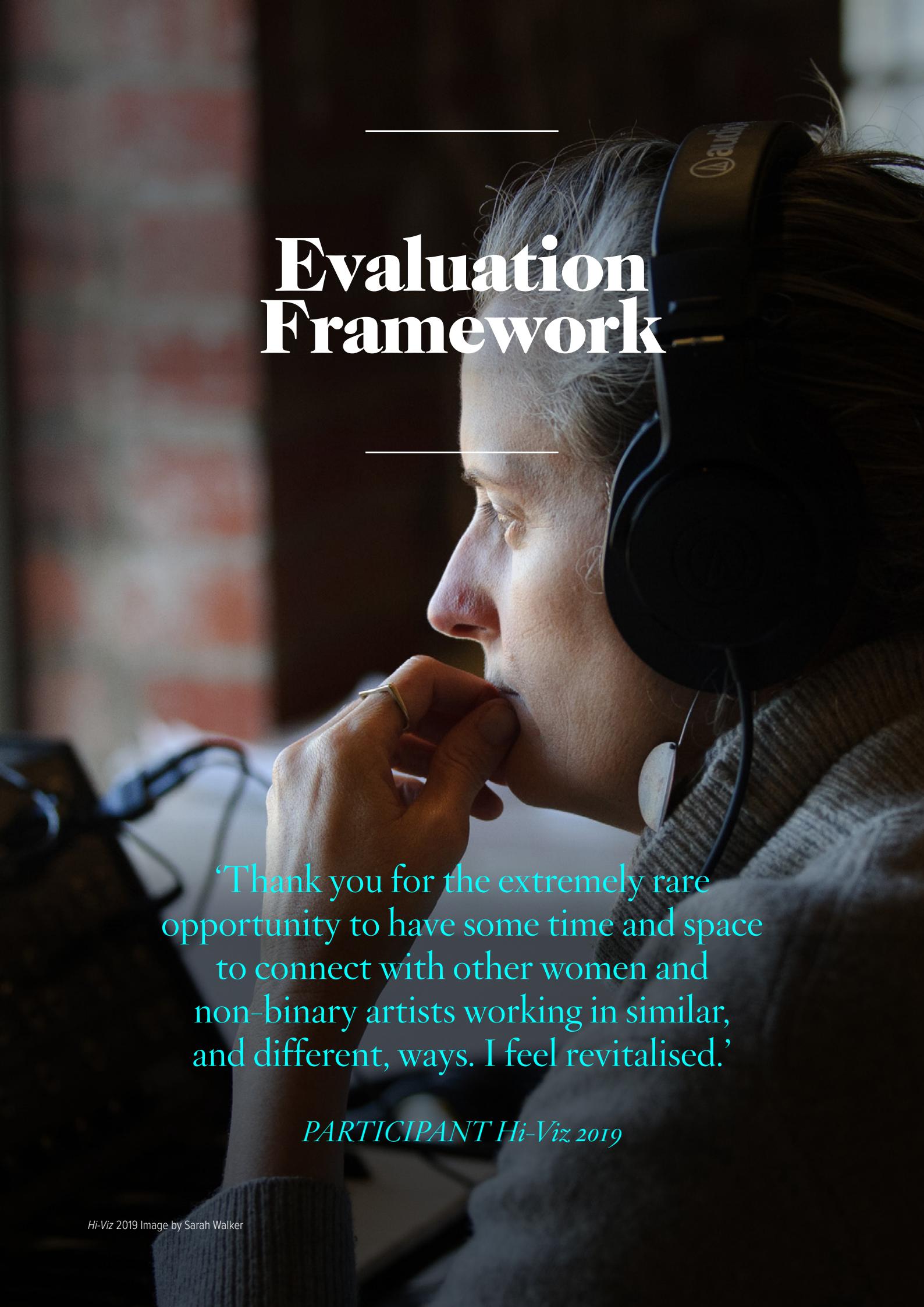
attend. We had attendees from all across Victoria, along with others from interstate and overseas. We were also able to bring a high profile Canadian artist to the event for an artist conversation, which was a distinct draw-card for many participants.

We were thrilled to receive a Green Room Award Nomination for Hi-Viz in the new 2020 category: ARTIST-LED ACTIONS (actions that showed leadership, foregrounded care, voice, community and making urgent change).

The program continues to evolve in response to participant evaluation feedback. In 2021 we initiated a guest curator model to ensure our programming reflects a diverse range of artistic backgrounds. Our curators in 2021 were musician Aviva Endean, artist and filmmaker Amos Gebhardt and composer and multi-disciplinary artist Stéphanie Kabanyana Kanyandekwe.

The success of Hi-Viz led to our next development of this initiative, Hi-Viz Satellites, where we are partnering with regional (Punctum Inc, Castlemaine) and international (SAtheCollective, Singapore) organisations to broaden and deepen conversations and networks for artists in 2022-24 (see Support Material: Artistic Program for more detail).

We acknowledge Helen Macpherson Smith Trust as the original funders of this event.



Evaluation Framework

“Thank you for the extremely rare opportunity to have some time and space to connect with other women and non-binary artists working in similar, and different, ways. I feel revitalised.”

PARTICIPANT Hi-Viz 2019



My Self in That Moment The Substation 2022
IMAGE: Pia Johnson

Evaluation Framework

Chamber Made is renowned for cultivating adventurous collaborations between composers, sound artists, directors, performance-makers and media artists, disrupting and rewriting conventions to discover new forms of expression. We rigorously monitor and assess our KPIs to ensure we are meeting quantitative goals.

We use the following evaluation framework to focus on qualitative measures. We document, analyse and integrate feedback at all levels in our artistic programming and operations. This is how we assess whether we are successfully embedding and embodying our values. Our four primary **evaluation goals** mirror our four key values:

Goal 1: To ensure **collaborative** practice is central to every artistic process and that collaborative models serve to support and nurture artists.

Goal 2: To ensure every artistic process and program is considered via intersecting lenses, taking a variety of **complexities** and points of view into account.

Goal 3: To ensure that our evaluation methods are **curious** and seek a range of opinions via a range of methods and that they capture information about where we can improve and how we can better serve our key stakeholders and communities

Goal 4: To ensure that **equity** of access and opportunity and fairness inform artistic and operational processes and that opportunities to improve in this regard are maximised and followed up.

Segment	Evaluation methods
Artist response	<p>Impact survey sent to key artists from each production, event or development</p> <p>Informal feedback after events</p> <p>Artistic and production team debriefs</p> <p>One on one feedback sessions with Artistic Director</p>
Critical response	<p>Log all reviews and media responses</p> <p>Log any academic responses</p> <p>Commission essays, reports and academic analyses</p>
Audience response	<p>Impact survey sent to all audience members who have given permission to be contacted after each production / event</p> <p>Use CRM to track audience behaviour (e.g. return visits, donations, how many events attended in a calendar year)</p> <p>Informal feedback and discussion after events</p>
Industry response	<p>Informal feedback after events</p> <p>Seek specific feedback from trusted industry figures</p> <p>Invite industry reps to salons, briefings, workshops</p> <p>Artistic advisory group established 2019 – this peer-based group meets with Artistic Director twice a year to provide both a sounding board and feedback mechanism on artistic programming</p>
Internal assessment	<p>Informal feedback after events</p> <p>Structured sessions to analyse aims, outcomes and impact of productions and events</p> <p>Professional development sessions in key areas including philanthropy, fundraising</p> <p>Close consultation with Board after productions and events</p> <p>Regular consultation with Board about strategic direction, artistic output, industry events, economic environment</p>
Executive and staff assessment	<p>Annual performance review for all staff</p> <p>Informal feedback and check-in processes via weekly meetings</p>
Governance / Board	<p>Biennial review of policy and procedure documents</p> <p>Board training and skills development</p> <p>Annual Board self-assessment</p>
Artistic Advisory Group	Quarterly meetings to reflect on works and program
External experts and consultants	<p>Consultation and training with peak bodies including Arts Access, Greenshoot Consulting, Multicultural Arts Victoria, Koorie Heritage Trust</p> <p>External feedback on strategic planning</p>

Financial Plan



‘... a mesmerising, futuristic masterpiece that ponders humanity and the magic of connection.’

Milk Bar Mag for *SYSTEM_ERROR* 2021

Financial Strategy 2023–2024

Our key financial strategies for the coming two years are:

- Diversify revenue for stability
- Build reserves to provide comfort to stakeholders and enable creative exploration

In 2023–2024 Chamber Made will continue to grow organisational capacity and strengthen sustainability. We will keep building relationships and programs as part of a robust, diverse funding model that will allow the company to take the calculated risks required to retain Chamber Made's trailblazing culture. Government funding and earned income will grow to meet the needs of artistic programming, post-premiere presentations will capitalise on the significant investment in making new works, and our Fundraising Subcommittee will work with Creative Partnerships Australia to increase private sector money contributing to a New Work fund.

Chamber Made's current positive cash position reflects the success of our strategy, but diminishing availability of multi-year programming support (e.g., from the City of Melbourne) has been identified as a current challenge.

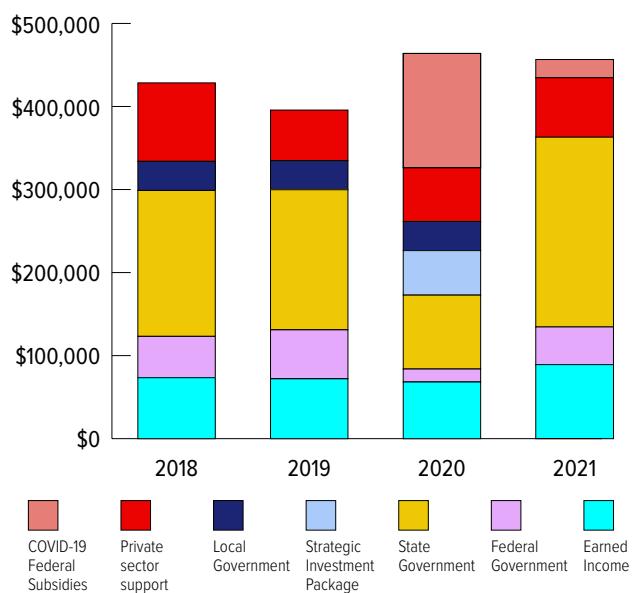
Our current revenue profile:

- Earned income: performances are based on fee-for-service with box office risk passed onto presenting partners such as Arts House, Sydney Opera House and festivals.
- Private Sector Support: Philanthropic sector support for Chamber Made is consistent but typically contingent on project outcomes, not operational support. A dip in individual giving experienced in 2019 has been addressed and private donations are growing on the back of a refreshed approach, including a renewed commitment from the Board to fundraising and a New Works fund.
- Public Sector support: Multi-year funding, achieved via strong applications to Creative Victoria and the City of Melbourne, will be a foundation for healthy, diverse income streams to sustainably produce excellence in programming. We aim to bolster recurrent funding with a competitive application to the Australia Council in 2024

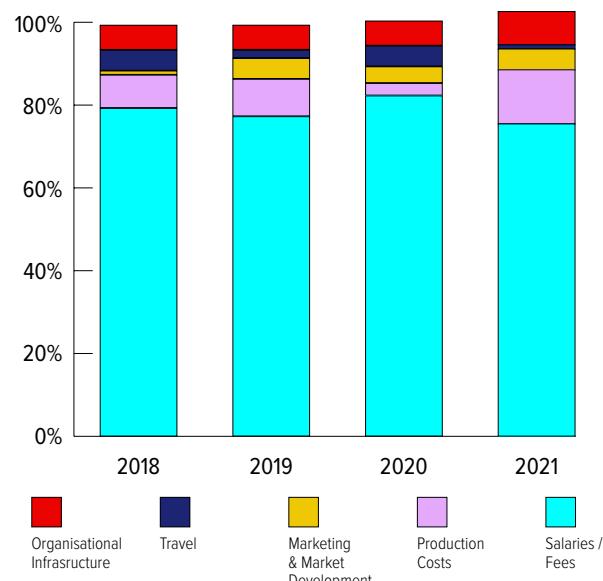
Chamber Made's annual financial goal is a modest surplus, ensuring:

- Stability in case of economic shock
- Security to undertake creative development and exploration of projects independently of funding and programming deadlines
- Trust between Chamber Made and its stakeholders established by good governance. At December 2021 reserves were \$97,640 (22% of annual expenditure)

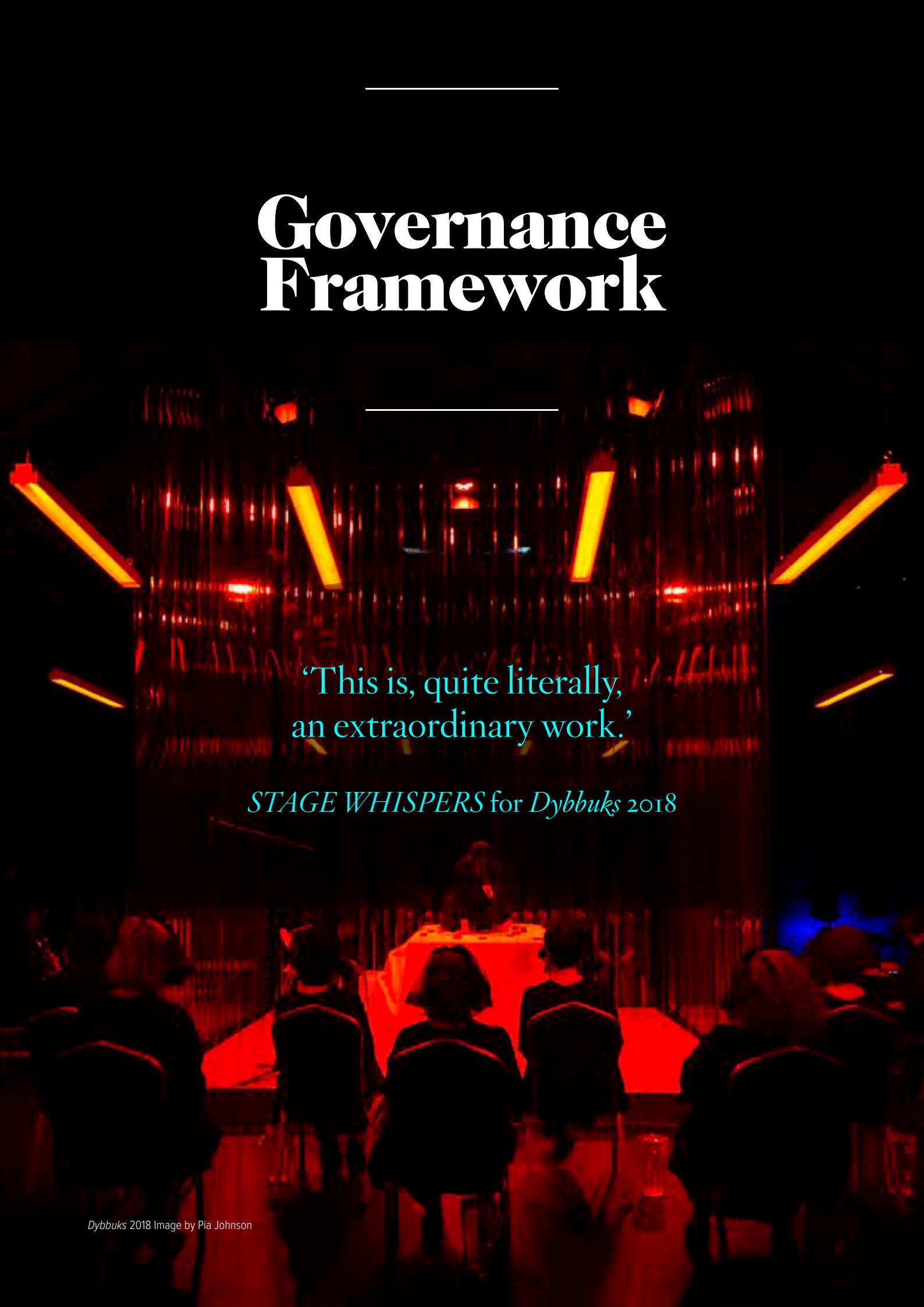
Income 2018–21



Expenditure 2018–21



Governance Framework



'This is, quite literally,
an extraordinary work.'

STAGE WHISPERS for *Dybbuks* 2018

Governance Framework

Chamber Made's governance embodies our values of equity and collaboration. Individually, our Board members are senior public servants, academics, musicians, lawyers, architects, accountants, leaders, women, men, gay, straight, parents, aunts, uncles, siblings, partners, regional and urban. Our forebears have lived in Australia for millennia or we have arrived more recently. As a Board, we share a passion for Chamber Made.

Our Board is led by Jo Porter, who brings to the position many years of industry experience and a deep working knowledge of the arts sector.

The Board monitors and evaluates day-to-day operations:

- Regulatory compliance
- Board and staff effectiveness and continuous improvement in relation to goals
- Steadfast commitment to physical and cultural safety embodied in a framework of formal policies and procedures
- Understanding risk: our appetite for the ‘creative new’ and commitment to exploration is balanced with rigorous financial management and application of appropriate skills resource

The Board leads strategy:

- Embracing the hybrid of performance sound + music and facilitating creative risk and collaboration in every Chamber Made initiative
- Participating in robust and respectful discussion, drawing on our individual skills and life experience
- Committing financial resources and professional skills to further Chamber Made’s capacity

Policies and procedures

Chamber Made has a strong company culture of care; the safety and wellbeing of people in our orbit is our priority and this ethos permeates everything the company does. Policies, procedures and annual budgetary commitments underpin this culture, and meticulous attention in our day-to-day activities and interactions ensure its ongoing implementation.

According to our 2020 Building Safe & Respectful Workplaces Report by Greenshoot Consulting, Chamber Made’s maturity sits between Building and Embedded, with modelling behaviour, actively promoting diversity, processes for responding effectively to complaints and incidents, a clear policy framework and internal mechanisms for review listed among the company’s strengths. Since receiving this report we have strengthened our People & Culture Policy, and will continue over the next three years to mature our practice, including to increase staff training, bolster our policies and procedures, extend our peer to peer learnings and explore opportunities to show leadership within the sector.

Chamber Made Policies and Plans include:

- Chamber Made People & Culture Policy, including
 - Code of Conduct
 - Fairness, Respect & Diversity Policy
 - Workplace Health & Safety Policy
 - Wellbeing Policy
 - Working with Children Policy
- COVIDSafe Plan
- Child Safety | Code of Conduct
- Complaint Handling Procedure
- First Peoples Cultural Protocols and Safety Plan
- Environmental Plan
- Diversity & Inclusion Plan

Chamber Made Workplace Values statement is included in every employment contract.

Chamber Made is a paying member of Theatre Network Australia, Australian Music Centre and Live Performance Australia.

'To have the opportunity to work in collaboration with the Chamber Made team and start a dialogue about an ongoing relationship is remarkable. The value of this cannot be overestimated.'

AVIVA ENDEAN

Little Operations Aviva Endean Image by Pier Carthew

CASE STUDY: Aviva Endean

Creating career pathways for artists

Aviva Endean is one of Australia's most sought-after musicians. Aviva's relationship with Chamber Made started in 2014 when she was Emerging Artist-in-Residence with the company (funded by Victoria College of the Arts and Creative Victoria under the Professional Pathways Scholarship program).

During this time, Aviva worked in both an administrative and creative role with the company. With the support of Chamber Made, Aviva developed new works *The Perfect Human* and *A Face Like Yours*, and both were showcased under the Little Operations program. These works have since gone on to be shown at festivals nationally and internationally. Aviva was also engaged for Chamber Made's seven-year (2012–18) community outreach project with The Venny in Kensington working as a workshop facilitator and creative artist. In 2018 she worked as a performer/

musician on our key live work for the year, *Dybbuks*. The experiences and support provided to Aviva laid the foundations for other key professional opportunities, including her appointment as an Artistic Associate at the Australian Art Orchestra as part of their Pathfinders program (2018/2019) and her 2022 Peggy Glanville-Hicks residency.

Aviva is an exemplar of Chamber Made's commitment to providing career pathways to a diverse range of artists and supporting those pathways in ongoing ways. We have since engaged Aviva on projects including Hi-Viz 2020 where she was commissioned to make a short work and Hi-Viz 2021 where she was a member of our inaugural Guest Curator team. Aviva will be one of the key commissioned artists for our program of new works in 2024, *Listening Acts*.

Appendices



Risk Management

At Chamber Made we make a distinction between artistic and operational risk. Artistically, we commit to risk. It's what we do – we explore, we experiment and we dream something altogether new at the crossroads of performance + music + sound. Operationally, we take a conservative approach to risk. We minimise loss and maximise opportunity by adhering to the following risk management matrix.

Gaps identified/Risk	Likelihood	Current controls	Required actions	Who	When
Strategic					
Covid-19-related disruptions, in the form of lockdowns and social restrictions, mean that work cannot be made or presented	High	<ul style="list-style-type: none"> Adapt live performance and programs to online Work closely with presenting partners to reschedule work Investigate new live presentation models including installation versions of works and our globally-diverse, locally-delivered collaboration model 	<ul style="list-style-type: none"> Continue to work with cross-sector partners to adapt live performance for online Build hybrid presentation models into programs and events 	AD/CEO EP	Ongoing
A Chamber Made event becomes a site of COVID-19 infection	Moderate	<ul style="list-style-type: none"> COVIDSafe Plan outlining strict procedures for employees and contractors working with Chamber Made Regularly monitor Australian and Victorian Government guidelines and advice to ensure Plan & measures are up to date Close contact with venues to ensure their COVID-19 Planning is safe and that our teams follow their instruction 	Ensure staff and contractors follow our COVIDSafe Plan	All Staff Board	Ongoing
Cross-artform work can present challenges when it comes to attracting funding (most funding bodies operate in artform silos)	Moderate	<ul style="list-style-type: none"> Close communication with funding body officers and program managers Adapt funding proposals to each context 	Continue current controls	AD / CEO EP Comms Manager	Ongoing
Cross-artform space can impact clarity of brand in market place	Moderate	<ul style="list-style-type: none"> Turn into an advantage via bold artistic programming and claiming the space Partner with presenters (including festivals and venues) that are aligned with cross-artform work and that have existing audience reach Work with artists who are leaders in their disciplines to ensure highest quality works and attracting audiences Work with experienced publicist to create a bespoke campaign for each work informing and exciting new and existing audiences Hold free audience information sessions for each new work 	Continue current controls	As above	As above
Inability to maintain presence in international market	Moderate	<ul style="list-style-type: none"> AD / CEO and EP attend international market events in Australia and overseas. Initiate conversations with international presenters Apply to pitch new work at international markets Work through networks, including Artistic Advisory Panel members, to build international networks 	Continue current controls	AD / CEO EP	Ongoing

Gaps identified/Risk	Likelihood	Current controls	Required actions	Who	When
Strategic					
Reputational damage via negative review	Low	Develop relationships with audiences and media Strong publicity campaigns that make artistic goals of each work clear	Continue current controls	AD / CEO EP Comms manager	Ongoing
Audience data not always available from presenting partner due to privacy laws	Moderate	Discuss CM's need to know our audiences in early conversations Contract opt-out option for audiences at time of ticket purchase	Continue current controls	EP	Ongoing
Financial					
Reliance on government funding / limited other income streams	High	Diversify income through: Private donations Philanthropic grants Earned income from commissions & presentations	Continue to increase and diversify other income streams Fundraising plan to grow donor base Grow New Work fund to sustainably secure development of new works	AD / CEO EP Board	Ongoing
Contracting funding environment	High	Stay aware of any changes in funding sources, guidelines Leverage partnerships (e.g. commissioning fees, subsidised or free use of space, equipment and other resources) Board Fundraising Sub-committee to regularly analyse fundraising strategy and support staff in attracting donors	Continue current controls	As above	As above
Lose Creative Victoria funding	Moderate	Align with Creative State 25 priorities Close communication with project officers Ensure all reporting obligations met	Continue current controls	AD / CEO	
Operational					
Staff burn out	Moderate	Flexible workplace Regular Staff appraisals Organised Annual Leave Budget for casual staff contingency	Build on existing policy and procedure documents to ensure a safe working environment for all staff	AD / CEO EP Board	Ongoing
Internal communications challenging as everyone is part time	Low	Cloud-based document storage External storage unit with 24-hour security External hard drive to back-up all media assets	Continue current controls	All staff	Ongoing
Partner or Collaborator dissatisfaction	Low	Maintain company culture of care and openness to conversation and swiftly addressing complaints Regularly review company policies to ensure they are meeting industry best practice	Continue current controls	All staff Board	Ongoing

Marketing Plan

Marketing is part of Chamber Made's overall audience development and brand management strategy. We see marketing as the way we connect with existing and potential audiences and the way we tell stories about our company and our artists. It is how we expose current audiences to our new works and artform initiatives and provide them with clear, navigable access points to engage with our work.

Chamber Made's marketing plan is to retain, foster and expand our local, regional, international and online audiences to engage with our curated program of music and contemporary performance art. Chamber Made will seek out opportunities such as increased digital marketing capability and deeper partnership engagements in order to foster and grow our audience.

High Level Marketing Goals

While ticket sales form an important part of our marketing goals, it is not our primary driver. As we usually present only 1-2 ticketed events per year, and we are often presenting with a partner via a set fee arrangement where we do not receive box office, ticket sales is just one aspect of our marketing priorities.

Ensuring every public event, be it a season of new work, an online event or one of our flagship free audience engagement programs is widely known about, has easy and accessible ticketing processes and is as fully booked as possible is core to our marketing strategy.

Our primary marketing goal is to:

- create highly engaged audiences who demonstrate fierce brand loyalty and by providing a range of elevated and diverse ways for these audiences to engage with our work

Our secondary goals are to:

- diversify the interests of audiences who attend our work, using effective marketing strategies to introduce audiences to new artists and new artforms
- create communities of audience members who feel genuine connection with Chamber Made and with each other

Primary Marketing Activities

Chamber Made is a market leader in the innovative, cross-artform works that we make and we strive to match this leadership with our diversified marketing approaches that include:

- traditional marketing (including advertising and exposure via print and radio media)
- digital marketing (increasingly our primary mode, including online engagement via eNews, website and social media)
- creating a range of online content that augments live performance events
- listening to our audiences via surveys and conversations
- partnering with venues and presenters to meet audiences and then moving them from this initial introductory point through to an ongoing relationship with Chamber Made

Audience

Chamber Made has an enduring relationship with our loyal audience base and with our peers and artistic colleagues within the music and performing arts sectors. This is evident in how we track repeat visits to productions and events presented by the company. It is also apparent from anecdotal, informal and formal feedback we gather from events and in comments we track on social media. This provides the company with a solid foundation from which to work.

Market Research

Chamber Made currently uses a range of market research strategies in order to connect with and understand our existing audience and potential growth areas. These include:

- feedback surveys available at events and / or sent electronically to all attendees (who have given permission)
- recording and analysis of e-News, website, Facebook, Instagram, Anchor and Twitter statistics (including click through rate, open rate, bounce rate, new visitors, returning visitors, organic posts, sponsored posts)
- segmentation of database and recording of stats including attendance at works over a 12-month period and donations given

Competitors

There are few, if any, direct competitors that offer a specifically similar product to Chamber Made. However, we identify a range of organisations that offer the market place a product or experience that is comparable, and that we may be in competition with for audience, funding, partnerships or media.

While acknowledging this, we also take the position that because we only present 1-2 new works (usually with short seasons) each year, it benefits both our organisation and the sector to view other small arts producers as peers with whom we share audiences, partnerships and media rather than compete for them. Audiences interested in contemporary music and

performance work are generally aware of Chamber Made and engage with our work, along with the work of these peer organisations.

Of greater impact for ‘attention competition’ is the plethora of other activities that both existing and potential audience members can choose to spend their time on. This includes: other performing and general arts events, movies, online engagement, and the vast range of community and festival events that happen in Melbourne. Keeping our price point accessible when we have a ticketed presentation season, and offering our suite of free, public access events are key ways that we combat this issue.

Competition	Organisations	Risks	Mitigation Strategies
Peer organisations	Speak Percussion, Australian Art Orchestra, Inland Concert Series	Lose audience share Funding competitors Drawing on similar artist and production team pool	Cross-promote work to increase audiences across sector Diversify funding strategies Plan with plenty of lead time Partner with organisations to share resources and reach new audiences
Other arts producing organisations	Aphids, Field Theory, Punctum Inc, Chunky Move, BalletLab, Lucy Guerin Inc, Back to Back, Sydney Chamber Opera, ACMI, Malthouse	Lose audience share Funding competitors	Target marketing to ensure we reach interested audiences Offer a range of engagement types (paid, free etc) Continue to develop access and inclusion agenda Diversify funding strategies
Arts venues and presenters	Melbourne Recital Centre, Arts House, Arts Centre Melbourne	Lose audience share	Development partnerships where possible Cross-promote where possible
Other arts and non-arts activities	Movies, festivals, television, internet, sport	Lose audience share	Target marketing to ensure we reach interested audiences Offer a range of engagement types (paid, free etc) Continue to develop access and inclusion agenda

Leveraging Partnerships

As a small organisation one of the key ways in which we reach new audiences and expand our marketing reach is via our presenting and program partnerships. We work closely with partners to develop marketing assets including high quality production and promotional images, video content, and written content such as interviews with artists and artist statements so that we, along with our presenting partners, have a suite of compelling content with which to create our collaborative and consultative marketing campaigns.

Traditional Marketing

As a small organisation, traditional marketing methods such as paid advertising in newspapers and on radio, banners advertising, and direct mail outs are methods we now use with less frequency. We are still aware of the great value in engaging with some of these platforms, particularly with nurturing strong media relationships that can translate into coverage and promotion. And when partnering with larger organisations, for example Arts Centre Melbourne, we work closely to ensure consistent and high-quality brand messaging across all the marketing platforms they use.

Digital Marketing

We drive a steady and strategic digital marketing approach throughout the year. That is, we do not just attach marketing to high level outcomes such as new work presentation seasons. Rather, our marketing is integral to our ongoing audience development plan. We are seeking ways to increase our Digital Marketing capacity in 2022–2024 including applying for an Australia Council Digital Strategist in Residence.

Improving audience and user experience

Digital marketing is a core part of our audience and user engagement as we strive to provide meaningful online engagement via platforms where users can interact (e.g. social media) and where they can view and experience content (e.g. Chamber Made website, media sharing platforms such as Vimeo and SoundCloud).

We are both directive and responsive in how we invite audiences to engage with our work and with the different aspects of what we do. We aim to be constantly improving areas of engagement including:

- online ticketing and programs
- accessible website design
- integrating smoothly across and between platforms, including where partner organisations are involved in elements such as booking and ticketing

Digital assets

As part of our long-tail digital marketing strategy, we develop digital assets from our *Hi-Viz* and other development programs which we host online and distribute via eNews and social media. These include:

- Audioskech – an ongoing podcast series where artists are interviewed about their practice- which has had over 150 plays since being released in late 2020
- Commissioned written and audio works that are hosted on websites including ADSR and Witness Performance as well as the Chamber Made website
- Mini-documentaries about new work developments that are hosted on Vimeo and are also available for the artists involved to share and disseminate

Success Case Study: *Hi-Viz Practice Exchange* Building online engagement

In 2020 we pivoted our flagship artist development and networking event *Hi-Viz Practice Exchange* from an in-person event with a small attendance fee attached to a one-day, free, online event.

We saw a 300% increase in registration (increasing from an average of 70 registrants in 2018 and 2019 to 230 in 2020), with evidence of people attending from regional Victoria, other states and even a small number from overseas. Feedback gathered on the day informed us how much people appreciated the option to attend online and for the event to be free.

This effort was rewarded by a Green Room Nomination for *Hi-Viz* in the new 2020 category of ARTIST-LED ACTIONS (actions that showed leadership, foregrounded care, voice, community and making urgent change).

This informs our planning for future practice exchange events where we will develop hybrid models so that we can always offer an online, free version to maintain this incredibly important element of audience engagement.

Social Media

Chamber Made maintains a steady presence on social media with Facebook being our main channel of activity and communication, followed by Instagram which is becoming our most active platform, as it grows in numbers and engagement. We are considering the relevance and reach of Twitter. We achieve steady year-on-year growth in followers across all platforms.

Total numbers of followers across these key platforms increased by 28.5% from December 2019 to August 2021.

Analysing reach, setting engagement targets, and executing campaigns across all social media platforms will be a key task for our Digital Marketing Strategist.

Design and Branding

We continue to work closely with Sweet Creative on our brand and design. They provide a consistent visual identity to programs, Annual Reports, Business Plans, invitations and flyers.

Media and Publicity

Chamber Made works closely with Ben Starick of Starling Publicity to ensure media coverage of new work presentations. Arts writing is ever-constricting in broadsheet news outlets so we think laterally about media and publicity opportunities, often leveraging thematic or cultural content of works to attract new media connections. For example, *Dragon Ladies Don't Weep* was featured in The SENIOR Magazine; it and *Between 8 and 9* were covered by a number of Asian Arts focused platforms including Liminal and Peril Magazine and a bi-lingual online story about *Between 8 and 9* was produced by ABC International / Australia Plus; and *Dybbuks* was both featured by and reviewed by Australian Jewish News.



“Developing work with Chamber Made gave me the chance to be mentored by many incredible artists from the Australian music scene, and to see into their creative processes and ways of working. Experiencing my own work through many sets of eyes and ears enabled me to deepen my practice and see possibilities for my work that I hadn’t considered before.”

*REBECCA BRACEWELL
Little Operations 2022*