



The Touring Manual:

a guide to touring and producing New Zealand performing arts



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

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The Touring Manual:

a guide to touring and producing New Zealand performing arts

The Touring Manual: a guide to touring the performing arts in New Zealand

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This is for the dancers, actors, choreographers, directors, composers,
musicians, designers and technicians I've been lucky enough to work with.
You make it all worthwhile.

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Foreword

Whakaitia ngā auheke
Whakārahia ngā aupiki
Kia eke panuku eke hohoro
Hui e Taiki e!

Tēnā koutou

As the national arts development agency, Creative New Zealand is committed to working with the arts sector to build audiences and develop markets for New Zealand arts. We support artists and arts organisations to tour and share their work with audiences around the country and overseas.

Two of our key priorities for the next three years are ensuring New Zealanders have access to high-quality arts and international success for our arts – both of which are dependent on quality touring of New Zealand works. We felt it was timely to publish a new and updated version of The Touring Manual by Fenn Gordon, a practical guide to putting a show on the road.

This valuable resource for artists and arts organisations planning to tour and produce shows in New Zealand has been updated and now includes a chapter on touring internationally. The publication offers user-friendly, practical advice and information, drawn from Fenn's extensive personal experience and expertise in producing nationwide and international tours. The content reflects her specialist knowledge as a theatre and dance producer, however there is considerable information that has proven to be valuable to all disciplines.

Creative New Zealand would again like to thank Fenn Gordon, Producer, Tandem, for her commitment to this project. We would also like to acknowledge Hone Kouka's valuable contribution to the manual with his chapter Journeys and Strangers, which is a personal insight into touring Māori theatre. We are grateful to the original external readers: Brian Budd, Justin Lewis, Alex Reedijk, Steve Thomas, and Peter Wilson. Finally, our thanks go to the New Zealand arts organisations and individuals that contributed anecdotes and to the Australia Council for the Arts for its assistance with the Australian touring information.

Noho ora mai.

A handwritten signature in red ink that reads "S Wainwright". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Stephen Wainwright
Chief Executive, July 2007

Author's acknowledgment

This is for the dancers, actors, choreographers, directors, musicians, designers and technicians I've been lucky enough to work with. You make it all worthwhile.

Thanks are due to the following, my invaluable group of mentors and friends over the years, who are always there even when their first question is often 'Where are you?'

Stephen A'Court, Kim Acland, Stuart Alderton, Neil Anderson, Tim Balme & Katie Wolfe & family, the Bats crew, Simon Bennett, Guy Boyce, Wendy Blacklock, Jill Caldwell, Stephanie Creed & Allan O'Leary & family, Harriet Crampton, Kate & Urs Daellenbach & family, Rea Daellenbach & Mark McEntyre & family, Alison Dalziel & family, DANZ staff, Charlotte Denny, Prue Densem & family, John Edwards, Briony Ellis, Simon Elson, Simon Endres, Jill Gallop, David Geary & family, Eileen Gordon, Fiona Gordon & Sean Curham, Grace Griffin, Natalie Gyles, Kate Harcourt, Miranda Harcourt & Stuart McKenzie & family, Marianne & Guy Hargreaves & family, Lindy Hume, Ann Hunt, David Inns, Helaina Keeley & Joanna Silver, Jo Kilgour, Hone Kouka, David Long, Murray Lynch, John McDavitt, Don McGlashan & Marianne Schultz & family, Bridget Mahy & Craig McLean & family, Rachael Mansfield, Katrina McCallum, Colin McColl, Stephanie McHugh & family, Kiri & Aine Milne, Niamh & Vita O'Brien, Greg Offer, Grant O'Neill, John Page, Neil Pardington & the Eyework team, Sue Paterson, Ruth Paul & Chris Moore & family, Playmarket staff, Rabbit, Kate Robertson, Michelle Richecoeur, Madeleine Sami, Fiona Samuel, Katherine Smyth & Mocha, Sounz staff, Tim Spite, Olivia & Sophie Stone, Deirdre Tarrant, Sharon Trotter, Carla van Zon & Gregg Fletcher, Wendy Wallace, Roy Ward, Raewyn Whyte, Rebecca Wolf & Rick Weisfeld & family, Mike White, Douglas Wright, Jodi Wright, Kim Young & Duncan Sargent & family – and in memory of Paul Anderson & Ray Gordon.

Fenn Gordon



Introduction

Why is touring essential? The simplest answer is that it's an economic imperative for many professional performing artists. From the times of touring players, the arts have required a level of specialisation that is often beyond the economic ability of one community to support. Troubadours and players moved from town to town in search of sufficient income to sustain them.

Touring sustains the economic life of a work beyond its initial season, providing the possibility of greater financial security for both performers and venues. For performers, it builds expertise among practitioners. Through exposure to new ideas and experiences, artists have the opportunity to both define and refine the practice of their chosen art form. It provides access to new audiences, who in turn provide responses that inform and develop the work being presented. Performing a work across an extended period of time enables the work to grow and develop – a development often lamented by critics, writers and performers as unattainable in a one-off performance season.

The generic responses of American performers to the question of 'Why tour?' are summed up in *An American Dialogue* by Rebecca Lewis, who writes that it was as if they'd been asked why they breathed. 'In order to live, in order to work, in order to see one's work performed, to work out ideas, to season work, for the magic of communication with an audience, and as an impetus for the creation of new work'.¹

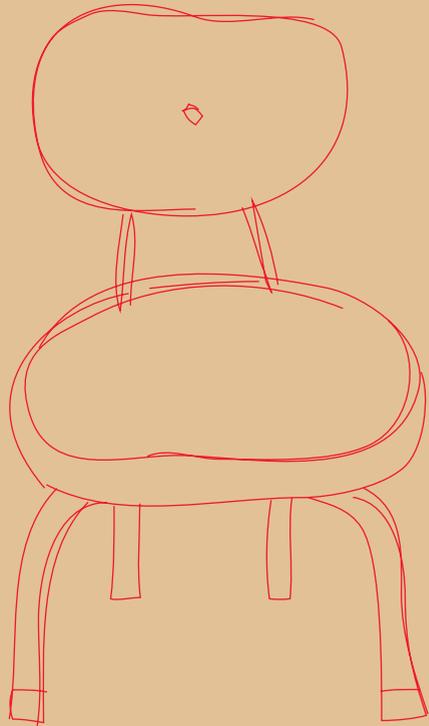
For audiences and the communities they live in, the answer to the question 'Why tour?' revolves around issues of accessibility and cultural diversity. Access to a broad spectrum of touring artists and companies enriches people's cultural lives through performances of established classics and new works. Local performers, both amateur and professional, benefit from access to their colleagues through dialogue and the exchange of ideas.

This is captured in a visionary statement from the 1989 *National Task Force on Presenting and Touring the Performing Arts*: 'In a period of great demographic and cultural flux, it is even more essential that audiences and communities have access to the finest, most varied arts experiences, and that artists reach the broadest public in turn. The fullest development of our society is served if we use presenting and touring both to respond to change and be agents of it'.²

1. *An American Dialogue: The National Task Force on Presenting and Touring the Performing Arts*, 1989. The Association of Performing Arts Presenters, p22
2. *An American Dialogue*, *ibid.*, p7

This is borne out by the positive reception to a host of New Zealand works performed overseas.

If your long-term aim is to take your work offshore and develop a market overseas, the discipline of touring within New Zealand will serve to test and benchmark the work. As a general rule of thumb, most internationally successful shows have had extensive domestic touring experience before venturing offshore.



Deciding to tour

Say you're a playwright, choreographer, or musician. Your work has just opened at a small venue and it's a hit. How can you share your work with the rest of the country? A nationwide tour... your name in lights from Kaitaia to Bluff?

Performing a season of your work before taking it on the road can be a good test of its marketability but it's by no means a foolproof method. Nor is it always an option. So how do you know if you should tour? There are a number of questions to consider.

Do you have the knowledge to mount and produce a tour? This means the ability to produce budgets, manage cash flows, seek sponsorship and grants, prepare, negotiate and implement contracts, negotiate royalties, rights and acknowledgments, mediate disputes, etc. If the answer to this question is no, you will need to find a producer.

Most producers worth their salt will want to see the show on stage before agreeing to produce a tour for you. It's a good idea if your show is a hit, or even if you think it's going to be a hit, to approach a producer and offer tickets. How do you find a producer? The easiest method is to ask around within the industry or try contacting service organisations such as Dance Aotearoa New Zealand (DANZ), Playmarket or the Centre for New Zealand Music (SOUNZ) (refer Service organisations, page 223).

You can find a producer, or you can produce a tour yourself. If you do choose this route, please try to find someone willing to be an advising producer (resource person) and/or oversee operations. It is important in this situation that both parties understand what is expected of them. A thank-you gift or an offer of payment to the producer is an appropriate acknowledgment of the fact that they will have worked hard to gather a wealth of information on touring.

Taking advice from an experienced producer right at the beginning will help you formulate a strategic overview for your tour. The kinds of questions you might discuss are: What are you trying to achieve with your tour? Are you trying to develop an audience for this and other works? Maintain an existing audience? Break the work in for potential international touring? What is the long-term value of this tour for your company (even if your company is just you)? Which towns

should you play? Are some worth playing before others to build word of mouth or because they're known for good audience attendance? How long should you stay in each place?

It's well worth taking the time to discuss such issues. The most successful touring companies have very clear business plans with strategic goals and outcomes clearly identified. Every tour they do is geared towards these goals. And you don't have to be the size of the Royal New Zealand Ballet to do this. The theatre company Indian Ink started out with one small show, *Krishnan's Dairy* – a small touring show with just three people on the road. But they had a very clear plan. Their aim was to develop a trilogy; each work would be researched and developed independently, mounted, toured nationally, then toured internationally.

Successful touring is all about planning.

Research

What is your product?

This is the next question to consider. You may find it hard to think of your work of art as a product in the marketplace. However, it's a useful exercise to disengage yourself from emotional connections to your work and assess it from a hard, commercial perspective.

So define your product. What is the nature of your show? Are the performers complete unknowns, or are there a few marketable names in there? Is there anything potentially slanderous, libellous, or offensive in the performance? How is your product positioned in the marketplace in relation to other performing arts companies? (For further information on this, refer to page 107.)

Who is your audience?

Who's coming to see your show? Are they 60 years and over, in the 40-60 or 30-40 age group, or all under 30 years of age? What socio-economic bracket would you place them in? Are they all women or all men? Samoan, Pākehā or Māori? What did the critics say about

the production? What did you overhear audience members saying to each other?

What about the practical details?

At this point it's important to be very specific. How large and awkward is your set? Will it last beyond this season? Is the work suitable for adaptation to different venues, or is it site-specific? How many are in the cast, or performance ensemble? Are they all available? Will anyone have to be recast? Have any of them toured before? How well do they get on with each other? Is the lighting design simple or complex? How does the sound work? Did you remember to clear the rights to use that Dave Dobbyn song?

Decision time

Once you've clearly assessed your product and its positioning, you will have a better idea of its potential as a touring work. In the end, there's no magical formula, but these following examples give you an idea of the different challenges involved.

There's no set to speak of: it's a chair we found in an op shop. The costume is a tee-shirt and jeans. There's only one actor, she's definitely developing a profile (successful previous show, bit of television), and she's keen and available. In terms of theatres, it requires a space about 5 metres by 5 metres. In fact, I've seen her do it in an office with no lights and the writer operating the sound, and it looked good. The show sold out and we extended the season by a week. That sold out too. The age of the audience ranged from 15 to 70; they seemed to come from a pretty broad socio-economic group; and had a good mix of male and female. The work is well-written – sexy, funny, poetic – with broad appeal. The critics loved it and the audience queued up to get her autograph at the end of the show.

This has 'tour' stamped all over it. It's a description of *No. 2*, written by Toa Fraser and performed by Madeleine Sami. If your defi-

dition sounds like the following description, then you're faced with a much tougher decision.

The set weighs three tonnes, is about 30 cubic metres and takes two seven-tonne trucks to move it around. There are 31 people in the cast and crew, a mixture of knowns and unknowns. It hasn't had a season yet. It will need about eight weeks to create, and then it will fit only four venues and we can afford to do only nine performances. It's a new contemporary New Zealand dance work with a bit of singing and speaking thrown in. It involves the works of some New Zealand icons and it's a bit difficult to describe what it's about in a paragraph but it covers religion, poetry and immigration. We think it will appeal to contemporary dance fans, opera lovers, fans of the New Zealand icons and theatre-goers. Socio-economics: mid to upper range. The last show by this artist was a solo work, which did really well on a national tour but the works before that were a bit of a mixed bag in terms of financial success.

This is a description of *Jerusalem – A Dance Opera*, choreographed by Michael Parmenter with music composed by David Downes. On the face of it, you'd have to be insane to want to go ahead. However, the tour did go ahead. It sold out and received standing ovations, tears, demands for autographs and a flood of letters – for all of its nine performances. It involved substantial funding from Creative New Zealand, good sponsorship in cash and kind, and a great team of highly skilled, experienced and dedicated people. Against very high odds, it worked.

However, it was a major risk. And that's the ultimate art to deciding whether or not something will work on the road. Know your product inside out and back to front. Then weigh up the risk, debate, assess, debate some more – and then figure out what you're prepared to lose in the worst possible scenario. Your house? Your partner?

Don't forget to take into account *force majeure*. What's that? It's when Princess Diana dies on opening night and your audience stays home glued to the television set. It's when there's an unseasonable

fall of snow and your audience can't get to the theatre. You'll be relieved to know there is non-performance insurance designed for these issues, but it's extremely expensive.

So you've weighed it all up and decided this is it. The product is right, the cast is willing, and the audience is potentially there. Great stuff. But the decision-making has only just begun.

Time

Remember to allow enough time to plan your tour: it's not going to happen next week. What's a sufficient lead time? It depends on the project. The shortest lead time you're ever likely to get away with is six months. However, it's safer to allow 12 to 18 months.

Information gathering

You're now at the stage where you need to invest some time and money. Firstly, you need to gather all the information required to construct a budget and put together a tour itinerary. Start with what you know: the production. You may even be able to begin with an existing budget but if not, these are the kinds of questions you need to answer:

- How many performers/crew are there and what will they expect to be paid?
- How many weeks of rehearsal will you require?
- Where will you rehearse and how much will it cost in rental?
- Will the company share bedrooms and how much is accommodation?
- What per diem will you pay?
- What does the set consist of? Will it need to have travelling cases built for it? How large is it in cubic metres? What does it weigh? What does that mean in terms of truck sizes?
- Will you need to tour the whole lighting/sound rig? What does it weigh? How many cubic metres is it?
- What rights (performance rights, music rights, etc) are involved in the work? Are they available? What do they cost?
- How long will it take to travel between venues?
- How long does it take to pack in to each venue?

- Will the company travel by road or air? If by road, will you have to supply a driver?
- How much are rental vehicles?

Don't expect to be able to construct an itinerary in an afternoon. You also need to have worked out when your cast members are available.

Before you can contact the venues, you need to consider wider issues such as how the current community trends in this area will affect your tour. Economically – the entertainment industry falls into the spending area known as the discretionary dollar. How are cafes faring? Like going to the theatre, eating out is an optional extra. Along with cancelling their theatre subscription, it's something people stop doing when they're worried about money. Politically – aside from any other political considerations, New Zealanders are traditionally conservative spenders in an election year. Planning your tour to coincide with the peak of an election campaign is not a good idea. What do New Zealanders do on election night? They watch television. Culturally – it's just a matter of being aware of what's happening outside your own patch. Which brings us to the competition.

The competition

Competition is not necessarily what's happening at the same time as your show. It could be the Film Festival that finished three weeks ago but drained people's wallets. Or it could be the Royal New Zealand Ballet coming through town two weeks after your independent dance work. In Wellington, for example, it's generally accepted that it's the kiss of death to try to put anything on in the month immediately following the New Zealand Festival. Its impact is not limited to that period. Festival tickets go on sale in October of the previous year. Competition can be divided into three categories: similar arts companies, other arts-related activities and other non-arts activities.

Similar arts companies

Similar arts companies may be on the road the same time as you, using the same venues. If this happens, you run the risk of losing a

portion of your audience who can afford to attend only one event a month. You may also discover that your opening night conflicts with the local repertory theatre's opening night. This means you will lose not only the audience who most want to see your theatrical work (they'll be performing) but also a lot of theatre fans (they'll be watching the local repertory).

How do you avoid this? To find out about tours by other arts companies, check every large company's planned performance dates and event websites such as www.NZLive.com. Call Playmarket, DANZ and SOUNZ (refer Service organisations, page 223). Read the newspaper and every flier you can get your hands on.

Local arts companies

Evaluating the local arts competition is harder. Start with the venue – venues can be very useful sources of information – they know what's happening around town generally, and what's planned to happen or has just happened. Also check with the local community arts council, read national arts publications and the local newspaper, and call the local tourist/information bureau, then cross your fingers.

Other arts-related activities

This covers all art forms except your own. The methods for checking potential conflicts are the same as those listed above. There's no way to avoid this. You simply have to take the time to do it.

Other non-arts activities

This covers a broad but important range of activities, including school holidays, Easter, Christmas, Anzac Day and all other forms of public holidays; elections; strikes; and sports events. Some dates, such as strikes, cannot be predicted, but timing your show to avoid school holidays is easy.

Clashing dates Don't forget to check for possible clashes with sports events. The planned date and time for *Jerusalem* in Dunedin coincided with the Otago Highlanders/Canterbury Crusaders rugby match. I'd done my homework 10 months earlier

when I was planning the tour. I'd rung the rugby union for a list of their at-home, evening games. They don't plan that far in advance. But the man thought we'd 'be bloody unlucky to clash'. We were. It did. If you're wondering why this might be a problem, check out who goes to rugby matches these days. The rugby union's stated prime demographic is women aged 25-55. Who makes entertainment decisions? You guessed it – women. What did we do? We changed the date and there was an immediate jump in ticket sales.

Drafting your itinerary

Armed with a list of potential clashes and the optimum touring period, you are now ready for the next step: the draft itinerary. At this point you will need to sit down with all the information you've acquired to date, along with a calendar and a detailed map of the areas to which you intend to tour.

A note at this stage – record the name, contact details and agreements you make with every person you talk to. Get into the habit of picking up a pen every time you make a phone call. E-mail has made life easier in this instance – don't delete anything until the tour is over and file everything. At the end of the tour is the time to decide what to keep and what to turf.

How do you find out about potential venues? The Entertainment Venues Association in New Zealand (EVANZ) has a list of venues, but you need to join EVANZ to get this list (refer Service organisations, page 223). A good starting point is to visit the venueweb website (www.venueweb.co.nz). Also check with the local authority, as many venues are owned by the Council. Another reliable method is to ask within the industry. Talk to people, including producers, who have been out on the road.

Using your research, put together a provisional list of the venues that you think are suitable for your show. Note *suitable*: there's no point putting a small, intimate show in a large, overwhelming venue. Technical viability also needs to be checked with your production/technical manager. Now phone or e-mail each venue. Pick

up a pen and paper first – always take notes. Using the phone is best because if other questions arise they can be answered immediately. Be persistent. Don't expect to get through on the first call. A lot of the smaller venues are run on a part-time basis.

Venue managers will give you available dates. Also ask about dates that are unavailable around the time you're interested in. That way you can plan around them. Dates can be firm, pencil-booked or second-pencilled. When you book dates, it's best to pencil them in: they become a firm booking when you pay a deposit and sign the contract.

There are two different kinds of pencilling: 'first pencil' and 'second pencil'. First pencil means that you have first call on those dates; second pencil means you have second call. If you're sure you want dates that you've second-pencilled, you can offer to put down a deposit. Etiquette then requires venue managers to go to the first pencil and say they have a potential depositor. The first pencil then has the opportunity to make a firm booking or release the dates.

Often large organisations, for example the Royal New Zealand Ballet, opera companies, festivals, the New Zealand Symphony Orchestra and established events, such as the Smokefree Rockquest, pencil dates three to five years in advance. Closer to the time, they release dates they no longer require. If you second pencil these – even if you offer to put a deposit down – you still may not get these dates. That's because venues are prepared to hold the dates for these large organisations because they are valuable, ongoing customers and likely to actually use those dates.

Once you've contacted everyone on your list you'll be left with a lot of conflicting dates and large holes. About now, you'll start thinking dark thoughts about New Zealand's geography – it's long and thin with an unavoidable strip of water in the middle.

If your itinerary has you leaping from Auckland to Dunedin to New Plymouth to Christchurch, you'll need to sit down and revisit it. It may take some time to put together a more rational schedule. Don't forget to allow for travel times and pack-in/out. Provide days off – at least one day a week – if you want your tour to survive. Travel days are not days off even if the travel involved is only a 45-minute flight. Take your crew into consideration; they're always the first to lose their days off.

Be prepared to lose some venues. It's unlikely that you're going to get exactly what you want unless you're that large organisation booking three to five years in advance. It will probably take at least another round of phone calls before you end up with something like a reasonable tour. And even then it's still likely to change.



Legal structures

Deciding how to structure your company is an important decision even if you're a co-operative planning to tour to just one centre outside your home town.

Consider both the worst and best-case scenarios. Make decisions about the consequences of a loss or a profit at the beginning rather than the end of your tour. For example, how would you recover a potential loss?

Your legal structure impacts on your financial – and sometimes your administrative – structure and so your decision will affect these aspects of your business. Financially, your legal structure will determine who bears the ultimate risk of a tour. Surprisingly, a profit can generate more angst than a loss.

When considering a legal structure for touring purposes always consult a lawyer. The best way to find one is to ask around within the performing arts industry. For free introductory legal advice, consult the Community Law Centre (www.pie.co.nz/lsb/comlawcentres.htm). Citizens Advice Bureau (www.cab.org.nz) can also provide general help. The four options for a legal structure are:

- partnership
- charitable trust
- sole trader
- limited liability company

Partnerships

A partnership is where two or more people come together for a specific project. The partnership is recognised in a written partnership agreement, which states the aims, objectives and responsibilities of the partnership. Partners usually have equal responsibility, unless there is agreement otherwise.

A straightforward partnership can be expressed on a single sheet of paper, which is signed by all the partners with all signatures witnessed by a person who is not a member of the partnership. The agreement is not legally binding if it is not signed in the presence of a witness.

This process doesn't have to involve a lawyer or accountant. However, if you're new to the process then it may be worthwhile involving a lawyer or accountant to ensure the agreement gives you adequate financial protection. You should also ensure the agreement operates within the confines of New Zealand law.

Within your partnership agreement you should include:

- the full and legal name of all the partners involved
- the purpose of the partnership
- the decision-making process (this will be important if the tour is not going well and a decision has to be made about cancelling performances)
- the work responsibilities/job description of each partner
- the financial responsibilities of each partner: how each person is contributing and how each will share in the profit/loss
- the dates for the beginning and end of the partnership if the partnership relates to a project with a finite timeframe
- a clear process for conflict resolution.

Questions for the group to consider include whether there are any public liability requirements involved in the partnership (refer Public liability, page 73). If so, how do you plan to deal with these? Is the workload distribution reflected in the profit/loss share arrangement? How will creative royalties be handled? (Refer Rights and royalties, page 75.)

Charitable trusts

Charitable trusts are more complex than partnerships and should be considered by groups planning long-term rather than short-term relationships.

The Companies Office's guidelines for charitable trusts³ state that to be eligible for incorporation an organisation must exist principally or exclusively for a charitable purpose, or for any purpose that is religious or educational whether or not such a purpose is charitable. The following purposes may be the basis of registration:

- the promotion of education

³ Incorporating a Charitable Trust under the Charitable Trusts Act 1957, Companies Office. Available from www.companies.govt.nz/

- the promotion of religion
- the relief of poverty (not your own)
- other purposes of benefit to the community.

In the performing arts, it's usually the promotion of education or benefit to the community that acts as the basis for charitable trusts. The Companies Office's guidelines also state that it is charitable to establish facilities for recreation and other leisure activities if those facilities are provided in the interests of social welfare or are of public benefit.

A real advantage to charitable trusts is that they can be tax exempt. This status is not automatic and you need to apply for it. This means that donations to your organisation are tax deductible for donors.

The Charities Act 2005 instituted a number of changes to the status of charitable trusts. Charitable trusts are now required to be registered on the Charities Register set up by the Charities Commission. As well as maintaining the Charities Register, the Commission provides advice and support to charitable organisations in the areas of good governance and management. To find out more visit www.charities.govt.nz.

Sole trader

A sole trader is an individual who takes sole legal and financial responsibility for the tour. If you choose this option then be aware that if anything goes wrong, it's on your head alone.

Questions to ask yourself include: Is the risk worth it? Do you have adequate insurance cover – both personal and public liability? Will your personal assets be protected?

Sole traders are not required to register with the Companies Office. The status is automatic once you start trading as an individual.

Limited liability company

This structure allows you to limit your financial liability. A limited liability company is a formal and legal entity in its own right, separate to its shareholders or owners. It's relatively simple and inexpensive to set up and you can even register a new company online (www.companies.govt.nz).

There are a lot of compliance requirements (bits of paper, record maintenance, etc) involved in maintaining a company. If your tour starts to go downhill financially you are limited (to the value of the shares of the company) in how much money you will lose. If it's at all financially feasible you will usually be encouraged to trade your way out of a loss.

Beware of 'reckless trading' – deliberately trading past the point where it is obvious that you should stop. Reckless trading is a prosecutable offence. In this situation, your creditors may be able to seize your assets. As most touring groups have no assets to speak of, this means anything you own, such as your house, car, equipment, etc.

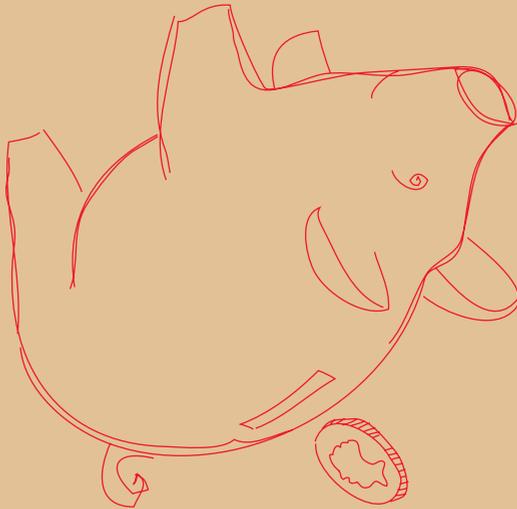
In the worst-case scenario you can declare the company bankrupt. The company's assets will then be divided among its creditors and you can walk away with your personal asset base intact as long as you haven't used your assets for security. However, as most of the creditors are likely to be the cast, crew and suppliers, such as accommodation providers and advertisers, and you may want to work with these people again, this decision is not one you should make lightly.

There are some penalties attached if you do declare the company bankrupt. You cannot act as a director of a company for two years and you may find that your relationships with your business colleagues, the Inland Revenue Department and your bank become fraught.

You can have more than one company at any one time. For example, large producers tend to start a new limited liability company for each of their shows. This ensures that if one show falls over it doesn't create a domino effect.

If you plan to employ people in any way to work for your company you will need to register as an Employer. It is possible to do this online. You will also need to complete monthly payroll returns. These forms will be sent to you at the beginning of each month and must be completed and returned with any payments owed by the 20th day of that month. Failure to do so leads to financial penalties.

For more information, refer to the Companies Office (www.companies.govt.nz).



Managing your finances

Before you start to budget for your tour it's a good idea to have a look at the general financial management issues that will affect your financial planning for the project.

The first thing to know is that the Inland Revenue Department runs a free business information service (www.ird.govt.nz and search Business tax information officers). Personalised help (also free) is available from IRD advisers, who will visit you to talk through your tax obligations in detail. This is an essential step if you are planning a tour for the first time. The Inland Revenue Department also provides a specialist advice service for Māori organisations and individuals. Key information for managing a tour's finances:

- What is your IRD number? Contact the IRD if you don't have one.
- Financial records (invoices, receipts, bank statements, chequebook stubs, etc.) must be kept for seven years because the IRD may wish to audit your accounts this far back. Check with the IRD as to what records they currently require you to keep and for how long.
- If your annual turnover is expected to exceed \$40,000 you must register for GST.
- GST registration is voluntary under the \$40,000 threshold. Note it is to your advantage to register if your turnover is expected to be less than \$40,000. Filing GST returns is not complicated: don't be put off by the paperwork.
- Withholding Tax is the tax many of your team will be subject to. The onus is on the employer to deduct (withhold) the tax from the gross pay and then pay the accumulated amounts monthly to the IRD. Withholding tax applies to sole traders employed on a project-by-project basis unless they have a Withholding Tax Exemption Certificate (IR331). This certificate needs to be renewed annually prior to April 1.
- Unless they have a Withholding Tax exemption your employees and contractors must complete an IR330 to identify their tax code, which you hold within your records.

Account keeping

There are many ways to keep track of your accounts but there are some basic account-keeping processes which all touring groups should follow.

The first is to open a separate bank account for each production. Never run a tour out of a personal account. Online banking can be invaluable if you're on the road. It's a good idea to shop around for a bank that suits your needs and to check their overdraft policy.

Petty cash

A touring production involves a relatively high level of expenditure in petty cash. Make sure you have a system for accounting for petty cash. Impress on the crew the need to get receipts for all items of petty cash expenditure. They'll soon learn to get receipts if you institute a rule that expenditure without a receipt comes off their fee. This might sound tough, but the reason is simple: you must be able to justify all expenditure to the IRD.

Using a form for petty cash helps you to keep track of expenditure.

Cash books

A cash book is a record of all payments and receipts. It records and categorises all income and expenditure. A well-kept cash book allows you to:

- track income and expenditure against your budget codes
- compare your actual expenditure against your budgeted expenditure
- prepare tax returns and end-of-year accounts

Tips for keeping a cash book:

- If you're running a paper-based system buy a larger cash book than you think you'll need
- Take income and expenditure categories directly from your budget
- Provide a written description for each entry
- Record cheque numbers
- Have a miscellaneous column for items that don't fit budget categories
- Divide off each tax year.

Using an accountant

It's advisable to use an accountant to provide advice and oversee your final figures even if you decide to manage your own accounts and tax returns. Make sure your accountant understands the world of the performing arts. For example, if you have to explain what a per diem is, that accountant may not be the right one for you. The best way to find an accountant is to ask around in the industry.

Accountancy packages

Purchasing accounting software is probably not necessary if you're doing one tour, but it can be a good idea if touring becomes more frequent. When you're selecting a package from the wide range of products on the market, keep in mind the specialised nature of the performing arts industry. For example, you will need a package that can track the finances on each individual project if you are setting up a number of tours throughout the year. There are a number of accountancy packages for small to medium-sized businesses. QuickBooks and MYOB (Mind Your Own Business) are two perfectly functional products. These are all you need to keep track of a business in the arts. Some book-keeping knowledge is needed to work with them but they are not complex. It would pay to get an accountant to do the initial set-up. Once up and running, GST, PAYE and other tax collecting functions you perform on behalf of the Government all become very easy. Reports can be generated instantly and multiple projects can be tracked. Generally these things make your life easier.

It may not be cost effective for one small project company to invest time and money in such systems but working collectively and engaging a bookkeeper is a good idea.

If the cost of a specialised package is not for you then accurate tracking of your income and expenses in a spreadsheet is the bare minimum. This data can then be given to someone else to process.

Budgeting

The budget is one of the three main elements that will decide whether your touring project lives or dies. The other two are to do with marketing and personnel management. A budget is a financial description of your plans for the tour, whether your objective is to make a profit, incur a loss, or break even. The purpose of your budget is to analyse all aspects of your tour so you can determine the cost of each item and take control of your financial environment. The key to making a tour budget work is to lock down as much as possible prior to production week.

Once you've completed one touring budget you'll have a fair idea of the areas you need to cover for the next touring budget. If you've never written a budget before, then take a look at the sample budget, Appendix 1, page 189.

Now it's time to construct your budget. You should, by now, have all the information you need to construct one.

The budgeting process is likely to reveal a shortfall in funds. There are always a number of points in a tour at which you can call the whole thing off. This is one of them. Don't continue with the tour just because you've put so much work into it that you can't bear to see it fail. If you continue against all odds, you may find yourself facing a bigger failure than you bargained for.

You need to assess your likely sources of income (don't just increase the ticket prices) and then work out whether you can source the money in the timeframe. If you decide you don't have enough time, then go back to the drawing board and see if it's possible to delay the tour. If it's not, then you need to think about whether to go ahead or halt your tour plans. From the minute you pencil a venue and book a rehearsal space, you need to be constantly asking yourself whether the tour is viable. Judging when to stop is a fine art. Many touring companies have misjudged this and ended up facing increased debts or bankruptcy as a result.

Creating a budget

Important points about budgets:

- Understanding budgets is essential so make the necessary time and effort.
- *Always* obtain quotes; *never* guess.
- Allow at least a week to do the first version of the budget.
- Consult with heads of departments/key contacts (lighting, sound, set, costume, etc).
- Finalise as much as you can before production week.
- Be prepared to adjust the budget as you go but avoid changing the bottom line (the bottom line is just that – the final outcome).
- Each time you write a budget it gets easier.

To write a budget you need access to all the work you've done to date in determining the shape of your tour. An important piece of

advice is never to throw away information until the end of a tour. You never know when you'll need it. And remember that you're not the first person in the world to do a budget. Other producers have information that may be invaluable. Sometimes, companies view this information as confidential but most are happy to help.

If the show you're planning to tour has already been staged, then the original budget will help. However, make sure you have the *actual* budget and not the *planned* budget because the difference between the two is often substantial.

Each item in your budget should be listed on its own line. Sometimes, budget lines are numbered as a quick-reference guide. If several people are discussing a budget, it's much easier to find 'line 9' than 'costume materials'. Also, line numbers can relate to budget codes. This makes it easier for the person in charge of that section of the budget to identify invoices to the person who writes the cheques.

Expenditure

The first part of the budget is expenditure. Expenditure for performing arts budgets is often divided into two separate sections: pre-production and production, and a tour can be regarded similarly. Pre-tour costs are costs that need to be met before you go out on the road. While your touring costs are likely to be met through box-office takings and/or purchase fees, your pre-production costs may require you to find an alternative source of income, for example grants, sponsorship or investment.

Have all the information about your production in front of you when you're preparing the budget: numbers of company members, venues, sets, etc. Review your information regularly. Be prepared for more questions than answers. Exactly what kind of transport will you require? If it's a truck, for example, then any truck weighing over three tonnes loaded or unloaded requires a heavy traffic licence – does your planned driver have one? And then there are the total surprises. One example was the producer who discovered, after the budget had been set, that the show he was importing required a live horse on stage. There was no budget line for horses...

- It's always wise to get at least three quotes to give a price range.
- Quotes are usually limited to a specific timeframe.

- Companies providing quotes are also subject to factors beyond their control, for instance an increase in petrol prices.
- Check that the quote provides you with all the services you require.

Even with accurate figures, it's a good idea to include a contingency line in your budget. No matter how well you plan, you can never be certain about every line in your budget. Ten per cent of your total expenditure is a minimum recommended contingency line.

Try to lock down every budget item as firmly as you can prior to production week. Any producer will tell you that it's difficult to keep control of the budget during production week. If you haven't planned thoroughly you could find that your budget is in severe trouble before the show opens.

Budgeting is a never-ending exercise. Budgets are not a dull set of figures to be completed and filed away in a drawer. They're living, breathing entities. And while it's fine to chop and change, what you want to avoid is changing the bottom line – the total expenditure.

You may want to make each head of department/key contact (lighting, sound, etc) responsible for their own bottom line. This allows them to make changes within their budgets without having to consult you. However, they should be advised that they cannot make changes to their own bottom line without consulting the producer.

Income

If you should always overestimate on expenditure then the opposite is true of income. Always underestimate your income. Projecting your income is a far trickier process than projecting your expenditure. You need to clearly understand your markets and the value of your product. Income should be broken down, for example sales and miscellaneous revenue, grants, sponsorship and donations.

Setting ticket prices is your first task. This decision-making process should relate to your marketing plan. There are three different ways to structure your ticket prices:

- the quality of seat and sight lines (an A, B, C Reserve structure)
- the socio-economic status of your audience (a waged/unwaged structure)
- a combination of the above.

Areas to research when setting ticket prices include finding out what other shows of a similar nature to yours are charging; whether

they're getting good audiences at those prices; and what's the acceptable ticket price range at the venues you're touring to and the communities you are visiting/presenting in.

Some venues have particular requirements when it comes to prices. For example, Bats Theatre in Wellington, which caters to a price-conscious audience, tends to advise that ticket prices should be kept within a certain range. Some venues, however, may feel your ticket prices are too low and therefore carry a negative message about the worth of your show. Check pricing structures with the venue if you're unsure.

You also need to know how much you will lose from your ticket price. Every venue or booking agency will charge a booking fee, based on the ticket price and deducted at source. It's up to you whether to reflect the booking fee in your budget as a net or gross ticket price. However, if you do show it in your income, don't forget to show it in your expenditure. Credit card charges are another cost to take into account. And don't forget GST.

GST

What do you do about GST? It's accepted practice in performance budgets to make the expenditure exclusive of GST and the income inclusive of GST. This is because, assuming you plan to make a profit, you will end up paying it rather than claiming a refund. For instance, show a Grand Total, including GST, and a Net Total, excluding GST. The Net Total is the actual income you plan to end up with.

How much GST you will pay depends on what you can claim and it's difficult to predict exactly what this sum will be. Hence, the exclusive/inclusive approach.

Notes to the sample budget

(refer Appendix 1, page 189)

Fees and wages

Fees are paid to contractors to complete a specified job. You don't pay by the hour, but for the job done. Wages are paid to workers, usually

on an hourly rate, in return for their hours of work. You need to be clear about what happens if you require staff to work beyond these hours and how this is remunerated, for example over-time. Refer Employment Contracts, page 61, for further information. This Manual makes the assumption that your company has no full-time employees, which is a whole different ball game in terms of responsibility for ACC, holiday pay, etc. Check with the IRD regarding your obligations if you plan to employ people on a full-time basis.

Venues

Ensure that everything you will require from the venue is accounted for in the budget. There are often costs that are external to the quote, such as power, front-of-house staff, fire safety officers and ushers.

Travel

This is an area where it's wise to have quotes. However, don't overlook the competitive nature of travel and never accept quotes at face value. Put them in your budget and negotiate the price down if you can. Don't underestimate how much internal transport will cost. Running around a city trying to get a show up can add a surprising amount to your expenses.

Accommodation

Ensure you develop a company policy on accommodation. For instance, is your company prepared to share rooms? Do they require hotel or motel accommodation? Will you have to send the technical crew in advance of the company?

Marketing and publicity

You will need to compile a lot of information before completing this section. How many posters and fliers do you want? What about radio advertising? How much do advertising rates vary from town to town? How much will your graphic designer charge?

Technical

This is another area to lock down. Make sure you get firm quotes from all involved.

Administration

This is an area of the budget that's difficult to predict, particularly when it comes to telecommunications. It is wise to overestimate in this area.

Box office income

Note the size of house, that the venue is correct in its estimation of the number of seats in its auditorium, and that your show doesn't require a reduction in seating capacity. Then note the percentage of the house you estimate to fill, followed by a breakdown of that percentage per price category. It is also good practice to work out exactly how many people this represents.

Other income

Note in the sample budget that one lot of income is below the grand total. That's because it's from a trust not registered for GST.

Programmes

A rule of thumb for programmes is that approximately 1:3 – 1:5 people will buy one. If it's a lengthy tour you usually have the option to reprint, so don't overprint.

Creating a cash flow

One of the major jobs you will undertake will be managing cash flow. Cash flows monitor the ebb and flow of actual cash in and out of your account. While a budget gives a financial description of the overall tour, the cash flow monitors the day-to-day health of the budget. It allows you to see how your income and expenditure compare against your planned income and expenditure (the budget). It shows you whether you can afford to pay bills as, and when, they fall due, and whether the tour is able to continue.

It's entirely possible to have a healthy looking budget – one that shows an accounting profit – but be starved of cash. In fact, cash flow crises are the most common killer when it comes to touring.

What is a cash flow crisis? It's when you find you haven't got enough money in the bank to pay bills, even though you know you've got great bookings at the next three venues, with considerably more income than you'd budgeted for.

Look after your bank Nurture your relationship with your bank: it can be the difference between success and failure on a tour. Once, when organising an international tour, I ran into a cash flow problem. We'd already received one instalment of our fee but the next wasn't due until 10 days after substantial international airfares had to be paid. The only option was to go to the bank and ask for an overdraft for the intervening period. It makes it that much easier when you ring the bank with money problems on the road if you've met the person on the other end of the phone. It's a good idea to offer complimentary tickets to the staff of your bank.

Cash flows are easy to create and are a vital part of budgeting. You will spend more time with the cash flow than you will with the budget so it's important to take the time to understand them and triple check everything.

Cash flow figures can differ from budget figures because of factors such as GST, income and withholding tax and bank fees. They must always reflect the actual figures going in and out of the account.

A cash flow allows you to discover any potential crises so you can deal with them in a positive manner in pre-production, not when you're on the road.

To construct a cash flow, take the budget and reproduce the line titles down the left-hand side of a landscape page. Now decide what timeframe you want for your cash flow. Unless you're doing a long tour, you'll probably choose a weekly cash flow basis. If your tour is lengthy, you may want to calculate cash flow on a fortnightly basis, or even monthly.

Let's assume it's weekly. Across the top of the page write the dates of each week, starting from the week you expect either income or expenditure to go in/out of your accounts. The last column is always

the total column. The sample cash flow (Appendix 2, refer page 192) shows an 11 week project, including rehearsal and performance weeks.

The final line is the most important. This is the bank statement line, which tells you what the bank statement should say at the end of each week.

Now comes the tricky part – working out how you will be spending your budget. Some of this is simple stuff, such as the regular wages bill and contractually negotiated fees paid at set times. Harder to work out is how and when you pay for items such as vehicle hireage. This is where you need to go back to the notes you made as you were constructing your budget. For example, the vehicle hire company may have told you they'd require a deposit of 50% the week prior to the vehicle hireage.

Some of this work will probably involve you in discussions with the costume, lighting, set and sound designers, etc. Don't worry if these people haven't been appointed yet. Just put in figures where and when you think they're likely to be spent. This will allow you to work backwards. Like budgets, cash flows change all the time. Your cash flow doesn't need to be 100% accurate at this point. It will need constant updating – at least weekly – and by the time you're on the road, probably daily. To update the cash flow you will need to have very clear and frequent communication from your heads of departments /key contacts.

Once you've entered your expenditure, total each column and also total across the page. The figure in the total column on the right-hand side of the page can be used to check back to the budget to ensure you've got it right. However, don't forget to take into account the GST addition and the withholding tax reduction. In other words, don't panic if some of the figures don't match your budget figures. Points to take into account with the income lines:

- You might start with a nil balance in your bank account if this is a brand new work/company. If not, you will need to include the opening balance.
- Don't forget to include GST, if registered.
- Venues sometimes don't settle the box office income until the week following the close of performances.

Now you're ready to work out the bank statement line. The first week is easy: take the expenditure total away from the income total – and there it is. The next week is more complicated: take the expenditure for week two away from the bank statement total for the first week, and then add the income for week two. The figure you're left with is the bank statement total for week two. Repeat this process for week three and so on until the end.

Now analyse your cash flow. Take a look at the sample cash flow in Appendix 2, page 192. This is a reassuring cash flow with nice round totals at the end of every week except for week 8, which has a nasty little deficit of \$6,428.67. So how do you deal with a projected cash flow crisis?

You have a number of options open to you. You could take a look at the week 9 expenditure and see if there's anything you could defer to week 10. It may be worth negotiating a contract with your contractors, including yourself (the producer), to be paid in week 10. This is why you need to have done your cash flow at the very beginning of the project before you've negotiated contracts. And while this would solve the problem, bear in mind that this option may have a negative effect on confidence and morale.

Another solution is to pay everyone on time and go to the bank for an overdraft facility for a week. If you choose this option take budget, cash flows and any proof of income with you. This is where a good working relationship with your bank will help. The bank's attitude to you will be more positive if it can look back through its history with you and see you're a reliable organisation with good financial habits. Be prepared for the bank to charge you for this overdraft service.

Your other option is to look at your income lines and see if any payments to you can be brought forward.

The point is that, having discovered the problem two months before the show goes on the road, you have options. No one will be impressed, and it may be harder to find people prepared to help you, if you don't discover the problem until you're in week 8.

Having created your cash flow you need to maintain it. There's no point in having a cash flow if you're not going to use it as a financial planning tool. This means updating it each time a quote changes or an actual payment (in or out) differs from what was

projected in the budget. And balancing it – ensuring that the bank account line matches the bank statement line at the end of each week, fortnight or month. At the start of your production, during the rehearsal process, this should only take a few minutes a week. The closer you get to opening, the more transactions will be going through your account. Updating will take longer and should be done frequently. Don't forget that as you update the actuals you will then need to adjust the forthcoming planned expenditure in that line to ensure your right-hand total column still matches your budget. This is where you get to make decisions about moving unspent funds in one cash flow line to cover possible overspent lines.

Credit cards

Another option for managing cash flows is to make judicious use of a credit card. This can provide a useful month of delayed expenditure and it comes with other benefits such as the option to amass air-points for future use and savings. Keep careful records of each expenditure, especially if you're making purchases at the same place for both business and personal use. It's amazing what you can forget in a month.

Cash flow crisis

Budget blowout

There are two other forms of cash flow crises to examine. The first of these is a budget blowout. If you've done your pre-production work there shouldn't be a budget blowout. But what happens if the artistic director suddenly decides s/he wants gold leaf rather than gilt paint on the set? The simple answer to this is that if you can't afford gold leaf then don't have it. The art of being a good manager is being able to judge artistic requirements and decide, with the director, when they merit unplanned expenditure. It's the hardest part of being a producer.

You're going to have to get creative with the budget if you decide that the gold leaf is imperative to the artistic success of the show. This

is where you must maintain a very close relationship with both your cash flow and your budget. Your cash flow may tell you, for example, that lighting is \$1,000 under budget and that ticket sales for the first venue are up on budget by 50%. Which is more reliable? Never presume that because one venue is doing better than planned this will apply to other venues. If you do decide to use the \$1,000 for the purchase of gold paint, don't forget to adjust the cash flow.

Box office flop

What happens if everything is well planned, well budgeted and cash flowed but the tour is a flop at the box office? There's a lot you can try to do to salvage this situation. You'll need to maintain an even tighter grip on the budget and cash flow because it's you who will have to decide how much you can afford to spend on salvaging the tour and, ultimately, when to stop the tour. It's a tough decision and it will be even tougher if you're not aware of the true financial situation.

Even the demise of a tour halfway through must be managed. You will need to know what it will cost to end the tour well before that time arrives. You need to work out what it's costing to keep the show on the road against actual and projected income. Against that, work out what it will cost to *stop* the tour. You should consider committed expenditure. This includes items such as venue rental, promotional costs and transport costs. What you're looking for is the point at which you have no choice but to stop the tour, which is often the point of least loss to the company.

The most difficult time in terms of maintaining a cash flow is often when the tour is on the road, successful or otherwise. If you're not on the road, you will need to stay in very close touch with the tour manager, if you have one, to determine what's happening with petty cash (every other piece of expenditure should be controlled by you).

If you are on the road, make the time to look at the cash flow. The easiest time is often during the performance. There's always a place backstage where you can quietly plug in the laptop, or take out the cash flow book. You'll be pleased you did – and if the tour is going better than expected, then it's a very satisfying process.

Funding

Now you've completed the budget and cash flow you're probably facing that common problem – a budget deficit. If this is the case, you will need to focus on other ways of generating revenue.

This can include:

- grants
- community funding
- philanthropy
- sponsorship.

Grants

There are a number of grant opportunities available to arts practitioners in New Zealand. These are either national or local/community. Note, when applying for grants, applying to one can exclude you from applying to others.

Creative New Zealand

Creative New Zealand is committed to supporting professional arts development in New Zealand through recurrent funding and project funding. For up-to-date information on Creative New Zealand's funding programmes and closing dates, visit its website (www.creativenz.govt.nz). Be sure to check the closing dates and dates of grant announcements. When making an application, it is always recommended to contact the relevant programme administrator, whose contact details are in the *Funding Guide* and on the website www.creativenz.govt.nz (refer Service organisations, page 223).

Creative Communities Scheme

For information about this scheme you should visit Creative New Zealand's website, or contact Creative New Zealand or the Creative Communities Scheme Co-ordinator at your local authority.

Local authority grants

Local authorities (for example, city councils, regional councils) usually have a cultural section that sometimes make grants to arts organisations. These grants are often available only to local groups. However, it's always worth checking. Consider what you could offer a community

that might attract funding. For instance, workshops with local performers while you're on the road are valuable relationship-building exercises as well as providing training options in areas that may have limited access to such opportunities.

Community funding

Community trusts

There's a good website (www.community.net.nz/how-toguides/funding) covering a wide range of community funds, including access to most of the community trusts throughout New Zealand.

Pub charities

Pub charities are another potential source of funding. They use funds collected from gaming machines, which are usually located in pubs. To source this funding you do need to be an incorporated society or a charitable trust. To locate your closest pub charity approach your local pub. Any pub involved in this form of funding will be able to supply you with the application forms. If a pub is not involved, they should be able to direct you to pubs that are.

Effort vs. Gain

Note that some of the grants you're eligible for will be very small. Before applying, you should weigh up the effort involved in applying for the grants against the potential gains.

Philanthropy

Philanthropy is well established in the United States. There is a long tradition of private giving from foundation families, usually driven by individuals who see it as part of their civic responsibility to support the arts.

Some organisations establish trusts, such as the Lion Foundation. These trusts are rarely available for performing artists but it is sometimes worth applying for specific programmes where interests meet.

NZLive.com has an excellent section on specific funding available for the arts. This funding guide has been developed by Creative New Zealand, National Services Te Paerangi (Te Papa) and the Ministry for Culture and Heritage with the Funding Information Service (www.fis.org.nz). It's a free service.

Sponsorship

This is a quick overview of sponsorship and not a definitive guide. There is a lot of good material about sponsorship available, some of which is listed in the Literature review on page 217.

So what is sponsorship? It's not a free handout. It is a mutually beneficial relationship, which allows two or more organisations to reach mutually compatible goals. A sponsorship arrangement has something in it for all parties.

Beware of the temptation to cut the deficit in your touring budget by adding in thousands of dollars worth of sponsorship income. It's a very competitive environment with more groups seeking sponsorship than is available. It's best not to put sponsorship into the budget until it's confirmed.

For many businesses venturing into sponsorship, sports, with their associated television coverage, often have greater appeal than the arts. However, there is a long history of support from those companies who do sponsor the arts.

Most sizeable companies have a sponsorship policy and a three-year plan incorporating any commitments of size. It's worth checking what their major commitments are, how long these commitments last, and whether they have funds available over and above their major commitments. Most companies make their sponsorship decisions around September/October in conjunction with their budget round. Other companies operate on a June/July financial year and have different decision dates.

Cash and contra

There are two main kinds of sponsorship: cash or contra. Cash is just that – a financial investment in your project in return for the provision of a clearly defined set of benefits.

Contra involves the provision of goods or services in kind and is of value equal to or greater than cash. For example, it's possible that a sponsorship agreement could enable a specialist to work pro bono (free) on your project.

Defining your product

The first part of finding sponsorship is to define your product. It's only by completely understanding your product that you'll be able to identify who else might be interested in it. This definition needs to be very specific and cover the following:

- What does your show consist of? Is it a contemporary piece with three actors on a bare stage with no props, some nudity and frank sexual discussions? Or is it a naturalistic drawing-room piece in three acts set in the 19th century with a full set and elaborate costumes?
- Where is it being performed? The ASB Theatre at The Edge, Auckland? Fortune Theatre, Dunedin? A car park? A bar?
- Who is the audience? This is probably the key question as the audience you're targeting needs to be the audience your sponsor is targeting.
- When will it be performed? You need to identify the actual performance time and date. Does it coincide with school holidays? The rugby season? The middle of winter? High summer?

Now ask yourself two key questions:

- Which or what types of organisations are likely to want to target your audience?
- Why would this company be interested in becoming involved?

Once you've done this, the next step is the ongoing, long-term process of research. Be creative and think laterally. When you go to the theatre, check out the list of sponsors and acknowledgments. This is a reliable means of keeping an eye on who's involved in the arts at any one time.

Work the room on opening nights. That's usually the night when sponsors make up a significant portion of the crowd. A three-minute conversation can lead to a three-year relationship.

Read the business pages of the paper.

Before you approach a company it's often a good idea to look at the company prospectus or profile, which you can get either by calling the company or viewing its website. This document tells you how the company sees itself, who the key people are, what its turnover is and any future plans for development. It's all useful information.

Once you've garnered as much information about your target companies as you think necessary, narrow them down to a shortlist. Alternatively, you can choose the blanket approach, which involves sending out a proposal to each company on your list. Bear in mind, however, that the companies you're likely to be targeting will receive probably hundreds of proposals in any one year and a standard sponsorship proposal is not likely to catch their attention. The direct target approach tends to have better results.

A personalised approach often works whereby you use contacts to network with key players in the corporate sector. This can range from attending functions, or following up specific leads. Often taking your Artistic Director with you, who can speak with personal passion and enthusiasm about the project, can lead to a request for a sponsorship proposal.

Inevitably, however, you will send your written proposal to the company. Telephone first to find out to whom you should address the proposal. It's worth having a brief conversation with that person to find out whether the company is actively looking for sponsorships, what they're looking for and what their timeframe for decisions is.

Writing the proposal

There are several key factors in creating a professional proposal. These include:

- be meticulous; get your facts/names/titles right
- check your spelling, especially names
- tailor your proposal to the company in question and let its members know you've done your homework.

The primary aim is to keep them reading, so keep it concise and interesting. Your introduction should be to the point and you should make sure you specify when and where your event is taking place.

Follow that with an outline of what the project is all about. Again, keep it short and simple. Include something about your organisation and who you are.

Identify your target market and point out any useful opportunities for joint marketing that may exist.

And then comes the nitty gritty – what can you offer the company? This is what companies are really interested in and it requires a fair bit of work on your part. They'll probably expect the usual things: logo placement on marketing material; complimentary tickets and preferential booking periods for their staff and clients. Sometimes there will be a sponsorship that marries a project with an organisation, which on the face of it does not appear to be an obvious partnership. What can clinch it is a great match between your art product and the way the company wants to position itself.

Biblical proportions The sponsorship package to Telecom for Michael Parmenter's new work, *Jerusalem – A Dance Opera*, was based on the idea of a website. This gave Telecom the opportunity to show off what it does best, and inextricably linked the names of the partners through the site's access name: www.jerusalem.telecom.co.nz. It was the first major dance site online to incorporate movement, giving Telecom the opportunity to do something cutting-edge that could – and did – lead to international awards. It took a small marketing campaign and gave it a rapid extension in size. It meant the media could download information and photographs (no media kits needed to be sent out). It also meant visitors to the site could go directly to Ticketek and book tickets. The sponsorship was so successful it won for Telecom both the Edge Award for Innovative Sponsorship and the National Business Review Sponsorship of the Year Award.

A brief covering letter should include the salient points, the timeframe in which you need a decision, and where you can be contacted.

If a company agrees over the phone to see a proposal, send it off promptly and follow it up with a phone call in the following week. The aim of the phone call is to get a meeting. You may receive a rejection letter prior to the phone call. That's fine – get used to it. Rejection is part of the game. Keep the rejection letters for a period of time and refer to them when preparing for the next round of sponsorship proposals. They often contain useful information.

Include support material with your proposal, such as reviews, CDs or videos – in fact, anything that will sell the show.

The sponsorship meeting

Prepare well for the first meeting with your potential sponsors – you are trying to persuade these people to give you money. Review your research on the company and ensure you have every detail about your production and the tour to hand. Know your negotiating points (for example, can you spread the payments over two financial years?). Have a fallback position. Talk it through with colleagues beforehand, especially if you're going to the meeting with them. Even a rehearsal with a colleague playing the role of the sponsor is worthwhile.

Be on time. During the meeting, concentrate and listen hard and make comprehensive notes to remind yourself of what was discussed. Clarify anything you're not sure of. If you've got to the meeting stage, they are obviously interested so try for a verbal agreement. It may take another meeting to reach a written agreement.

Even if the meeting has resulted in the company saying it's definitely not interested, it's good practice to write a thank-you letter, as the company may be interested in a future project. If the meeting has been successful, it is time to progress to the contract stage.

The contract

If the company sends you a contract, make sure you read it very carefully and run it by a lawyer.

One issue that can be tricky for arts companies can be the controversy clause (this also sometimes appears in venue contracts). Such a clause gives the sponsoring party the right to pull the spon-

sorship in the event of the sponsored group attracting unwanted controversy. Be very careful to determine what this means. Your idea of controversy may not match theirs.

Do not underestimate the significance of the contract. Sponsors are legally entitled to revoke payments on the basis of contract obligations not being fulfilled.

Don't think signing a contract is all there is to it. Sponsors require ongoing relationship management. This is something to keep in mind when applying for sponsorship: be sure you have the resources to service the relationship.

Looking after your sponsor

Keep in touch with your sponsors; invite them to social occasions, where your cast and crew can meet the sponsors before the show opens. This saves a lot of awkward opening-night conversations and paves the way for your sponsor to feel part of the project. This means taking on the values of that company to a certain extent. Companies will not, for example, take kindly to rival products being sported by members of your group in public. Alert your company to watch what they say – 'I'm dying for a fag' said in front of Smokefree Arts will not impress your sponsor.

Let your sponsors know of any potential problems you may encounter along the way, especially if the problems may have an impact on them. Be true to what the show is. Don't try to hype it up into what you think they want (they'll only be disappointed when they see it) and don't promise what you can't deliver.

Always try to resolve problems, but don't do so at the expense of artistic credibility. Compromising your event will only frustrate everyone involved.

Sponsors can be useful in ways you cannot imagine. The trick is to involve them in the production to the point where they can suggest options. For example, you may be able to put a couple of mail-outs through their mailing system, or they may be able to ensure key people attend your event.

On opening night, ensure that sponsors have a great evening. Make sure someone is there to greet them, give them complimentary programmes and invite them to meet cast members after the show.

Thank-you packages

When the season ends, follow up with a well-compiled thank-you package. Include a letter of thanks, a brief report of how the show went for everyone involved, reviews, articles, programmes, fliers, posters, photographs – anything you think they might appreciate.

Thanking your sponsor after the event can make all the difference to your chances for ongoing sponsorship.

Suits on stage On a production of Ken Duncum's play *Blue Sky Boys*, we organised a contra deal with a suit hire company. At the end of the production, we sent them a thank-you package that included photographs of the two actors in their suits on stage. The production was so successful we mounted it again about a year later. I rang the company and before I'd got two sentences into the pitch the (new) manager said, 'Oh yes, we've got the photographs on the wall. We'd love to help again'.

It's also a good idea to be creative in how you thank your sponsors. The sponsors loved the programme for *The Shrew* (refer Appendix 3, page 198). They felt they were truly recognised because everyone who bought a copy of the programme read that page. All sponsors got a copy of their photographs in the thank-you package.

Keep sponsors involved by inviting them to every show you do even when they're not sponsoring them. Send them Christmas cards and newsletters.

Don't forget that what you do may seem routine to you, but to sponsors it may be glamorous and exciting – something they want to be part of.

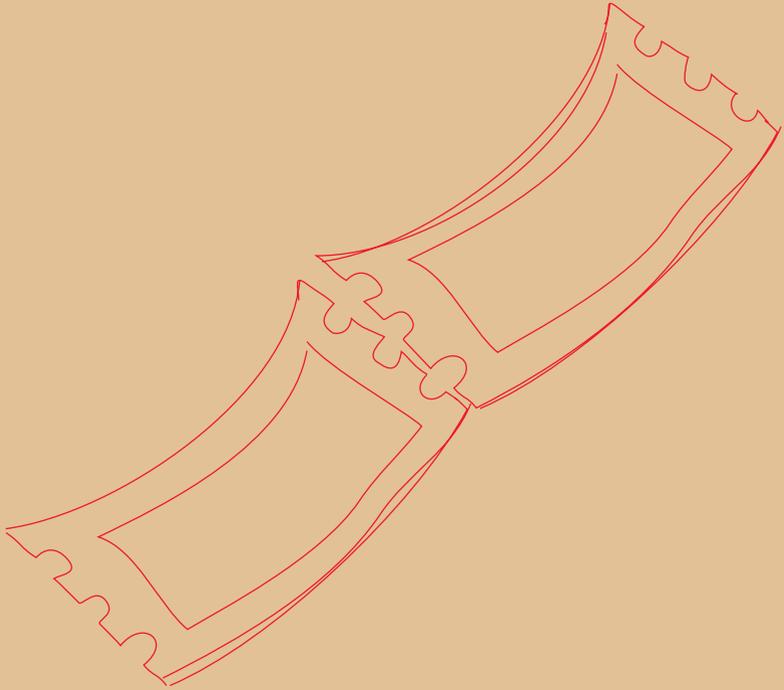
Organising contra sponsorship

The difference between cash and contra sponsorship is that contra deals are usually a lot more fiddly to achieve.

The key is to discuss thoroughly with your production team (in particular, the set designer) the possibilities for contra. You may find the team is suspicious if it has had bad experiences in the past where

well-meaning contra organisers have provided unsuitable product. Avoid this by asking your production team to specify exactly what they need. For example, if your set designer requires 4 x 2 boxing framing find out whether the wood can be B grade with holes and whether they require it treated or untreated. Once you've located the product, get as many details as you can and take them back to the set designer before you confirm the deal. It may be fiddly but it's also very satisfying. The deal should be expressed in a written form to the product provider even if it's been agreed to over the phone.

The best reference for contra deals is...the Yellow Pages.



Administration

Production personnel

Tours can be organised by quite small groups of people. Each person's role is essential to the success of the tour. Some roles can be doubled up according to the skills particular individuals bring to the job.

Selecting personnel

Touring can be a very pressured time. It's desirable that some, if not all, of your crew have touring experience. If you think a production is likely to tour, then try to hire people with touring experience from the outset. Key attributes to look for when hiring:

- flexibility – coping with change when things don't work according to plan
- lateral thinking – finding creative solutions to problems
- positive attitude – vital when you're with the same people for hours at a time, rarely interacting with outsiders
- commitment – a clear understanding that the show is the most important thing
- team player – the ability to function as a team, respecting and supporting each other
- fast and effective decision-making – particularly important for the stage manager or whoever is in charge of the production schedule.

For most productions, if the production is at the stage where you are employing the designers then touring experience becomes vital. There's a big difference between a set designed for one venue and a set designed to tour. It's no use having a set that can't be adapted to different venues. Prior experience becomes critical if you want a set that can go on an international tour. International safety standards tend to be more rigorous than New Zealand standards and the set is likely to have to meet some pretty stringent container restrictions, particularly if it's going by air.

See International Touring, Page 135

The hiring process

One of the first key appointments is the production/technical manager. Once in place, this person should be involved in the hiring of

other personnel because s/he will understand the technical requirements and skills needed.

Hiring people for a new show is tricky because the details of staging are usually all in the artistic director's head and liable to change several times throughout the production period. It's slightly easier with theatre because you're often working from a script.

Defining key roles in the team

The producer

Put simply, the role of the producer is to realise the vision of the artistic director in the best possible way, on time and within budget. The producer stands between the vision and the realisation of that vision. Thus the role requires him/her to possess a clear understanding of the vision. The producer's role can also be creative – s/he can be the initiator of projects, can carry an artistic vision and employ an Artistic Director to realise that vision.

Sometimes the producer can fulfil the role of tour manager or production manager during a tour. On very small tours, the producer can also be the marketing manager and publicist.

Outwardly, the successful tour organiser is not a spectacular or flamboyant personality. Go deeper and you will find the grit of a high-country farmer, the determination of a long-distance swimmer, the cool of a pool hall hustler, the balance of a trapeze artist and the sharpness of a merchant banker... The essence of tour organisation is making extremely complex concepts operate smoothly, simply, on time and on budget.⁴

Brian Sweeney

What do you need to be a producer? It's essential that you pay attention to detail because the producer plays a role in every area of production. Tasks can include:

- developing the overall business strategy behind the tour
- preparation, administration and implementation of budgets and cash flows
- sourcing and managing funds
- negotiating, writing and implementing contracts
- locating and booking venues, accommodation and transport
- employing and managing cast/crew
- overseeing marketing, ticketing, insurance, technical requirements and publicity
- providing leadership and managing stress
- scheduling.

Artistic director

The artistic director (the choreographer in dance; the director in theatre and music) is usually the initiator of the project and by the time s/he approaches someone to produce a tour, the project may be well under way, or may even have been previously staged/performed.

The producer develops a very close relationship with the artistic director. They are the first to begin work on a project and the last to finish. The nature and quality of this relationship often sets the tone for the tour and is probably the most challenging one the producer will have to manage throughout the project. No matter how well they get on there will be times when the going gets tough, particularly when artistic vision conflicts with budget reality. Ultimately, decisions will depend on who's taking the financial risk. The producer's role is to ensure that whoever is taking that risk is very well informed about the financial consequences of any decision.

The production manager

Compatible co-roles are technical manager and stage manager. Production managers have an unenviable role. They're sandwiched between the producer (whose priority is the budget), the artistic director (who needs more money and is focused on the artistic

direction) and the technical manager (who is concerned with producing the required technical effect on a limited budget).

A production manager is responsible for ensuring that all the artistic and technical aspects of the production are realised on time and to budget. From the producer's perspective, the production manager is probably the most important person in the team.

A good production manager is able to:

- understand all aspects of the production
- analyse, respond and act rapidly, for example, during the pack-in and pack-out periods when time is critical
- think laterally.

Expensive mistakes We were presenting a show designed for proscenium arch theatres in a sports stadium with seating on three sides. The touring company's production manager was to fly over to check out the venue with regard to re-staging the show, but narrow windows of opportunity and September 11 had made this impossible. A great deal of correspondence, plans and specifications had been exchanged and we had done a substantial pre-rig. Part of this was a very large platform stage trucked up from Wellington. Constructed over the course of a day, it was built to an agreed specific height with regard to rigging and lighting angles. Ticket prices in the temporary seating blocks were set according to sightlines. Once the touring crew arrived there was the traditional peering about, muttering and measuring before the ashen-faced production manager announced that there wasn't enough height. The company's riggers had not paid attention to the plans and had miscalculated; the stage would have to disappear or they couldn't do the show at all.

Taking the stage away would throw audience sightlines into disarray with resulting dissatisfaction and complaint, not to mention the considerable effort and expense that went into building it. Senior management were summoned and a path through the challenge was plotted. The stage was removed (the guys were just finishing building it so it was fresh in their minds), the seating blocks and emergency egress were re-configured,

ticketing and signage altered, truss rigging and masking changed and hundreds of foam squabs procured for seat cushions. The show went on as scheduled of course and everything worked fine. I've had any number of large and expensive production elements cut on a whim, had outrageous demands for impossible things and waited a lifetime for overdue trucks, but never actually had to slot a futile stage building rehearsal into a pack-in schedule.

Neil Anderson, Freelance Production Manager

The technical manager

Compatible co-roles are mechanist, lighting or sound operator. Technical managers are responsible for all technical aspects: sound, light, special effects, film/video, etc. They ensure that all technical aspects of the show are realised on time, within budget and within the guidelines set by Occupational Safety and Health (www.osh.dol.govt.nz).

Stage manager

The stage manager ensures the smooth running of every aspect of the show, enabling the performers to do their job. From the performers' perspective, the stage manager is probably the most important support person on the team.

A good stage manager gives attention to detail, can solve problems and has the respect and trust of cast and crew.

The stage manager should be kept informed of any changes on tour that will affect the show. Some venues require the stage manager to have a fire safety certificate. If your stage manager doesn't have one, you should request s/he acquires one before touring. The local fire brigade does the testing and once you have a fire safety certificate it lasts forever.

An invisible line runs somewhere along the front of the stage. Everything in front of that line is the producer's arena, everything back from that line is the stage manager's domain. Onstage or backstage,

the producer takes orders from the stage manager. The stage manager is responsible for ensuring the safety of everyone working onstage and backstage and if the stage manager tells you to jump, don't hang around. Jump – before something hits you.

The marketing manager

On small tours, the publicist is a compatible co-role. The marketing manager is in charge of writing and implementing the marketing strategy. This can include overseeing the creation of advertising (print and electronic), publicity imagery (posters/fliers/programmes) and marketing schedules. The marketing manager also oversees the work of the publicist and has the unenviable task of trying to please both the producer (who is focused on the budget and ticket sales) and the artistic director (who is focused on what is being said about the work).

The publicist

Publicists are the first to be blamed and the last to be praised. Their job is to ensure that the show gains wide-ranging and effective media attention. They may write, distribute and follow up press releases and organise interviews and photo calls. They have to be able to deal with directors who, while they are keen for potential audiences to hear about their work, are not keen to have rehearsal time interrupted. Not a job for the faint-hearted.

The assistant

Assistants have a varied job description, depending on who they're assisting and when. It's a self-explanatory position but it's a hard role to get right. Good assistants can anticipate what's needed before it's needed. They have minds like steel traps. They're good at dealing with stressed people. They're usually very good people managers.

Employment contracts

A contract provides a clear means of ensuring everyone understands the terms of the employment arrangement whether they are employees, contractors or members of a co-operative.

Before venturing into the world of employment contracts you need to come to grips with the laws governing employment relations. The Employment Relations Service has a good Infoline website covering all aspects of the employment relationship (www.ers.dol.govt.nz).

A contract can include:

- a description of the job, including performance standards and outcomes
- lines of responsibility
- the term of the contract, if there is one
- a personal grievance/conflict resolution clause
- pay rates and per diems
- taxation process
- working hours and time period
- overtime terms and conditions, if any
- travel and accommodation details
- publicity requirements
- the number of comps provided to performers per venue
- royalties, rights and acknowledgments
- other special requirements that fall outside usual production requirements (such as onstage nudity, depictions of sexuality).

Contracts can be changed during the course of the contract provided all parties to the contract agree.

Negotiating a contract

It's important that all parties read the contract carefully and negotiate any points of difference. The last thing you want is disputes because someone hasn't read the contract properly. Negotiating, or bargaining, is covered by The Employment Relations Act 2000 – refer to the Employment Relations Service Infoline website (www.ers.dol.govt.nz). The basic rules for bargaining differ depending on whether the bargaining involves:

- a single union and a single employer (single-party bargaining)

- one or more unions and/or one or more employers (multi-party bargaining).

Ideally, contracts will be signed by the time rehearsals begin, but sometimes this isn't possible, for example if performers wish to bargain collectively. It helps to send draft contracts out well before rehearsals get under way. If performers want to negotiate collectively, this can be arranged once they come together. Be prepared for this process to take a little while as the bargaining representatives will have to go back to the group to confirm an agreement.

Negotiating fees can be a difficult process. It tends to go more smoothly if you are open with everyone about how the overall budget is being spent.

If you're asking people to work for significantly less than they usually work for, it can be a good idea to put your team on a company share of potential profits. In this situation, you should definitely be open with the company about how the budget is being spent.

Creative New Zealand has some weekly fee guidelines in the *Funding Guide* (refer to Service organisations, page 223). Although there are no industry standards, there is a legal minimum wage. The best thing to do is to ask within the industry if you're really unsure of what to pay.

Schedules

Production schedules and meetings

Production schedules (or critical paths) are essential to the success of a production. All deadlines need to be identified along with the steps that need to be taken to meet that deadline. Schedules go hand in hand with production meetings, where any changes to the schedule/s are discussed and recorded.

Regular production meetings are essential to the success of a tour. Ideally, all the heads of departments/key contacts should attend these. Members of the cast and general crew may not be required at

production meetings in the pre-production period but will be required at some or all of the production meetings while on the road.

Overview production schedule

An overview production schedule may include rehearsal dates, times and place, tour itinerary, marketing and publicity dates, and technical dates.

The overview production schedule is usually the basis for your first production meeting. The primary goal of the first production meeting is to identify and address any problems with the production schedule.

The overview production schedule usually comes with attachments: a contact sheet for everyone in the production, IRD forms, if relevant, and a personal information form.

Specific production schedules

Ideally, these are completed by heads of departments/key contacts by the time the production process begins. Major dates can then be transferred to the overview schedule for discussion. If this process is followed, any timing problems can easily be identified at this stage. For example, there's no point planning a photo shoot on set in the third week of the production if the set is not due to be completed until week four.

Specific schedules should be created: for rehearsals; marketing; set/prop design and construction; lighting and sound design and implementation; costume design and construction; and audio-visual design and implementation.

Production week/pack-in schedules

Production week, or pack-in, needs to be rigorously scheduled. The first meeting to set the schedule may throw up more queries than it answers so don't be surprised if it takes more than one go to get it right.

Production weeks or pack-ins involve turning ideas into reality. No matter how prepared you are, the difference between the idea and reality is always greater than you think. Production week/pack-in schedules always have to be changed as you go, no matter how tightly you try to lock them down.

On a tour, every venue will be different. To avoid finding out about problems on arrival at a new venue (such as a pole in the middle of the

stage, which wasn't marked on the plans), either undertake a set-up tour, speak with someone who's toured there before, or check the venueweb website (www.venueweb.co.nz). If the venue is on the venueweb website the CAD plans are highly likely to be accurate. This does mean you'll need a CAD programme (Computer Assisted Drafting), but as the site points out: 'There are heaps of CAD programs. Which one you choose or like is very much a matter of personal preference, and also the kind of activity or design tasks you wish to pursue...They range in price from FREE to several thousand US dollars.' The site also has photographs and other useful information over and above specific plans (refer Production issues in the venue, page 101, for more information).

Be prepared to revisit production week schedules regularly. Major changes are usually made at the end of each working day of the production week. Be prepared to revise the schedule during the working day if you have to. Of course, it's no use simply rewriting the schedule: you then need to ensure that everyone who needs to know has a copy of the new schedule. Here's where the laptop and portable printer are invaluable.

Other schedules:

- room schedules – a list of who's in which room and their extension number
- transport schedules – covering flight details (including flight numbers; ticket reference numbers; departure and arrival times; access to airline lounges) and ground transport details
- pick-up schedules – the order in which people are collected on the day they depart on tour, their address and phone number
- accommodation schedules – hotel/motel addresses, contact details, etc.

Go through these schedules in a production meeting attended by all those touring to ensure people read them.

Contact sheets

It's important that each person in the production has the contact details for everyone else in the production. This includes home, business and mobile phone numbers, street addresses and e-mail details.

Personal information sheets

These are confidential to the producer, tour manager and stage manager. They should include important information such as the next of kin, who to contact in an emergency, blood type and a list of medications, along with any relevant specialist details (a medical history and a description of current treatment from the doctor are useful). Ensure you know the legal name of the person travelling – if airline tickets are not issued in a legal name with appropriate ID they won't be honoured. For international tours you'll need to know about any convictions that may affect the granting of visas and work permits, for example, drug and political convictions (refer to the Personal information sheet, Appendix 4, page 199).

Tour newsletters

These contain information that company members will find useful on the road, such as the location of hospitals, massage therapists, gyms, maps with the venue and accommodation marked and the location of the nearest shopping centre.

Accommodation

Accommodation is very important to company morale. It's important that people are comfortable with where they are staying. If you get this right you're halfway to company happiness.

Try getting your accommodation sponsored, or part-sponsored. There are good marketing returns for hotels/motels/apartments with an advertisement in a nationwide tour programme, plus the opportunity to host clients at the show.

It pays to have a written policy on accommodation, specifying whether you will provide accommodation or provide a per diem for company members to arrange it themselves.

While the per diem option is easier to organise, it can create more work for the producer or the tour manager because it makes it harder to keep in touch with all members of the company.

The accommodation policy should address:

- whether people are expected to share rooms
- those people/positions not expected to share rooms
- whether the company pays for anything above the basic room rate, such as the mini-bar, room service, or phone calls.

Tips when booking accommodation:

- Accommodation close to the performance venue is preferable.
- Self-catering accommodation is important on longer tours. You can quickly become tired of eating out.
- Ensure washing machines and driers are available during the hours the company will be in the accommodation.
- The room should have a full-size bath if you are arranging accommodation for dancers.
- Make sure that the room cleaning schedule doesn't clash with your sleep schedule. Arrange this with the duty manager in advance.
- Book rooms away from other guests if you can so that members of your company won't disturb other guests when they arrive back at the motel/apartment in the early hours of the morning and in high spirits.
- Rooms away from street noise are preferable.
- Offer the owners complimentary tickets to the show.
- Leave publicity material at the front desk.
- Thank them with a note, a signed poster or a bunch of flowers.

Sometimes, company members will want to stay with friends or family in a particular town. This is usually fine and it's often beneficial to have some time away from the company. Ensure you have their contact details.

At other times, company members may request that partners be allowed to join them. This often occurs on lengthy tours. This shouldn't be a problem, provided there's enough warning to organise this with the motel/apartment and provided the partner pays for his/her share of the accommodation.

It's preferable if the tour manager controls the check-in process. One way to do this is to send a room list with occupant names to the motel/apartment well before the start of the tour so they can allocate rooms (make sure you've checked this list with company members first). Be sure the accommodation providers know when you're arriving so that your rooms will be available.

Streamline the check-in operation by delegating tasks such as unloading and unpacking. Often you will be travelling a day ahead of the company and can therefore sort out check-in the night before the company arrives.

As you check in company members, ensure they have a method of payment for any personal charges. Keep a running list of people and room numbers so you can create the room schedule.

Touring etiquette dictates that when you're staying at a motel or apartment, a person who chooses to sleep is able to sleep. What usually happens is that one apartment/motel unit becomes the party unit where everyone tends to congregate. If the company does become rowdy at inappropriate times, then it's the tour manager's job to restore quiet.

It's inevitable that someone will leave behind a valuable item so make sure all staff have your contact details and a forwarding address. And finally, always check the accommodation bill thoroughly before you check out because mistakes do happen.

Lateral thinking The theatre company Indian Ink took up the practice of staying in baches or holiday homes when touring. While this may not suit everyone – on the whole holiday homes are not known for their central locations – it's a great idea with the right bach in the right place, especially if the accommodation budget is tight or you're travelling with children.

Transport

Transport is another of those areas where details count and money can be saved.

Moving the set

One of the first tasks is to work out how much stuff you have to move. To aid this process, the production manager needs to have the exact measurements, in cubic metres, and estimated weight of the set. Double check these. Both are necessary because the size and weight of the set will dictate the sort of transport required (trains, planes, vans, trucks or trailers). Often a truck is the best choice.

When hiring a truck, or container, always get the internal measurements: length, height, and width. The trick is to match the two sets of figures (the set size with the truck, or container, size) within your budget allocation. Something that can help your budget is a luyton. Luytons are the bit of a truck that stretch above the cab. Not all trucks have them but the extra length can mean the difference between having to hire a three-tonne as opposed to a five-tonne truck. Knowing this odd piece of information can save you serious money. It pays to have this kind of working knowledge.

A truck up to and including three tonnes in weight when loaded can be driven by anyone holding an ordinary driving licence. Over that weight limit, you'll need a heavy traffic licence. Sometimes, the driver will be a member of the production team. Other times, when you've got a particularly tight timeframe and need your staff to be on the ball, you may want to hire a truck driver who does nothing but drive. If it's a longer tour the decision is whether to fly the driver in and out. It may be cheaper, once you add up weekly wages, per diems and accommodation costs.

It tends to be the long-term hires which can save you money. You may only need a truck for four days of driving during a 40-day tour but it may be cheaper to have the truck for the 40 days rather than just for the four days.

Truck hire is a competitive market and you can make good savings by shopping around. Get a wide range of quotes and don't just settle for the cheapest quote – see who's willing to deal and talk it down. When you're getting quotes make sure all the costs are

included. Vehicle hire charges are usually based on three factors: the basic hire (ex GST), the per kilometre rate and the daily insurance cost.

Fuel can be purchased using a fuel card – allowing easier accountability in this budget line.

You could decide to hire a freight company to move the equipment for you, but this is often prohibitively expensive for smaller tours.

Moving the company

The truck is not the end of the transport issue. There are all those company members who also need to be moved. Budget is usually the first consideration but it's also important to consider the stress on the company. Another consideration related to budget is time. The old cliché that 'time is money' is true when it comes to touring. It may look cheaper on paper to hire a mini-van and drive, rather than fly but, once you add in the extra days of wages, per diems and accommodation, flying is almost always the better option.

Luggage can become an issue here. If there are space problems you may need to think about limiting luggage to one bag per person.

Using private cars

Sometimes, using the cars of company members may be the most convenient option. This can only be done if company members are in agreement. They may prefer this option as it provides them with greater freedom while on tour. If you choose this route, you will need to provide insurance for the cars being used, cover petrol costs and consider a mileage allowance. Never stint on the insurance. It should go smoothly if you ensure that:

- the drivers of each vehicle record the odometer setting at the beginning and end of each company driving session
- car owners provide you with receipts for petrol before being reimbursed
- car owners are aware that any private driving costs will not be covered
- there's one cell-phone in each of the cars in case of breakdowns or accidents.

Hiring vans or cars

This option usually involves hiring shuttle-sized vans and/or cars. Don't try to squash as many people in as possible. Nothing demoralises a company faster than long hours in cramped transport.

Sort out who's going to drive (and check their licences). Company members often act as drivers, but you need to weigh up the stress on drivers against the cost of paying a dedicated driver.

It's a good idea to take the drivers with you when you go to collect the vans. That way they can learn any special points about the vehicle, such as the sort of fuel it uses.

Read the hire agreement carefully, checking for potential problem areas such as insurance excess and road exclusions (roads you're prohibited from driving on in rental vehicles).

Always try for a deal that includes unlimited kilometres unless you're convinced you'll save by limiting the kilometres.

Flying

Unless you're lucky enough to have a flight sponsorship, book your flights as far in advance as possible for the best deals. Booking flights for an entire tour involves a lot of work. You need to figure out who needs to fly and when, and the production schedule for each venue should either be in place or pretty close to it. The production team usually needs to go first, followed by the company members. There's no point bringing company members in just to sit around for a day while the theatre is prepared for them. On the other hand, it's frustrating if they're not there when they're required.

When making the bookings, consider the possibility that you may have to fly in understudies. Airlines have a rule stating that the person named on the ticket must be the person who travels. If you're forced to switch halfway through a tour, then that's not going to be the case. Rather than face the possibility of having to purchase extra tickets, talk with the airline concerned. You should be able to work out a deal allowing you to change names a limited number of times during the tour.

Airport transfers

Shuttles are an easy way to ensure this goes smoothly. Everyone then arrives on time for check-in. All the tour manager has to do is fax or

e-mail through a list of names, pick-up addresses and flight departure times to the shuttle company and back comes a pick-up schedule. Of course, it will change. Someone's bound to have moved the day before you're due to leave, but this will have been mentioned at a full production meeting when you went through the pick-up schedule.

When using a shuttle service try to ensure you have the same driver each time. This means you can form a working relationship and the whole process becomes easier. Taxi and shuttle drivers are great talkers. Hand over a few fliers and give them tickets to the show if you think they'll enjoy it.

Payment can be easily organised with shuttle companies through the use of a chit book. This allows you to chop and change times and numbers travelling but maintain an accurate record for billing.

Some people may prefer to make their own way to the airport. If this is the case, ensure they know exactly where and when to meet the company.

Make sure you have mobile phone numbers for all shuttle drivers. You never know when you may have to change a pick-up time.

If you are using shuttles between venues and accommodation then this is a useful rule: company members who wish to use the shuttle need to let you know. They need to be in the foyer (hotel or theatre) at the specified time. The shuttle runs once and once only. Miss it and it's up to them to find their own way to where they're supposed to be.

Checking in

When you arrive at the airport make your way to the pre-arranged group check-in area. At this point, corral all the tour members in one place and count the tour luggage. Everyone should try to keep in one place until you're checked in and the luggage has gone through. Put the luggage tags somewhere safe, hand out the boarding passes and then everyone can disperse until boarding time.

To keep track of large companies, you could use the buddy system. This saves a lot of counting. To account for all members of the company, simply ask, 'Is your buddy here?' The only time it doesn't work is when a set of buddies go AWOL, so be careful about who buddies with whom.

Luggage

Make sure that company members are aware of the bag weight limit before arriving at the airport. It's a good idea to mark company luggage in some easily identifiable way, such as with ribbon or wool. Appoint two luggage handlers to avoid confusion. At the boarding gate, head-count the company through the gate and make sure you're last on.

When you get there

At the other end, repeat the whole process. The two luggage handlers should remove the luggage from the belt (here's where the recognisable tagging is important) onto trolleys while you find the shuttle driver. When you're outside loading the luggage into the shuttle, check that everyone has sighted his/her luggage. If anything is missing alert the relevant officials and hand over the relevant baggage tag, leaving details of your accommodation address.

Per diems

A per diem is a daily living allowance provided in cash, in advance, usually on a weekly basis, to every member of the touring company. Rates vary, depending on whether you're providing accommodation or not. At the time of writing, per diems, where accommodation was being provided, ranged from \$30 to \$50 per day. Check within the industry to see what comparable companies are paying at the time of your tour.

Banks are sometimes reluctant to cash cheques for large amounts without checking your signature. This takes time so, before you go on tour, either ensure your signature is online (most banks offer this service), or provide your bank with a list of the places you're visiting and have them fax through your signature and a letter of authorisation to each branch. Before you get to the bank, work out exactly what you need in denominations for everyone's per diems and remember that nobody wants to deal with \$100 notes.

Insurance

Insurance can be an expensive business once you take into consideration the areas you need to cover.

Transport

Any hire company will usually offer you insurance as part of the hire fee – it's a good idea to take them up on this offer as it limits your liability in case of any accidents. Do remind your drivers not to admit liability if they are in an accident – this automatically voids any insurance cover you may have. They should notify the police and then you.

Set, props and costumes

This insurance is worth having – it's only too easy for these items to be lost, damaged, or stolen in transit or onstage. To find the best insurance cover for these items locate a good insurance broker (refer to the Yellow Pages, or ask a fellow producer).

Personnel

All company members should be responsible for their own insurance under the terms of their contracts unless you are travelling overseas where etiquette dictates that the company provide full and comprehensive personal travel insurance for each company member (this should include full cover for health issues). Ensure the company member has divulged any particular health issues prior to completing this insurance application. They may also be required to undertake a general health check-up with their doctor. The company should cover the costs of any vaccinations required for overseas travel.

ACC

Again company members should ensure they are registered for ACC. If they sustain an injury while working for the company, the company will be required to complete an accident report and may be liable if safe working conditions have not been provided.

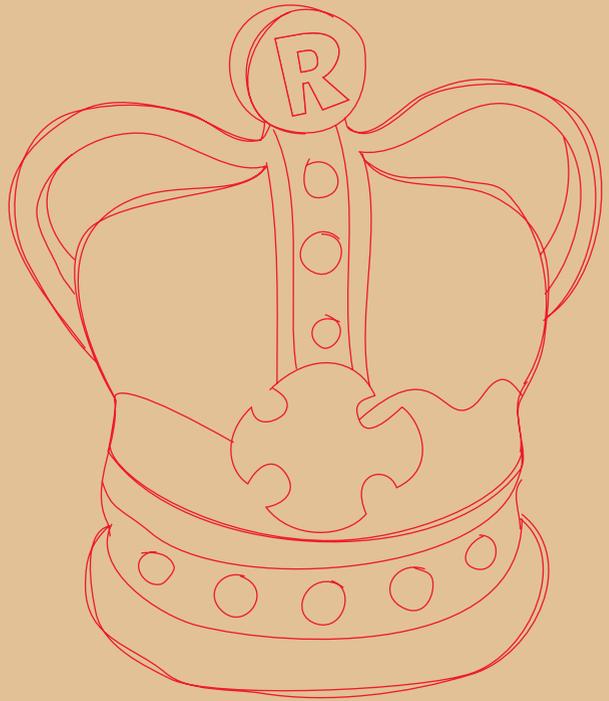
Public liability

Most venues require you to hold this insurance (there's a fuller description on page 92). However, you may also want to hold this

insurance on your office and rehearsal spaces. It simply protects you by limiting your liability should someone, or the premise, sustain damage while the space is in your control.

Non-performance insurance

There is such a thing. It's very expensive and only worth it if you have some reason to believe your show may be at particular risk. For example, a company took this out when it toured, as a lead, an actor (with no understudy) with a long history of ill health. Having the insurance paid off. The actor fell ill and missed three shows, which the company was unable to make up as it was on a tight touring schedule. The insurance covered the loss of income. The premium for this, given that it covered a pre-existing condition, must have been high and therefore not a decision the company took lightly.



Rights and royalties

Firstly, thanks to John McDavitt, former Director, Playmarket, for double-checking this section.

This is an important topic because it's about rights of artists. If you do not get this right, you will be breaking the law and could be liable for expenditure costs not accounted for in your budget (court case costs, for example). There are a number of different rights to cover, depending on the work you're touring.

The New Zealand website www.copyright.org.nz maintained by the Copyright Council of New Zealand provides great general advice about copyright laws in New Zealand as they apply to most forms of copyright.

Theatre: writers' rights

Writers are entitled to receive a royalty, a specified percentage of the gross box office, for each of their produced works unless their work is out of copyright.

Copyright in New Zealand lasts for 50 years beyond the year of the death of the author. Copyright in Europe, the United States and Britain, on the other hand, lasts for 70 years from the death of the author. It seems likely New Zealand will follow suit at some stage. Note that under the Berne Convention, New Zealand must enforce the copyright laws of other countries as if they were our own. So if you're performing a work from another country that is more than 50 years old, don't assume it will be out of copyright.

When considering producing a play, the first thing you must check is whether the rights are available. How do you do this? The first thing to check is the copyright notice on the script. This notice should assert the rights of the author and have a copyright warning and contact information for obtaining copyright clearance. This is usually done through an agent.

The agent for the amateur or professional rights of virtually all New Zealand playwrights is Playmarket, a national organisation based in Wellington (refer to Service organisations, page 223).

For overseas authors, you'll probably deal with an overseas agent. You may have to talk to different agents, depending on

whether you're seeking the amateur or professional rights. Playbureau in New Plymouth represents the amateur rights of many overseas playwrights (refer Service Organisations, page 223). For professional rights, you will almost always have to deal directly with a playwright's agent overseas.

Before you contact an agent, work out exactly what sort of rights you want. Basically, there are two parts to rights – time and territory. Time is how long you want to have the rights for, and this will depend on the length of your season and tour. Territory is about where you want to perform the show. Do you want to put it on in just one city or tour it? These factors will affect the amount of the advance to be paid. Rights are always secured with an advance, which is then deducted from the final total of royalties to be paid.

When you contact the agent ask about: the availability of the rights in terms of time; territory; licence conditions such as the amount of the advance and the royalty rate; and the status of the rights.

The first thing the agent should do is let you know the status of the rights, that is, any conditions the author has in place affecting the rights. You may find, for example, that the rights are available nationwide with the exception of Christchurch and environs (a defined surrounding area). Or you may find that the rights are available for professional productions only and the amateur rights have not yet been released. You may even find that the rights are currently held by someone else for a specified period of time.

If the rights are held by someone else, ask the agent if it is possible to sublet the rights. However, if the rights have already been licensed, neither the writer nor the agent may be able to alter things.

You need to decide who should hold the rights you are securing. You may decide to put the rights in the name of the company producing the show, or you may decide to hold the rights yourself, depending on the structure of your organisation and what you want to achieve. To secure the rights you will need to pay an advance against royalties. This secures the rights for the specified period of time and environ. It is a non-returnable advance so, if you don't produce the play during the time in which you hold the rights, this advance is not refunded. Always check the physical definition of environs. The area it includes and doesn't include can have a direct impact on your budget.

When a show is sold to a venue, or a festival, the agent will invoice the producing company for the advance. In this instance, venues and festivals will often want a copy of the rights agreement appended to their contract with the organisation. This also provides proof that the organisation has the right to produce and perform the work.

The rights agreement

Please refer to Playmarket's website (www.playmarket.org.nz), for an example of a standard rights agreement. Although drawn up and administered by Playmarket, the contract is between you or your company and the writer. The writer always maintains copyright but through the contract allows you to 'produce and present performances of the script on the stage in the immediate presence of a live audience.' What this lengthy phrase actually means is that you're being granted the stage production rights.

The rights agreement includes:

- the time period for which you're being granted the rights
- the territory you're being granted rights to
- the amount of the non-returnable advance
- the royalty rate
- the timeframe for paying royalties
- provision for listing the theatre/s you're intending to perform in, along with their minimum seating capacities
- the circumstances under which the rights revert back to the writer.

Other things you should look for in a rights agreement:

- a clause about the script being an original work; otherwise you're liable if plagiarism is proved from your production of the script
- that the work is not defamatory or containing any material that might be constituted as a breach of confidence
- a clause rendering neither party liable in the event of what's often described as an 'act of God' (something beyond our powers to control such as fire, flood, war, earthquake)
- a disputes clause – what to do in the event of one
- a breach of agreement clause – what happens if you fail to fulfil your obligations as outlined in the contract.

Don't forget to check the countries whose laws govern the contract. Britain, Canada, Australia and New Zealand are fine: our laws are reasonably similar. The United States, however, is different. You may want to get your lawyer to check this.

The writer's non-monetary rights

Writers also have non-monetary rights surrounding the production of their work. Within the rights agreement, you may find a lot of clauses dealing with how you are allowed to produce the script.

If you're producing a new New Zealand work you may find it helpful to have the writer attend most of the rehearsal process, as rewrites are common during first productions.

You are entitled to record the production either by video or sound recording if it's not being made for your profit; it's used only for library or archival purposes; and if a copy is provided to the writer. You may use up to three minutes of recorded material for promotional purposes (such as within radio or television advertisements or on radio or television programmes covering the performances).

In advertising the show, both the title of the script and the writer's name must be prominently displayed. The writer's name must appear whenever the title of the script is used and in a point size no smaller than 50% the size of the title (unless the writer agrees otherwise). You may also need to credit the agent, although this credit usually appears only in the programme.

The writer is entitled to a number of complimentary tickets for the opening night of the production and then is usually entitled to two complimentary tickets for each night of the production. If not required, these tickets revert to the box office 24 hours prior to the performance.

At the conclusion of the performances, the writer must be provided with copies of all advertisements, publicity material and press reviews.

Paying royalties

In New Zealand, the standard royalty for a text-based play is 10% of the certified daily gross box office receipts less inside charges (including GST) derived from the sale of tickets to performances of the script. For musicals, the standard rate is 12.5%. You may find that the

rights are higher than these percentages. This is often because members of the original creative team have been assigned percentages. This can sometimes put the total cost of the rights as high as 20%. Ensure you take this into consideration within your budget.

The timeframe for paying royalties is usually within 14 days of the final performance of each production. If the tour or season runs for longer than six weeks, the royalties are usually paid in four-week blocks – within 14 days of the end of each block. Overdue royalty payments can result in your losing the rights for the remaining performances and a hefty 20% monthly interest on all overdue royalties can be charged.

Accompanying your royalty payments must be the box office reconciliation outlining performance dates, times and venues, along with a list of the daily box office receipts. Also required is a reconciliation of the number of performances and house size with the type of tickets available for sale and the actual number of each type of ticket sold.

The writer (or more likely his/her agent) is entitled to examine the producer's account books in the event of any royalty dispute. The producer must pay the costs of the examination and the correct royalties within 48 hours if the royalty is found to vary by more than 5%. Don't forget to deduct the advance from the total.

Music rights

Music rights are complex, but there are a number of organisations to guide you. It pays to clear the music rights very early on in the piece. If you're going to have to find another song, because the rights are unavailable, allow yourself enough time to do so before it becomes an integral part of the performance. If your show is being purchased by a festival, or a venue, you may find they have a blanket clearance for music rights and simply require basic information from you.

Types of music rights:

- performance rights – the right to use live or recorded music during a performance

- mechanical rights – the right to record or re-record the music onto your performance CD, mini-disk, etc.
- copyright – the right to reproduce music.

Performance rights

APRA (Australasian Performing Rights Association, www.apra.com.au) administers the performance rights of the world's composers, songwriters and publishers within Australia and New Zealand. APRA is the organisation you will mostly deal with (refer Service organisations, page 223).

Applying to APRA for performance rights involves filling in an Application for Performance Licence, which details such things as the title of your show and its author, venues, number of performances, ticket prices and the name, title and publisher of each song you're using.

The royalties are worked out on the basis of the length of the music you're using against the length of the entire show. If it's a new show you may not be able to provide this information until quite late in the piece. This could become a problem if you're refused the rights to use that piece of music. If a piece of music is integral to your work before you're ready to file for the rights, do check it with APRA in advance – they'll be able to tell you its status.

If APRA refuses permission to use a piece of music, it will supply you with the reason for the refusal. This invariably concerns what the composers have specified for the songs' use. For example, some composers ban the use of their music for contemporary dance.

APRA will send out a licence agreement if you secure the rights. The licence agreement specifies who the parties to the contract are, what you're licensed to do, where and for how long you're licensed to do it, and how much you have to pay.

This licence only covers theatrical performances. If you plan to broadcast your performance or if it's being filmed for television, you must renegotiate – and expect to pay considerably more.

Performance rights are calculated based on the percentage of music used in your overall show. For example, using music for 15 to 20% of a show attracts a royalty of .75% of the gross income.

Music royalties are calculated in a similar way to playwrights' royalties – they are based on the gross income less the booking fees,

credit charges or imposts. APRA must be supplied with the box-office records, the payment and the list of music used. An advance against royalties applies but this is refundable if the advance amount exceeds the licence fees you collect.

These payments, if made in New Zealand, are subject to GST. They must be made 30 days after the close of the performances, that is, after each season, not the end of the tour.

Mechanical rights

Mechanical rights are administered by AMCOS, the Australasian Mechanical Copyright Owners Society. Located within APRA, it represents virtually all music publishers in Australia and New Zealand and, by way of reciprocal arrangements, the vast majority of the world's composers, writers and music publishers. Mechanical rights cover the cost of manufacturing music reproductions (CDs, etc). It costs very little to make one CD for one show. However, it's a totally different ball game if you're planning to sell copies of the CD.

Copyright

Another type of music right is copyright that must be cleared if you're planning on reproducing the music in any way other than through performance. Copyright for New Zealand and Australia lasts for 50 years after the death of the composer. It's different for other countries and this needs to be checked. For example, in Britain it's 70 years after the death of the composer.

Clearing music rights for overseas performances

If you're planning on going further afield than New Zealand or Australia, then APRA is not the licensing authority for you. You must clear the rights for each performance season in the country of performance. The easiest way to deal with this is to talk with the organisation presenting you in that country. It should be able to let you know to whom you need to apply for clearances.

Festivals often have a blanket clearance and, in that case, you'll probably only have to supply the festival management with details from the Application for Performance Licence form.

However, most contracts for overseas performances include a clause stating that you have cleared all the necessary rights to performance and indemnifying the presenting organisation against any legal charges that may be brought against them. The minute you take something out of New Zealand you're operating in a different league so ensure you have all the rights you need to perform your work.

Creative rights

With a premier production the creative team can be given a percentage share of any future productions. This is fairly common overseas, but has only recently become more common in New Zealand.

Creative rights entitle designated members of the creative team – usually the director, the set designer, the lighting designer and the composer – to an ongoing share in any future productions of the work. These royalties are not large – often no more than .5% or 1% – but they come off the gross and can add considerably to the cost of remounting a production.

If you're facing creative rights, it's wise to try to keep the total rights (including those of the writer or choreographer) to no more than 12% of the total income. Above this, the production can become too expensive to remount. Creative rights can be calculated as part of the overall rights, for example, 10% to the writer and .5% each to the lighting designer, set designer, director and composer makes a total of 12% of the gross. For a devised work this mix will be slightly different and needs to be negotiated with the creative team.

In some cases, the creative rights may be expressed as a fee per show, rather than a percentage of income. Another option can be to pay a flat fee as full and final payment of what the production owes the creative team. Although this route is initially more expensive, it is sometimes the more practical option if you think the show will have a long life.

If you choose not to remount the same production (for example, if you redesign the set, lights and music and redirect the show with a different creative team), you do not owe the previous creative team anything. However, you may need to recognise the rights of the new

creative team. In any event, it is important to acknowledge that people contributing creatively have rights over their work.

Using images

Clearing the rights for use of images can happen in a number of ways. Let's say you plan to use an existing image on your publicity material or you want to reproduce an artwork as a backdrop. You must ensure you have permission to use the image by checking with the person/people who own the copyright to the work. This is not always as easy as it sounds.

Who owns the copyright to an artwork depends on the circumstances that existed when the artwork was created. There are three main possibilities: the artist, the artist's employer, or the person who commissioned the work.

If the artist sells an artwork, the copyright will always belong to the artist unless the contract of sale says they also sold the copyright. Using the copyright laws, the artist and their heirs have the right to receive a royalty for the work if it is copied either with or without their permission.

Establishing ownership of some images (provenance) can involve detective work. Check the source where you found the image. There should be an attribution somewhere that you can use as a beginning. Then there's the library or the internet. Once you've established who the owner is, you need to contact him/her to clear copyright.

If the owner of the artwork and the copyright owner are different people, it is a courtesy to also contact the owner of the work, where possible, to discuss your planned use of the image in your production.

An Australasian agency, Viscopy (www.viscopy.com.au), is the main point of contact for copyright clearance for the reproduction of artistic works in Australia and New Zealand.

In New Zealand copyright for images is valid for 50 years after the death of the creator. For photographs, it's 50 years after the first date of publication. In other countries, including Australia, Britain and the

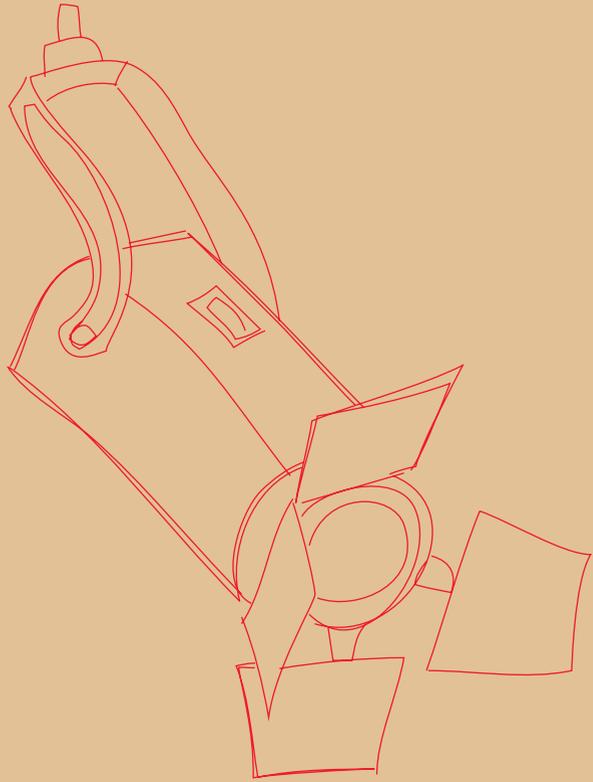
United States, it's 70 years from the death of the creator. The Berne Convention – that New Zealand must enforce the copyright laws of other countries as if they were our own – also applies to visual copyright. So if you're thinking of reproducing a work from another country that is more than 50 years old, don't assume it will be out of copyright.

A choreographer decided he wanted to use one of McCahon's images as an onstage backdrop. *Otago Peninsula* was painted many times by McCahon and eventually we discovered that our image was version 39, currently hung in a university library. However, the university insisted it was not owned by them while the McCahon Trust equally insisted it was not theirs. After some to and fro-ing the Library discovered that they were in fact the owners: McCahon had gifted the painting to a friend who had in turn gifted it to the university. The great thing about this (apart from the university discovering they were a little richer in art) was that the McCahon Trust has a clear rule that McCahon works cannot be reproduced to backdrop size. The university had no such rule and the backdrop toured New Zealand in large-scale glory.

There are websites that hold large numbers of works out of copyright. If you're looking to use the work of a particular artist without requiring a specific image, these are the places to start.

Acknowledgments

Acknowledgments are about thanking the people who've helped to put the project together. The easiest way to keep track of this is to maintain a running list as you work. Otherwise, it's all too easy to forget one vital person. Check with the other members of your team to ensure they've thanked everyone they need to. Acknowledging people who have supported you and the project costs very little, but means a great deal.



Venues

This chapter offers perspectives from the touring group and from the venue. Thanks are due to Stephen Dee, former Director of Theatre Programming and Development, The Edge, Aotea Centre, Auckland and Jonathan Bielski, former Group Operations Manager, Events, The Edge and to Paul Minifie and Lex Matheson of the Maidment Theatre, Auckland for their contribution.

Theatres vary widely in New Zealand, ranging from late-19th century wonders to open-plan spaces designed in the 1970s. Finding suitable venues in each place you want to visit may involve some research and adaptation of your show from venue to venue. (Refer Drafting your itinerary, page 18, for information on bookings.)

Start by talking to other producers or calling the local repertory society in the town you're planning to visit. The first dealing you'll have with a venue is when you contact the general manager to make a pencil or firm booking. Booking dates is a lengthy process so leave plenty of time. You should aim for a geographically logical tour with few gaps in the itinerary.

A couple of good points to remember when dealing with venues:

- Provide the venue staff with a full contact list of everyone involved in the production and a full production schedule. This means communication is maintained and everyone knows what each person is supposed to be doing. Make sure the venue knows if the production schedule changes.
- Ask the venue to provide a list of staff and their contact details. Always deal with the person responsible for whatever it is you're trying to sort out.

All venues will supply you with a contract, or Agreement to Hire. Appendix 5, page 200, shows you an example from the Maidment Theatre. Once you confirm the booking dates, you'll receive a package from the venue. This will include some, or all, of the following:

- a covering letter
- two copies of the Agreement to Hire, including the all-important schedule of charges
- the quotation for hire with an estimate of likely charges, based on the information you've provided

- plans of the theatre (including an elevation) and a list of all technical equipment carried
- information on the ticketing service and a ticketing order form
- information on the venue's promotional and advertising opportunities
- information on logos, mail order booking forms and programme copy.

The covering letter brings key points to your attention. The first thing to note is that a deposit is required to secure the dates. Once this deposit is paid the dates are yours. As a rule of thumb, the larger the venue the higher the deposit.

The closer you get to the actual dates the more expensive it gets to cancel the performances. It's usually calculated on a sliding scale. It's important to know how it works because it provides you with deadlines when calculating how much you will lose if you cancel. With any cancellation, the deposit paid is usually non-refundable.

The Agreement to Hire

What are you agreeing to? It's essential to read the Agreement to Hire thoroughly. These documents can be full of legal jargon and, if there's something you don't understand, ask for clarification or run it by your lawyer. If you're not happy with something, try to negotiate new terms with the venue.

Check that the agreement has the correct details about your organisation and that the contract is in the correct name, that is, the company's name, unless you are hiring the venue personally.

Venue contracts vary in length from one page to a ream of paper. As with any contract, there are pitfalls to look out for. The key question is: What do you have to pay for over and above the standard hire rate? For instance, does the hire cost cover power costs, a fire safety officer, front-of-house staff and cleaning? Is there a charge per lamp?

Refer to the sample contract (Appendix 5, page 200). The first thing to notice is that you're agreeing to pay all charges incurred by the hire. This includes adaptation of seating, staging, masking, or

rigging. Are you going to use the stage, seating and rigging as it is, or do you need to change it? Changing the configuration of a theatre is expensive and time-consuming. It's always wise to check what configuration the theatre is in immediately before your use of it. And remember, some theatres can't be changed.

Health and safety

The second thing in the sample contract relates to compliance with the Health and Safety in Employment Act 1992 and The Fire Safety and Evacuation of Buildings Regulations 1992. The Health and Safety Act has a number of general provisions, which you'll need to follow. At least one person on your team, usually the production or technical manager, should be aware of the provisions of this Act. The theatre itself, in line with the Act's requirements, will have its own safety rules and regulations. These should be explained clearly to the entire company at the first production meeting within the theatre and a written copy provided for the company's reference.

Some contracts have specific requirements on health and safety. For example, the sample contract lists the particular skills and knowledge required of your staff.

The Fire Safety Regulations requires sets and sometimes costumes to be fireproofed to a certain standard – particularly if your show involves naked flame onstage. The Regulations can also dictate the number of crew required backstage during the show if you're using particular fire effects. You may also need a fire safety officer (every theatre has to have one, usually a member of staff) or a member of the local fire brigade to approve your fireproofing and use of flame. If you're taking your show offshore be careful, as the fire safety regulations may be more stringent than in New Zealand.

Your company must be aware of the fire exits and evacuation procedures of the theatre. This can usually be done at the first production meeting within the theatre. Exits and exit routes cannot be blocked at any time, which means you cannot lean set pieces against a fire exit while packing in. Also note that you cannot smoke anywhere within the confines of the theatre, including the stage. This applies at all times, including during the performance, and considerable fines

are attached to breaking this law. For more information see www.smokefreelaw.co.nz.

It is a good idea to ensure that at least one member of your crew holds a Fire Safety Certificate. They're fairly easy to obtain through your local fire department and once you have one they don't need to be renewed.

In the event of fire or any other emergency occurring during the show, the stage manager is responsible for taking control of the situation. Everyone should continue to perform his/her role until instructed otherwise by the stage manager.

Indemnity and public liability insurance

Most agreements include an indemnity clause. This indemnifies the venue against 'all costs, claims, damages and legal or other expenses of whatsoever kind' that may be brought against the venue, or its staff, resulting from your use of the venue or through any of your actions while within the venue.

The indemnity clause can relate to a range of different events. For example, you are liable under the indemnity clause if you, or a member of your team, accidentally injure an audience member. Such injury can relate to material within your show. For example, a member of the audience may take offence at the content and decide to sue the venue. The easiest way to avoid any issues with this is to ensure the venue is fully aware of the content of the show – whether it contains nudity, strobe lighting, violence or sexually explicit material. Ticket purchasers should be warned of any of these issues before they purchase the ticket – if they've been warned, then they have no legal recourse.

Most venues require you to take out public liability insurance to cover their indemnity while you're in their venue. This requirement is sometimes applicable even when you're *selling* your show to the venue (a point to note for your budget). Even if venues don't require this, it is wise to take out public liability insurance for every show you tour. Depending on how much liability you wish to cover, it's not a hugely expensive insurance when you weigh up what can happen on tour.

Often the Agreement of Hire specifies that you do nothing to void any insurance policy held by the venue. This involves an understanding

of the various Acts listed earlier in this chapter and also of the security measures required by the venue. In some of the smaller venues, you may find that you are the one expected to lock the building before you leave each night.

Artistic control

Some of the larger venues include a clause in which they retain artistic control of what appears on their stage. If you're not happy with this clause the best thing to do is strike it from the contract although, once again, this may not always be possible. A detailed explanation of what your show involves can allay your fears of an irate venue manager invoking this clause to cancel your performances.

Preservation of the venue

Most venues have strict rules about the preservation of their venue. Invariably, there will be a clause preventing you from using nails, staples, screws or any fixing on floor, walls or grid without the approval and supervision of venue staff.

For example, if your show involves painting the stage floor white and screwing about 500 screws into the walls, check this with the venue when you make the booking. It's also a good idea to check the existing colour of the floor. This ensures that you won't have one very annoyed lighting designer/operator, who finds the entire design needs to be redone on arrival because the floor is white and can't be changed.

There will also be a clause about where food can or can't be consumed, whether animals are permitted within the venue and how much building of the set can take place on stage.

General conditions during the season

Conditions of hire should include clauses covering:

- the necessity of a stage manager (to ensure safety standards are met during your performance).
- the provision of ushers. Some venues have regular ushers and pass their costs on to you; others expect you to provide them
- the maximum number of audience members allowed
- house seats required by the venue (these seats are held by the venue for its own use. They can be returned to sale, if not used).

The sample contract usefully acknowledges that you'll need to arrange opening and closing times of the building. In smaller communities, you may simply be handed the key. The stage manager needs to be present at all times when the cast and crew are within the venue.

Ticketing and box office services

Ticketing can be managed two ways: manually or electronically. Most venues have electronic ticketing systems. However, some of the smaller venues or their nominated representatives still sell tickets manually. This can be done in a number of ways – just double-check all the paperwork (manual or electronic).

Ticket ordering forms can be complicated. Ask someone to check your completed form and make sure you keep a copy. They require you to spell out the following:

- the date you want bookings to open (you'll usually want this to be as far out as possible)
- all the information you want to appear on the ticket. Remember to check your obligations, for example, to writers, sponsors, etc.
- all ticket prices
- every performance day, date and time
- general information about the show (a media kit)
- the approximate running time of the show
- whether there's an interval or not and, if so, its length
- people authorised to issue complimentary tickets and their contact details.

Booking fees/ticketing charges

The first thing to note is that there's a booking fee or ticketing charge attached to each ticket sold. This is simply a processing fee charged by the organisation selling tickets on your behalf. The agent may be the venue you're using, a national ticketing organisation such as Ticketek, or an organisation nominated by the venue – even a local

business such as the hardware store in some smaller centres, for whom selling tickets is very much a secondary interest.

Your relationship with box office staff is important. They're selling your tickets. They are the public face of your show and as such they're a key point of contact with your audience. It's vital you keep them informed and motivated. Ticketing charges or booking fees can vary wildly. Charges may be based on a flat charge per ticket, or on a percentage of the ticket price. Most venues require you to advertise ticket prices with the booking fee included. How do you do this when the ticket or booking fee varies from venue to venue? There are two possible solutions: either average out the charge over the whole season or set prices specific to each venue. It's usually easier to average it out. Word-of-mouth travels far and wide in this country and you may find yourself dealing with irate patrons who want to know why they're paying more than the town down the road.

You'll note that in the Maidment Theatre sample hire agreement, you're expected to cover the cost of discredited cheques. There's an easy way around this one: specify that no cheques are accepted for tickets purchased in person at the box office. Cheques are fine if they are posted in advance, but make it a requirement that cheques are cleared before the tickets are posted out.

There's usually a specific levy for tickets booked by phone, fax, e-mail, credit cards or preferential booking forms, but the ticket purchaser meets these costs. Once the ticket money is collected it's usually deposited into a holding bank account where it stays until the conclusion of the performance season. This ensures that if performances are cancelled, patrons can have their money refunded.

This can create cash flow problems for the touring company. If the season is lengthy and you can see you'll have cash flow problems, make an application to the ticketing agent, or the venue, to receive weekly box office payments at the conclusion of each performance week. If you want to see how your season is building ask for weekly box office reports from the time tickets go on sale. By one week out you'll want daily reports. These can be a good source of information for future planning.

Payment

At the end of the performance season the theatre or ticketing service will issue a statement of account, usually within seven working days, although it can take longer. When touring, make sure the ticketing agency knows where to send it. Check this statement thoroughly. You usually get 48 hours, sometimes less, in which to do this. This can be spelled out in the contract, or on the statement of account (box office income less any agreed charges), sent through to you to confirm prior to payment. If you don't raise any issues within this timeframe, the venue can legally assume its version of box office income is correct and issue you with your share of the income from ticket sales.

When checking the statement, refer back to the terms of the contract and have all details on hand, including: a list of the hours you spent in the venue, how many lamps (lights, or if off-shore, instruments) you used, how many technicians the theatre provided, etc.

Check everything, including the addition. If you disagree with the statement of account, you must immediately dispute the bill and show all the evidence you have to hand. Hopefully, the venue will acknowledge the problem and all will be well. If not, don't bank any money that's stated as being 'in full and final payment'. Once you've done that, it's legally accepted that you agree the venue has paid you in full. You probably can't afford to leave all the money sitting in their account while the problem is sorted out, so make sure the payment made is described in writing to the venue as a part payment. And if it is resolved in your favour, ask for the venue to provide you with the interest accumulated on the sum during the course of the dispute.

Some venues may hold back a sum of money until a specified period of time has lapsed and it's apparent that no further bills routed through the venue are forthcoming.

Ushers

Ushering audience members to their seats is an important job and should be organised with care. How do you find ushers on tour? Some venues provide them as part of the hire. In other cases, the venue will

have a list of volunteer ushers who will do the job in return for seeing the show. Or try the local repertory theatre, which may require a donation as well as complimentary tickets. No local rep? Try the local high school drama department. Hopefully, the theatre or a helpful local person will do this for you, because it's a nightmare to organise. In the worst-case scenario, you may find yourself ushering or selling tickets and programmes.

If you do recruit volunteers, be sure to provide them, prior to the performance, with information on what is expected of them. This could include the length of the performance, when the interval occurs and most importantly the layout of the seats in the venue. Ushers should also be briefed on the 'lock out' policy. This concerns at what stage a late audience member can be admitted once the production has begun (if at all).

Don't expect this to be any different offshore *One of my favourite memories of touring in Hawaii was trying to sell tickets to locals with no float and no tickets. This particular theatre was also unable to achieve blackout 'due to the holes in the walls' (that's a direct quote from the technical specification sheet). However, the theatre had comfortable seating – armchairs and couches – and a very warm and supportive audience, who turned up after the performance with a feast of local delicacies.*

Other issues

Parking

This is often an issue for both the company and audience. Ensure everyone in your team knows where and when you can legally park. Having the truck towed with half the set inside will wreak havoc on your production schedule.

Merchandising

It's likely you may have some merchandising, even if it's only the programme. All merchandising usually needs to be approved by the theatre manager. The venue will usually take a percentage of merchandising sold in the venue.

Telephones

There's usually a telephone in the tour manager's office, the stage manager's office or the green room. Local calls are charged – sometimes with a mark-up – and it's a rare venue that hasn't had the phones blocked for toll calls.

Cleaning

There can be an extra charge for cleaning. Sometimes you're expected to clean the stage, dressing rooms and green room. It's politic to at least leave them tidy when you vacate the theatre (my rule is to leave everything cleaner than you found it).

The schedule of charges

Not all venues provide you with a schedule of charges. The following checklist will help you know what to ask about when dealing with a venue.

Venue hire

- basic venue hire per performance
- venue hire charge for same-day performances (this is usually less)
- set-up charges (usually per day or per hour)
- public dress rehearsal or preview charges (usually slightly less than the basic hire)
- foyer hire
- dressing room hire
- function room hire
- power costs
- cleaning.

Staff costs

- front-of-house manager (hourly rate over and above what may be provided for in basic theatre hire)
- front-of-house staff and ushers (as above, usually with a minimum call)
- technicians (usually come with a minimum call time of three hours); check rates for pack-in and performance because they can differ.

Booking services

- tickets booked and sold
- complimentary tickets charge
- promotional tickets
- fee on all credit card transactions
- free admission costs (a free performance may incur a ticketing charge from the venue).

Lighting

- per lamp charge
- colour medium and gobos (only the larger theatres will have anything in stock)
- smoke machine
- DMX strobe
- mirror ball.

Sound

- mixing desk (per performance)
- microphones or DIs
- radio microphones
- batteries
- CD, DAT or mini-disk players.

Piano

- hire
- tuning.

Audio-visual equipment

- video projector
- headset coms units
- video player
- batteries
- cassette tapes
- DAT tapes
- VHS video tapes
- mini-disk tapes.

Miscellaneous

- gaffer tape
- gauze
- dance floor
- stage floor repaint
- washing machine and drier
- electrical tape
- theatre plans
- waste bins
- plants.

Promotion and advertising

The venue may require you to place its logo on advertising material, in which case you need the logo either in bromide, or electronic form. Make sure you know about any guidelines for its use. Put booking information on your advertising material and make sure you triple-check everything, particularly phone numbers.

The venue is often the best first port of call for information about promotion and advertising. For a fee, it may provide you with access to its customer database for mail-out purposes. If a show with a similar audience brief to yours has recently been through that venue, direct access to its audience will be a big plus for your marketing strategy.

If you're going to a town for the first time it's worth having a lengthy chat with the venue manager. S/he will have valuable local knowledge, such as:

- who listens to which radio station
- which issue of the local newspaper is the most popular
- the best person to deal with at the local paper
- what size of advertisements work best
- the names and contact details of the local repertory theatres, local tertiary institutions and secondary schools
- information about price acceptability and possible resistance
- when the local rugby team has an at-home game
- which nights are generally poorly attended
- whether anybody pre-books
- what time audiences usually arrive at the theatre
- local accommodation.

In the best situation, the venue will have discount advertising deals in place with local newspapers and radio stations and, even better, you may be able to book your advertising through the venue.

The venue may have outside display areas where you can hang your banner or put up photographs and reviews. The venue will have information on which shows are coming in before yours and may be able to distribute fliers to those audiences, or put you in touch with these shows so you can advertise in their programmes.

Production issues in the venue

The next phase describes what's involved in getting the show into the venue. Be prepared for this to take time and a lot of phone calls, faxes and e-mails.

A good reference to have handy is an online guide compiled by Stephen Blackburn, Nick Kyle, Rob Peters and Phil Conroy. It's called *A Guide For Safe Working Practices In The New Zealand Theatre Industry* and can be found at <http://www.tewhaea.org.nz/images/safety%20guideline.pdf> under Toi Whakaari, publications.

A great source of information on New Zealand venues is the venueweb website (www.venueweb.co.nz), which has CAD plans of some touring venues (refer to Schedules, page 62).

The first person to contact is the head venue technician, who may be resident and employed by the venue, or the person who runs the local hire company. What you need initially is:

- a full set of plans for the venue, preferably on a scale of 1:50, including all the lighting bars and points at which lights can be fixed
- an elevation
- a full list of technical equipment held by the theatre.

If you can't get these documents, the next best thing is to get someone to go into the venue and take a lot of photographs. If the budget allows, you can always send your production manager and/or design team to the venue before the tour begins.

All the technical information you gather should go first to your set and lighting designers. If either designer needs more information, put them in direct contact with venue technical staff.

The plans will also have to go to the stage manager or the production manager – whoever is responsible for putting in the set.

Sometimes the plans are out of date or inaccurate in their measurements. It's always best to get your technicians to talk to other technicians who have worked in that venue.

It's important that the local technician is kept well within the information loop. On most tours, at least one venue usually needs to be pre-rigged because of tight travelling times. No technician can adequately pre-rig a venue without clear plans to work from.

All the technicians should attend regular production meetings. This should culminate in the production schedule for getting into the theatre, which should be sent to the local technician well in advance. The local technician should be able to tell from the schedule whether there are any problems with it at their end. It's worth having your production manager or stage manager talk through the schedule with the local technician to make sure there are no surprises at the time of pack-in.

You will also need a seating plan from the venue so you can work out ticket prices against seating blocks, or block off the best seats in the house for reviewers, sponsors, VIPs, etc. It's also useful to determine sightlines. This is a big issue in proscenium arch theatres where the action was designed to take place centre-stage. This is something that often conflicts with current practice, which tends to use the whole stage. Think about what to do with seats with bad sightlines. You may consider either not selling them, or selling them at a reduced rate with a warning to purchasers.

Double-check that everything shown on the seating plan actually exists. If the theatre has a thrust (the stage extension over the orchestra pit), check whether it's required to be in or out. If you don't require the thrust (and it's the call of the director or choreographer), then it often means you can add a few more seats to the venue capacity.

The sound designer won't necessarily need to see the seating plan, but will need to discuss with the production manager where the speakers, cables and operating desk will be located. You may need to take out seats for the lighting and sound operation if there is no operating booth provided or if it's inadequate (sometimes these are already reserved within the auditorium).

Operator's booth

Check that the lighting and sound operation will work from the designated operation area. There may be an operator's booth, but it may not suit your purposes.

We once pioneered the first production in a brand new theatre. There was a beautiful state-of-the-art operator's booth but the sound operator could not see the stage, there was no way of

removing the soundproofed window between the operator and auditorium and there was time lag in the sound. We were forced to take out two seats in the house and relocate the operator.

When you check the seating plan, note the provisions for disabled access and wheelchair spaces (seats can be removed in specific places within theatres).

Wherever possible, touring sets should be designed to be adaptable to each venue. They should look good in each venue, even if only half the set is on the stage. Ideally, the set designer will have excellent plans for each venue at the beginning of the design process but in reality, this doesn't happen very often.

Dressing rooms can vary as much as venues. The vital requirements for a dressing room are warmth, light and hot water. Check the lot, especially heating if it's a winter tour and then check how it's charged. There are some venues where the power bill will be higher than the entire venue hire charge.

Time needs to be set aside during the pack-in process to work out entrances and exits. What works well in one venue won't necessarily work in another. Dance tours will always require time onstage to space the work and for classes (during pack-in times you will need to organise a separate venue for classes). It's worth checking what access you have to the venue on performance days, ensuring the venue will be open when you require access and whether there's an extra cost if you require more hours than provided in the contract.

Overtime may well be a major consideration. The venue will provide you with a certain number of access hours and resident technician hours. You can often work longer but you will pay for this privilege. A clock-watching production manager can save you a lot of money.

Ask the resident technician whether there's a tannoy system, or comms (speaker systems between all technical positions, the green room and dressing rooms. Often you'll find there's a TV stage monitor in the green room and sometimes on the prompt side of the stage). No tannoy/comms means a bigger headache for the stage manager.

The best thing for the cast and crew is to provide them with a full and comprehensive tour of the venue and a full production meeting with the venue staff on arrival at the venue. This ensures everyone is fully informed about the key aspects of the venue.

Hosting a function

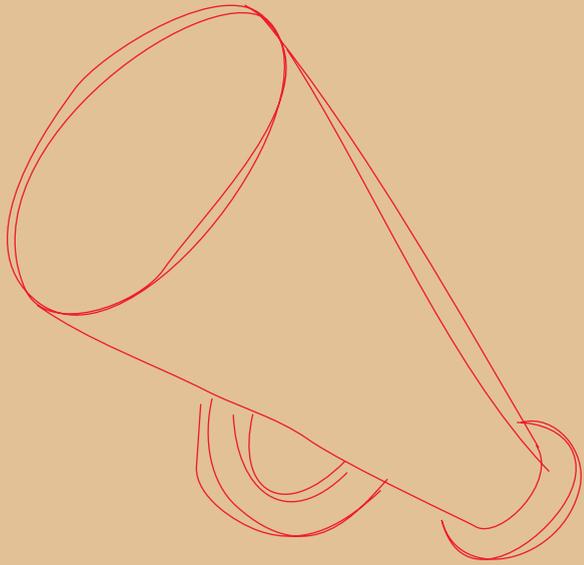
If you're planning an opening night function check the following:

- Does the venue have a functioning kitchen? If not this will have an impact on your catering requirements.
- Is the area you plan to use available to you as a part of the hire, or will it be extra?
- Are you required to use the caterers supplied by the venue? This is an advantage in terms of their knowing how to work the space but it may be a disadvantage in terms of the quality of the food and wine.
- Are you able to bring in your own wine? Often you will have a wine sponsor, who will want their product showcased on opening night. It's always cheaper to supply your own opening night alcohol and avoid mark-ups, but there may be a hefty corkage fee. A good thing to note in planning is that you can get five good sized glasses of wine per bottle and plan for two glasses per person.
- How many staff will you require and for how long? There's usually a minimum call-out for staff – check this.
- How will you set up the function room? This usually requires knowing what kind of a function you're planning – buffet or tray? Will there be speeches?
- Ensure you have set aside time to meet with the caterers to go over arrangements and timing in the function venue.
- If you are planning speeches, what kind of technical support do you require? And who will be on hand who knows how to operate it? (There's nothing more embarrassing than technology that doesn't work with no-one on hand to fix it.)
- Check the security arrangements for functions following the performance and also check who is responsible for locking up.

- Backstage is often locked earlier than front of house, so check that company members have everything with them that they need prior to leaving the dressing rooms.

A function you're organising can sometimes involve as much planning as the performance itself. Most sponsors will want to make a site visit to check banner placement and speech positions so ensure you have time set aside on the production schedule for this. If you haven't met key individuals before, it helps to know what they look like, so have their secretaries send you through a photograph, or check company websites for photos. Ensure speakers are given guidelines about content and length of speeches, as it can often be a time for key political points to be made publicly. A speaking order is essential and also some kind of MC to introduce each speaker (this will often be you). It also helps if the company members are fully briefed on what they're expected to do and say. Also ensure they know when they're expected to arrive at the function (guests backstage can delay the arrival of the cast).

Functions can be fun – a chance for the company to meet the people who've supported them in a relaxed setting – and they also provide good opportunities for networking.



Marketing and publicity

To market and publicise a tour requires a global perspective. Much of the knowledge you already have will be applicable but you will need to shift your focus away from the local and create a national marketing plan.

Marketing plans

A marketing plan describes the process of linking your work with an audience – it's a planning tool. Marketing is not just about publicity, although publicity is a part of marketing.

Generally speaking a marketing plan begins with the 4 'p's':

- product
- price
- place
- promotion.

Product

Obviously the product is your show. However, ensure you take a very comprehensive look at what you've got – it's really the *experience* you're describing.

- Who's involved with the show (actors, musicians, dancers, designers, etc.)? How well known are they and which audiences do they themselves reach?
- What is the content of the show – its themes?
- Where does it sit on the continuum of performance (cutting edge, or established mainstream)?

Price

The price is always going to be related to what the market can bear – which is not necessarily what your product is worth (it may be more, or less, than the actual value of your product). So ask yourselves:

- What prices have you charged for this show in the past?
- Which pricing category attracted the largest numbers?
- Did you encounter any price resistance?

- What are other similar shows charging?
- Does your price need to vary between centres? This can be appropriate between rural and urban venues, however be very wary about setting different prices between centres. We live in a very small country and word travels quickly – you may encounter resistance to price differences.

Place

- Where are you performing the show (in a theatre, in a car park)?
- What capacity does the venue have?
- What are the sightlines like?

Location also covers ticket sales. Where can your audience purchase tickets, when and how easy is the process? And what's parking like?

Promotion

There are two types of promotion available to you – paid and unpaid. Paid promotion covers advertising: newspaper, magazine, radio, television, posters/fliers, mail-outs, etc. Unpaid promotion covers print articles and radio and television interviews, etc. The style and mix of promotion you choose to use will be defined primarily by the audience you're attempting to reach. This is the often unstated fifth 'p' – people.

People

So just who is your target audience? The more specific you are the more detailed your promotional strategies will be. Your pricing structures will also be more accurately targeted. Audiences are determined by product and place. Take a look at what your show offers. Identify (once again) the themes and key selling points of the show.

The answers to all the questions above will form the basis of your marketing plan. Now you just need to match the plan to the budget, make any necessary modifications and you're ready for implementation. In the marketing conversation, don't forget to include the sponsors you've negotiated. Sponsors can be a great source of marketing assistance.

Relationship building We have developed our audience over a number of years. Before touring our works to regional centres we established them in Auckland and Wellington. Before playing Downstage we played Bats. Each season built on those that came before. Seasons in major cities gave us better access to national media and grew awareness in provincial New Zealand before we went on the road. We talked to local people, theatre managers, other touring producers and local presenting partners and asked them about the local audience. What has worked before? How many people went to similar type events? How do they find out about events in their towns? How much will they pay? etc. We identified our audience by benchmarking against similar events that had gone before us and found them with the help of local partners. Then we developed a relationship by going back. That's what has grown our audience – having a relationship with thousands of people all over New Zealand.

Justin Lewis, Producer/Director, Indian Ink

Promotional tools

Magazines: editorial

National magazines work approximately four months out so you'll need your marketing plan in place well before this deadline. Magazines like to have content with a strong specific angle on which they can base a feature article and each will want a different angle so they have an exclusive story. Work out all the angles you have and then allocate them according to the reader profile and distribution of the magazine. For example, *Metro* is primarily an Auckland magazine and will require a specific Auckland focus.

To identify magazines, you could go to a large public library and use the AC Nielsen's *Media Directory* (www.acnielsen.co.nz). This directory lists every print media publication in New Zealand and will lead you to some specialist magazines. Specialist magazines are just the thing if your touring work deals with a specialist topic.

Many magazines will want to take their own photographs but if not, make sure you have a good range to choose from (black/white and colour). Scanning selected photographs will enable you to put them up on a website to be downloaded by media, or to send them electronically or on a disc to publications.

Newspapers: editorial

Don't forget to check the local angle if you're touring to the hometown of cast or crew members.

Radio and television: advertising

Radio and television advertising will generally only be justified if you have a large marketing budget or a substantial sponsorship for marketing. Radio is fragmented in audience share and many stations now require you to purchase advertising time before they'll give you editorial coverage.

If you do go ahead with television advertising, be careful about the kind of ad you make. A straight transfer of performance to live television can look terrible unless you have a sizeable budget to create the advertisement.

Newspapers: advertising

Identify the newspapers you may want to advertise in (there's usually only one). Again, the *Media Directory* will help. If there's a choice, then check the daily distribution rates and profiles. Find out which days the entertainment pages run, but don't automatically use these days. Don't forget to include your local research, especially that from the venue manager, about who reads what and when.

Check to see if the venue has a special deal going that you can access. Also, check with the paper to see if it offers a special theatre

rate or other deals, for example discounts if you place ads in more than one paper.

All ads for the tour should be booked simultaneously and well in advance. A clear list of which ads are to appear on which dates should be sent to each paper (key numbers are useful). This means you have a national checklist.

Do check that the ads actually appeared on the days they were booked for. If a paper misses an ad don't pay for it – ask for a free ad to replace it or have the bill discounted. Unless you have an account with the paper you'll often be required to pay for the ads in advance – an account is your best option.

Consider advertising in the programmes of shows going into the venue prior to yours, as well as shows at other venues. Piggyback wherever possible (exchange fliers, etc.)

Design

Design is complicated by the fact that newspapers and magazines have different column widths. A 6 x 3 advertisement in the *Waikato Times* looks very different to a 6 x 3 in *The Dominion Post*. Check the column size for each paper you're planning to advertise in and design accordingly.

What's a 6 x 3? It's a six-centimetre by three-column advertisement. Advertisements are sold in column centimetres – for example, a 6 x 3 equals 18 column centimetres. At say \$15.80 per column centimetre each 6 x 3 will cost \$284.40. Prices per column centimetre vary as widely from paper to paper as does column width.

Advertisements are sometimes more expensive on the weekend, or on particular pages.

Posters and fliers

For a national tour, having all the dates and centres on the poster and flier assists the marketing campaign by alerting people to the fact that the piece is of national significance.

If the work already exists you can either use the existing design for the tour, or start from scratch. Consider what else is out there and how your poster and flier can stand out from the crowd while remaining true to the integrity of the work.

When creating a flier think about its purpose. Is it a single communication, or do you want it to serve more than one purpose (it can act as a booking reply form for example)?

Fliers can range from small pieces of floppy paper to complicated cardboard postcards. The chief advantage of small and floppy is you can print more for less. However, there is an advantage to more expensive postcard design – they are easy to mail (no envelopes) and people don't yet see them as junk, but put them in their diaries, on fridges and send them to friends, etc.

Having determined your poster and flier design and format, decide how many to print. The budget and how many each centre will take will have an impact on this. Again, local knowledge will be invaluable. There are some centres where 50 posters will overwhelm the town; Auckland on the other hand is a bottomless pit.

Primary distribution of your poster and flier can be done either through a national distribution agency or local agents. Placement should begin around four weeks out from the date of first performance in each centre. Fliers can also be inserted into magazines and newspapers.

Getting your poster/flier to distributors is best done through your printer, who can package each centre's number and send them directly (don't forget to ensure you include yourself in this). Ensure your distributor includes the venue in its distribution. Or you may wish to send a number of fliers directly to each venue for distribution to theatre patrons, or a mail-out to the subscriber base. Also ensure the cast and crew each has a good handful. As they walk around town they can top up local shops, or give them to taxi drivers (who talk). They can mail them to friends and family. Leave no stone unturned in your quest to distribute fliers to potential purchasers.

Direct marketing

Identifying and accessing databases targeted at specific audiences can take a large amount of research and work. However, direct target marketing (that's putting material directly into interested hands, either electronically or through mail-outs) is a great way to sell a show. Potential sources include national bodies (DANZ, SOUNZ, Playmarket – refer to Service organisations, page 223), local repertory

societies, tertiary institutions, city councils, local performance teachers and local groups with interests specific to the content of the show.

Who does the mail-out? Ideally, someone else! One way to achieve this is to have your flier inserted into another publication, newsletter, newspaper, etc. which is going out to the right group at the right time. If you're doing it yourself, consider hiring students as envelope stuffers, or address labellers.

Banners and billboards

Banners are useful. Although expensive, they can provide a strong, visible indication of your presence in town. If you can afford it consider creating two: one for the current venue ('now on') and one for the upcoming ('coming soon'). There are a number of companies who create banners. The Yellow Pages or your graphic designer are probably the best sources of information. Local city councils often have banner sites if the venue is not available. These need to be booked well in advance and you will have to comply with local body regulations in terms of the construction and hanging of your banner.

Billboards are also expensive but effective. Use them if you can afford to – you may be able to pass the costs on to a sponsor. Billboard sites are usually controlled by specialist companies. Look in the Yellow Pages under Advertising – Outdoor.

Interviews and photos

Prepare your cast to expect a lot of very similar interviews. Do not expect the media to have absorbed the content of your media kit. Ensure your cast is well informed about details of the production such as times, prices and where to book. Manage all photo shoots carefully – time is usually limited. In particular, dancers shouldn't be expected to repeat the same moves 20 times until the photographer gets the right shot. Don't send your cast to interviews or photo shoots on their own. Do select your interviewees carefully, as print, radio and television all require different approaches.

Those interviews... Rawiri Paratene – a *Shortland Street* star, lovingly remembered for a stint on *Play School* – was greeted at 7am by a Palmerston North breakfast radio host, who looked about 14. ‘Cool man’, he said. ‘You taught me how to tell the time.’ Try to discuss your role in a pivotal new New Zealand work after that!

Results

Don’t panic if pre-bookings are low. In many instances in the arts it is unusual for audiences to book in advance.

I’ve gone into a large regional venue that seats 1,800, with pre-bookings of 300 until two days before the show opened. Bookings then started to move, but slowly. However, opening night saw queues out the door and down the street. The locals knew what I didn’t. A house of 1,800 in a regional centre for a New Zealand work is unlikely to sell out, so why book in advance?

However low pre-sales do have to be taken seriously – they can cause nights of sleeplessness and are one of the primary causes for tours being cancelled. So don’t count on door sales. Actively promote ways to encourage pre-bookings within your marketing strategy by, for example, offering incentives for early purchasers (for example, discounted tickets or premium seats to people on databases, for a limited period of time).

If ticket sales continue to be low following your opening don’t feel tempted to discount tickets as a first option – it can send a very poor message about your brand and give your event an air of desperation that drives people away rather than attracting them. It also tends to upset audience members who paid early at the full rate – and it certainly doesn’t encourage a culture of pre-booking.

Monitor carefully which of these are most effective for future reference.

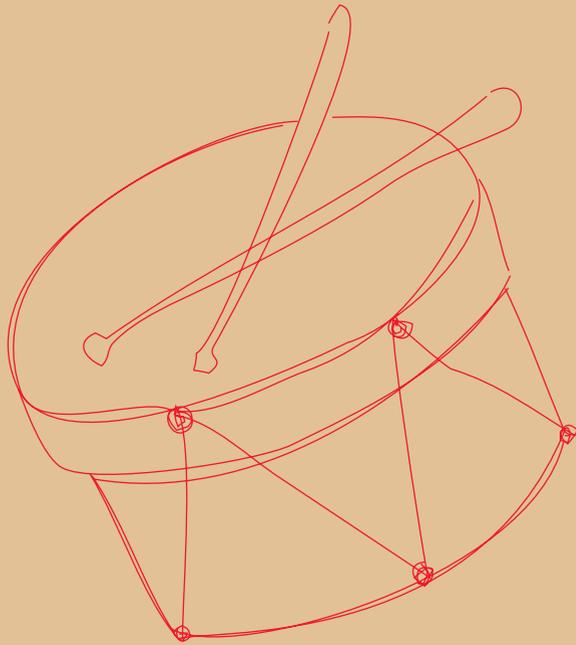
Finally don't forget to send the best reviews from each current performance to forthcoming venues for display.

Debrief

It's important to compile a detailed written report on all marketing and publicity, including reviews, at the end of the tour. The report should cover each centre and include an analysis of what worked and what didn't. This can be one of the most valuable tools in developing your next marketing plan.

Further references

There are a number of good publications about marketing and publicity, some of which are listed in this publication under Literature review (refer page 217). Check your local library and ask your colleagues for recommendations on other sources of information.



Selling your work: festivals, venue sales, co-productions and schools

Primarily this touring manual is focused on self-presenting. However, there are a number of options available in terms of selling your work. Following a slow demise in the 80s regional festivals began to spring up again (nothing is ever new) in the early 1990s. Mid-way through that decade, venues for hire began to show an increasing interest in tours of New Zealand works. Certain New Zealand producing venues have always had an interest in purchasing product. And last, but not least, schools performances are an area of both specialist touring and as inclusions in more general tours.

Festivals

Selling your work to festivals is a great means of ensuring exposure, developing your brand and guaranteeing financial security. Unfortunately festivals in this country don't conveniently sit together in a calendar year. They are dotted throughout and across years (some are annual, some biennial). However, they can be included within an otherwise self-presenting tour, providing some measure of financial security, marketing support and access to audiences.

How do you let festivals know of your work?

You can contact them individually – and it's a good idea to do this early on in your first production, if possible, so they can have the opportunity to see the work on stage. We deal in a live medium and it's best to see the work live. As many of you may know, theatre and dance do not translate well to video. Do offer them comps and promptly provide them with any information they require.

You can also join PANNZ (Performing Arts Network New Zealand. Refer to Service organisations, page 223, for contact details). PANNZ holds an annual market usually during a major arts festival. This brings together producers, venues and Festivals. What you get in return for joining is the opportunity to apply to present your work at the annual market. If you are successful in your application then you are able to present your show: to talk for a set period of time about the works you have on offer and show video or dvd material. The PANNZ co-ordinator

compiles a booklet for all attendees that lists the details of the shows in what are known as 'one-pagers' (this gives you an indication of their length) and provides brief overviews of each show. An example is included (refer Appendix 6, page 213). Booths are also provided for displays and as a face-to-face meeting point during the market.

If festivals are unable to attend your show or the PANNZ market, then you can send them a pack. This should include:

- your one-pager
- a full set of reviews (attributed and dated).

And can also include:

- video or DVD
- script (if it's a theatre work)
- CD (if it's a musical work)
- a full set of technical requirements.

Festival directors are very used to watching videos of stage shows – go for the best quality you can achieve within your budget. You could begin the video with a 10-minute edit showing highlights of the work, but what directors want to see is the whole work, warts and all, particularly if it's dance. If you start editing it then the first question asked is 'What's been left out and why?' So, a wide shot of the stage (you can zoom in and out where appropriate) with no edits is ideal. You may want to video a performance without an audience so you can lift the lights. Theatre lighting tends to be a little dim for video purposes and dark videos that risk the festival director's eyesight are not popular.

So, there's a level of interest – where do you go from here? The negotiating table is the answer to this. In the first instance, what festivals will be looking for is a:

- per show price *and* a weekly price
- clear understanding of what is technically required to mount the show.

How do you work out your show price?

This is slightly tricky in that, as well as ensuring your costs are met, it also involves an understanding of the market value of your work. A show with well-known actors that has had one or two previous successful seasons is probably worth more than a show with an

untried cast and only one successful season. The only way to find out where current values sit is to talk to other producers.

It's relatively easy to work out your show price – simply budget the cost of delivering one show (excluding per diems, transport, accommodation and royalties which are negotiated separately to the fee). Your fee will cover the wages and any remount costs involved. It may also include a profit margin for your company. If a festival wants more than one show (and this is likely) then the price can be adjusted accordingly. Standard practice is for the price to stay at the per show price for up to three shows (multiplied by three of course) and thereafter to be discounted accordingly.

Per diems

Festivals tend to have standard per diem rates and these vary from festival to festival – you need to identify your acceptable minimum per diem.

Accommodation

It's also up to you to specify your accommodation requirements. Be prepared for festivals to negotiate. They often have accommodation sponsors which can limit your negotiations.

What you need to decide is:

- Will the company share rooms?
- Is the company prepared to be split (if you are a large company you may find you're booked into two separate places – will this work for you)?
- Is someone prepared to sleep in the lounge (not ideal and needs to be specified as such)?
- Do you require self-catering accommodation?
- Are there baths (important for dancers)?
- How far is the accommodation from the venue? If it's more than 10 minutes' walk, is transport provided by the festival?

Transport

Regarding transport, festivals usually provide transport to and from the town they're located within, but transport between your accommodation and the venue is usually your responsibility (hence the distance question). If you are more than 10 minutes' walk away from

the venue, then you should factor transport costs between the venue and your accommodation into your negotiations.

If you're on a larger tour then your transport costs can be amortised. This simply means sharing the costs of the whole transport bill between each tour venue. Festivals generally welcome amortisation, but you may run into problems if the festival has a preferred transport operator (an airline sponsor for example).

This brings up the question of how you will transport yourselves. If you're touring within a relatively contained geographical area you may choose to drive and amortise the car hire costs. However, flying may be the only option. In this instance, it's part of the negotiation process as to who books the fares. It may work better for you to do this and then invoice the festival with an agreed price, or they may prefer to do it (particularly if they have a sponsorship arrangement in place). If the festival is responsible for this, be *very clear* about when you need to travel. The festival may have an arrangement with an airline company that requires them to fly at off-peak hours. Your company may not be happy at having to get up at 5am to catch a 6.30am flight from Auckland to Christchurch when they don't start pack-in until 6pm that night. The way to avoid this is to request that bookings are sent through to you for checking before being confirmed.

Royalties

As usual, royalties come off the gross and relate to the agreements you have with the creators of your show. For example, you may have to cover royalties for the writer and the set and lighting designers. If your work was originally specifically commissioned for performance, the commissioner (usually a festival or a producing venue) may require a royalty. Royalties are a non-negotiable part of the sales deal. At the end of your performances you should expect to receive a full box office report and the royalty. Always check this carefully and be certain about who is paying what to whom and when.

You may find that the festival wants to restrict your performances in regions close to its own (to avoid losing some of its potential market). If you are including a festival within a larger tour check the towns closest to the festival town with the festival as a matter of courtesy. You may also find that the festival restricts your perform-

ances for a period of time following the festival, or asks for a first right of refusal on producing any future performances in their own region. All this is negotiable.

Make sure that every agreement you reach is specified within the contract. Ask for a draft contract and read it carefully – once it's signed there's no going back. Carry a copy of the contract on tour with you for reference in the event of a dispute (make sure there's a disputes resolution clause within the contract).

Marketing

Festivals usually have a marketing department. If it's a small festival this may consist of just one person, but if it's large you may find yourself dealing with three or four people (the programme publisher, the publicist or two publicists, etc.). Festival staff also start work at different times so there may be one initial contact followed by a handover to another or several others. It can become very confusing, so keep clear records of who is who and who asks you for what. Very large festivals tend to appoint one person for you to deal with in regard to every issue. This is a rare but enjoyable occurrence.

It's best to develop your marketing pack and send it off in one form. CD ROMs are ideal for this purpose.

The marketing pack should include:

- all reviews
- the poster/flier image (in an electronically usable form and in its components rather than a locked whole, so that another designer can manipulate the elements)
- the wording to be used in brochures, on fliers and posters – and in varying forms – say 10 words, 50 words and 100 words. And the title if it's designed as a logo
- a set of photographs: colour and black and white (and in electronically usable form)
- a full set of programme information, including bios and photographs (in electronically usable form)
- all mandatory credits (logos, the title of the show and author, cast and crew, etc.). These will usually be part of the negotiating process, especially if you are doing a larger tour with sponsors attached. This can be a problem for festivals as they usually

source their own sponsors. Therefore, you may find your sponsors will miss out on a festival season within the tour. Keep this in mind within your sponsorship proposals

- broadcast quality footage.

Festivals are very busy places and things can only too easily fall through the cracks, so ensure that your contracts include a clause that you sign off all marketing materials before they go to print or broadcast. Otherwise, you may find that a key sponsor or credit is left off and you will then have to bear the responsibility for this (and it could result in a reduction of your sponsorship fee or a very disgruntled member of your creative team).

While festivals have their own branding, which is the reason for supplying your marketing material as building blocks for them to use (rather than specifying particular fonts, etc.), don't forget that your branding is also important. You don't want your product to look shabby in any way.

Interviews

It's usually best if all interview requests come through you, or your publicist. You will know your company's timetable best and can slot interviews in at appropriate times. If you're doing a national tour then you may want to restrict the festival to local publicity only and reserve the nationwide mediums for your own publicist (if the nationwide publication only mentions New Plymouth and not the other seven centres your marketing campaign will be detrimentally affected). Always alert the festival to any local angle and ensure it receives reviews from tour performances prior to your performance at its festival.

Technical information

It's really important to supply as much information as you can (probably on the same CD ROM as the marketing pack). Likewise, it's important to receive as much information as possible about the venue you're playing in. Put your head technician in touch with their head technician.

Your pack-in period may be very tight indeed, as festivals like to close one show one night and open another on the next. If this is the

case, you may find your pack-in period begins at midnight. Ensure your head tech has asked for as many crew as required. This is one thing festivals are often good at – providing a large, experienced crew. However, it behoves you to be as well prepared as they are.

When you get there

Do make yourself known to the festival staff. Pop into the office, but expect it to be very busy and try not to get in the way (a phone call first is a good idea). Festivals usually prepare a pack for all your company members, which will include all sorts of useful information about the Festival and the town you're visiting. Often festivals will have a discount card for your company so they can receive discounted prices on tickets to other shows. They may have gym or massage deals. There may be a festival club, which is a great place to meet other artists and festival staff and to have a drink after your performance.

Festivals are usually a lot of fun, but do provide opportunities for late nights and parties, so keep an eye on your company if you're in the middle of a busy tour. You don't want to compromise the next tour venue.

Venue purchases

A lot of the festival information applies to this section, but there are minor differences.

Some venues do purchase shows. The method of working out your show fee is exactly the same as for festivals – the show price and then per diems, royalties, accommodation and transport on top. The main point of difference is that venues are more open to variances in negotiations regarding show price. They might, for example, suggest a lower price matched with a percentage share of box office. If you are confident about your product then this may be a good option to take.

As with festivals, purchasing venues may also want to place protective restrictions around your schedule (such as no performances within a set geographical definition before and after your performances in their town) and may request a first option for any

planned future performances (this is usually restricted to a specific period of time).

In terms of contracts, the marketing and technical sides of your show follow the same advice as given for festivals.

Co-productions/joint ventures

Co-productions or joint ventures are behind the founding of the PANNZ market. They're essentially a way to spread the financial risks of touring between two or more stakeholders, usually your company and the venue. They require a great deal of trust and a very specific attention to detail from all the members of the co-production.

Co-pros or JVs can take many different forms. Usually each party takes risks within their own areas of expertise. A venue, for example, might agree to contribute the venue hire costs, house technical staff, equipment and local marketing. The company might agree to cover delivery costs including per diems, accommodation and transport.

The easiest method to construct a co-pro or JV is to strike a joint budget showing all the costs involved in mounting a performance in that particular venue. If you're on a larger tour then you will probably want to work in some amortised costs. Costs can be amortised in transport (as already discussed), remount costs (such as the costs of re-building the set or re-rehearsal) and some areas of marketing (one large poster/flier print run is probably going to be cheaper than six separate runs for each tour venue). Once you have a mutually agreed budget you can then look at what each party is able to offer to the co-production.

In the easiest deals each party would contribute an equivalent amount and the income would be divided on a 50:50 ratio. Don't forget there are some costs which must come off the income before it can be shared out, such as royalties, ticket costs, etc. It's best to work off a projected net figure – in any instance, GST should be left out of all calculations until the final calculation.

However, it doesn't often work out that each party is contributing an equivalent amount, so negotiation will be required. It is, in all of

this, incumbent on each party to have truthfully represented his/her costs.

Negotiation may result in a differentiated share of the potential income. You may agree a set of fixed costs on both sides that get paid out dollar for dollar until breakeven is reached. On reaching breakeven the profit is then shared in a way that reflects both sides' risk: 60:40, 70:30, 20:80, whatever reflects the risk. Or you may agree to a straight split where each party takes a fixed percentage and no fixed costs are met before this division.

Whatever agreements you reach, ensure it is clearly laid out in a written contract binding on all parties. You're risking losing more than just money here – you're risking goodwill and future tours by either yourselves, or other groups, to this venue. This contract must include a disputes resolution clause.

The value of co-production/joint venture deals to the touring producer is that the risk is shared. The other parties are not only relieving you of some of the burden, but they're also, by implication, taking a greater ownership of your show. After all, if they don't fulfil their obligations then they will be jeopardising their own outcomes – and vice versa. It also ensures that you have local knowledge well on your side, relieving you of a great deal of potential research. And it encourages the venues to develop relationships with local providers, building their own community networks and databases, which are of lasting value to them in terms of securing their own future.

Schools

Touring to schools can be approached in one of two ways. You can either include school shows within your touring schedule, so they come to the theatre to see you perform, or you can take your show directly into schools. If you are contemplating this, a good resource is the Ministry of Education publication *The Arts in the New Zealand Curriculum*. You can locate this and other information through their website: www.minedu.govt.nz. Refer the Literature review, page 217, for further details. Another website which is of use is: www.tki.org.nz/r/arts/curriculum. This website will allow you to find

out about the five national co-ordinators currently employed by the Ministry of Education to assist with delivering the arts curriculum into schools. The five cover: music, visual arts, dance, nga toi, the Māori-medium arts curriculum and drama.

Either way, there are some key things to remember when dealing with schools:

- They require a good deal of advance warning that your show is either coming to a theatre in town or is touring to schools in their area. The more warning you give, the more likely you are to attract bookings (this is usually a *minimum* of one school term prior to the term within which you're planning to be on the road).
- Teachers are only available at set times. The best times to talk with them are at lunchtimes and after school, so structure your working timetable around these hours when preparing a school tour.
- Your show is more likely to be viewed with favour if it fits an aspect of the curriculum. Check the curriculum through the Ministry of Education, as it can, for example, tell you which of Shakespeare's plays are included for study within the curriculum in that year (www.minedu.govt.nz).
- Your show is even more likely to be favoured if it comes with teaching resources, so that teachers can prepare a unit (which fits the curriculum) around your visit to their town. There are several organisations who can help (at a cost) with preparing materials. Again, check with the Ministry.

Schools deal with paying for shows in different ways. Some set aside an amount of money for shows at the beginning of each year – once it's gone, it's gone. Some collect cash from the children. They may run it through their books and hand you a convenient cheque, or they may trickle a bunch of notes and coins into your hand at the end of the show. Count it.

If you agree to a per head cost, rather than a fixed cost, then remember that children get sick and engage in many different activities. For example, you may find that when you book the show you're promised 200 children, but only 120 are there when you arrive. This could be because Form 4 is on a sports visit, which was planned in the

intervening time, and there's a flu epidemic in the district. The only way to safeguard against this is to require a minimum payment. It's also wise to have one of your team do a rough headcount – just to check.

If you're bringing students into theatres you may wish to have a different policy. 'No shows' are seats that could have been sold – you may wish to charge for the number of seats booked in the first instance. You may also contemplate charges for cancellations or changes in audience numbers close to performance dates. If so, let the schools know of these charges from the beginning of your communication with them (you may find that this alone is enough to deter them from cancelling at the last minute).

You may find that lower decile schools request discounts on your price. It's up to you as to how you deal with this. Be aware though that lower decile schools do have access to additional funds to ensure their children are able to access the same activities as a higher decile school.

Schools vary greatly in size. One means of ensuring smaller schools don't miss out altogether is to suggest that they band together or join in with a larger school in the district. Teachers in smaller schools are often wise to this already.

Performing in schools

There's an art to this:

- Which age group is your show suitable for?
- Can you do two shows in one day, or even three (some schools may require three shows because their performance space only holds a third of the school at a time)?
- What is your set-up time like?
- Do you require a blackout (many schools' performance spaces cannot achieve this during the day)?
- Do you have resource materials?
- What aspects of learning will it be useful for? How will teachers be able to encourage learning from it, prior and after?

Booking the tour is a challenge in itself. The Ministry of Education has a list of all the registered schools in the country with their contact details that can be downloaded free from their website

(www.minedu.govt.nz). They keep it up to date and more small schools come into existence and then disappear than you might think.

Sit down with your map and divide the country into regions. A look at the schools list will tell you how many schools there are in that region and enable you to work out rough lengths for the duration of your time in each area.

Then send out your material. Do give a deadline for replies and include a booking form that can be faxed or filled in and posted back. Directing them to a website where they can fill in a booking form and submit it may work for secondary schools but possibly not for intermediates and primary schools that are not as well supplied with technology. Whereas most theatre tours can be organised through e-mail, a combination of post, fax and e-mail is more common within schools, with the emphasis firmly on faxes.

As the replies come in, compile them into their geographical area. Then the fun bit starts. Once you reach the deadline, sit down with a large map of the country. You're about to attempt to put together a tour that has reasonable driving distances between regions and schools. It will take a bit of time. On your booking form you will have asked the schools for their preferred dates and times, but you will have asked them for options and you won't have promised them that they will necessarily get their first choice.

Once you have something approximating a tour, you need to send the dates and times back to the schools for confirmation. This requires a lot of to-ing and fro-ing, so allow enough time for this.

Once the tour is confirmed send out the resources so the teachers have enough time to construct a teaching unit. Always contact the schools the week before the planned performance to remind and confirm, especially if the time between the booking being made and fulfilled is lengthy. School diaries are busy and things change. More than one touring group has turned up to find no-one at the schools because a sports day has been re-scheduled, or the teacher who organised the performance is sick and no-one else remembered you were coming.

It's also wise to remember that schools will provide very different spaces for your performance. How flexible is your show in terms of packing in and out – obviously the more flexible you are the

more schools you will be able to play. Be very clear with schools about what you require from the performance space. If, for example, your show requires a blackout, can this be achieved?

On the day of performance ensure you have someone from the school to meet you, who has the keys to unlock the performance space and can assist you to pack-in. Allow yourself enough time to resolve any problems that may arise (for example, the hall has been cleared for sports and chairs need to be unpacked and set up).

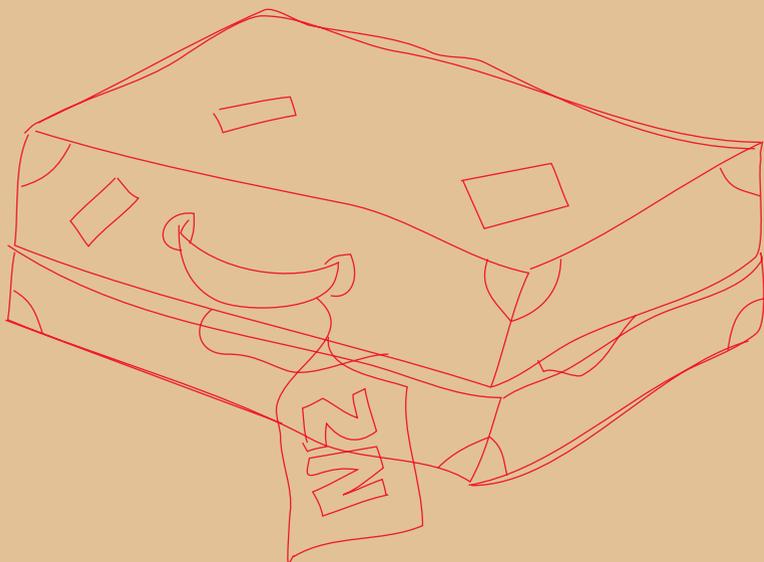
If you're paid in cash then do count it before you leave the school. If you're on a tour then the last thing you want to have to do is chase previous schools for missing amounts. Likewise check the cheque!

And finally, send a thank-you letter at the end of the tour. This, in itself, can be a useful marketing tool for your next schools tour (you may find you receive piles of thank-you letters from the students – always useful material for funding or sponsorship applications).

It's always worth your while to evaluate how the tour went – preferably with the touring team – as an investment in lessons for any future tours. You may find it useful to send the schools a brief questionnaire (keep it to one page, teachers are busy people) seeking their feedback. In fact you may like to take these on tour with you, hand it to the teacher at the beginning of the day and collect it at the end. That way you'll save them time and ensure you have a full representation of views.

Rewarding moments My personal favourite was at a school where the 'bad' kid (of the expelled variety) was made to help us pack in and out as a punishment for some piece of unacceptable behaviour. He was fairly silent packing in – but he watched the performance pretty intently. At the end when he was helping us pack out he muttered, 'So howja get to join Strike?' I explained that I'd gone to Massey, studied music, etc, etc. He was silent for a bit longer and then he said, 'Yeah, I'm gonna do that.'

Murray Hickman, founding member, Strike Percussion.



International touring

Why tour internationally?

The first question to ask is why? There are a number of reasons why companies want to tour internationally. These can include financial imperatives (increasing the company's revenue allows greater financial security); artistic (the opportunity to develop the company through observing and interacting with international colleagues and/or to benchmark the company internationally); or profile development (raising the company's international profile and enabling further international sales).

International critical acclaim can also help develop audiences in New Zealand.

Touring internationally without a strategic objective or rationale is neither valid nor wise. Having a clear strategic objective enables you to structure your international touring plans and will underpin your success in achieving your goals. A rationale enables you to identify which international markets you're interested in, and how you will approach those markets and target specific venues and festivals within those markets.

The other key area to examine before making any moves internationally is resource and capacity. Does your company have the knowledge and experience in both management and technical areas to deliver your work internationally? If you're not sure, keep reading. How long are you able to keep your work in repertoire? Most international agents are looking to book at least 12 months out, if not 24. Has your work been seasoned by extensive touring throughout New Zealand? It is very rare for works to sell offshore without having been run in first. Touring nationally also allows you to build touring expertise.

Finally, a word of warning: keep your expectations in line. Competing in an international market is complex, time-consuming and difficult. It may take years of work to achieve just one sale.

Selling your show

So we live in New Zealand. How do we get our work to the other side of the world – or even to Australia? There are a number of options open to us – and sometimes it's not just one of these routes you'll take to achieve international sales. It's a combination.

The best method of selling is having international buyers (festivals, venues or agents) attend your show. Do they ever come to New Zealand? Yes. We have a number of international visitors who are invited guests at arts festivals – in particular, the New Zealand International Arts Festival (held biennially); and the Auckland Festival of the Arts, Christchurch Arts Festival and the Taranaki International Arts Festival (all held biennially in odd years). Creative New Zealand often assists the arts festivals with these invitations by contributing to airfare and accommodation costs for international guests.

Who do the festivals invite? Often they're inviting specific contacts for specific shows they are presenting in their festivals. If you have a specific international contact you would like to see invited to New Zealand then it's always possible to approach either the festival director or Creative New Zealand with your suggestion.

While international guests attending festivals are often on a regulated timetable there are generally some gaps. They are usually keen to see as much work as they can during their time here. If you have a show that has the potential for international sales then it might also be possible to showcase it for international guests during their visit. As a matter of etiquette this would need to be organised through the party inviting the international guest (either the festival or Creative New Zealand). And it would help a lot if someone from Creative New Zealand or the festival had actually seen your show and was able to endorse it. This requires you to do a little bit of thinking when you first stage your show. Invite festival directors and Creative New Zealand to attend a performance and seek feedback from them.

At the very least, you should take the opportunity to meet the international guests while they are in town. Most festivals run festival clubs that are open to industry attendance – and most international guests are eager to meet local practitioners. Festivals will often also put international guests to work, requiring them to offer workshops in their area of specialty. Attend if you possibly can.

When you meet with international guests don't try too hard sell your work. Ideally, you will have done your homework and be aware of the kind of work they're interested in. Even if your work does not fit that description, they may know of colleagues with an interest in your style of work.

But note: most international buyers will want to see the work live. Very few sales are made on dvd alone and those sales that are made in this way tend to be from companies with an already established reputation and where the work has been substantially endorsed. Live work does not tend to translate well to an electronic medium.

What you really want to do is have a conversation to find out all about them and their work. Your strategy should be to build your own set of international contacts. The industry we work in is really all about communication and this is a good opportunity to practise it. One good contact can lead to many more. The world of international festivals, venues and agents may seem dauntingly large but it is very well-networked. The participants don't tend to change but they do advance their own careers, either within their own country or even internationally, and they can sometimes take you with them as they do so.

This is where having a good working relationship with New Zealand festival directors can really be of use. If they know your work well, they can suggest which of the visiting internationals will be interested – and, most importantly, can arrange an introduction. Being introduced by a festival director provides instant credibility.

If an international buyer does show some interest in your work then follow some simple guidelines. Ensure you can clearly articulate details of the work and ideally contextualise it within its genre. Be very wary of overhyping your work and listen carefully to the responses you get. It's your job to be able to read what's really being said to you. Just like real estate sales, there's always a subtext. And be very aware of the details of your show: price, touring party size, availability, basic technical requirements and any information on your target audience.

The Performing Arts Network of New Zealand (PANNZ)⁵ is held annually, usually during a festival, and is another opportunity to meet international buyers. Market co-ordinators work with the festival

organisers and Creative New Zealand to ensure the visiting international guests attend the market.

If you have a show, either as part of the festival the guests are attending or as an independent production, then you will definitely want to ensure the internationals attend. However, once again, make sure you've done your homework and ensure the international guest has an interest in the style of work you create. This kind of attendance needs to be organised well in advance. Ideally, you want it scheduled into the guests' itinerary before they arrive. This requires pre-planning: working with Creative New Zealand and the inviting festival to let them know that your show will be on, and identifying key internationals. Once their attendance is confirmed, contact them (usually by email) before their arrival to introduce yourself and provide some background information on your show.

Make sure you meet them before the show to introduce yourself. My preference is not to sit next to them during the show but to ensure I make contact at the end of the show. I always carry a promo pack (dvd, one-pager, review material) with me but I wait for their response before I offer it. If you offer it, they'll feel obliged to take it but if they have no interest in the show, it'll end up in the hotel's wastebasket. What you want to assess is whether they're genuinely interested in the show or merely being polite. And even if they are interested, I always check to see if they'd prefer the promo pack to be sent to their office. Lugging heavy luggage around the airports of the world is not much fun.

Ensure you've prepped your cast. International guests may ask to meet them (always a very good sign). It's very rare for an offer to buy to be made then and there. If they are interested, they will ask about availability and it helps to have thought about this previously. Know their festival dates – or their venues' seasonal plan – and assess your availability beforehand. If it is an offer, it's very likely that it will be an offer for one, two, or sometimes more, years in the future.

International markets

Most countries around the world offer a performing arts market of some sort. Some happen annually and some biennially. Some are invite only and some run open applications. Some offer live excerpt presentation of works and some are producer-pitch only. Creative New Zealand has policies in place to encourage a formal New Zealand presence at some of these markets. Check the Creative New Zealand website (www.creativenz.govt.nz) to find out more. You can, of course, always investigate attending yourself at your own cost. This can be a useful investment to learning how markets work, and an opportunity to develop and extend your contacts.

In particular, Creative New Zealand has a long-standing arrangement with the Australian Performing Arts Market (APAM), held biennially in even years, which allows selected New Zealand works to be presented. This well-established market offers both a promotional booth and live excerpt presentation. Live excerpts must be 25 minutes in length within specific technical restrictions (for example, you may not be able to use your full set or your full lighting rig). The market is held at a venue with two theatres within it. Live excerpts are presented in one theatre while the other is being prepped for the next set of excerpts. A gallery runs round the two venues and presenters are invited to set up booths where promotional material such as posters, fliers and dvds can be displayed and screened.

This is a common style of market. The other common style is a pitch-only market, where producers are invited to pitch their shows, again within a specific timeframe that can range from 10 to 20 minutes. PANNZ, the New Zealand Performing Arts Network, operates in this way. APAM has some pitch sessions within it, usually for new work seeking venue or festival partners. A pitch needs to be carefully worked out to be successful. Winging it on the day is a recipe for failure. Attend pitch sessions before you have to ever pitch yourself so you can learn. In this instance, attending PANNZ even if you don't have a presentation slot is an excellent learning opportunity.

At every market there is a very specific etiquette. Never interrupt a conversation between a seller and a buyer – particularly if it's happening within the confines of a booth. Do try to contact international buyers you're interested in meeting before the market and set

up meeting times with them. Markets are crazy, busy places and if you don't organise things beforehand, you may find meetings are impossible to schedule once there. Take the opportunity not only to meet the international buyers but also to network with your colleagues and peers. Understanding the wider context of our industry is always useful and you may find that although you made no sales you have identified an opportunity to collaborate with a peer company.

If you're presenting a live excerpt then note – international buyers spend their lives seeing and assessing work, they are a notoriously difficult group to play to en masse because of this. They are adept at 'reading' shows very fast and may show little or no reaction. Do prep your cast that an audience of international buyers will not react as a general public audience does – you don't want your cast to be thrown by this.

Interestingly this can sometimes be a positive experience.

I had a show being premiered during an arts festival that was attended by a number of prestigious international buyers. The show had been very badly received by critics and the public alike. At the end of the performance attended by the internationals, I made sure they could see me in the foyer but did not immediately approach them. I knew the show had excellent bones but required further work. This is often a particular problem for New Zealand shows presented in festivals against international works that have had substantive development time. The internationals made a beeline for me. They could see what the locals couldn't and once I'd reassured them that the show would be developed further, they most unusually made offers on the spot.

As a producer selling shows, you need to be very aware of what you're selling with a particular awareness of its flaws and whether the artists are open to further development of the work. There are few shows created anywhere in the world that do not require development work – and work can go on being developed across several years. One major advantage to having such experienced eyes in the house is the

intelligence they can bring to bear on the potential development of your show. International guests will be very frank about development issues if you indicate you are open to such feedback – and you have no reason not to be. They will not want to be as frank with your director, choreographer or cast. It's up to you to convey their feedback to your company.

Here's an example that sums up most of what is discussed above.

In 2001, I met an artistic director and the general manager of a small inaugural Australian festival. They bought one of my shows and it was received extremely well. But the real success story was the friendship and working relationship I built with these two women. The artistic director was, even then, well on her way to being internationally recognised and over the years, we've met at a range of festivals and markets in various countries. On every occasion, she has gone out of her way to introduce me to her international colleagues. The general manager became the artistic director of that festival. She and I continued to meet and talk. I came to understand well what she was doing within her festival. A few years later, I produced a show I thought she would have an interest in. There was no opportunity to present it at a market so instead I invited her to a season in New Zealand. I very clearly indicated that the work required development but would be very likely to receive it in the intervening two years before her next festival. I also knew that she was specifically looking for a show that would fit the smaller centres of her state. She flew into Palmerston North, liked the show but had some very specific feedback. Over the course of the next two years, the show was further developed. Then in 2007, it was undertook a successful six-centre regional tour within her festival.

One further point to note: be very aware of the fit of your show. Most artists when they think about international touring, have only the international icons in their heads: Sydney, London, New York. Your

show may well be better suited to a smaller regional touring circuit, or doing such tours may become your entry card to the larger more prestigious markets.

Agents

In some instances you will not be selling your work directly to the festival or venue but to an agent who will then broker all sales in specific territories. There are some major advantages to working with agents. They already have sales contacts and may be able to secure more bookings than you would achieve on your own; they understand the context you will be touring in and are a major resource for local knowledge; and your work comes with instant credentials when you join an agent's stable.

The working relationship between you and your agent is key. Your agent is only as good as the information you provide. They need to have clear and current understanding of your work, which probably means visiting you regularly in your country to see work. There are a lot of agents out there and some are better than others. Always check that your agent is reputable. Again, the international world is very well-networked and it's not difficult to check. Start with your nearest international arts festival director.

Generally, you'll have one agent representing you in a specific territory or territories. If you're unhappy with your agent's performance, then it is etiquette to raise and discuss the issues you have prior to sourcing another agent. People do change agents but be aware that the world of agents is equally networked. Be very careful about talking with potential new agents before you've ended your relationship with your current agent.

Agents are usually paid on a percentage of the fee per sale. Sometimes, agents can also be on a retainer.

Pricing your work (also see [Selling your work](#), page 119)

Working out your show price will involve an estimation of your show's market value within the purchasing country over and above covering off your actual costs. The easiest way to do this is comparatively: work out what other shows similar to yours in reputation are charging. To work out the base fee, budget the cost of delivering one show (including any remount fees) and, ideally, add contingency and a profit margin. This is your basic per show price. On top of this (or sometimes within if the purchaser wants an all-inclusive price) add per diems, international freight and transport costs, accommodation and royalty costs.

Different countries have different etiquettes as to how price is presented. Some require a show price plus per diems, accommodation, transport and royalties; others (the United States in particular) require an upfront all-inclusive price. Traditionally, the United States expects that the touring group will also cover off within the fee all the costs of delivering the show, including work visa costs and internal transport.

If the purchaser wants an all-inclusive delivery cost, you're going to have to do a lot more work – looking at internal transport, carnet and work visa costs etc. In countries where this is required it not only helps to have an agent, it's probably imperative to the success of the tour.

Work out your show price before you meet any international. If they are interested, it helps for them to have an indication of what they're up for.

You can take exchange rates into consideration, remembering that you're usually putting a price on a show one or two years out from delivery. A lot can change in two years. If you're wondering how to do this, take inflation into account and be aware of what's happening in the world (for example, airfares in particular are subject to variance, depending on world conflict). You will also want to work out a payment schedule that ideally complements your cash flow. Most festivals and venues can pay a sum on signing, a further amount on opening night and the final amount on conclusion of performance. When you're using an agent, the money may be channelled through the agency.

Again, pay close attention to your cash flow and ensure your agent is aware of your requirements.

Taxation is an issue you will also want to pay close attention to: many countries will deduct withholding tax and in some countries, this can be as much as 50% of your fee. Check with the festival, venue or agent as to the regulations in this instance, or go to the government tax website for the country you're visiting. In most instances, this can be accounted for and claimed against in your New Zealand tax return, particularly where New Zealand has a reciprocal taxation arrangement with the country you're touring. However, it will undoubtedly have an impact on your cash flow projections.

Some festivals have a tax exemption that can apply to presenting artists. This is a simple and ideal situation. Some countries also have a tax exemption that can be applied for. This will involve considerable paperwork on your part and on the part of the agent, venue or festival presenting you.

Finally, always look for what you can add in value. Can your company members offer workshops to locals? Can you offer a question and answer session following a show? Do you have any education programmes for primary, secondary or tertiary students to offer?

In a tour being planned in 2007, the two performers wear a number of hats. Along with the show, we've offered writing and music composition workshops, a screening of a film that one of the performers wrote, and the launch of a first novel.

Planning

It's a good thing that you're often selling work one, two or more years out from presentation. The planning involved in an international tour is

immense and detailed. The following offers specific details of international touring (all other information within this manual also applies).

Itinerary

Negotiating dates and the number of performances will take some time, especially if your tour is to more than one country. Many festivals and venues will expect you to pack in and open that same night. Be aware that what is commonly accepted practice in the country you're touring may be very different to your own practice. Negotiate – and know your compromise position and what is non-negotiable.

Visas

Check visa requirements well in advance. Applying for visas can be a lengthy and expensive process. There are stories coming out of the United States of groups that have had to cancel booked and confirmed tours, simply because their visas were not processed in time.

Check what nationality your company members are: visa requirements will be different for different nationalities. In particular, check whether any company members have convictions or police records. Certain convictions will simply mean that person cannot tour to particular countries and will need to be replaced, or will have specific restrictions placed on them. Certain health conditions (TB, HIV etc) may also mean the person suffering the illness will not be admitted to particular countries.

I once toured with a company member who had a class A drug conviction, which meant that I personally had to sign a guarantee that I would be liable for his entry and exit from the country we were touring to – and for his good behaviour while there.

Travel

Generally speaking, it is the country of origin that covers the delivery costs of a show. Creative New Zealand regularly grants funds for this purpose and each application is considered on a case by case basis.

Current information on funding programmes is available on www.creativenz.govt.nz/funding.

We live at the bottom (or top depending on your perspective) of the world. This is not something that internationals often understand – particularly those that live in Europe where nothing is very far away. Jet lag is a very real issue that you will want to account for in your planning. A dance company, for example, is not going to be able to arrive and perform the next day. Allow at least a day off before beginning work. The difficulty in negotiating this will often come down to cost.

Using a travel agent is often the best way to go. They're likely to have access to the best deals worldwide and can also block book on your behalf.

When you're booking flights, ensure you have copies of everyone's passports and remember that flights must be booked in the legal name of the passport holder. Passports must be valid for up to six months after you return to your home country. As soon as you have confirmed dates, get every company member to check that their passports are current and meet the requirements of the country you're traveling to. The United States, for example, will only accept passports that are able to be electronically scanned.

The option to travel will provide opportunities for your company members who may want to stay on after the tour. If it's possible for them to do so, have them book and pay for their additional travel requirements through your travel agent once the basic booking is complete.

Flying internationally since September 11 2001 has become complex and painful. Ensure your company is well-aware of each country's flight regulations – in particular what can be carried onto planes. Allow for very lengthy check in periods: in the United States, it can take up to three or four hours to check in through various security procedures. Shoes that can be slipped off are a wise choice. As well as removing it from its case, you may be asked to switch your computer on. Ensure you're carrying power cords (and adaptors) or batteries.

Consider also how you will transport yourselves within the country you're touring. Will you be provided with vans and a driver, or expected to take buses and trains? How far away is your accommoda-

tion from the venue, and how safe is it for your company members to walk to and from accommodation to venue?

International diplomacy

Cultural diplomacy is an important part of touring internationally. New Zealand has a number of diplomatic missions from full working embassies to cultural attachés. Initiate contact with these missions well before your arrival. Often they will see your visit as an opportunity to promote New Zealand internationally and can ensure the presence of dignitaries at your event. They may even host or facilitate events on your behalf.

It is well worth approaching the Ministry of Foreign Affairs and Trade (www.mfat.govt.nz). Creative New Zealand, New Zealand Trade and Enterprise (www.nzte.govt.nz), and the Ministry of Culture & Heritage (www.mch.govt.nz) can facilitate this for you. New Zealand has trade and export activities happening all over the world and these can be very useful to your tour.

On a tour to Mexico, our shipping was provided by a New Zealand shipping firm opening up a direct route to Central and South America. The cost of our flights was partially covered by New Zealand Milk Products and a company that had recently won the contract to outfit Mexico City airport's new conveyor belt system. We located these companies with the help of New Zealand Trade and Enterprise.

Accommodation

What is your company policy? Do members share rooms? How many to a room? Accommodation in New Zealand is often of a higher standard than that provided offshore. We also often provide cooking facilities in motel-style accommodation. This can be rare in some countries.

In some instances, you will want to ensure meals are part of your contractual arrangements as the local food may prove difficult to source and may be a health risk to your company.

Always check which company members carry credit cards. Most offshore accommodators require these on a per room basis to cover personal expenditure.

Per diems

It's important to ensure that if you're receiving per diems, you receive them in cash in the local currency on arrival. Do count them and offer a receipt if they're provided to you without one. If it's a particularly lengthy tour, it may be best to receive per diems weekly. In some countries you'll be offered hotel meals instead of per diems – and, given the country, you may be wise to accept this offer.

Insurance

It's etiquette that the company bears the cost of full travel and health insurance for each member while working offshore. If the company member elects to stay on, then any further insurance is their own responsibility. Require all company members to have a full check-up – both medical and dental – before leaving New Zealand. Insurance cover will be compromised by pre-existing conditions and may be refused (for example, HIV positive artists will not be medically covered).

Where any company member has any pre-existing condition (including allergies) ensure you have a letter from their doctor providing details of their current condition and treatment, and the generic names of any drugs they are being prescribed. Avoid brand names for medicines because these change from country to country. You may also choose to have this letter translated to the language of the country you're visiting. This is particularly important if you don't speak the language, are not being provided with a translator, and/or are touring a third world country.

Company members with existing medical conditions will have to carry a supply of their drugs with them. Ensure these are clearly labelled and that you have any letters of authorisation with you. Otherwise, you may find them confiscated at border control. Some

drugs have particular requirements. I've toured a number of times with a small cooler containing drugs that cannot be stored outside of a fridge.

If you need to activate your insurance while you're away, be aware of the policy restrictions. Ultimately, it is the insurance company that determines not only the course of treatment but where that will take place. We once had a company member tear her Achilles tendon on tour in Hawaii. The insurance company refused to pay for a repair operation in Hawaii, opting for a cheaper treatment. This required the artist to leave the company and return to New Zealand.

Be very careful about public liability insurance. Some venues, even when they are buying your show, will require you to take out and pay for public liability insurance. This may seem like an anomaly – they are buying you after all – but it's quite common.

You will also want to consider insuring your set, costumes and technical equipment.

Freight

Ship or fly or a combination? Shipping is undoubtedly cheaper but takes time. If you're planning domestic shows before your international tour, you may not have the time to ship your equipment. Shipping can also be subject to weather and timetabling delays.

Flying is expensive but convenient although the dimensions of flight containers are very specific. You may find you have to break up or rebuild parts of your set to fit.

Whether you choose to fly or ship, a freight company is the best way to manage the process. It's not advisable to do this yourself. Ensure you get at least three quotes from reputable freight firms: ideally, those with experience in delivering theatrical goods internationally. To find a reputable freight company, contact one of New Zealand's international arts festivals or one of the companies that regularly tour offshore for advice. Good freight companies will be a very helpful source of information that can save you time and money.

Ideally, you will want to organise a carnet for your freight. A carnet is like a passport – but for goods. It allows you to import goods into another country without having to pay import duties – and likewise export goods without having to pay export duties. Different countries

have different regulations when it comes to carnets. In New Zealand only the Wellington Chamber of Commerce issues carnets (www.wgtn-chamber.co.nz). It has an excellent website, which is worth reading through. Check the list of countries that will accept “professional goods” (that’s the category we fit) and it’s worth checking with the Chamber of Commerce, even if the country is not listed as accepting professional goods. On special application, they will often accept them.

To apply for a carnet you will need to complete an application and a goods list. The goods list requires a clear description of each item, its value, weight and country of origin (where it was manufactured). A completed goods list can be found on page 159. Be very careful about items made of wood or plant materials. You may find you can’t take them with you and will need to source alternatives in the country being toured.

The application form requires listing the people who have authority on the carnet. To cover all bases ensure that you, your production and technical people are included, as well as authorised people from each venue or festival you’re visiting.

Key points to note: all the goods that leave New Zealand on a carnet must be returned to New Zealand as must the remaining sheets of the carnet. On arrival and departure into each country a page in the carnet must be completed and stamped. If you or your freight company misses one, your goods may remain on the wharf or you could forfeit your bond on return to New Zealand. You must lodge a bond in the form of cash (calculated on the percentage value of your goods) or a bank indemnity. This is not returned to you until all the goods are back in the country. Remember to include this in your budget and cash flow.

Be very careful to allow enough time for problems to be overcome.

Problems can range from the usual to the bizarre. I have experienced weather delays; an impounded set, even with a carnet; an overland driver arriving drunk to collect a set; and, my personal favourite, discovering in Guanajuato in Mexico that the truck was

too large to negotiate the small winding roads, meaning we had to unload the truck at the bottom of a hill into a fleet of small local pick-ups. This delayed a packin intended to start at midnight until 4am.

Technical

Ideally, have your technical director in direct conversation with their technical director as soon as possible. And ensure you have a very clear and detailed set of technical specs for every aspect of your show. This may sometimes mean also using a translation service. This is not cheap. Using language students from your local university can sometimes be helpful but can be frustrated by the specific technical language involved. Every country has its own set of jargon. Understanding it is essential. If stumped, ask!

Ensure you're sent or can download up-to-date plans and technical lists for the venue. Don't forget that different countries operate different voltages and plugs. If you're touring electrical equipment, this becomes imperative knowledge.

If you're having set pieces built in the country you're visiting be very clear about what you require. We arrived in Switzerland to discover the coffin we'd had built was 10 centimetres too short for the dancer.

Ideally, you want to tour everything yourself – from the lighting desk to props. In practice, this is sometimes too expensive and/or not technically possible. Be prepared and allow enough time to solve problems with equipment being supplied by the venue.

Also allow enough time to make any necessary changes to your equipment before you leave. Often sets built in New Zealand are not built to international safety standards (fire safety standards, in particular, are more stringent internationally than here) and must be rebuilt to comply. Sometimes they require adjustments to ensure they work within the venue being visited.

Marketing

Marketing will usually be undertaken by the purchasing festival or venue. What you want to supply are building block components that allow the festival or venue to ensure their own style can be utilised. The advent of the internet has made the provision of marketing materials very simple. I regularly use widely available internet programmes that enable you to upload and send very large files and photographs without tying up your email for hours.

This also allows you to sight and sign off all marketing materials before they go to print, enabling you to correct any mistakes and ensuring all your mandatory requirements are in place.

Kiwis are a peripatetic bunch. There's bound to be ex-pats in the country you're visiting and they'll want to know about your show. Go through the local diplomatic mission or contact Creative New Zealand before you leave. If you can come up with mailing lists, then the festival or venue you're visiting may be delighted to have access to these.

One of the key advantages of presenting your work internationally is to facilitate further sales. Ensure you have access to complimentary tickets that you can provide to a potential purchaser. Check with the venue or festival whom they're inviting and compile your own list to contact well in advance of your performance. Creative New Zealand or the New Zealand Festival Directors often have excellent contacts they can make available to you.

You will also want to ensure that the successes of your tour are covered in New Zealand. Ensure you send back regular press releases and don't forget about websites such as youtube and myspace. Make sure you leverage all the different aspects of your tour.

Don't forget to collect all your reviews, press information and as much box office information as you can access.

Sponsorship

Many companies have sponsors. So do most festivals and venues. It's wise to check at the outset as to whether you can honour your domestic sponsors in international sales. Certainly don't promise

anything to your sponsor that you're unsure you can deliver. Your domestic sponsor may also have an international counterpart that it wishes to involve. Etiquette dictates that you can politely ask your host – but don't expect that it will be possible to meet your request.

Where it is possible to incorporate your sponsors ensure they are well looked after.

On tour

Key points in surviving any tour are always maintain a good sense of humour, be flexible and think as laterally as you can. Ensure every member of the touring team has the following:

- full travel itinerary and detailed daily schedules, including press calls
- pay and per diem information
- full cast and crew contact list
- maps
- all travel information (baggage allowance, restrictions etc)
- climate
- currency
- electrical appliances
- immigration procedures
- insurance/personal insurance arrangements
- passports and visas
- key contacts (hotel, venue, embassy, emergency services – you may need to have these also in the language of the country you're visiting)
- sight-seeing information.

No matter how much planning you do, there will still be issues that need to be resolved on the road.

Etiquette: the rule is generally that the etiquette of the country you're in is the etiquette you follow except where you feel this may compromise or put the company in danger. For example, bribery, while almost universally illegal, is also in some places widely

practised. Safety standards may also be higher or lower than you are used to. Apply common sense and if you can talk to someone who has travelled to that region before you go.

When on tour in a third world country, my lighting designer came to me very troubled. The technicians he had been provided with appeared inebriated and were wiring the lights directly into the mains. As we had the head tech of the festival on site blithely ignoring this, and an extremely tight packin that could not be compromised, my response was to ensure he had rubber soles on and to advise him not to touch anything himself. At the same time, my sound operator was working out how to run an 80-channel show on an 80-channel desk where only 42 channels were working. Not an ideal situation but not one where we could impose our own standards.

Cultural differences also need to be taken into account. Ensure you have read widely about the country you're visiting and are aware of cultural issues that need to be respected.

Ensure you take a copy of your contract and all technical information with you so any issues can be dealt with informatively. Personal information forms completed by your company members (see page 199) are important to have with you at all times. Make sure you can clear your email easily while away and that you have all the adaptors you might need. Taking a laptop is useful but you can get away with a memory stick if you know you can easily access secure computers offshore. Make sure you have a credit card and adequate petty cash. Keep all receipts.

If you're travelling in a country where you don't speak the language, then a translator (or translators) is going to be invaluable. This person ideally needs to have an understanding of the performing arts to be effective and you need to have a very good working relationship with them.

Rehearsal: if you're a dance company in particular you're going to require rehearsal space for class. Don't assume this will be

provided or that you will be able to be in the venue you're performing in. In some instances, you may find large distances between rehearsal space, venue and accommodation. Ensure the costs of rehearsal space are provided for within your budget or within the contract.

As with any tour, ensure you keep an eye on your company members. Their health – emotional and physical – is important to observe, both for themselves and for the health of the show and the tour.

What kind of issues might you have to confront? I've been on tours where relationships have broken up acrimoniously midway through. My very favourite memory though is travelling on a "bus" (only vaguely recognisable as a bus) with a bunch of scared company members down a river bed escorted by two police on motorbikes. We had left the highway abruptly with no word of explanation and were being flung from side to side. Our translator, in response to a fairly urgent query from me, explained that the two police had received word that there were bandits on the highway ahead so we were taking an alternative route. Unfortunately, the police didn't know the area well and we were soon lost. Luckily, the bus driver was a local and we eventually made the hotel. Look on it this way: I've been dining out on that story ever since!

Often you will have to exercise your own judgement. Thinking laterally is always helpful.

During a tight packin, we left the venue to return to our hotel to eat, leaving the techs behind and intending to bring them food. The hotel refused to allow food to leave the premises. The solution? We asked if we could take food back to our rooms. No problem. Up we went, collected coats, folded casually over arms and out came the food with us.

Outcomes

Write thank yous. Attend to reports and acquittals as quickly as possible. Collect all reviews and major articles.

Debrief with everyone, particularly with your technical team. What did you learn? What worked, what didn't? Write it all down. Written records overcome failing memories and staff changes.

And then – start planning the next one!

GOODS LIST EXAMPLE

Description of Good [Text]	Value	Weight	Count	Country of Origin
Plastic storage box	\$8.95	0.45	8	New Zealand
Lion masks	\$4.50	0.1	2	New Zealand
Green mask with green hair	\$4.50	0.1	1	New Zealand
Box of medical supplies	\$7.99	0.35	1	New Zealand
Aluminium tray	\$5.50	0.15	1	New Zealand
Pairs scissors	\$15.00	0.2	2	New Zealand
Candle holder – brass	\$3.50	.25	1	New Zealand
Red soft hat with black horns	\$8.75	0.1	1	New Zealand
Hair brush	\$9.75	0.12	1	New Zealand
Joke plastic knife	\$2.00	0.02	1	New Zealand
Small bundle black fabric	\$1.00	0.2	1	New Zealand
Calico painted sign	\$5.60	0.2	1	New Zealand
Baby dolls	\$1.95	0.08	1	New Zealand
Large dildo on G string	\$19.95	0.1	1	New Zealand
10m tape measure	\$6.95	0.25	1	New Zealand
Black fabric for blind folds	\$1.00	0.015	2	New Zealand
Sex doll with pump and pipe	\$10.00	2.4	1	New Zealand
Bunches of green grapes	\$12.00	0.2	2	New Zealand
Secateurs	\$8.95	0.25	1	New Zealand
Bundle of green plastic leaves	\$1.00	0.15	1	New Zealand
1st Aid kit	\$19.95	0.45	1	New Zealand
Steel incense holders	\$10.00	0.05	4	New Zealand
Black balaclava	\$2.00	0.1	1	New Zealand
Tag gun	\$100.00	0.25	1	New Zealand
Box of spare props	\$1.00	0.75	1	New Zealand
100m x 8mm black sash cord	\$1.00	2.5	1	New Zealand
Pulleys	\$6.75	0.08	8	New Zealand
Shackles	\$3.25	0.12	10	New Zealand
4mm steel wire traces 4m long	\$8.00	0.2	4	New Zealand
Steel spreader bar	\$20.00	1	1	New Zealand
Painted canvas banners	\$2.00	3	6	New Zealand
Fake tree branch	\$1.00	0.5	1	New Zealand
30m old black pvc 1m wide	\$1.00	0.3	1	New Zealand
Banners black fabric	\$1.00	2	3	New Zealand
Umbrella	\$6.95	0.75	1	New Zealand
Banners with writing	\$1.00	5	3	New Zealand
200m x 3.5 mm Venetian blind cord	\$1.00	1.8	1	New Zealand
Total	\$324.74	24.53	79	

ITEMS – 10 cases in total

6.8 cubic metres in total



On the road

This chapter is written from the perspective of the producer/tour manager. If these roles are not combined on your tour, read it as an extended description of the tour manager's role.

This is when all the schedules come into play. Take a deep breath because you're going to be very busy. The most critical thing to pack is your production 'bible'. To construct it, go through all files on the production and make copies of the key information including:

- schedules – contact, accommodation, transport, pack-in, etc.
- e-tickets for air travel
- the budget and cash flow
- chequebook and banking details
- venue contracts and all other relevant legal documents
- personal information forms
- fliers, posters
- copies of the media kit and press release
- taxi/shuttle chits
- stationery – paper, envelopes, stamps, calculator, etc.
- laptop and laptop printer
- tax forms and time sheets for local technicians.

Triple-check that you have everything and that everyone is aware of what they're supposed to be doing at any one time. The stage manager should bring a well-stocked first aid kit.

A typical day...

What follows is a typical example of a two-day pack-in on tour with a dance company where the producer is also the tour manager and the publicist is not on tour. You will be working hard, but if your preparation has been thorough then you will not be working to exhaustion pitch. You should be aiming to be working a 10 – 12 hour day.

Pack-in

At the venue find the production manager, who's arrived with the crew the day before to rig the venue and put the set in. If possible have a

five-minute catch-up on where they're at in the schedule. Set yourself up in a corner of the auditorium, or in the tour manager's office, to return all those calls you've missed. Basically the pack-in is the responsibility of the production and stage manager but it's inevitable that you will be required at some stage so there's little point in leaving the theatre.

Locate the venue manager and go through any issues with him/her. The sponsor arrives to sign off on the placement of the banners for the foyer. Ensure the sponsor has indeed received the complimentary tickets and remember that you need to go through the list of comps with the box-office manager. Chat with the sponsor, remind him/her of the speaking arrangements, and check the catering and alcohol for the opening night. Check the arrangements for any VIPs attending.

The dancers arrive from warm-up elsewhere ready for spacing and a photocall.

Head for the box office and the comp list. Spend an hour sorting out any issues with the box office manager and then return to the auditorium to see how things are going. They've probably caught up in some areas but may be behind in others. The press photographer arrives. Provide any tricky name spelling and a copy of the press release. Explain that the dancers can do each jump twice and that's it. Do the shoot. Return to pack-in.

Ensure there is a dinner break (you've already checked out which cafes are within easy reach) and probably have a further discussion about the evening at dinner. Head back to the venue for the dress rehearsal. On schedule at 10pm the production manager calls a halt. Have a very brief production meeting and amend the following day's schedule if necessary. Ensure everyone knows his/her call times and has noted changes on the schedule. Go back home but don't expect to get into bed yet. First you let the dancers go at 8pm after the dress rehearsal so they don't know about the schedule changes. The choreographer would like to rework some parts of the work with them in the morning following class. Rewrite the schedule, have it photocopied and wander the hotel putting bits of paper under doors. You probably haven't had a chance to clear the e-mail all day and the production manager has some disquieting thoughts about the technical budget.

So clear the e-mail, rework the budget and cash flow. It's now about midnight and you have an 8am radio call to do with two members of the cast. Now you can sleep. But make sure you have a pen and paper close to hand for those things you'll think of as you're drifting off.

The Show

7.30am – give the dancers their wake-up call.

7.50am – meet the dancers in the foyer and catch a cab to the radio station. Be met by outrageously awake and over-the-top breakfast crew, who haven't read the press release. Have 15-minute interview and then head for a cafe for breakfast. Today is going to be phenomenally busy because it's opening night.

Head back to the hotel; grab everything you're going to need throughout the day, including your opening-night outfit, a towel and toiletries. You may make it back to change to before you open but it's best not to count on it.

Put the dancers in the shuttle to the rehearsal space to do class before the choreographer's tweakings.

Head for the theatre. Check in with the venue manager and the box office and then deal with all the minor issues that have cropped up. Try to eat lunch – you may not get dinner and you have an after-function to get through. Spend your time racing between the theatre, the foyer (caterers, alcohol deliveries, florists, and continual queries from the box office) and a few more media calls.

Observe that the choreographer is under stress and intervene, if necessary. Find time to write cards for all cast and crew members for opening night and drop them into dressing rooms.

The ushers arrive. Introduce them to the stage manager and brief them on the going-up policy, latecomers and intervals. Large numbers of flowers for various cast members are appearing. Ferry them backstage (at a certain point this will no longer be possible so stash them behind the box office or in the tour manager's office, if there is one. Don't forget they're there).

Check reception area – realise that the wine is there, but not the glasses. Track down the glasses. Chat with the caterers and tell them when the show is likely to finish. Realise it's 7pm and you're not changed. Race backstage, shower, dress (and apply make-up) in 10

minutes. Wish everyone luck. Head for the foyer. Stop just before you get there and breathe slowly. Meet and greet, mingle – polite conversation with Chief Executive Sponsor. Excuse yourself in response to frantic wavings from box office manager and deal with three people who haven't RSVP'd but want comps in a sold-out house. Always have some tickets up your sleeve for such emergencies. Spot your friends – smile, wave and keep moving. The programme sellers have almost run out of programmes, so unpack another box. Check their float – change money with box office. You go into the show last, if, indeed, you make it at all. There's bound to be one last-minute problem.

It's a good idea to ensure that at least one tray of food, juice/water and a few bottles of champagne are sent backstage so that when the show comes down the performers can actually eat something before they have to mingle. They'll be hungry and possibly a little dehydrated, and by the time they appear in the foyer it's crowded with well wishers who want to see them, so getting access to food/drink is always tricky.

After the show, head for the foyer and the VIPs. Ensure everyone has a drink and the food is circulating. Mingle and chat. When the dancers and choreographer appear, your job is to ensure they meet the VIPs. This sometimes involves some tricky manoeuvres and a lot of etiquette. The VIPs usually only stay for an hour or so and then the real partying can start. While this is fine for the cast and crew – they usually have nothing to do the following day until the evening performance – you need to be careful. You will have plenty to do.

Pack-out

After packing-out, check the theatre has been left in a reasonable condition then sit down with the technicians for pay time, along with a few beers. It's traditional to provide a case of beer for the casual technicians and a case for your technicians at the end of the pack-out process. For casual technicians you will need to carry a stack of IR330s and time sheets, unless they've been hired through the venue. These must be completed by the night of the final performance for pay calculations. Payment is usually by cheque and if they're GST-registered you'll need a GST invoice. You do need to deduct withholding tax from all the casuals unless they have a Withholding Tax Exemption Certificate (IR331).

Personnel issues

Being on the road is a peculiar thing. Some people adapt to it well and some do not. It is your role as tour manager to ensure that the team functions well and that the show doesn't suffer from any tensions that may arise within the group. Expect to have to deal with at least one personal crisis while you're away (hopefully not your own).

It's a good idea to allow the group to self-regulate and only intervene when you're asked to, or if a situation starts to have a detrimental impact on the rest of the group.

The longer you're on the road the more tensions are likely to arise. How you deal with these will have an important impact on morale. You can create rules as a group, but you don't want too many rules or you'll end up with a disgruntled company.

Sub-groups within the group tend to form, such as smokers and party animals. Partying generally settles down after the first week when the novelty of being on the road starts to wear off.

It can be a good idea to keep an eye on eating patterns to ensure people are looking after themselves. Hydration is often an issue for dancers, although one they tend to be well aware of.

Any number of personal crises, such as relationship issues, injury and bereavement, can occur on tour. You should be prepared to deal with these promptly and with sensitivity.

It's important that the company, including yourself, has one day a week off on the road. You'll still have to take the mobile and the production 'bible' with you, but a change of scenery and a bit of relaxation will keep you sane and healthy.



After the tour

The tour is not over until you've cleaned it up. This involves a number of critical tasks. At the end of every tour you should acquire everything essential to remounting that show, even if you have no immediate plans for a remount.

Cleaning up

Your first task is to compile a list of people to thank. This will include the cast and crew, sponsors and people who were helpful with accommodation, transport, set building, etc.

Sponsors, cast and crew receive the media kit, reviews and copies of the flier and poster as part of their thank-you package. Everyone else receives a selection of this material, based on his/her level of participation.

Your publicist should compile a full media kit with copies of all print media, a record of all radio and television media coverage, every review and all negatives and photographs. As well as forming the basis of the thank-you package, it's also the beginning of a full record of the show itself. This is a useful historical record but is even more important for any remounts of the same show or any future productions by the same company.

This kit can form the basis for all the reports you'll find yourself writing for your various funders and sponsors.

The lighting designer should provide the operating script (except in the case of dance where there won't be a script) together with any relevant notes, a full set of lighting plans (including an elevation), and a full set of equipment lists (including a colour call or gel list) and all gobos.

The sound designer should also provide the operating script and all sound recordings in the format that was used.

The production manager and stage manager should write a full report detailing the tour and including an analysis of what worked, what didn't and any suggestions for future practice. In particular, it is important to have a record from the stage manager of all the hours worked in each venue.

Obtain a box office report from each venue, including daily reports two weeks out from opening night and weekly reports before that from the time that bookings opened. These are a valuable source of information because you can construct a picture of how the season built in relation to your marketing campaign. They're also invaluable for future planning purposes.

What do you do with the set? If your show has been a success and you intend touring it further, you may want to put it into storage. If storage isn't affordable and the show is unlikely to go out again, ensure you have a good record of set designs, materials, photographs and, ideally, the original model, before you dispose of the actual set.

Debriefing

The purpose of debriefing is to work out what worked, what didn't and how it could be done better. Even if the tour has been a huge success there are usually issues that need to be resolved. Debriefing is best done as soon as you can after the tour to ensure it happens.

Ideally, debriefing is done with the entire team. In reality, it tends to be done with only the crew, as it's often difficult to get everyone together. You can either debrief with each individual crew member, taking their reports and compiling a list of issues for the group debrief, or simply debrief as a group. Come together as a group if you can because issues are triggered by different memories.

Accounts

In the period immediately following a tour you may feel swamped by bills. Check each bill carefully before paying. When all bills have been paid, it's time for the final reckoning of the budget and cash flow. Undertake a detailed analysis of what was budgeted and what was actually spent, and an analysis of the planned and actual cash flow. This will be particularly important for when you come to write future budgets and cash flows.

After this comes the final GST reconciliation (if you're GST-registered), the final withholding tax or PAYE payments and a reckoning of what tax is owed or to be claimed.

Include an analysis of box office in your final financial analysis.

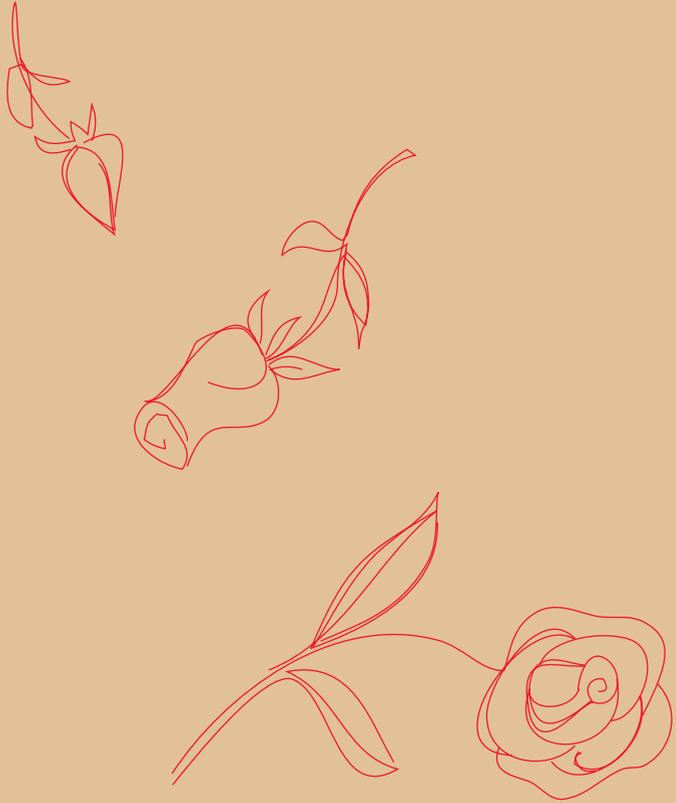
An analysis of box office provides you with:

- calculations on royalty payments
- percentage of actual box-office income compared to possible box-office income
- actual house numbers against the possible house numbers and the percentage of comps given.

Don't forget – keep this information. You're legally obliged to keep it for seven years – but it's often a useful historical record.

I was asked specific details about a tour I managed 12 years ago for a documentary about the artistic director. The only way I could answer some of the questions was by referring back to my old records.

Finally plan a holiday or a brief break if you can – it's too tempting, particularly if you're freelance, to keep going with the next project. However burnout is an all too real possibility in this industry. Pace yourself!



Conclusion

For most of us who produce tours, touring is addictive. We come off the end of producing a tour vowing never again. But then you see a show that excites you and you're off. Budgets, cash flows, creating another limited liability company, selling shows to venues and festivals, schedules, schedules and more schedules, endless production meetings, late nights... And somehow it's both new and familiar simultaneously.

The key to being a good tour producer is to think laterally, keep hold of the details and stay calm. When things become very intense, as they undoubtedly will at some point in the touring process, remember to stand back every so often and view the whole thing from a respectable distance.

But what's it *really* like?

People ask me this all the time. And the answer if I'm feeling like being truthful is that it's really a strange thing. You go away with a bunch of people – some you may know, some you won't – with whom you work and socialise with maniacal intensity in a little, concentrated bubble. You meet and interact with a lot of different people but always there is *the show*. Every tour is both the same and different. There's always a feeling of sadness at the end.

The first time out you think 'I'll save all my per diems' (you never do); 'I'll get to spend time with that friend in Dunedin' (maybe for five minutes pre-performance or if you have a day off in that town); 'I'll finish that report from the previous tour in my spare time' (there's never enough time).

It's odd the little things that keep you sane. I pack without thinking now – the tour bag. It's always the same things – these are the things that will hold me together in the tour to come, the familiar things, the things that have routine attached to them and keep me from feeling dislocated.

Coming home is always longed for but rarely lives up to expectation. There's inevitably a post-tour blues syndrome where you wake at four in the morning wondering which city you're in and realise you're home. Partners tend to suffer the consequences of this until you come to recognise that the first 24 hours of home are always weird.

Why do I do it?

I think Neil Finn can have the last word – because he got it so right.

Why am I here? For the show, that glorious hour and a half where I get a chance to give all my energy to music and, in return, feel the warmth of an audience. This is the simple and beautiful exchange that gets me out the door and on the plane. With all the twists and turns of a tour, the show is a chance to find purpose in the day, the only way to know for sure I was there.⁶

Neil Finn

⁶ Once Removed, Neil Finn (Words), Mark Smith (Photographs), Sanctuary Publishing, London, 2000.



Journeys and strangers:
touring Māori theatre

In Homer's epic poem, *The Odyssey*, hospitality is one of the major themes. It's illustrated most clearly by the central character, Odysseus, who kills a man for not following the correct rules of receiving a guest. Ultimately, he takes revenge on the suitors who have come to take his place as king for abusing the hospitality that was granted to them.

In traditional Māori culture, it was seen as an honour to host – and host lavishly. And you could expect the same treatment when you visited. In modern times hospitality, to care for your guests, is still an important virtue although, from my own experience in theatre, time and money restrict lavish receptions. Acknowledging guests and welcoming them is usually more than enough.

This chapter looks at some of the issues concerned with the hosting and touring of Māori performing arts companies. The knowledge I have gained should be seen as the definitive way to host, or tour a Māori production and each company should follow its own protocols.

To host and look after your visitor, and in turn for the visitor to respect their host and their rules, is simply what is required by any two groups coming together. So it is with Māori and Māori theatre. As an example, if strangers burst into your house, you may welcome them, but if they do not acknowledge you as the owner, then you might want to ask them to leave. And if you invite people to your house and immediately leave them to their own devices, they might not return.

The groups with which I've been involved have followed a method that's anchored in Māori tikanga (protocol).

This protocol may be seen as the basis of many Māori groups who may come into your theatre and your area.

Some groups are strict in adhering to karakia (prayer) and following tikanga. This may be due to the material they are dealing with or it may be requested by the kaumatua (elder), who is a part of their group. Most Māori groups I've been involved with include kaumatua and many touring groups you host will also have a kaumatua involved. Very often, the kaumatua's role is to give cultural and spiritual advice; act as go-between and first point of contact for the group with the local Māori community, and safeguard the group with the material they may be working with. In companies I've been

involved with, the kaumatua is one of the most important members, the person who has the knowledge and understanding of things Māori that many of the younger practitioners in the group don't have. They also act as a safeguard for many of the group's members in spiritual matters and maintain the group's well-being.

I have been fortunate to acquire a wealth of experience from the kaumatua who have worked with our group. They have taught, among other things, respect, patience and acceptance, and how to keep the balance of the group on an even keel. They have also understood the rhythms of the groups and when a break or food is needed. This has been a two-way thing, as they also needed to understand the dynamics of a theatrical company. Clearly, this experience is not only restricted to the realm of Māori.

For venue operators, the kaumatua is probably the person to contact second to the tour manager. They may ask questions to find out who the local Māori leaders are, or perhaps who should, or shouldn't, be invited to the performance.

Theatre in the European context is still relatively new to Māori. If your theatre has little contact with the Māori community, a touring Māori production may help to break down any barriers between the two communities and therefore help to build another audience for your venue.

On tour

Touring is a difficult proposition at the best of times: getting audiences, balancing budgets, moving about the country, packing in and out of theatres, keeping harmony among your company and being away from home.

Touring a Māori production is different from touring a mainstream production although the two are beginning to move closer together. The fundamentals are the same: a group of theatre practitioners on tour. The difference lies in the cultural make-up of the group and the community responsibility that Māori practitioners are expected to shoulder. (This is in no way to belittle the social responsi-

bility other theatre practitioners carry in their work.) When touring a Māori production, you may find that the group is invited to a marae, hosted and formally welcomed, asked to speak at a local school to Māori students, or act as a role model for young Māori. For many Māori practitioners, this is a given when embarking on a tour. The play is the vehicle but much that surrounds it is of equal or greater importance.

One of the first things that's needed is to make contact with the local Māori community. You and your group are entering another iwi's rohe (area) and therefore need to acknowledge this. It is beneficial for you and your company to have a stronger local presence and make connection with the tangata whenua.

One of the key points when touring a Māori production is to note that Māori audiences don't tend to book. They just turn up. This happens in some towns and cities across the spectrum but is particularly obvious with Māori audiences. It can be harrowing for the producer but it's an issue that has to be accepted until more Māori work is toured and Māori audiences get used to booking. Just go with it. What this means is that the need to make contact with local people is even more important. Use all the people you know in that area to spread the word. My own family and relations have been known as the 'Māori Mafia' in rounding up people to attend both my own work and other Māori work I've been associated with. If it's good enough to tour, it's good enough to show to your family.

Touring is a stressful experience and if you can alleviate any of this stress then it can only enhance the well-being of the company and, ultimately, what is seen on stage. The sharing of food is one of the ways to do this. It may sound like a basic idea, but spending time eating and relaxing together is a means to relieve any tension and also air any grievances that may exist within the group. On a long tour, this could be a weekly occurrence and therefore part of the fabric of the group. A company with a full stomach will be willing to go the extra mile, if necessary.

Groups I've been associated with have always had mihimihi (introductions) at the beginning of rehearsals. It's an easy way to bring the group together. Often the technical crew is separated from the cast and this is one way to bring everyone together as one cohesive

unit. You may know something of the people who are working together in your group but it is also good to know where your fellow workers are at: what they've been up to, their previous experiences, if there have been any major changes in their life. It may help to build the unity of the group and give a greater understanding of that individual. It puts people on a level playing field so that all are considered equal – from the kaumatua through to the production manager, actors and backstage personnel.

In many Māori productions, there are waiata (songs). Individuals may have to sing the waiata in the show, but it helps to build unity if the entire cast also learns the waiata. It may also be useful at powhiri and help the company look 'tight' to the outside world.

It's also important to note that what you're bringing is a piece of theatre so the other community of importance is that of the venue. It is their 'house'; they look after it, tend to it and bring visitors (practitioners) to it. You need to ensure you have a good relationship with them and respect their 'house'. And remember, they know the area.

Being the host

As I mentioned earlier, what I've written here is only one way a Māori company may operate. This is the way the groups I've been involved with have worked.

Initially, we make contact with the venue operator and ask if it is appropriate for us to takahi (bless) the space before we move into a full pack-in. Usually, we've found that a short karakia is said for those technicians who go ahead of the main group. When all of the company has arrived the blessing usually takes place. To 'takahi' or bless a space has the action of helping the incoming group feel at home in the space and making it their own. It also acts to rid the space of any presence that may have existed previously. On a tour of Aotearoa in 1998, we were in one theatre and Dame Pat Evison happened to be there when we were blessing the space. Part of the action of blessing a space is to physically touch parts of the theatre, thus making a physical connection. Dame Pat recognised this and said it was something she also did when she entered a theatre.

Some groups stick to a strict tikanga and have extensive karakia (prayers). Others allow the blessing to be less formal and allow the group to sing, dance and make themselves feel at home. The blessing usually takes only a short time as the kaumatua knows that the group is on tour and long ceremonies are not beneficial. Some local iwi will want to have a powhiri for the group and therefore they may take the responsibility to takahi the venue for the touring company.

A typical practice of groups I've been associated with is to invite the people who run the venue to be part of the takahi (blessing).

Respect is a two-way street and Māori protocol has a strong, ritualistic and theatrical basis. I believe there is an understanding and willingness for Māori tikanga to be accepted as a part of theatrical life.

This chapter was written by Hone Kouka, a New Zealand playwright and former Artistic Director of Taki Rua Productions.



Appendices

Appendix 1: Sample budget

Touring Budget

Rehearsal – Pre-production

		Planned	Actual
100 A. Venue			
Rehearsal x 8 weeks	\$500 per week	4,000.00	
Tea/Coffee	total	150.00	
	Subtotal	4,150.00	
101 B. Fees			
Producer	total fee	8,000.00	
Associate Producer	total fee	4,000.00	
Choreographer	fee for choreography	10,000.00	
Rehearsal Director	fee for rehearsal	2,000.00	
Publicist	all 4 centres	6,000.00	
Lighting Designer	total fee	6,000.00	
Set Designer	total fee	5,000.00	
Costume Designer	total fee	5,000.00	
Composer/Musical Director	total fee	10,000.00	
Dramaturg	total fee	2,000.00	
	Subtotal	58,000.00	
103 C. Wages			
Choreographer	1 @ \$600/week x 8 weeks	4,800.00	
Dancers	10 @ \$600/week x 8 weeks	48,000.00	
Apprentice Dancers	3 @ \$500/week x 8 weeks	12,000.00	
Apprentice Dancer	1 @ 250/week x 3 weeks	750.00	
Actors	6 @ \$500/week x 4 weeks	12,000.00	
Prod/Stage Manager	\$500/week x 2 weeks	1,000.00	
	Subtotal	78,550.00	
	TOTAL	140,700.00	
200 Tour Costs			
201 A. Venues			
Auckland	hire excludes power	7,500.00	
Wellington	total hire	15,000.00	
Christchurch	total hire	5,526.00	
Dunedin	excludes power	4,784.25	
	Subtotal	32,810.25	
202 B. Travel			
Van x 1/Truck x 1 rental	direct quote	4,830.000	
Petrol/Diesel	estimate (previous tour)	700.00	
Driving fees	2 days	450.00	

continued over

Ferry Crossing	quote based on truck size	3,444.00
Airfares	direct quote	6,500.00
Internal Transport	400 per centre	1,600.00
	Subtotal	17,524.00
203 C. Accommodation		
Auckland	25 people x 6 nights/\$70	10,500.00
Christchurch	31 people x 2 nights/\$50	3,100.00
Dunedin	31 people x 6 nights/\$40	7,440.00
	Subtotal	21,040.00
204 D. Per Diems		
Company	28 people x 16 days/50.00	22,400.00
Production Manager	1 person x 17 days/50	850.00
Set/Lx	2 people x 8 days/50.00	800.00
	Subtotal	24,050.00
205 E. Publicity		
Posters	includes design fee/print quote	15,000.00
Paste up	all 3 centres	1,600.00
Fliers – incl. design fee	12,000@.50	6,000.00
Newspaper advts:	Wellington	4,000.00
(based on colcm rate)	Auckland	5,500.00
	Christchurch	3,500.00
	Dunedin	3,500.00
Mailout	estimate	1,500.00
Press kits	creation cost	650.00
Photographs	includes photographer	2,500.00
Radio advts	all 4 centres	5,000.00
Programmes	1,000 x 1.25	1,250.00
	Subtotal	50,000.00
206 F. Technical		
Lighting Equipment	quote	14,000.00
Sound Equipment	quote	8,700.00
Gels/Gaffer etc.	estimate	1,000.00
Set Construction	quote	20,000.00
Props	estimate	2,500.00
Paint Work	quote	4,500.00
Technical Equipment	estimate	10,000.00
	Subtotal	60,700.00
207 H. Wages		
Choreographer	1 @ \$750/wk x 3	2,250.00
Rehearsal Director	1 @ \$600/wk x 3	1,800.00
Dancers	10 @ \$600/wk x 3	18,000.00
Apprentice Dancers	4 @ \$500/wk x 3	6,000.00
Musician	1 @ \$600/wk x 3	1,800.00
Singers	6 @ \$600/wk x 3	10,800.00

continued over

Tour Manager	1 @ \$750/wk x 3	2,250.00
Lighting Operator	1 @ \$600/wk x 4	2,400.00
Sound Operator	1 @ \$600/wk x 4	2,400.00
Casuals: pack-in/-out all centres	Techs (x 6 @ \$15/hr x 50 hours)	18,000.00
Production/Stage Manager	fee	5,000.00
	Subtotal	70,700.00
208 I. Production Costs		
Costumes	2 costumes per dancer/actor	4,200.00
Construction	Labour	3,000.00
	Subtotal	7,200.00
209 J. Administration		
Company Setup		500.00
Music Rights	estimate	250.00
Accountancy Fees	quote	800.00
Tolls	estimate	1,000.00
Photocopying	estimate	250.00
Contingency	0.05	14,821.21
	Subtotal	17,621.21
	TOTAL	301,645.46
	GRAND TOTAL	442,345.46
300 Income	booking fee removed, waged:unwaged, ticket price \$35/\$25	
301 Wellington	52% house, 2 perf., 50:50	
St. James – seats 1,000	\$33.50 x 520	17,420.00
	\$23.50 x 520	12,220.00
302 Auckland	52% house, 4 perf., 50:50	
Sky City – seats 700	\$33.50 x 728	24,388.00
	\$23.50 x 728	17,108.00
303 Christchurch	45% house, 2 perf., 50:50	
James Hay – seats 900	\$33.50 x 405	13,567.50
	\$23.50 x 405	9,517.50
304 Dunedin		
Regent Theatre – seats 1,000	45% house, 1 perf., 50:50	
	\$33.50 x 225	7,537.50
	\$23.50 x 225	5,287.50
305 Programmes	1,500 @ 2.00 each	3,000.00
306 Creative New Zealand		225,000.00
307 Sponsor 1		56,250.00
308 Sponsor 2		50,625.00
309 Trust 1		28,125.00
	TOTAL	470,046.00
	less GST	52,227.33
	GRAND TOTAL	417,818.67
310 Trust 2 (not registered for GST)		25,000.00
	OUTCOME	473.21

Appendix 2: Sample cash flow

Cash Flow Sample Item	Week 1 Feb. 8	Week 2 Feb. 15	Week 3 Feb. 22	Week 4 Mar. 01	Week 5 Mar. 08
Venue					
Rehearsal venue				1,000.00	
Tea/Coffee	150.00				
Fees					
Producer	2,250.00		2,250.00		
Associate Producer	2,250.00				
Choreographer					5,000.00
Rehearsal Director					1,000.00
Publicist	3,375.00				
Lx Designer	1,687.50				1,687.50
Set Designer	1,687.50		1,687.50		
Costume Designer		2,812.50			1,406.25
Composer	2,000.00				2,000.00
Dramaturg					
Wages					
Choreographer	600.00	600.00	600.00	600.00	600.00
Dancers	5,052.00	5,052.00	5,052.00	5,052.00	5,052.00
Apprentice Dancers	1,242.00	1,242.00	1,242.00	1,242.00	1,242.00
Singers					2,400.00
Prod/Stage Manager	800.00				
Venues					
Auckland	3,375.00				
Wellington	5,625.00				
Christchurch	1,554.18				
Dunedin	400.00				
Travel					
Van					
Petrol/Diesel					
Ferry Crossing					
Airfares					
Internal Transport					
Accommodation					
Dunedin					

Week 6 Mar. 15	Week 7 Mar. 22	Week 8 Mar. 29	Week 9 Apr. 05	Week 10 Apr. 12	Week 11 Apr. 19	Total
		1,000.00			2,000.00	4,000.00
						150.00
2,250.00		2,250.00				9,000.00
		2,250.00				4,500.00
					5,000.00	10,000.00
		1,000.00				2,000.00
					3,375.00	6,750.00
			1,687.50		1,687.50	6,750.00
		1,687.50			1,687.50	6,750.00
			1,406.25			5,625.00
			2,000.00		4,000.00	10,000.00
1,125.00					1,125.00	2,250.00
600.00	600.00	600.00				4,800.00
5,052.00	5,052.00	5,052.00				40,416.00
1,242.00	1,242.00	1,242.00				9,936.00
2,400.00	2,400.00	2,400.00				9,600.00
						800.00
					4,312.50	7,687.50
					11,250.00	16,875.00
				4,662.56		6,216.74
			3,600.00			4,000.00
		1,687.50			1,687.50	3,375.00
		187.50		187.50	412.50	787.50
	1,200.00					1,200.00
			3,161.25	3,161.25	3,161.25	9,483.75
			600.00	600.00	600.00	1,800.00
			6,301.80			6,301.80

continued over

Cash Flow Sample Item	Week 1 Feb. 8	Week 2 Feb. 15	Week 3 Feb. 22	Week 4 Mar. 01	Week 5 Mar. 08
Christchurch					
Auckland					
Per Diems					
Publicity					
Posters				5,062.50	
Paste up					
Flyers				3,375.00	
Print Adverts – Dunedin					
Christchurch					
Wellington					
Auckland					
Mailout					
Press kits			731.25		
Photographs	562.50			1,125.00	
Bromides				562.50	
Radio Adits					
Programmes				703.12	
Technical					
Lx Equipment					
Sx Equipment					
Gels Gaffer					
Set Materials			11,162.81		5,581.40
Props					
Bungy Cord					2,812.50
Paint					
Wages					
Choreographer					
Rehearsal Director					
Dancers					
Apprentice Dancers					
Musician					
Singers					
Mechanist Flyman					
Tour Manager					
Lx Operator					
Sx Operator					
Casuals					

Week 6 Mar. 15	Week 7 Mar. 22	Week 8 Mar. 29	Week 9 Apr. 05	Week 10 Apr. 12	Week 11 Apr. 19	Total
				4,556.25		4,556.25
					7,425.00	7,425.00
			4,940.00		4,520.00	9,460.00
	5,062.50					10,125.00
			675.00	675.00	675.00	2,025.00
	3,375.00					6,750.00
					3,937.50	3,937.50
					3,937.50	3,937.50
					4,500.00	4,500.00
					6,187.50	6,187.50
1,687.50						1,687.50
						731.25
		1,125.00				2,812.50
	562.50					1,125.00
					5,625.00	5,625.00
	703.13					1,406.25
	7,875.00				7,875.00	15,750.00
	4,809.37				4,809.37	9,618.74
	562.50		562.50			1,125.00
	5,581.41					22,325.62
2,250.00						2,250.00
						2,812.50
8,437.50						8,437.50
			600.00	600.00	600.00	1,800.00
			560.00	560.00		1,120.00
			5,052.00	5,052.00	5,052.00	15,156.00
			1,242.00	1,242.00	1,242.00	3,726.00
			600.00	600.00	600.00	1,800.00
			1,800.00	1,800.00	1,800.00	5,400.00
			1,875.00	1,875.00	1,875.00	5,625.00
			675.00	675.00	675.00	2,025.00
		675.00	675.00	675.00	675.00	2,700.00
		675.00	675.00	675.00	675.00	2,700.00
			4,500.00	4,500.00	4,500.00	13,500.00

continued over

Cash Flow Sample Item	Week 1 Feb. 8	Week 2 Feb. 15	Week 3 Feb. 22	Week 4 Mar. 01	Week 5 Mar. 08
Production Costs					
Costumes		1,687.50		1,687.50	
Labour			3,375.00	3,375.00	
Administration					
Company Setup	562.50				
Accountancy Fees	450.00				
Tolls	112.50		262.50		1,218.75
Photocopying	35.15	35.15	35.15	35.15	35.15
Contingency		281.25		281.25	
GST					
Withholding Tax					
TOTAL	33,770.83	11,710.40	26,398.21	24,101.02	30,035.55
Income					
Opening Balance	0.00				
Creative New Zealand	56,250.00	78,750.00			
Sponsor 1					
Trust 2	10,000.00				
Trust 1	2,812.50				
Box Office					
Sponsor 2					
TOTAL	69,062.50	78,750.00	0.00	0.00	0.00
Bank Statement	35,291.67	102,331.27	75,933.06	51,832.04	21,796.49

Week 6 Mar. 15	Week 7 Mar. 22	Week 8 Mar. 29	Week 9 Apr. 05	Week 10 Apr. 12	Week 11 Apr. 19	Total
1,687.50						5,062.50
						6,750.00
						562.50
					450.00	900.00
		1,218.75				2,812.50
35.15	35.15	35.20				281.25
281.25		281.25				1,125.00
					20,094.82	20,094.82
					19,875.00	19,875.00
27,047.90	39,060.56	23,366.70	43,188.30	32,096.56	147,904.44	
			56,250.00		33,750.00	191,250.00
56,250.00						56,250.00
					15,000.00	25,000.00
			19,687.50			22,500.00
			12,825.00	24,585.00	72,636.00	110,046.00
	5,000.00				45,000.00	50,000.00
56,250.00	5,000.00	0.00	88,762.50	24,585.00	166,386.00	455,046.00
50,998.59	16,938.03	-6,428.67	39,145.53	31,633.97	50,115.53	

Appendix 3: The Shrew programme



Appendix 4: Personal information sheet

Tour Information – All information given is confidential.

Name:

Full postal address:

Current phone numbers:

IRD No:

Are you GST registered (please tick): No Yes

Bank Account No:

Bank, Branch & account name:

Next of Kin (name, address, phone number, relationship to you):

Please tick: Vegetarian Non-vegetarian
 Smoker Non-smoker

Any known medical conditions:

Medication (please attach specialist's letter for serious medical conditions):

Blood type (if known):

Birthplace:

Iwi affiliation (if any):

Appendix 5

5.1: Maidment quote external



Maidment Theatre Quotation for Hire
Maidment Theatre, The University of Auckland
Private Bag 92019, Auckland

Date: 30-Apr-03

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	No.	Description	\$	
Set-up	\$40 per hour	hours	0.00	
Strike		hours	0.00	
		hours	0.00	
		hours	0.00	
Performances		perfs	0.00	
		Standard	0.00	
		Matinee		0.00
Equipment	Lighting	units	0.00	
	Sound	perfs	included	
	Miscellaneous	perfs		
Consumables				
Telephone		perfs		0.00
Staff	Fire Safety Officer	perfs	included	
	Technicians	hours	0.00	
	Ushers	perfs	included	
		Sunday 21 July 2002		
		Sunday 21 July 2002		
		Two ushers		
		(four required)		0.00
Additional Services				
			Nett Total	0.00
			GST	\$0.00
			TOTAL	\$0.00
Deposit required by / /02 [see accompanying letter] to secure booking				\$0.00

- Prices quoted are correct at time of publication and may be subject to change
- Please note – this quotation is an estimate of the charge that may be incurred by your hire, additional theatre time & services will be charged at published rates
- No Theatre booking is confirmed until a Hire Agreement is signed and full deposit paid.
- Deposit is non-refundable.

Rehearsals and set-up:

- Inform the Centre of any changes to rehearsal or performance schedules. Opening & Closing times of the building must be arranged in advance with the Theatre Management.
- Liaise with and co-operate with other groups using the Centre during the period of hire.
- Not make use of nails, staples, screws or any fixing for any purpose in the stage floor, flyrails or grid, or any concrete or plastered surface without the prior approval and supervision of Centre staff.
- Not remove, alter or adjust any stage suspension or equipment without the prior approval and supervision of Centre staff.
- Not allow any major building, painting or set piece construction to take place within the Centre. Design finishing only is permitted on stage. Sets should be pre-built.
- Not allow the consumption of food or drink in the auditorium. Food & drink may be consumed in the Green Room and Foyers only. Please note the licensing law does not permit alcohol backstage or in the dressing rooms.
- Not allow animals of any nature in any part of the Centre without the permission of Centre staff.

Health & Safety:

- Ensure that all rigging personnel and staff are of a competent standard and are at all times properly supervised.
- Ensure that all operating personnel and staff are of a competent standard and that all guidelines regarding the operation and use of theatre equipment are strictly observed.
- Ensure that all set structures and surfaces and all costume materials are flame retardant or fire-proofed in accordance with NZ Fire Service regulations. (for details contact Maidment Technical staff)
- Not permit smoking or allow to be used naked flames, fireworks, embers, incense or electric heaters within the Centre without the express permission of the Technical Manager or Theatre Director and the appropriate licensing.
- Not block or cause to be blocked aisles, fire egress routes, exits or fire fighting equipment anywhere in the Centre.

Performance:

- Provide one person to act as Stage Manager to supervise and be responsible for the performance. In the event of the Hirer not supplying the said staff, a Stage Manager shall be employed by the Centre on behalf of the Hirer and charged according to the 'Schedule of Charges'.
- Provide Ushers (minimum age 18 years) to be present during all public performances, (4 in the Maidment / 1 in the Studio). Ushers must arrive one hour prior to performance. In the event of the Hirer not supplying the said staff, ushers shall be employed by the Centre on behalf of the Hirer and charged according to the 'Schedule of Charges'.
- Not permit the Centre to be occupied by persons in excess of the total number of available seating. Standing or sitting in the aisles is not permitted.
- Make available for disposal without charge to the Centre seats 20 to 25 inclusive in Row K of the Maidment Theatre and 4 seats in the Studio Theatre at all performances. Any such House seats not required by the Centre will be returned to sale.

Pack-out:

- Remove all costumes, sets, equipment and materials belonging to the Hirer from the Centre at the conclusion of the final performance. A charge will be levied for the removal of any left items. Additional charges will be levied, according to the 'Schedule of Charges', for Pack-out time used or storage of sets following the date of the final performance.
- At the end of the period of hire, yield up possession of the Centre and leave the Centre in the same order, condition and repair as existed at the commencement of the hire period. These matters will be discussed by way of a Client Hirer Production Meeting.

continued over

Ticketing & Box-office services – Maidment Theatre is the sole ticketing agent for all events at the Centre.

Conditions of sale

- Tickets are sold on behalf of the organisation responsible for the performance
- Tickets cannot be exchanged or refunded after purchase except under the Consumers Guarantees Act, or by written authority of the promoter (an additional fee will be levied for all ticket refunds processed by the Centre).
- Tickets are sold at a price inclusive of booking fee. All advertised ticket prices will include this fee.
- The right of admission is reserved. Each person, including any child, must have a ticket.
- The Centre reserves the right to refuse entry and enforce any conditions of the Centre.
- Latecomers may not be admitted to the performance.

Bookings & Sales

- Tickets can be purchased by telephone, mail, facsimile, internet, or in person.
- Tickets can be purchased with cash, cheques (with ID), Visa, Mastercard, American Express, Eftpos.

Booking Fee

- Tickets will be sold *inclusive* of the following booking fees.
\$1.50 (GST Incl.) is charged for every seat booked & sold.
\$0.50c (GST Incl.) per complimentary ticket issued to the promoter.
or \$1.00 (GST Incl.) per promotional ticket handled by Maidment Theatre.
- The hirer agrees to pay all charges levied for Credit Card transactions (currently 2.5%)
- The hirer agrees to cover the total cost of any dishonoured cheques.
- Additional fees may be levied for transferred or refunded tickets.

Transaction Fee

- All tickets booked by phone, fax, email or preferential booking form incur a \$3.00 fee (GST incl) per booking. This charge is met by the purchaser.

Banking

- All Box-office takings will be deposited with Financial Services, The University of Auckland.
- At the conclusion of the performance season a statement of account will be issued and funds held by Financial Services, The University of Auckland (inclusive of GST) will be paid to the hirer, less Centre hire and ticketing charges.
- The Centre may retain an agreed sum for a further 15 working days after the closing date of the performance season to cover unforeseen charges.

Liability

- The Centre, its employees and agents shall not be liable (whether in contract, negligence or otherwise) for any loss or damage suffered by the Hirer arising out of the performance or the non-performance of this agreement or of the exercise of any power conferred by this agreement.
- In the event of cancellation of performance/s, the following fees apply:

Ten weeks prior to performance	60% of total quoted performance charge.
Nine weeks prior to performance	70% of total quoted performance charge.
Eight weeks prior to performance	80% of total quoted performance charge.
Seven weeks prior to performance	90% of total quoted performance charge.
Six weeks prior to performance	100% of total quoted performance charge.

Note: The deposit made to secure a theatre hire is non-refundable in the event of cancellation.

continued over

General Information

Theatre Access – Opening & Closing times of the building for hirers and their staff must be arranged in advance with the Theatre management. Maidment staff will open and close the building and be present at all times. **Please note the Stage Manager should be present before your company or crew occupy theatre spaces.**

Parking – The Centre is unable to provide parking for hirers or their staff. The dockway, tiled and concourse areas are subject to towaway restrictions. University car parks are available close to the Centre after 6.00pm and at weekends. Please contact Administration for further details.

Foyer – Maidment & Studio Foyer spaces are available for private functions only with the express permission of the Theatre Director. A charge will be made for this service.

Merchandising – The selling of merchandise (T-shirts, books, raffles, photographs etc) in the Theatre foyer must be approved by the Theatre Director. A charge will be negotiated for use of Theatre Facilities.

Valuables – All property of the Hirer and of those associated with or working on the Hirer’s production brought into the Centre shall be at the owner’s risk at all times. Keys to Dressing rooms are available to Stage Managers by arrangement with Theatre Administration.

Telephones – A local call telephone service can be arranged for hirers at published rates.

Cleaning – Cleaning services are provided daily to all public areas within the Centre including Green Room and Dressing Room floors and rubbish bins, however excess cleaning shall be charged. **The stage, wings, & dressing room tables and Green Room sink area are the sole responsibility of the hirer and should be regularly cleaned.**

SIGNED on behalf of the CENTRE

Director, Maidment Arts Centre

Date:

I agree to abide by the above conditions.

SIGNED on behalf of the HIRER

Name:

Position:

Hirer:

Date:

Maidment Theatre: Schedule of Charges 2002

Prices quoted are accurate at time of printing (22 June 2001) but may be subject to change.
(Prices Exclude GST)

Basic Hire:	\$705.00	per performance (FOH Manager/2 ushers/1 playback)
	\$605.00	Matinee or 2nd same day performance (FOH Mgr/2 ushers/playback)

Note: this rate assumes reduced ticket prices

Set-Up Charges:	\$40.00	per hour set-up / technical rehearsal
	\$300.00	Dress Rehearsal
	\$605.00	Public Dress Rehearsal or Preview
	\$200.00	Hourly Rate (includes 20 lights/one playback/FOH Mgr)

Staff:

Front of House Manager	\$25.00	per additional hour
Front of House Staff & Ushers	\$15.00	per hour each person (minimum call 3 hours)
Technicians	\$25.00	per hour per person (per hour/set up / strike)
Technicians	\$25.00	per hour per person (performance - minimum 3 hrs)

Seating:

Standard seating capacity - 448 maximum
With forestage extension - capacity 415
With orchestra pit - capacity 406

Booking Services - Maidment Theatre is the sole ticketing agent for all events at the Maidment:

Tickets booked & sold	\$1.50	(GST Incl.) per ticket
Complimentary ticket issued to the promoter	\$0.50	(GST Incl.) per ticket
Promotional ticket handled by Maidment Theatre	\$1.00	(GST Incl.) per ticket
Fee on all Credit Card transactions	2.5%	of volume
Free Admission Surcharge/no tickets sold	\$125.00	per performance

Lighting:

Lighting equipment to handle most needs	\$1.50	per unit, per performance
Colour Medium and Gobo's (available stock only)	\$50.00	per season
Smoke Machine/Hazer	\$20.00	per performance
DMX Strobe	\$15.00	per performance
Mirror Ball	\$10.00	per performance

Sound:

Spirit 8, 16 channel mixing desk	\$150.00	per performance
Microphones or DI's	\$10.00	per item, per performance
Radio Microphone (Nady SM58 handheld or Sennheiser lapel incl battery)	\$46.00	per item, per performance
Radio Microphone (Shure incl battery)	\$90.00	per item, per performance
Additional CD, DAT or MINIDISC players	\$25.00	each per performance

Piano:

Bösendorfer Grand	\$150.00	1st performance/incl tune
Bösendorfer Grand	\$50.00	per performance thereafter
Yamaha Baby Grand	\$100.00	1st performance/incl tune
Yamaha Baby Grand	\$30.00	per performance thereafter
Additional tunings	\$80.00	

continued over

AV Equipment:

Computer for PowerPoint presentations	\$25.00	per performance
Video Projector	\$100.00	per performance
Additional CCTV units or Headset Coms. units	\$5.00	per performance
Video player/projection screen (front or rear)	\$25.00	per performance
Batteries (9 volt)	\$6.00	each
Batteries (AA)	\$2.50	each
Cassette Tapes	\$5.00	(60 mins)
	\$5.50	(90 mins)
DAT Tapes	\$23.00	(65 mins)
	\$25.00	(95 mins)
E180 VHS Video Tapes	\$10.00	each
Mini Disc 74 minutes	\$12.00	each
Overhead Projector or Slide Projector	\$15.00	per performance

Miscellaneous:

Gaffer Tape	\$18.00	per roll
Gauze (or Blue Cyclorama)	\$15.00	per performance
Dance Floor (does not include laying costs)	\$50.00	per day or performance
Stage Floor repaint (includes paint & labour)	\$300.00	
Washing Machine & Dryer	\$40.00	per week
Vinyl Advertising Banner (hire and production)	\$300.00	per season
Electrical Tape	\$5.00	per roll
Plants (approximately 30 for stage decoration)	\$100.00	
Service Fee to Administer Herald Advertising	\$50.00	per season
Waste Bin (9 cubic meters)	\$330.00	
Telephone (backstage)	\$15.00	

Additional Spaces

Maidment Theatre Foyer	\$150.00	(2 hours hire)
Studio (for dressing space per rehearsal or performance)	\$150.00	per rehearsal or performance

Maidment Studio: Schedule of Charges 2002

Prices quoted are accurate at time of printing (22 June 2001) but may be subject to change.
(Prices Exclude GST)

Basic Hire:	\$230.00	per performance (including Front of House Manager)
Set-up Charges:	\$20.00	per hour set-up / technical rehearsal
	\$100.00	Dress rehearsal
	\$155.00	Public Dress rehearsal or Preview
	\$105.00	Hourly Rate (includes 20 lights/one playback/FOH Mgr)

Staff:

Front of House Manager	\$25.00	per additional hour
Front of House staff & Ushers	\$15.00	per hour each person (<i>minimum call 3 hours</i>)
Technicians	\$25.00	per hour per person (<i>per hour/set up/strike</i>)
Technicians	\$25.00	per hour per person (<i>performance - minimum 3 hrs</i>)

Seating: Normal seating 104 maximum.

Bookings Services:

Maidment Theatre is the sole ticketing agent for all events staged at the Maidment.

Tickets booked & sold	\$1.50	(GST Incl.) per ticket
Complimentary ticket issued to the promoter	\$0.50	(GST Incl.) per ticket
Promotional ticket handled by Maidment Theatre	\$1.00	(GST Incl.) per ticket
Fee on all Credit Card transactions	2.5%	of volume
Free Admission Surcharge/no tickets sold	\$125.00	per performance

Lighting:

Lighting equipment to handle most needs	included	
Colour Medium and Gobo's (available stock only) -	\$50.00	per season
Smoke Machine or Hazer	\$20.00	per performance
DMX Strobe -	\$15.00	per performance
Mirror Ball	\$10.00	per performance

Sound:

Basic Playback & 1 Microphone	included	
Microphones or DI's	\$10.00	per item, per performance
Radio Microphone (Nady SM58 handheld or Sennheiser lapel incl. battery)	\$46.00	per item, per performance
Radio Microphone (Shure incl. battery)	\$90.00	per item, per performance
Additional CD, DAT or MINIDISC players	\$25.00	each per performance

Piano:

A Yamaha baby grand piano can be relocated to the Studio if required.

Yamaha Baby Grand (1st performance/includes tuning)	\$100.00
Yamaha Baby Grand (per performance thereafter)	\$30.00
Additional tunings	\$80.00
Transport (Yamaha into Studio & return)	\$350.00

AV Equipment:

Computer for PowerPoint presentation	\$25.00	per performance
Video Projector	\$100.00	per performance
Additional CCTV units or Headset Coms. units	\$5.00	per performance
Video player	\$25.00	per performance

continued over

Batteries (9 volt)	\$6.00	each
Batteries (AA)	\$2.50	each
Cassette Tapes	\$5.00	(60 mins)
	\$5.50	(90 mins)
DAT Tapes	\$23.00	(65 mins)
	\$25.00	(95 mins)
E180 VHS Video Tapes	\$10.00	each
Mini Disc 74 minutes	\$12.00	each
Overhead Projector or Slide Projector	\$15.00	per performance
Miscellaneous:		
Gaffer Tape	\$18.00	per roll
Dance Floor (does not include laying costs)	\$35.00	per day or performance
Stage Floor repaint (includes paint & labour)	\$200.00	
Vinyl Advertising Banner (hire and production)	\$300.00	per season
Electrical Tape	\$5.00	per roll
Plants (approximately 30 for stage decoration)	\$100.00	
Service Fee to Administer Herald Advertising	\$50.00	per season
Waste Bin (9 cubic meters)	\$330.00	
Telephone (backstage)	\$15.00	
Additional Spaces		
Maidment Studio Foyer	\$100.00	(2 hours)
Studio (for dressing room)	\$150.00	per rehearsal or performance

Appendix 5.3: Maidment ticketing order form

Maidment Theatre 2002 – Ticketing Order Form

Maidment Theatre is the sole ticketing agent for all events at the Centre.
Box-office hours: Monday-Friday 10am-6pm, Saturday 1pm-6pm, then 1 hour prior to performance. **Please Note** – Box-office is NOT opened on Sundays or Public Holidays except by prior arrangement with theatre management.

Office Use Only
Perf Code.

Date to open bookings _____ No of seats available _____

Ticket Information suggestions appear in brackets – This will be printed on every ticket issued (max. 35 characters)

Presenting company name:

Presents:

Show title:

Author:

Ticket prices – The prices listed below are inclusive of booking fees.

Please note – all prices must be confirmed prior to show being offered for sale

ADDITIONAL DISCOUNT PRICE CATEGORIES CANNOT BE ADDED ONCE SALES HAVE COMMENCED.

Adults / Waged _____ Unwaged (with ID) _____ Senior Citizens _____
 Students (with ID) _____ Children () yrs & under _____ Groups () or more _____
 Other – School (No's), Arts Alive, Friend, etc _____

Maidment Theatre request that you consider offering discount (concession) prices to the following groups –
 Writers Guild (approx. 150 members), Screen Writers Guild (approx. 150 members), B-Card Holders (Radio BFM)

PerFormance dates & times – please list below or separately. (eg: Mon 02/09 8pm)

Day & Date _____ Time _____ Day & Date _____ Time _____
 Day & Date _____ Time _____ Day & Date _____ Time _____
 Day & Date _____ Time _____ Day & Date _____ Time _____
 Day & Date _____ Time _____ Day & Date _____ Time _____
 Day & Date _____ Time _____ Day & Date _____ Time _____
 Day & Date _____ Time _____ Day & Date _____ Time _____

General Information –

Brief description of the content of your show (write here or attach separately, this is for enquiries and Web site information. For a more substantial presence on our Web site please discuss with our business manager.

Approx. running time _____ Interval length _____
 Contact for further Public inquiries (ie: Publicist) _____ Tel: _____
 Person authorised to issue comp tickets – Tel: _____

Please attach a pre-printed deposit slip from the account you wish us to pay the funds held on trust for you into at the conclusion of the season. All payments by Maidment Theatre are direct credited.

Signed on behalf of the Hirer _____ Dated _____

Please retain this sheet for your information.

Ticketing & Box-office services

Maidment Theatre is the sole ticketing agent for all events at the Centre.

Conditions of Sale

- Tickets are sold on behalf of the organisation responsible for the performance
- Tickets cannot be exchanged or refunded after purchase except under the Consumers Guarantees Act or with written authority of the promoter (an additional fee will be levied for all ticket refunds processed by the Centre).
- Tickets are sold at a price inclusive of booking fee. All advertised ticket prices will include this fee.
- The right of admission is reserved. Each person, including any child, must have a ticket.
- The Centre reserves the right to refuse entry and enforce any conditions of the Centre.
- Latecomers are unable to be admitted to the performance.

Bookings & Sales

- Tickets can be purchased by telephone, mail, fax, email or in person at the Box Office.
- Tickets can be purchased with cash, cheques with ID, Visa, Mastercard, American Express, Eftpos.

Booking Fee

- Tickets will be sold inclusive of the following booking fees:
 - \$1.50 (GST Incl.) is charged for every seat booked & sold.
 - \$0.50c (GST Incl.) per complimentary ticket issued to the promoter.
 - or \$1.00 (GST Incl.) per promotional ticket handled by Maidment Theatre.
- The hirer agrees to pay all charges levied for Credit Card transactions (2.5% of gross sales)
- The hirer agrees to cover the total cost of any returned cheques.

Transaction Fee

- All tickets booked by telephone, fax, email or preferential booking form incur a \$3.00 transaction fee per booking. This charge is met by the purchaser.

Banking

- All Box-office takings will be deposited with Finance Registry, The University of Auckland.
- At the conclusion of the performance season a statement of account will be issued and all funds held by The University of Auckland (inclusive of GST) will be direct credited to the hirers bank account, less all Centre charges.
- The Centre may retain an agreed sum for a further 15 working days after the closing date of the performance season to cover unforeseen charges.

Front of houses services

- The Hirer must provide Ushers to be present during all public performances, (2 in the Maidment / 1 in the Studio). **Ushers must arrive one hour prior to performance.**

The Evacuation procedure for Maidment Theatre requires one person to act as a floor warden (usher) at each auditorium door for the entire performance including interval. These persons will be briefed by the Maidment Theatre Front of House Manager prior to each performance. The minimum age for an usher is 18 years.

The Fire Service Regulations indicate that an usher be an employed staff member. Maidment Theatre allows hirers to supply volunteer staff to act as ushers. A complimentary seat is reasonable payment for their services. If competent ushers cannot be supplied by the client, Maidment Theatre will employ casual ushers as stated in the Agreement to Hire.

Auditorium doors cannot be opened to the public until all ushers are briefed and in place. One hour prior to performance is required for briefing, familiarisation and ushering. It is also useful for the

continued over

ushers to be dressed in a manner that will make them easily identifiable, ie: Black and white, show tee-shirts, etc. A list of the names and telephone numbers of each usher and their designated night needs to be supplied well in advance of your season to Maidment Theatre for entry into the Safety Log. Maidment Theatre staff will contact and reconfirm each usher prior to the performance.

Merchandising

The selling of programmes and other merchandise in the Centre is subject to arrangement with theatre management.

Maidment can provide the following for a fee of 10% of gross sales:

- Programme and merchandise sellers
- Floats, Eftpos & credit card facilities
- Display and counter space for merchandise
- Financial reconciliation of sold items

All merchandise sales will be reconciled and reported at the end of the season. All such arrangements and merchandising must be approved by the Theatre Director.

Appendix 5.4: Maidment direct-to-public sheet

Direct-To-The-Public Telephone Message Service

The Maidment provides the public with a comprehensive show information service via the telephone answering system.

You can gain the best results from this service by providing the Maidment with a script outlining details of your show with all the relevant performance information. A modified press release is often a good way to start.

Reconciliation

The process of reconciling your account is as follows:

Following the completion of your season or event your account will be prepared. On average this takes two days to complete and check. If your show finishes on a Saturday the reconciliation will be completed late Tuesday;

Payment by Direct Credit

If you wish to have your income direct credited into your bank account please provide the Maidment with a deposit slip;

The University of Auckland direct credits to client accounts twice weekly on Tuesday and Fridays; Your income, should you choose this method of payment, will be paid into your account on the Friday, or more likely the Tuesday following.

Payment by Cheque

If you would prefer to be paid by cheque you should allow 7 working days from the completion of your show.

Appendix 6: The example one-pager

The Example One-Pager. By Jane Smith

'It is charming, it is delightful, it is funny, it has pathos, it has historical content, it is just superb and brilliantly, brilliantly produced.' National Radio, March 2003

'The play is full of emotion and laughter. It is stirring stuff and an absolute delight. The performances are unparalleled in this country.' National Business Review, March 2003

Original, deeply moving and extremely funny, *The Example One-Pager* is a uniquely personal memoir and a wonderful social history. Through the eyes of one overworked producer, *The Example One-Pager* is Jane Smith's slow journey from her beginnings as a producer on the dole through to her 60-hour week as a 'professional' producer. This marvellous portrait spins tales around her working week from her fruitless efforts to raise finances for unrecognised geniuses to her attendance at boozey and debauched opening nights.

A popular highlight of the 2003 New Zealand Festival of the Arts *The Example One-Pager* has toured three main centres in New Zealand to sell-out seasons, disillusioning 20,000 horrified punters who harboured rose-coloured views of the glamorous world of the performing arts.

Awards

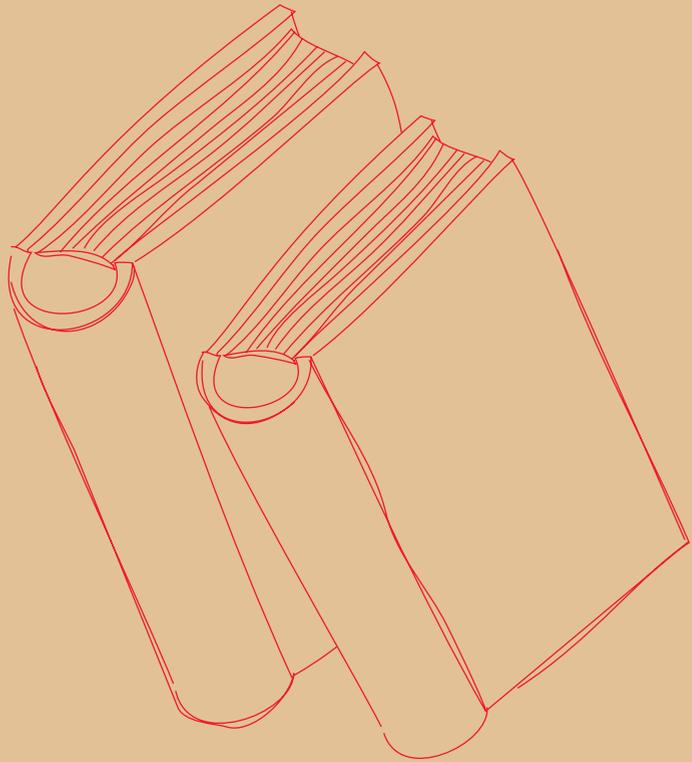
Jane Smith Outstanding Effort for Undervalued Arts Geniuses, Theatre Awards, 2003
Best Production New Zealand Theatre Awards, 2003

Contact details

Producer PO Box 8710004, Small Town, New Zealand. Tel: 64 1 234 5678,
Fax: 64 1 234 5679, Mob: 0276 543 210, E-mail: theexample@server.co.nz

Production Specifications

Preferred Venue:	Black box studio or proscenium arch up to 350 seats
Technical requirements:	1 x radio mic
Lighting Design:	Supplied on request, local technician and/or operator to pre-hang lights
Equipment:	2 x straight back chairs; 1 x desk; 1 x phone; 1 x small front projection screen
Freight Specifications:	2 square metres (approx), 120 kilos
Touring Party size:	4
No. of Performers:	2
No. of Technicians:	1 (plus one tour manager)
Show Duration:	90 minutes (no interval)
Maximum no. of performances per day:	2
Time between performances:	3 hours
Maximum no. of performances per week:	8
Minimum pack-in time:	10 hours
Minimum pack-out time:	4 hours
Show Price:	Price on application, plus performance rights, per diems, accommodation, amortised transport



Literature review

This is by no means an extensive review – it’s intended to provide a starting point for further reading and research.

Touring resources

New Zealand

A guide for safe working practices in the New Zealand theatre industry, Stephen Blackburn, Nick Kyle, Rob Peters, Phil Conroy.
<http://www.tewhaea.org.nz/images/safety%20guideline.pdf>

An extremely useful guide for any touring technician. It’s in a state of constant update and exists primarily as a virtual reference. The purpose of this guide is to identify the key risk hazards of the industry and present some ideas on how to minimise or eliminate those risks. It has a specific section on touring companies. It’s more than just a safety guide – for example the section on what to look for in venues is a very useful starting point for thinking about what your show requires to tour.

Nielsen’s Media Directory, Compiled by ACNielsen (NZ) Ltd. Media Publishing, updated every six months.

ACNielsen Centre, PO Box 33 819, Auckland, Phone: 09 488 3188, Fax: 09 488 3191, Website: www.acnielsen.co.nz

The guide to every form of media currently utilised in New Zealand. It covers magazines, newspapers, radio, television, outdoor and online publications. It provides contact details and specific details from readership profiles and distribution to column centimetre rates and column sizes. It’s invaluable but expensive. It is online (website address above) – still expensive. It’s updated once every six months but for the touring world it’s probably a once a year purchase, maybe even every two years – the kind of media you’re looking for don’t change that much. If you can’t afford it, then try your local library (reference section).

The touring manual, Brian Sweeney, Wellington, Queen Elizabeth II Arts Council of New Zealand, 1989.

A very readable book, large portions of which are still relevant today – if you can get hold of a copy (it's also out of print).

Tour organiser's handbook, Paul Davis, Wellington, Queen Elizabeth II Arts Council of New Zealand, 1981.

This gives a linear overview of tour organisation. It is interesting to see how far we've come since it was written. Out of print.

Australia

Arts management: a practical guide, Jennifer Radbourne and Margaret Fraser, St Leonards, Australia, Allen & Unwin, 1996.

A very thorough approach to arts management in general – although more theoretically based than the title might indicate. Touring is not covered as a specific topic. The authors' research is thorough and their approach is academic – they begin by citing arts management and nationality in the Australian cultural landscape and end by positioning Australia's arts within a wider global perspective. Not a light read!

Let's Tour! Australia: Arts Victoria and the Australia Council, 2000.

A collection of four booklets:

- Let's Tour: A Quick Guide to exporting Australia's Performing Arts
- Let's Show UK
- Let's Show Germany
- Let's Show Japan

Of these the *Let's Tour* and *Let's Show UK* are most useful for New Zealand touring companies. The *Let's Tour* is brief but thorough and has a series of touring stories from companies who have toured offshore. *Let's Show UK* covers a series of very practical topics from legal issues through customs and excise to a very good guide to who does what in the performing arts organisations of the United Kingdom.

North America

Te Whaea: the New Zealand School of Dance and Drama has one of the best library resources in New Zealand.

An American dialogue: the national task force on presenting and touring the performing arts, The Association of Performing Arts Presenters, 1989.

An extremely useful theoretical dialogue on touring, with an historical overview of touring in the United States. It answers the question, 'Why tour?' succinctly and well. A useful section for presenters on the local environment; also covers audiences, data collection, education, equity, diversity of product and international exposure. Includes useful pointers to further reference books.

Booking and tour management for the performing arts, Rena Shagan, New York: Allworth Press, 1996.

If there's just one book you choose to read from this list then make it this one. A practical and comprehensive look at touring in the United States.

Performing arts tour organizer's handbook, The Touring Office of the Canada Council Ottawa: Canada Council, 1981.

This is a dry read but it does contain all the basics. It includes a good list of generic publicity contacts; a very good section on post-tour follow-up; and a thorough questionnaire for venues that is well worth referring to.

Presenting performances: a handbook for sponsors, Thomas Wolf, New York, American Council for the Arts, 1981.

Don't be put off by the title. 'Sponsors', in this instance, does not refer to corporate funding but to administrators presenting performances. It's written primarily for small, community-based enterprises staffed largely by volunteers. Old-fashioned in places but useful for presenters just starting out. Good to read in conjunction with something more up to date.

The presenter's handbook, Miriam Browne, Ottawa, Touring Office, Canada Council, 1992.

A solid, comprehensive look at how to create a tour. Less up to date than Rena Shagan's *Booking and tour management for the performing arts*, but still provides all the basics

There and back: the performing arts tour organizer's handbook, Jane Buss, Ottawa, Touring Office, Canada Council, 1992.

A revision of the 1981 Performing arts tour organizer's handbook. It's much better than the original – mostly because it's written with a sense of humour.

General reference works

New Zealand

A brief guide to New Zealand art and culture, Naomi O'Connor, Nelson, Craig Potton Publishing, 1995.

This brief guide seems to have been written with the tourism industry in mind.

A guide to negotiating an employment contract, Francis Wevers, Wellington, Butterworths, 1991.

This came out shortly after the introduction of the 1991 Employment Contracts Act. It's an extremely useful little book, digestible and clear.

A Practical Guide to Developing and Managing Websites, Roger Tomlinson and Vicki Allpress

Free to download from the Arts Council England website:
www.artscouncil.org.uk/publications/publication_detail.php?rid=0&sid=&browse=recent&id=407

Arts partners: success stories in New Zealand arts and business partnerships, Wellington, Creative New Zealand, 1998.

This is an interesting read containing several good ideas for creative partnerships between business and the arts. It should be noted that in the fast track world of sponsorship many of these partnerships are no longer in existence. The best contribution in the book is the selected bibliography that will lead you on to some specifically useful books about the business of sponsorship.

Asian Aucklanders and the Arts: Attitudes, attendance and participation in 2006. www.creativenz.govt.nz/files/asian-aucklanders.pdf

A qualitative study that offers some interesting insights; has a particularly excellent list of Asian community organisations across the wide spectrum of Asian nations represented in Auckland.

Every kind of weather, Bruce Mason, David Dowling, editor, New Zealand, Reed Methuen, 1986.

A personal memoir from Bruce of touring his solo work *The End of the Golden Weather* throughout New Zealand. As far as I'm aware Bruce still holds the record for the number of performances given on tour in this country (almost 1,000).

FULL HOUSE: Turning Data into Audiences, Roger Tomlinson, Tim Roberts and Vicki Allpress, Creative New Zealand, 2006 [order online at www.fuel4arts.com/capabilitybuilding/manual.asp].

An extensive and detailed manual that looks specifically at how arts organisations can “better utilise the data they have regarding customers and their transactions and build ongoing audiences.”. However, it is more relevant to organisations with an ongoing infrastructure as opposed to independent project-funded companies, still an interesting and informative read.

New Zealand drama, Howard McNaughton, Boston, USA, Twayne, 1981.

An exploration of the history of dramatic literature and written production resources pertaining to New Zealand theatre from the 1940s to 1984.

New Zealanders and the Arts: Attitudes, attendance and participation in 2005.

This is a benchmarked study and the next survey will be conducted in 2008 <http://creativenz.govt.nz/files/resources/arts-survey-06.pdf>

Oxford history of New Zealand music, John Mansfield Thomson, Oxford, Oxford University Press, 1991.

This book is personal, accessible and a good read.

Stranded in paradise: New Zealand rock 'n' roll 1955-1988, John Dix, New Zealand, Paradise, 1988.

This is a great history, thoroughly researched and a good read.

The arts in Aotearoa New Zealand: themes and issues, Peter Beatson, Diane Beatson, Palmerston North, Sociology Department, Massey University, 1994.

This is probably the most comprehensive overview of the development of the arts in New Zealand through to the mid-90s. Coming from a pair of sociologists it has a sociological framework but it's a fascinating read – especially the chapter titled 'Does Art Matter?' It provides a perspective on the arts in the light of broader economic, political, social and cultural contexts. For the chapter with the most information on touring in New Zealand read 'Live Performance and Exhibition'.

The sponsorship sector's toolkit, Anne-Marie Grey, Kim Skildum-Reid, Australia, Mc Graw – Hill Brook Company, 1999.

This is a thorough guide to all aspects of sponsorship.

Journals

Two journals which are worth consulting (You will find these at Te Whaea: National School of Dance and Drama and you may also find them in large public libraries or university libraries):

Service organisations

New Zealand

BIZinfo

Phone 0800 42 49 46 (0800 4BIZinfo) www.biz.org.nz

A truly fantastic resource, BIZinfo is a free national business information and referral service. BIZinfo is for individuals and small and medium-sized businesses. They provide a comprehensive database of business assistance, government funding and training programmes available in New Zealand, accessed through the free telephone service and through a network of BIZinfo Centres throughout New Zealand.

BIZinfo's trained staff can provide contacts and information on both government and non-government services and funding for small and medium-sized businesses. BIZinfo can help you to identify organisations, people, training programmes and resources to help grow your business or simply make it better. For example, BIZinfo can put you in touch with:

- People in government who can assist you and offer practical help.
- Free management up-skilling training providers.
- Business mentors and business assistance programmes.
- Management advice from people who know about growing a business.
- Organisations with specialist information, for example about exporting.

Creative New Zealand

PO Box 3806, Wellington. Phone 04 473 0880, Fax 04 471 2865,
Website www.creativenz.govt.nz

Creative New Zealand is the national development agency for the arts. It works in a range of ways to develop and promote New Zealand arts and artists both at home and internationally. The website covers information on funding, opportunities for artists and latest events.

DANZ Dance Aotearoa New Zealand

PO Box 9885, Wellington, Phone 04 801 9885, Fax 04 801 9883,
E-mail danz@danz.org.nz, Website www.danz.org.nz

Dance Aotearoa New Zealand is the professional and community service organisation charged with the responsibility of advising political, educational and community bodies in all issues concerned with dance in New Zealand.

EVANZ (Entertainment Venues Association of New Zealand)

www.evanz.co.nz

Not all of New Zealand's venues belong to this organisation but large numbers do. It has a very good Venue Locator (continually being updated) and is the gateway to the PANNZ site.

The home of EVANZ changes according to the location of the current president.

Funding Information Service – Te Ratonga Whakamarama Putea

www.fis.org.nz

The Funding Information Service is a not-for-profit organisation collecting and distributing information about funding by way of two searchable computer databases:

- FundView contains information about funding for community groups in New Zealand. There's a map on the site that shows where you can use FundView free of charge.
- Breakout holds information about awards.

New Zealand Live

www.NZLive.com

NZLive.com is about connecting with New Zealand culture – art, performance, music, books, film, festivals, heritage, sport, recreation and more.

Covering a wide range of cultural events and activities NZLive.com connects information that's already in many different websites. There are links to available online services for the purchase of tickets to cultural and sports events and for other products and services. NZLive.com is an interactive website that relies on the industry to supply information to ensure it's up to date. Definitely worthwhile bookmarking to your favourite page list – and ensuring it stays relevant by sending regular information updates about your activities.

PANNZ – Performing Arts Network New Zealand

www.evanz.co.nz/pannz

PANNZ holds one performing arts market per year where producers and presenters have an opportunity to sell their work either directly or in co-productions with festivals and venues. PANNZ is a virtual organization.

Playmarket

P O Box 9767, Wellington. Phone 04 382 8462, Fax 04 382 8461,
E-mail plymkt@clear.net.nz, Website www.playmarket.org.nz

Playmarket is New Zealand's only playwrights' agency and script advisory service. It is at the heart of New Zealand theatre – its focus is the development and representation of New Zealand playwrights and their plays.

The Play Bureau (NZ) Ltd.

Mail order Theatre Bookstore and Publishers' Agent. PO Box 420, New Plymouth. Phone 06 753 2133. Fax 0800 PLAYBUREAU (0800 752 928), E-mail playbureau.nz@xtra.co.nz

SOUNZ Centre for New Zealand Music

PO Box 10042, Wellington. Phone 04 801 8602, Fax 04 8018604,
E-mail info@sounz.org.nz, Website www.sounz.org.nz

SOUNZ, the Centre for New Zealand Music, promotes New Zealand music through a range of services and activities. It works primarily with and on behalf of New Zealand composers, but acts as a point of referral for all New Zealand music. Promotional

projects include: promotional CDs for broadcast, curriculum resources for schools, industry seminars, trade fairs, music showcases and publishing projects. Services include a free newsletter, industry advice and information, a database and library of New Zealand music, listening suite, seminar room and retail outlet. Many of these services are available on the website.

The New Zealand Companies Office

www.companies.govt.nz

The Companies Office is a business unit in the Ministry of Economic Development. On this site you can register a new company, reserve a company name, file certain company documents (including annual returns) and update director and company address information online using document registration. Search the register for information on companies, other bodies including incorporated societies and the banned director database using the available search options. Access forms, fee schedules, information pamphlets, training guides and contact details using the Information Library.

Wellington Chamber of Commerce

www.wgtn-chamber.co.nz

Ministry of Foreign Affairs and Trade

www.mfat.govt.nz

New Zealand Trade and Enterprise

www.nzte.govt.nz

Ministry of Heritage and Culture

www.mch.govt.nz

Australasian

APRA – The Australasian Performing Rights Association Limited

92 Parnell Road, PO Box 6315, Auckland. Phone 09 379 0638,
Fax 09 379 3205, E-mail ahealey@apra.com.au, Website
www.apra.com.au

The first copyright collecting society set up in Australia, APRA represents 30,000 music writer and publisher members. As part of a worldwide network of similar organisations, APRA also provides local representation for more than 1,000,000 international composers. By arrangement, APRA also administers the rights of AMCOS.

AMCOS – The Australasian Mechanical Copyright Owners Society
Contact details as above.

AMCOS covers the rights to reproduce music. They represent virtually all music publishers in Australia and New Zealand and, by way of reciprocal arrangements, the vast majority of the world's composers, writers and music publishers.

VISCOPY

VISCOPY Limited. Level 1, 72-80 Cooper Street, Surry Hills NSW
2010 Australia, Tel 0061 2 9280 2844, Fax 0061 2 9280 2855,
Website www.viscopy.com.au

VISCOPY licenses the copyright in artistic works and pays the artist or copyright owner a royalty for the reproduction.

VISCOPY represents its artist members for the full range of rights, reproduction, publication and communication, thereby providing copyright users with authorised access to thousands of artistic works for commercial, non-commercial and educational purposes.

Online resources

This section lists sites that I've found particularly useful. One site leads to many so I've made no attempt at any comprehensive listing which would, in any case, probably be out of date within 24 hours of compiling it.

New Zealand

(Don't forget the websites of the organisations listed above.)

General

www.thebigidea.co.nz or www.tbi.co.nz

An online community of New Zealand's creative industries.

www.NZLive.com

An online guide to what's on in all forms of the arts in New Zealand.

www.fuel4arts.co.nz

This is a portal page linked through to the Australian website of the same name. It has some excellent international resources on it but some of the more specific information (funding information) is specific to Australia.

Dance

<http://url.co.nz/resources/dances.php>

An extremely impressive resource guide to all forms of dance in New Zealand – and internationally.

Music

[New Zealand Music Services Directory. www.musicnz.co.nz](http://www.musicnz.co.nz)

A great site that covers: Agents, Managers & bookings; Artists; Broadcast; Equipment; Internet; Print; Production; Recording, Manufacture & Distribution; Songwriters; Support, Venues and Festivals; Awards & Events.

What more do you need?

[The New Zealand Music Industry Commission: Te Reo Reka o Aotearoa. www.nzmusic.org.nz](http://www.nzmusic.org.nz)

This is an extremely useful site for musicians planning tours. The New Zealand Music Industry Commission was founded in 2000 and has one simple mission – to grow the New Zealand

music industry. It's not a funding body – it's about providing resources and information. There's a great section on the site called 'Touring Resources' which tells you what you need to know about touring music in this country. It also has a superb directory of services available – including media contacts. And it covers specific artforms such as Maori and Pacific Island music.

[New Zealand Musician Magazine. www.nzmusician.co.nz](http://www.nzmusician.co.nz)

This is the website of the New Zealand Musician magazine which has a good directory of services available to musicians as well as other industry news.

Venues

www.venueweb.co.nz

This site is an initiative from renowned New Zealand set designer Tony Rabbit. It's eventually intended to be a comprehensive guide to every venue available to touring companies in New Zealand. The venue plans on this site are often the best available – they're CAD (Computer Aided Drafting) plans which means you need a CAD programme in order to download.

Australia

www.fuel4arts.com/touring

This is an excellent service provided by the Australia Council website that gives a great general guide to touring and what's involved (and it's not just specific to Australia). This site has an excellent list of resources covering a wide range of issues in the arts besides touring (their touring resources list is also very fine) – and there's a particularly good selection of actual case studies on touring that is well worth reading. Don't overlook this site.

www.artshub.com.au

A broad comprehensive website, it covers all artforms and provides, amongst other services, an informative weekly news service and a weekly list of jobs available in the arts in Australia and worldwide.

Canada

www.canadacouncil.ca

The Canada Council is the Canadian equivalent of Creative New Zealand and is a good place to start.

United Kingdom

www.arts.org.uk

This is a site tailored to meet the needs of touring visitors, producers and co-producers and is an excellent resource that will also guide you to other arts sites in the United Kingdom.

[UK Arts Marketing Association www.a-m-a.co.uk](http://www.a-m-a.co.uk)

The AMA is open to anyone involved in promoting the arts and cultural industries in the UK and internationally – the visual arts and crafts, museums, performing arts: multi-media, film, video, and literature. It has some excellent marketing resources available. It does cost to join but there is a trial membership of six months.

United States

www.arts.endow.gov

It's extremely difficult to recommend just one site in the United States – however I'd start with the NEA (National Endowment for the Arts) site – that's the American equivalent of Creative New Zealand.

Singing our praises: case studies in the art of evaluation, Suzanne Callahan, Association of Arts Presenters, 2006

A superb set of case studies that also provides a simple set of evaluation processes, easy to implement and useful tools for developing relationships with audiences. Also has an excellent section of online resources.

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