



2011 Made by Melbourne Fringe Producer's Pack





MELBOURNE FRINGE 2011 PRODUCER'S PACK

Intro

This pack is awesome – read it.

Each year we work to improve this pack with updated information on resources and opportunities for you. We like to think that it is not just a useful tool for being a part of the Festival, but also something to help you throughout the year in all of your artistic endeavours. The answers to the vast majority of questions that come through to us in the office can be found within these pages, so have a good look and familiarise yourself with the various chapters.

Being a part of Melbourne Fringe is a massive commitment that should not be taken lightly. There are a great many challenges to rise to, obstacles to overcome, preparations to prepare and hundreds of general things that just need to be organised.

In order to assist you in this endeavour we have compiled this very useful Producers' Pack. Within these pages you will find the answers to a great many of your questions about all manner of issues related to producing a show. Additionally there are pages of fantastic tips and information for getting the most out of your Melbourne Fringe experience. Think of this as your touchstone, your Festival instruction manual, your one-stop go-to guide to help you through the tough process of getting your show up on its feet and out in front of an eager audience at the 2011 Melbourne Fringe Festival.

This Producer's Pack was designed to enable you to protect your artistic intent and integrity whilst trying to get your work in front of an appreciative audience.

So please read it from front to back, get to know its sections, refer to it often and not just in times of need, use it to plan, coordinate and manage. You can of course always email us or call us in the Fringe office on 03 9660 9600 if you need help. We are exceptionally happy with this year's Melbourne Fringe Festival program and we look forward to working with you to put it on.

Thanks,

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1. What is a Producer?

The roles and tasks that a producer takes on as part of the development, rehearsal and staging of an event, performance, exhibition or installation have always existed, but here in Australia, in recent times, the title ‘producer’ was more generally aligned with roles specific to the film industry or large-scale musical productions. Today, producers are an important part of most art forms, particularly in the independent and small-to-medium sector.

A producer is an enabler. They are part of a team responsible for the development, rehearsal and staging of an event, production or performance. Their specific roles and responsibilities can vary widely depending on their particular skill set and the skills of those others in the team. Some producers might be very involved in the creative conceptual development of a production while others might have nothing to do with what happens inside the rehearsal room.

Good producers define their roles in terms of the skills of the other members of the team.

If you’ve got a great director and some wonderful actors, but no marketing manager, then that’s where your producer should be devoting their attention. Good producers recognise what needs to be done to get the show together and make those tasks their priority.

This pack should give you an idea of the types of skills and responsibilities that every producer should have at their disposal. You might not need to undertake all of the activities here (you might have a production manager or a publicist on board, for example), but you should be able to take on any of these tasks should you need to.

a. Why Have a Producer?

It’s important to have a team around you when you’re conceiving, presenting and producing your own work. Ideally, you need more than a producer, but if all you’ve got is you and a producer, then you’ll be alright.

Your producer is kind of like Chewbacca to your Han Solo. You might be the wise-cracking, pirate artist, but unless Chewy keeps your ship in the air, the Empire is going to be all over you.

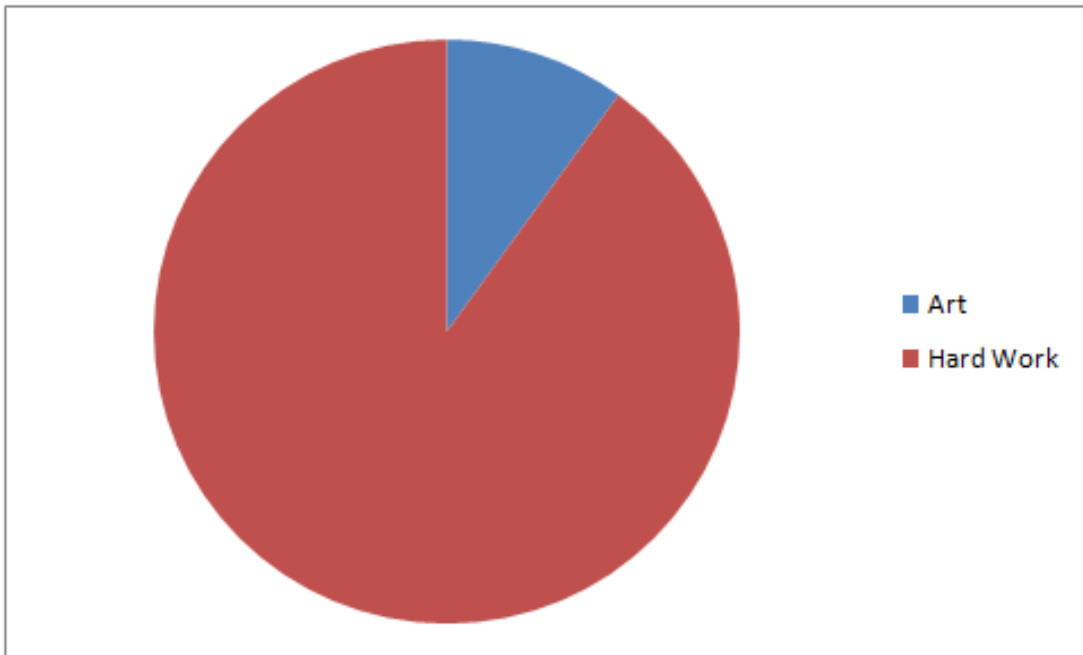
Having a producer allows you to divide up responsibility for your show into two very, very basic categories:

1. Creative Content
- and 2. Everything Else.

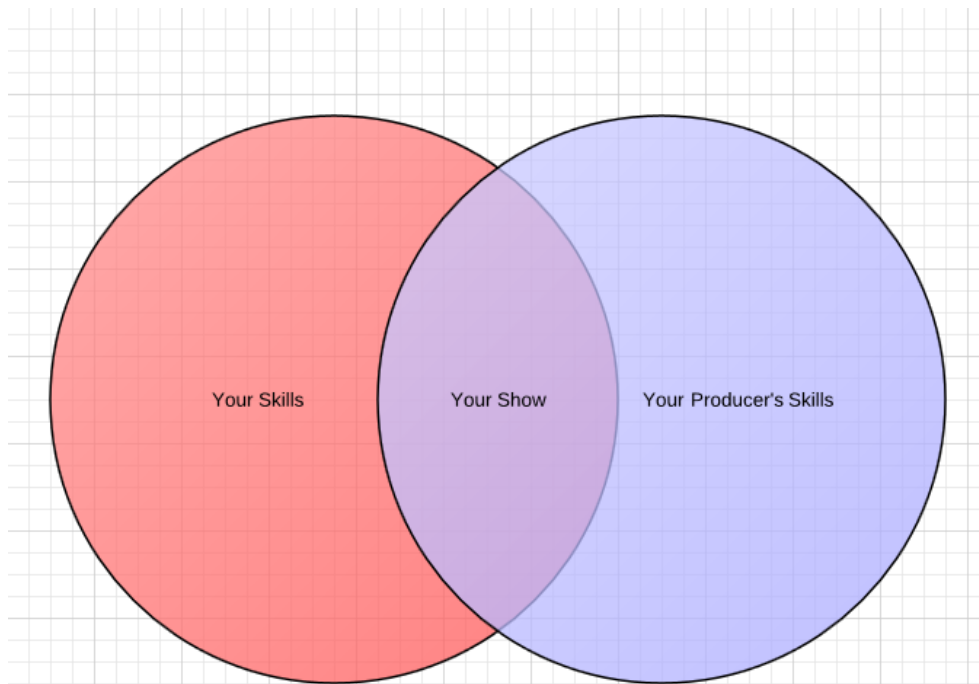
As the category title suggests, there’s a fair bit involved in “Everything Else”. Being in charge of the “Creative Content” is enough of a role for one person. Having a producer allows you to do the best you can do to meet your responsibilities and commitments to that role whilst knowing that “Everything Else” is getting done.



Presenting independent art is hard work. And a lot of the hard work has very little to do with inspiration or creativity. It kind of looks something like this:



That's a bit depressing though, so it's actually more useful to think of the relationship between a producer and yourself as something like this:





b. Getting started

If you're reading this as a producer intent on being part of an amazing show and you're using this guide as a...well, as a guide, it's important to know where to start. Being organised is half the job of being a Producer. Computers are really useful at helping you stay organised - we'd suggest getting one and starting a folder system where you can keep specific information that you're going to need. At a minimum you're going to need separate folders for: budget, creative content, marketing, publicity, professional development, registration and production management. You might have more or different names for them, but at a minimum these are the key areas that you'll likely be working across.

Don't feel that you need to understand this whole pack on the first read - just try and get used to it, see what's in it, make notes in your diary to remind yourself to refer back to certain sections of this pack with plenty of time before you'll need to start actioning items so you can get your head around it.

“Ideas come from very small things often – meeting someone, seeing something, having a dream, a discussion – and out of that emerges a seed. I catch this seed and elaborate it by talking to people, conjuring, imagining, feeling it, fleshing it out until it's something that can become a real life project.”

Farooq Chaudhry
The Producers; Alchemists of the Impossible



2. Artist and Producer Development Programs

This chapter takes a look at the support that Melbourne Fringe offers producers and artists through our extensive Artist and Producer development programs. Remember: you're not alone in this.

The Melbourne Fringe has been around for almost 30 years and we have a lot of knowledge to share with emerging producers and artists. Throughout the year we hold a series of events, programs and opportunities primarily for producers and artists who are based in Melbourne and who will be part of that year's festival. However, all practitioners are welcome to engage with different aspects of the program. It's worth squeezing every drop out of your time with Melbourne Fringe. It's about taking the next step and committing to your artistic and professional goals.

The following list of programs are being run in 2011 and we strongly advise that you get involved in at least one of these (if not all of these) development programs.

a. Forums

During the year we hold a series of forums for Independent artists and producers. These forums create an easy stepping stone structure for delivering your project in festival. The forums are structured around community building and knowledge sharing of producing and creating the independent arts in Melbourne. At every forum you will hear from Melbourne Fringe staff, special industry guests and be able to chat with our staff afterwards in a relaxed and beer friendly environment.


In 2011 we have already held the Fringe 1st Timers, Venues and Your Show in 2011 forums. Coming up we have:

- Tuesday June 7th on 'Producing'
Learn lifelong skills about the art of Producing
- Tuesday June 14th on 'Marketing'
An informative evening with tips on marketing, publicity and a media panel

In 2011 all forums will be on a Tuesday, 6-8pm at The Evelyn, 351 Brunswick Street Fitzroy. There is no need to RSVP, just turn up, grab a beer and develop your practice and your project for this year's festival.

b. Salons

A salon is a round table discussion between artists and/or producers involved in the 2011 Melbourne Fringe Festival. Salons are a lively and intimate space for ideas, feedback, collaboration and networking. They are similar to a forum, but instead of hearing us talk it's all about YOU talking. It's basically a mothers group for artists and producers. Some Salons will be more directed than others, with guest facilitators and themes but they will focus around the long term development of your arts practice.



We're really keen to build a sense of cohesion and community amongst our artists well before you arrive for a dance-off in the Festival Club, and this is a great way to get to know a bunch of new collaborators in Melbourne, their practice and process. These relaxed sessions are another opportunity for you to make the most out of your Melbourne Fringe experience. It's about taking the next step and committing to your artistic and professional goals.

In 2011 Salons will run **every** Tuesday from **July 12th to September 6th** from 6-8pm at the pub Marquis of Lorne, cnr George St and Kerr St, Fitzroy. It's best to RSVP to bronwyn@mebournefringe.com.au

"I actually typed up a lot of the notes I took from Sammy J's salon, because I'm a big fat nerd. I'll look through them periodically, they were very useful. Same goes for all the information I scribbled down in the arts law session – I'll be using it for a long, long time."

Lisa Skye, Writer and performer of 'Lisa Skye is Not Like Other Boys'

c. Outside Eye

Outside Eye is Melbourne Fringe's mentorship program. Delivered in partnership with FULL TILT at the Arts Centre the program is designed to encourage and support artists to extend their creative practice. The Outside Eye support program culminates in a one-on-one mentorship partnership in the lead up to the 2011 Melbourne Fringe Production.

In 2011 there are 25 Outside Eye mentorships available to artists participating in the festival. The artists selected to take part in the program will be from a diverse range of art forms. They will also receive free rehearsal space and

Artists selected to participate in the Outside Eye program will be matched with a mentor who complements the style, aesthetic, approach or direction of the current production. Thanks to FULL TILT's generous support Melbourne Fringe will be able to offer all participating mentors an honorarium in acknowledgement of their involvement.

"Mentoring is the opportunity to meet and work side-by-side with, even befriend, a well known artist in your field and learn from them"

Mary Anne Hunter, Making Your Mentorship Work

How to Apply for Outside Eye

When you register your show with Melbourne Fringe you can opt-in to apply for the Outside Eye program. The application process asks you to answer a few questions about your work and why you want to be involved in the program.



In 2011 applications for Outside Eye open on May 24 and close June 3. You answer the following questions in the online registration process for your show:

1. Why are you interested in the Outside Eye program?
2. How would you describe your creative practice?
3. What have you witnessed in contemporary arts culture lately that has challenged or influenced your artistic practice?
4. Have you had previous experience of a professional development opportunity? If yes, can you describe this experience and what you got out of it?
5. Please suggest five possible mentors for your project. Think clearly about the kind of skills and expertise that are really going to inspire and/or assist you. You do NOT need to have contacted this person. This is a list of people who you see as possible suitable mentors. If you are accepted into the program, your mentor will be approached and confirmed by Melbourne Fringe.
6. Please provide a brief biography of your recent artistic activity.

d. Artist Meetings

During the year our staff are available for one-on-one discussions about your show, your practice and your long term goals. Obviously as the festival gets closer we all have less time, but if you are organised and contact us early in the year or post festival we will be happy to sit down with you. We often speak with artists about touring their show, marketing, venues, creative developments and producing. As the festival approaches you can always arrange phone meetings and attend our salons. It's all part of the professional development opportunities that we offer, and that make Melbourne Fringe unique.

e. Tour Ready

The Tour Ready program promotes a sustainable approach to independent cultural practice. It does this by offering emerging producers the chance to develop their knowledge of the opportunities available to artists beyond the annual Melbourne Fringe Festival.

Registered, participating shows in the 2011 Melbourne Fringe festival will have the opportunity to nominate their producer for participation in the Tour Ready program. Participants will be selected on the basis of their responses to the questions below.

Selected producers will have the chance to hear, first hand, about the factors that influence the participating presenters' or promoters' programming decisions. Melbourne Fringe will host a Tour Ready forum, during the festival as well as several Q & A style events where producers will hear from visiting participants. Only selected shows will have the opportunity to send their producer to these events. In 2011 Melbourne Fringe will host 5 interstate and 5 Victorian presenters or promoters as part of the program alongside selected artists.



These events are for producers. **ONLY ONE PRODUCER FROM EACH PRODUCTION MAY ATTEND.**

As part of nominating to participate in the Tour Ready program, artists agree to provide up to two (2) tickets to their show for each participating presenter or promoter (20 tickets in total). These complementary tickets are on top of the allocation you already make available to Melbourne Fringe for promotional purposes. Releasing these tickets **DOES NOT** guarantee that participating presenters or promoters will see your show; their availability will dictate which shows they see and when they see them.

A bio and contact details of participating promoters and presenters will be available to selected artists in the lead up to the festival.

To be part of this program you will need to answer questions about your production and plans for remounting the show as part of the registration site. All Melbourne Fringe producers are invited to apply online at the time of registration.

In 2011 registration for your Fringe show and to apply for Tour Ready open May 24 and close June 4.

f. Awards

Each year Melbourne Fringe Festival audiences (around 500,000 of them) are presented shows, gigs, exhibitions and happenings of the highest calibre. The Fringe Awards are a way for Australia's independent arts community to celebrate and acknowledge the diversity, professionalism and exceptional quality of work in each year's festival. The judging system benefits every artist in the Festival, as your work will be seen by judges from our team of nearly 100 anonymous expert industry practitioners. These judges are drawn from a diverse range of fields – artists, arts workers, producers, curators, talent scouts, media, agents, funding bodies and more, who fly from all over Australia to see your work. Melbourne Fringe's judging system is highly regarded throughout the industry for its fairness, integrity and professionalism.

There are two award groupings, the **Category Awards** (i.e. Best Comedy Performance) and **Professional Development Awards** (i.e. Brisbane Comedy Festival Award). These awards are aimed at providing winners with the means to extend their practice, touring opportunities, venue support and cash contributions.

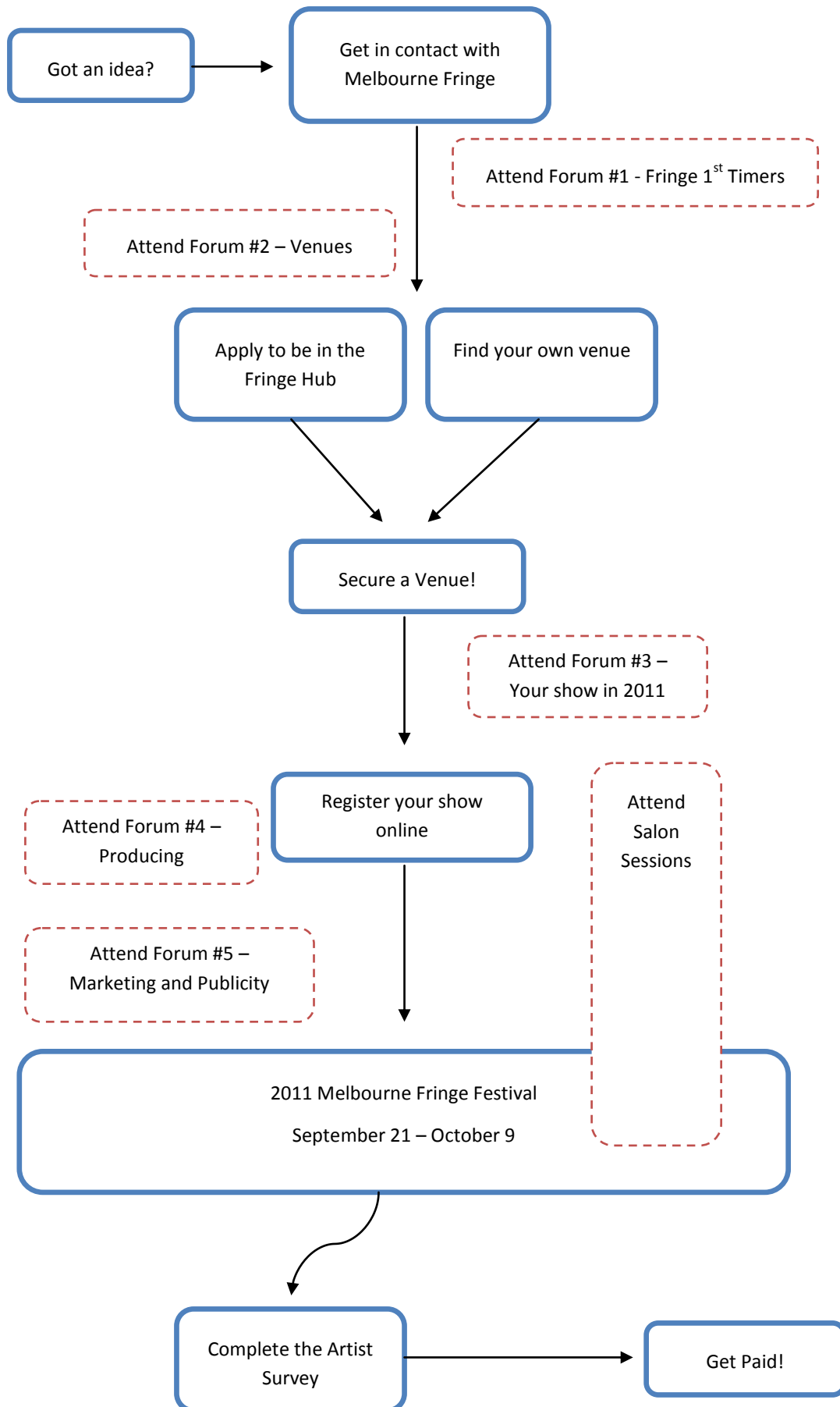
In 2011 to be eligible for a category award your show must be presented 3 times (there are exceptions for Music, which must be presented twice and Special Events which does not have a category award). To opt into the Awards you must tick the Awards box on the Fringe online registration site.

g. Jump

Melbourne Fringe is the Victorian state delivery partner of Jump, the national mentoring program for young and emerging artists. In 2011 applications will open in late August to Victorian emerging artists across most disciplines. If you are successful you will receive \$5000 towards your mentorship and a creative project. For more information on applications and the 2011 Victorian Jump artists please visit our website.

For more information on our extensive Producer and Artist Development programs in 2011 and beyond, please contact Bronwyn Bailey-Charteris, Artist Development Coordinator on bronwyn@melbournefringe.com.au. Get into it.

3. How to Get Involved





4. Starting Out – first time?

The following points are some of the basic rules of being a successful producer.

a. Communication among the group is key

The Producer will be the first point of contact between Melbourne Fringe and your show. They will receive regular emails from us about upcoming deadlines, events and other vital information about putting your show on in the festival. This information will benefit the whole group so make sure the Producer is passing it on; the person in charge of marketing and your publicist need to know when the relevant forums are on so they can get the full benefits of everything Melbourne Fringe has to offer.

b. Record all meetings and emails

Whether there are 2 or 20 people involved in your show, it's important to keep records of all meetings and email discussions. Not just between the group but with any external parties such as your venue, lighting technician or the friend who said they'd lend you some chairs. This will ensure that if any problems arise, you have a record of what was agreed upon to hopefully negotiate a solution.

c. Follow up

Take the initiative to follow up on all meetings. It's always a good idea to write down what was agreed and email it through to the other party just to make sure you all heard the same thing. Don't ever assume that someone else will follow up for you, that everything will be fine or that everyone understood the implications made in the last meeting. Don't risk a misunderstanding: it's so much easier just to send an email and make sure everything is clear.

d. Plans

Take the time, early in your preparations to make a detailed plan of the coming months. Planning is key and even though your plan will likely change, if you don't make one to start with you'll find it difficult to know where you're up to throughout your journey.

Put everything in your plan – that is, include your 'other' life commitments; birthdays, weddings, assignments, work commitments. That's the only way to make a plan – to put EVERYTHING in there so you can see when your busy times are and begin to structure your work plan with a view to getting everything done in time. It's no good leaving your registration until the last week if you've got to work 40 hours that week and go home to visit Mum for her birthday. You're not going to fit it all in. Planning out your year allows you to see when you've got a commitment/deadline/work clash and adjust your work flow accordingly.

Revisit your plan regularly. Keep it up to date. Add in new commitments as needed. If you keep it all written down in one place, you'll find it that much easier to sleep at night!



e. Time management

The first step of time management is to list and prioritise all the tasks that need doing. It's a lot easier to work to deadlines efficiently when you know the level of urgency of each task at hand. To manage your priorities successfully it's advisable to build a system that works for you. Some people employ spreadsheets or fancy project management software, others rely on a whiteboard, diary, email client or mobile phone.

Tips for time management:

- Plan, plan, plan, plan, plan
- Take care of small tasks immediately rather than putting them off
- Learn to identify the difference between urgent and important
- Work out how long you need to complete each task and allow yourself plenty of time to finish each one
- Budget your time in blocks with regular breaks
- Delegate tasks where possible, particularly if the workload becomes insurmountable
- Set achievable goals
- If you're prone to procrastination, set yourself small tasks to break up the workload

...and remember, "A year from now you will wish you had started today."

-- Karen Lamb

"Find the story. At its best, producing is an art form that has the potential to connect unconnected narrative threads. You introduce a lot of people to each other: artists, audience, politicians, funders. In order to find opportunities to make work it's necessary to align a lot of different human desires"

***David Jubb (Artistic Director of Battersea arts Centre, London)
The Producers; Alchemists of the Impossible***



5. Defining Your Model

Artists participate in Melbourne Fringe for a variety of reasons. Hopefully at this point you can clearly state what you/your groups reasons are, that is, what you hope to achieve or get out of the experience. This section lists a few common priorities that we hear again and again and a few tips on how to focus your experience and your workload towards that objective.

a. Touring

A lot of artists want to grow their practice beyond their home city. This can be a really important part of creating a practice as an artist in Australia. The nature of live, performance art means that artists actually spend the majority of their time *offstage* and not on it. And very few artists gain exposure (let alone get paid) while they're offstage. Touring can open up new performance opportunities, new audiences and really begin to round out an artists' c.v. That said, it's difficult and it can be expensive. There are dedicated funding organisations in Australia like Long Paddock and Performing Lines that help produce shows to tour, but they can only support so much work. Generally, the first, second and often third time an artist tours, it will be off their own bat.

Melbourne Fringe has been a great launching pad for artists wanting to tour in the past. A very common trajectory is the Melbourne Fringe - Adelaide Fringe path. Adelaide Fringe is the second largest Fringe festival in the world. It's open access, like Melbourne Fringe, and its close geographic proximity mean that the travel costs are relatively low (travel, accommodation and freight are an artists' biggest expense when touring).

The other alternative is to try and 'on-sell' your show, that is, pitch it to a programming or presenting partner for inclusion in their season. That sounds a bit more straight forward than it actually is, but a lot of artists do tour their work that way. Pitching shows is actually more like gently-massaging-a-professional-relationship-so-that-both-parties-can-get-something-out-of-it. Very, very, very few shows get handed a cheque to cover their touring and remount costs alongside an award-wage pay packet. The reality is that most programmers and presenters rely on the same or similar funding opportunities that artists do and their programming decisions often need to align with priority areas with quantitative and qualitative outcomes. But now we're making it sound impossible, and it's not.

If your goal is to tour the work, to broaden your audience, to test yourselves in a new environment or to try and skip out on another Melbourne Winter, the best thing you can do is take part in the Tour Ready program. The Tour Ready program provides artists with the chance to meet a range of programming and presentation partners and hear, first hand, just how they make their programming decisions. This isn't information that you can read on their websites. Meeting these people is important. No one programs an artist they don't know or have only heard of on reputation. There's too much money at stake and the risks are too high. You need to try and meet these people, make a good impression and build a relationship over time.



b. Pushing practice

Melbourne Fringe audiences have a great deal of respect for live art practices. They are supportive (they will go to new venues, that can be hard to find and sit on milk crates if the show is worth it) and they are vocal (they blog, they talk, they discuss). These two factors mean that the Melbourne Fringe festival is a unique place to try and push your artistic practice further than you ever have before. This doesn't necessarily mean taking your clothes off (but it might) or swearing a lot (but it might). It might just as easily mean being more prepared and organised for a production than you ever have been in the past. If your goal is to push your practice further in a particular direction it's important to identify that early on and keep checking whether your artistic and organisational decisions reflect that goal.

Pushing your practice on your own can be difficult. Perspective is generally something one acquires from without, not within. Melbourne Fringe run an annual mentoring program for a select group of artists taking part in the festival. The Outside Eye program offers up to 15 artists the chance to be mentored in the lead up to the festival. This program is the only kind of it in Australia and has, in the past, afforded artists the opportunity to have an established career professional provide advice and support for an artist wishing to push their practice beyond their own capabilities and limits. Outside Eye is a competitive program and those artist wishing to nominate should read up on the process.

c. Audience development

As we said above, Melbourne Fringe audiences have a great deal of respect for live performance art. We sometimes hear artists questioning the worth of participating in the annual festival when there are so many other shows on. The reality is that the number of people attending live events in Melbourne peaks during the months of September and October. Audiences **want** to see shows at that time of year. They expect to be going out a lot then and they plan for it. The Melbourne Fringe festival provides artists with an excellent opportunity to expose their work to new audiences.

Generally artists with a goal like this will have honed and perfected their performance to a point where they can devote a significant amount of time and energy and their budget to marketing and publicising their show. Audience development is often about branding your work, your company and getting the message out there about what you do and why you do it. Performing at a new venue or in a new city won't automatically create a new audience for your work. It takes a targeted approach to marketing that includes a clear and concise communication strategy that promotes the best, most exciting and unique characteristics of your company or show.

“It's a common mistake by established artists and companies to assume they know who their audiences are, what they want and why”

***How to do an Arts Project and Where to Get Help
Australia Council, 2005***



d. Industry development

When you perform in the Melbourne Fringe festival you have the opportunity to expose your work to our panel of judges. The Melbourne Fringe's awards program comprises two streams: the category awards (Best Cabaret, Best Comedy, etc) and the Professional Development awards. While the category awards can be beneficial to an artist at any stage of their career, the professional development awards offer artists unique opportunities to develop their practice, tour their work and generally be seen by some of the right people. Unfortunately there isn't an award for everyone who participates in the festival, but being part of that program does guarantee that your show will be seen by *at least* 2 judges (but often times many more). Melbourne Fringe has a panel of approximately 90 judges who are acknowledged industry experts in their field. We have past award winners, Green Room award judges, newspaper and blogging critics, producers, programmers and presenters on our judging panel. Whether your show is fortunate enough to win an award or not, it will be seen by someone who highly engaged in the cultural life of Melbourne. These people talk to people. They talk about shows. They might talk to someone about your show. Who talks to someone else. Who talks to someone else so that next time you put a show on, there might be a good deal more people in the audience.

These kinds of outcomes are less tangible than some of the others listed in this section which can sometimes make them harder to work towards. Industry engagement is about being seen, it's about being visible. Visit the Fringe Club. Introduce yourself to the Melbourne Fringe staff. Try and see other shows, talk to other artists about their experience and who they're meeting. Put yourself out there and get seen. Also: register for the Tour Ready program as mentioned above.

"Talking to people during the development of the idea will help you discover who is most interested and who may be a reliable source of good advice along the way. Consider asking people you wouldn't normally ask; people who aren't in your usual circle of acquaintances"

***How to do an Arts Project and Where to Get Help
Australia Council, 2005***

e. Peer development

When we start our forum series early in the year Melbourne Fringe staff talk a lot about the nature of the festival, how to be involved, what to expect, that sort of thing. By the time the last forum comes around, Melbourne Fringe staff hardly have the chance to say anything cause all the artists in the room are too busy talking to each other and solving each other's problems! Meeting other artists, sharing experience and increasing your professional network is a very great reason to participate in the Melbourne Fringe festival. You never know where your next opportunity is going to come from and knowing more people can only help.

"Team members need to rely on each other to recognise the level of democracy needed in practice and to recognise everybody's individual capacities and skills to get their own jobs done."

***How to do an Arts Project and Where to Get Help
Australia Council, 2005***



6. Budgeting

a. Template

There's a sample budget template in the **appendices** section of this document. It contains two sections: expenditure and income. The income template gives you an example of how to calculate your projected ticket sales' income and the expenditure section lists the 'typical' expenses for an independent production – it doesn't itemise your costs, that's up to you, but it does list the types of expenses that you should consider when planning your show.

b. Accounting 101

A realistic approach to your event with a sound budget is essential in offsetting financial problems and unexpected costs. Many shows do make money. Unfortunately some shows do lose money. In reality, the best case scenario for the majority of events is to create *a break even budget*, where your income and expenditure are balanced.

- **Expenditure**

The best place to start is to project your expenditure for staging your event. Take a look at the sample budget. Be generous with your estimates as some costs are bound to blow out. Budgeting a contingency amount is always a good idea.

- **Income**

Basically you want your income to be greater than your total expenditure. The most complex part of this equation is projecting your Box Office income. You may need to adjust your ticket prices to ensure that your income meets your expenditure. However, remember not to over-price your event as having a reasonable ticket price is perhaps your best marketing tool.

- **Net Total (profit/loss)**

For a break even budget this figure should be \$0, if it is a positive figure this is your projected profit. If it is a negative amount, seriously consider reworking your expenditure.

"It can be tempting to be optimistic and assume you will get a \$10,000 sponsorship because that is the amount you want/need, but wishful assumptions about income are a near certain recipe for disaster"

***How to do an Arts Project and Where to Get Help
Australia Council, 2005***



c. Tax

Under Australian taxation law, artists registering for the Melbourne Fringe 2011 and earning income from their event(s) are required to obtain an Australian Business Number (ABN). There are exceptions to this in very specific circumstances, and it is worth doing a bit of background research to work out what your obligations are. Generally speaking, if you are regularly earning an income on an ongoing basis from your art, performance fees or ticket sales, and that income makes up a large proportion of your total income, you should consider obtaining an ABN. On the other hand, if you are employed full time elsewhere and your income from ticket sales, performance fees or your art is small in proportion, or you don't reasonably expect to make any profit, you may be considered a 'hobbyist' by the Taxation department and may not be required to obtain an ABN. If this is the case then you will need to supply the Fringe with a Statement by Supplier.

GST on Tickets

Tickets sold as part of the Melbourne Fringe Festival do not attract GST as Melbourne Fringe has Tax Concession status and tickets fall under consideration of nominal supply.

d. Rules of thumb

When estimating your income remember that the average size of an Australian theatre audience is 30% of the capacity of the venue. Don't ask us why, it just is. It's an industry-standard number that we all use when preparing our budgets. You'd be advised to do the same.

e. Funding

Putting on shows is often an expensive exercise, and one that is often difficult to fund adequately without some external assistance. There are several different types of funding - self generated; government grants; philanthropic organisations; private investment. There are as many ways to raise money as you can think of, but these are the most commonly cited external revenue streams Melbourne Fringe artists cite.

Once you've decided on trying to secure funds from any of the sources above, the next step is the same, whether you're approaching governments or your next door neighbour....


Step 1: Do your research on the person/body whom you are approaching.

Governments, philanthropic organisations and private investors will only give you money if your objectives and outcomes align with their priorities. Ideas don't get funded in these scenarios, achievable projects with aims and objectives that match the funding bodies' priorities do.

The key is to consider your proposition from your prospective sponsor's point of view: how does your work relate to their organisation? What do they stand to gain from supporting you?

Try and think of who would be interested in your proposition:

- Are they local to you?
- Could they offer in-kind support?
- Does their product fit with the themes of your show?
- Have they sponsored other arts organisations?



Most companies have a personal mission statement on their website, as well as the names of departmental contacts for Marketing, Communications or Sponsorship. This kind of specificity is vital to maximising your canvassing efforts.

Stage 2: Make contact

This could be by post, email or (the quickest way of gauging their interest) phone. Take it as an opportunity to introduce your show and the Fringe. If the company is interested in hearing more, you can move on to ...

Stage 3: Create a written proposal

This should include a summary of your show, an outline of the benefits to the sponsor, the fee you are looking for and the timescale. Benefits could include promotional materials (endorsement on banners, flyers or in your show listing, or displaying their product in the show), hospitality (tickets for the show, drinks reception at the venue) and media coverage (in your press releases and photo call).

Summary of Funding Steps

1. Use your contacts
2. Make it specific

Tailor your proposal to the objectives of the potential sponsor, not to the needs of your show.

3. Be realistic

Just because a huge multinational turns massive profits does not mean they have thousands to spend on the arts. Local companies are much more likely to see a value in investing, and smaller contributions do mount up.

4. Think creatively

Could you perform at your sponsor's offices? Could you run a workshop for the staff's children? This kind of involvement and engagement with company personnel are really popular and could build a unique package.

5. Ensure you can deliver

Don't make promises you can't keep, as ultimately you only stand to lose.

6. Keep calling!

7. You just need the ear of the right person at the right time to succeed!

"Hardly any business will say yes straight away to sponsoring you. It is generally better to chase up a smaller number of people or groups and spend a decent amount of time writing them tailor-made proposals and catering to their specific promotional and financial interests"

***How to do an Arts Project and Where to Get Help
Australia Council, 2005***

f. Profit share model

This is probably the most common financial model for independent artists. Basically this means that however the production's funding model only covers the technical and infrastructural costs of mounting the production, that is, there's no money allocated to paying the performers, creatives or production staff involved in getting the show on. The producer or producers enter into an agreement with everyone involved that if they are able to cover their costs from ticket sales, all profit in



7. Venues

a. Importance of the right space

Every show needs a space. Depending on your art form, the venue space can be traditional, such as a gallery, theatre or live music venue, or, like many Fringe shows, your venue can be a non-traditional art space which is transformed for the duration of your show. These spaces can be anything, such as a church, a storefront, a public park or your own living room. The most important factor to consider when choosing a venue is that it is *right* for your work. We've all been to shows that we thought were **good**, but could have been **outstanding** if more consideration was put into the space it was presented in.

There are many factors to consider when choosing a space to present your work. Capacity, location, price, accessibility, and show-specific facilities including stage size, proscenium arch, lighting rig, backstage area, parking, public transport, and amenities can each affect the overall outcome of your show.

A worthwhile exercise to begin selecting an appropriate venue is to make a list of the various aspects of your show and your minimum requirements for putting the show on successfully.

Ask yourself the following questions:

1. How large is my production, and can it be bumped in/out quickly and efficiently?
2. Do I need the venue to supply production, such as lights, seating, tech operator P.A. etc?
3. How many seats will we realistically sell? Keeping in mind that an average Fringe season sells approximately 30% of house.
4. What is my budget to spend on a venue?
5. What access times do I need the space for?
6. Where are my audience mainly coming from, and how far will they travel?

These will help inform you of what you primarily need from your space to make your show work.

The perfect venue for your show can be elusive. Depending on the scale and demands of your production, you may have to make some concessions on certain aspects of your show in order for it to work within a venue's confines. A producer must be able to accept the fact that it's not always possible to have every aspect you desire from your venue.

A quick exercise to assist you in finding the right venue for your show quickly, and help you define your show's requirements is to divide your perceived requisites into needs and wants. For instance, your show might absolutely need a backstage area of 8x10 metres to support cast and prop changes, and yet you may be unconcerned by raked seating vs floor seating. Other productions may absolutely need their venue to have a minimum ceiling height of 5.5 metres, and yet be unconcerned by the need to bump in and out each night and between every performance.

NEEDS	Y/N	WANTS	Y/N
Minimum 50 seat capacity		Raked seating	
6mx8m stage		Backstage dressing room	
In house P.A. + operator			
Access times until midnight			
Disability access			

Once you have tabled your needs and wants, short listing several venues to reconnoitre will be easy!

b. Established venue vs. new space

Have a think about the type of work you are presenting and the audience you will likely attract. Is your work experimental or highly conceptual in nature? Is your production site-specific, or could it be enhanced by elements that aren't found in a conventional space? Perhaps a traditional venue is not for you. Venues can (and have been) lifts, caravans, someone else's lounge room, and moving buses. Further to that, Festival venues are often non-traditional art spaces, such as churches, warehouses, function centres and pubs.

New and non-traditional art spaces are extremely common during festivals, as often cities simply don't have enough traditional venues to support the multitude of shows that are presented at any given festival.


When working in a non-traditional or new space, it is important to keep in mind that you may not be afforded the same luxuries as tried and tested spaces, and you may be required to think logistically to coordinate elements and amenities such as seating, set, toilets and even electricity. You may also need to address certain administrative concerns such as public liability insurance and space usage permits. A non-traditional space is essentially a blank canvas, and is unlikely to be purpose-built for your production.

When dealing with owners of non-traditional spaces, it can often take longer than you anticipate to navigate the required permissions of real estate agents, property owners and councils. It will definitely require early planning, and as you may be dealing with people from non-art practicing backgrounds, try and find a way to articulate your plans and needs succinctly and courteously.

It can be a lot of work to transform a blank canvas into a fully-functioning art space, but if the space is *right* for your work, it will make the experience much more rewarding for yourselves and your audiences.

c. Public spaces

Most councils recognise that their public spaces are to be used for the enjoyment of the tax-paying community, but with that in mind, they have a set of guidelines on space usage which must be adhered to. Quite often this means obtaining a number of permits from council and stakeholders, all of whom have specific requirements for usage of public areas and property. This means that you will need to submit for consideration all elements and expectations of your show such set design, production, anticipated audience numbers, performance and bump in/out times and risk assessment plan so that an assessment can be made



on the impact of your show on the chosen location. You will likely also be required to pay a usage fee, which will in turn be used for space maintenance and upkeep.

Permits can often take several months to be approved, with the possibility of adjustments or caveats to your original application, so be prepared to negotiate elements of your show as required.

d. Contracts

No matter what venue you choose, be it someone's lounge room, a church, an established theatre or a public park, you must have a written agreement in place with the venue so that all parties understand their individual rights and obligations in the lead up to, during, and in the reconciliation phase of your show. Venue agreements can be as simple as a few signatory sentences, or as complex as a full licensing document which stipulates every fine point. Either way, it must be clear and legally binding, and stating all agreed-upon terms in a manner that can be referred to simply as required.

Get everything in writing. This point cannot be stressed enough.

Melbourne Fringe has prepared a draft version of an agreement template. You can find it in the appendices.


e. Communication

It's a very good idea to keep a written agreement of all your communication with your venue. Even if you've had a phone conversation or spoken in person, send an email including everything that was said. This will make it a lot easier to deal with any misunderstandings should they occur down the track.

It may seem obvious, but open and clear lines of communication are paramount to the success of your show. Seemingly minor changes to your show can have serious detrimental affects to your venue relationship. Venues often have strict guidelines surrounding their space usage, and must be notified and consulted regarding any change to:

- Access times
- Bump in/bump out
- Show dates
- Performance times
- Ticket sales
- Front of House
- Technical requirements
- Marketing materials

You must also notify your venue if you intend to include any material of a graphically violent, sexually explicit or prejudicial nature, as venues and audiences alike have been known to take umbrage at the representation of certain content, and whilst this kind of attention can work for a show, your venue likely be unimpressed if the first they hear about it is via a complaint from a member of the public.



If necessary, keep the venue CC'd in on all emails regarding any changes to production and the agreed upon terms. Schedule meetings with them to keep them in the loop with how the lead up to your show is progressing, and answer any of the venue booker's emails as soon as you're able!

f. Equipment

Refer to contract - have they promised to supply you with a lighting rig, FOH staff, seating etc... can you negotiate for these to be included in the venue hire cost?


Most venues supply some equipment such as seating and basic lighting rig, but this always varies from venue to venue. Don't assume that the venue will have any equipment! It is imperative that you speak with your venue early regarding your equipment requirements and get it in writing (as part of your venue agreement) exactly what equipment the venue will be supplying. Venues with multiple rooms often share equipment between the rooms, so even if the venue's tech list specifies equipment that they own, double-check (and once again, get it in writing) that it will be available for you to use.

You also need to clear any external equipment that you wish to use in the venue, particularly items which can be considered hazardous, such as pyrotechnics, broken glass and smoke machines. As a general rule, any electrical equipment that you bring in for your performance must be tested and tagged in accordance with applicable Occupational Health & Safety laws and statutes.

g. Access

It's important to get an idea of the kind of access you'll have to your venue. We wouldn't advise asking all of these questions at once, but you should consider:

- When can you bump in?
- What time can you get into the venue each day and what time do you have to be out?
- Who else has access?
- Who is in charge of security?
- Who has keys and how do you contact them?
- When do you have to bump out?
- Will there be any storage room available for set and props?
- Is there a dressing room and if so where is it in relation to the stage?
- When can you access the dressing room before and after the show?
- Does the venue come with a technician?
- What equipment is to be shared and how?
- If you are using someone else's equipment, clear agreements must be in place, e.g. consider the impact of altering the focus or colour of lights. In other words, do not touch other people's equipment unless there is a prior agreement.
- Know what extra equipment you need and see if the cost can be shared with any other show in the venue.
- You need to know how long the other production runs, how long does it take to set up and pack up?
- Who is the stage manager?

- 
- And is what they are telling you accurate?
 - Will they leave sand, water, rice, wet paint on the stage?
 - Can you swap contact lists with your venue?

h. Technical Support

Many venues come with a tech operator with intimate knowledge of the venue's many tech variables either included in the venue hire cost, or at an additional per hour charge. If this is the case, get the tech operator's details from the venue as soon as possible and give them a call to discuss your project.

If the venue does not have an in-house tech and you're in need of one, they will generally be able to put you in touch with one of several contractors they recommend that will be able to assist you.

8. Ticketing

a. Exclusive or not

The Melbourne Fringe Festival is about artists coming together to showcase their work. One of the key benefits of your Melbourne Fringe festival registration is your access to our exclusive, professional and easy-to-use ticketing system. While you're busy getting your show together, you can rest assured that your audiences have the most straightforward access to ticketing – be it online, using a mobile device, on the phone or in person. During the Festival itself, you'll experience first-hand the benefits of a comprehensive system that's designed for ALL producers in the festival.

All ticketed events in the 2011 Melbourne Fringe Festival must be offered for sale via our ticketing system. Any unsold tickets will be made available on a daily basis sale 'at the door.' Fringe Hub events will continue to be sold via the ticketing system at the Fringe Hub Box Office. The Melbourne Fringe ticketing system is low-cost and easy to use and is run to benefit the artists in the Festival. The system has been developed over a number of years to accommodate the diverse range of events in the Festival while providing producers with tools to manage their audiences and audiences with a simple ticket buying experience.

Additionally it is to the advantage of your show that on all marketing material produced there is one Fringe ticketing phone number, one Fringe Ticketing website, and one central over-the-counter outlet location.



b. Costs

The Melbourne Fringe ticketing system is designed to be low cost for both producers and customers. Here is an outline of the costs for both:

For Artists

Inside ticketing fee	\$3. If the ticket price is \$15, the Producer will receive \$12.
Credit Card Charge	Approx. 2.5% of the transaction if paid for by credit card.

To give you an idea of how much this is, a show that sells \$1,511 of tickets will pay \$24.68 in credit card charges.

For the Customer

Booking Fee	\$3 per booking.
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c. Setting Prices

Using an average of 30% capacity houses over your season is a good guide when working out what box office you need to recoupe in order to gain break even with your projected income. Make sure to take into the consideration the costs outlined above. The average ticket prices at the 2010 Melbourne Fringe Festival were \$18 Full and \$14 Concession. Usually Tuesday and Preview ticket prices are similar to Concession tickets.

d. Lead time

Tickets for the Melbourne Fringe Festival go on sale via the phone and web on Tuesday 23 August. This gives audiences at least a month to buy tickets before your show opens so use this time and start marketing and promoting your show before this. Melbourne Fringe audiences don't tend to buy tickets extremely far in advance for show they want to see, so make sure you maintain your marketing campaign after tickets go on sale for the run of your show.

e. Cash flow

Revenue from tickets sold through the Melbourne Fringe ticketing system will be paid to artists; minus any fees including credit card charges, the \$3 inside ticketing fee, PLI and Fringe Hub venue hire; by the second week of November 2011. Melbourne Fringe doesn't require venue hire or PLI payment upfront to help with your cash flow before the festival but keep in mind that you won't receive your ticketing revenue until this date.



9. Marketing

Why would you bother preparing and executing a marketing campaign for your Fringe Festival show?

- Increase audience numbers
- Increase ticket sales
- Raise awareness amongst the independent arts community of your work – which can lead to new relationships, collaborations and the development of new projects.
- Raise future awareness of your work – grow your future audience numbers and ticket sales.
- Raise awareness amongst potential funders - federal and state government, local council, trusts and foundations or sponsors.
- Provide evidence of your work and how it was received – press clippings, photos, DVD's and CD's can be used to engage artists, apply for scholarships, apply for funding so they have long term value.

You should be putting in place a Marketing Campaign for **all** these reasons!

a. Audience


First and foremost you have to be sure about who your audience is. Why are they interested in your show? Where do they live and work? What is it about your show that they will find intriguing or exciting? How old are they? What other things are they interested in?

If you think your audience is every person living in Victoria then you are wrong!!! They can't even be every 18-25 year old living and working in the CBD! **Define your audience.** What do they read and listen to? What do they wear? Where do they drink? Where do they spend money? Successful organisations spend countless hours searching for the answers to these questions, because ultimately they will help you make decisions about where you will advertise, how you'll write your press release and which media you will approach. And, your audience is not necessarily you and your friends/family/colleagues. Think outside of your own community.

b. Effectiveness

Don't waste your precious time and don't spread yourself too thin. You can focus your attention by making sure that any advertising, marketing or promotions that you do is correctly targeted:

- **Location:** Where are your audience located and where are you doing your show? Northcote? Try the local leader.
- **Information sources:** Do they read street press, local papers, listen to radio or follow blogs?
- **Place of work or study:** Where do your audience spend their days? Teachers? University students? Government staff? Librarians? Arts workers? Community organisations? Target social group coordinators or administrators and ask them to help you spread the word.
- **Style and professionalism:** If you are targeting a design savvy audience then don't assume your graphic design skills are good enough for your poster design. A hand drawn photocopied page will NEVER do as a poster. It can make your show seem unfinished, unprofessional or amateur – and



the audience might think that's too risky to spend their money on. Just to confuse you further, there are some people who have used a low tech style really well, but inevitably there has still been a designer involved.

- **Consistency:** The whole point of advertising and promotions is that you want people to not just see or hear about your show once, you want them to **see and hear and read about it several times**. For that reason your imagery, messages, tone and style **must** be consistent across all marketing, promotions and publicity materials.

Don't go changing things as you go through the process of developing your show as your audience will only become confused and won't recognise your messages.

Targeting your marketing and promotions activities will take a little longer at the beginning but will get you with a much better result in the long run.

c. Timing and Project Management

Write up a timeline of key dates. If your show opens on the opening day of the festival and you want to print posters then they need to be out on the streets three weeks before your show and you need time for design and print prior to that.

The same goes for any other marketing or promotions work you want to do. It takes time. And keep in mind that the free things you can do are the most time consuming.

You need to set aside a certain number of hours each week to complete your marketing, promotions and publicity campaign and you need to separate this out from the creative work you are doing on your show.


Schedule a marketing and promotions catch up before a rehearsal, set aside an hour or two a couple of times a week to collect emails for your invitation list, meet with your designer, write your press release or other tasks.

You'll feel better for it!

It's very important to articulate a clear and simple message and focus on communicating this through both your publicity and marketing approaches. You need to sit down and figure out:

- What sort of people would want to see your show?
- Work out what they would like about it.
- What does your show offer as an experience that would make it stand out to your target audience?
- What particular aspect of your show would intrigue people and make them want to know more by paying for a ticket?

Once you've established this, maintaining a **consistent message through all your publicity and marketing** will really help to cement your exposure, and cut through all the other marketing clutter people wade through every day. Consistency is a vital tool to use when marketing and publicising your show.



If you combine the best marketing strategies you can afford with a focused and professional publicity campaign, your show will benefit enormously.

The most important thing to focus on is not what you can't afford to do, but what being creative, flexible and smart will allow you to achieve.

An effective and clever marketing campaign can spell the difference between a successful show and a promising one that simply didn't get the audience.

d. Marketing for free

It doesn't matter how big your budget is – everyone should be using these strategies.

Online marketing

- Utilising the interwebs effectively will become your very best marketing friend. You can get fantastic exposure for free, and social networking sites are a great way to effectively target your specific audience.
- If you have good photographs and videos of your work, **Flickr** and **Youtube** provide interested communities that you can easily tap into. This can increase your audience reach in ways you mightn't have originally expected.
- Start a **blog!** Using a free blogging host to build a website is a great way of creating a professional and accessible online presence without having to pay someone to build a website or design it for you. Wordpress: <http://www.wordpress.org> or blogger: <https://www.blogger.com/start> are two good free platforms to check out, and if you set up an approachable user interface, update it frequently, and make sure it looks good, this can be a very respectable website for your show or company. You can set up a blog with these programs even if you barely even know what a blog is – they're simple to use and provide step by step assistance. An online presence is practically mandatory these days. Don't get left behind!
- **Linking all these online endeavours, and streamlining the way you update content is very important both for ease of use by those keeping up with you, and to ensure you're not wasting time. Make sure you come up with a workable and reliable system for disseminating all your relevant updates and information through all these channels in a timely and logical fashion.**



Social media

- Building a **Facebook page** and maintaining it is one of the best (free!) marketing strategies you can employ. By creating a page instead of a group, your posts will be published in your fans' news feeds, which means you'll constantly be on their radar, and you have a higher chance of attracting new fans. It is important to censor your posts though, to ensure that you are not annoying your fans with constant, repetitive, or irrelevant posts. If you're clogging up their feeds with rubbish, they'll just stop following you. The advantage of a group instead of a page, is that you can directly email all your members with relevant information, whereas a page limits you to sending 'updates'. Unlike a page however, you cannot generate the same level of discussion and interaction with a group – it is a more removed way of communicating with your fans.
- Tweet to the masses on **Twitter** - *create a profile* and invite people to 'follow' you. This will start a chain reaction to build your 'followers'. Be creative and informative with your tweets, you want people to be intrigued and excited about 'following' you. Create a *hashtag* (i.e. ours is *#mfringe*), so people can tweet about your show and include the *hashtag*, so when someone searches for that *hashtag* they'll get all the related messages. For those new to Twitter, <http://business.twitter.com/twitter101/learning> will give you an insight to understanding the lingo!

Email database

- **Your email address book is your mailing list. Don't be afraid to use it.** Send all your friends and families details of your show a few weeks before it opens, and another during the season. If you explicitly ask them to forward it onto their networks, you'll be increasing your reach enormously. People are much more likely to buy tickets to a show recommended by someone they know than a show they know nothing about.
- **Maintaining an email database not just of friends and family but of interested audience members and industry people is very important.** Ask people to sign up to your mailing list when they arrive at your show. This will help you build a network of interested and engaged people who will also spread the word about any future shows to their friends. Capturing and exploiting word of mouth cannot be underestimated!

10. Spending your money wisely

a. If you have \$500 to spend

- **Put an ad in the Fringe Guide!** We offer great discounts for artists. In 2011 ads start at \$400 for artists, over 70,000 copies are distributed, and you know the readers encountering your ad will be specifically interested in Fringe shows. Email sean@melbournefringe.com.au for more information.
- You can **place a small ad in a street press mag** like Beat or Inpress. A number of media offer discounted rates for artists – check out some rates at the end of this document. Or take advantage of the fantastic online advertising special offered by ArtsHub for Independent Artists.
- Get your show advertised on **community radio**. Call PBS, 3CR, Joy 94.9 or RRR to talk rates, and have a good think about the audience each station has access to and whether they're best suited to your goals.
- **Facebook advertising** – it is quick and easy to create image or text-based ads and target them towards your target audience (i.e. Melbourne, arts, theatre, male). Advertise a web page, an event or your Facebook page within your set daily budget (i.e.\$5). For FAQs and a step by step guide visit: http://www.facebook.com/advertising/?campaign_id=402047449186&placement=pflo&extra_1=0

b. If you have \$1000 to spend

- **Print and online ads** can be very effective at this budget. ThreeThousand, Beat and Inpress are all worth contacting to investigate possibilities for ads.
- Run a 15 second **TVC** with Ch 31. The minimum cost for a run of 50 ads, including production costs, is \$595.
- Purchase more airtime on **community radio**.
- **Flyers** are a great way to get street presence for your show, but don't forget to factor in the costs of graphic design and distribution, as well as printing costs. It is a good idea to use recycled paper, print double-sided flyers to keep costs down, and **don't forget to include the Melbourne Fringe logo on your promotional material**.
You might also consider teaming up with another complementary show to share flyers and halve the costs. It generally costs between \$70-\$90 per 1000 flyers to have them distributed, or you can make a time investment and do it yourself. We recommend Step Right Up (03 9532 6833) and Mr Moto (03 9417 7008) if you want to get them distributed by someone else. Make sure you're dropping your flyers in areas where your target audience hangs out.
- **Hire a designer** to make your flyers or website stand out. Not only will this make your show look more professional, good graphic design is often what makes somebody pick up one flyer over another. Tap into your contacts; find a friend who will help, or track down a student designer or photographer.

c. If you have \$2500 to spend

- Purchase **larger ads** in Beat, Inpress or Trouble, or more airtime on community radio or television.
- As well as flyers you can get **A3 posters** printed and distribute them around cafes, universities and theatres. It usually costs \$1 per poster to pay someone else to distribute and hang them.
- Host a **website** and pay a designer to help build it so that you can ensure you have an impressive and pervasive online presence.

d. If you have \$5000 to spend

- **Hire a publicist!** This could well be the best money you've ever spent. Your publicist can coordinate your mailing list, manage all media and regularly update your blog, Facebook, Twitter and MySpace sites. All these jobs are fairly time consuming so having a dedicated person taking care of it who knows what they're doing and can exploit their existing contacts will give you more time to work on your show.
- Purchase **more, bigger ads, in multiple media**, and employ a talented graphic designer to come up with a consistent and eye-grabbing concept to tie them all together.
- **Talk to Avant Card** (03 9388 0488) about a postcard campaign.

A word of advice

One important thing to remember is to always call and ask. You may think it's out of your budget, and you may be right – but it never hurts to call and ask a company if they're happy to discount advertising, printing, or design costs for an independent arts show. Our industry and the work it produces is highly valued – don't underestimate people's desire to contribute to it. Get as much as you can for free.

11. The Fringe Festival Guide

Every year Melbourne Fringe print over 70,000 copies of the Fringe Festival Guide. This fantastic guide contains listings for each and every show in the Festival, as well as venue information and maps, information about our Made by Melbourne Fringe programs, and other need-to-know information to assist you in getting the most out of your Fringe experience. Most importantly though, it's an opportunity for you to put your show's information straight into the hot hands of audiences who are ready and willing to come and see your show.

a. How to get the most out of your show listing

Your show listing is competing for oxygen with the other 300 shows in the Festival Guide, and as such needs to be outstanding to stand out. The Fringe Festival Guide is often the first point of contact between the general public and the Festival. It's how audiences shortlist and choose shows, and the first impression from a good, strong image and concise, well written 300 character blurb can often be the difference between someone deciding to see your show or not. These few points should assist you to squeeze every last drop of value out of your listing.



b. Blurb

1. Make it relevant. Even if your show is abstract and/or experimental does not mean the language you use to describe it should be. Audiences will respond to a blurb that is meaningful over one which is aimless in its representation.
2. Use concise language. Short, sharp sentences are best. You only have a few words to say a lot, so make every word count.
3. Where possible, try to engage the reader by speaking directly to them through your blurb. Use words like 'you' instead of 'audiences' or 'people'.
4. Do not split infinitives. Ever.
5. Avoid making the entire blurb a review of your show. For instance, a blurb that just reads: 'everyone and their grandmothers absolutely need to see this tour de force. Simply outstanding - **** Ballarat Bugle', will not sell tickets.

c. Image

1. Make your image strong. Blurry or dull imagery will not capture the eye the way a simple, bold and dynamic image will when the reader scans across a page.
2. Do not put your show title on or in the image. Under any circumstance. At the very least, it detracts from the image itself, at worse, it becomes an illegible mess. The show title will appear directly underneath the image in the guide, so there is no need to incorporate it into the image as well.
3. Avoid cropping your image.

12. Publicity

a. What is publicity?

Publicity is using the media to communicate your message to the general public. It is all about attracting free editorial coverage for your show in newspapers, on radio and on TV.

How do you do it?

1. Define your message
2. Create your publicity materials
3. Distribute your publicity materials to relevant members of the media
4. Follow up with journalists to see how they may be able to assist you in getting your message to the general public
5. Carry out interviews as requested.

Remember to **define your message**. The media love it if you can give them the information they need in a succinct and definitive way so take some time to think about exactly what they will want to know about your show.

TWO IMPORTANT THINGS to define before you create your publicity materials are:



1. WHAT MAKES YOUR SHOW SPECIAL?

Take some time to think about what makes your show different to all the others. Why does it stand out from the pack?

For example:

- Does your cast include any high profile artists?
- Is there a relevant social aspect to your production or artwork?
- Is there a great story behind your production?

2. WHO IS YOUR TARGET AUDIENCE?

It is essential to work out who your target audience is. This assists you in creating appropriate publicity materials and also helps you in sending your publicity materials to relevant media outlets. For example – if your play is aimed at an audience of 35+ yrs there is no point writing a press release in hip street kid speak and spending all your time chasing an interview on JJJ whose audience is 15-28 years.

b. Creating your publicity materials

Once you have defined the key things you want to say, you must generate the following publicity materials:

1. A media release
2. An image

You can also prepare additional background information for the media including:

1. Artist biographies
2. Showreels
3. CDs etc

The latter three are not essential but can be particularly useful for some art forms e.g. – if you are a music act it is very helpful to have a CD of your work to send to radio stations for airplay.

c. How to write a media release

Your media release is the cornerstone of your publicity campaign. It is your most valuable tool to communicate information about your show to the media. The more exciting your release, the more likely you are to attract media. Top TEN rules for writing your media release for the 2011 Melbourne Fringe festival:

1. SUBMIT YOUR PUBLICITY MATERIALS ON THE FRINGE WEBSITE.

Once you have entered all the information for your media release on the website, our system automatically generates a formatted media release which we can all use to promote your show. You can also include images and biographies. You will find more info on Submitting Your Publicity Materials in this handbook.

2. KEEP YOUR MEDIA RELEASE TO ONE A4 PAGE.

Journalists will request more information if they require it.

3. YOUR FIRST PARAGRAPH SHOULD BE SHORT

It should be straight to the point with a vibrant and exciting hook. Give the key information about your show: an overview of the 'who, what, why and how.' If a journalist needs a quick blurb about your show – this is where they will get it.



4. THE BODY OF YOUR COPY

This should cover you and your show in a bit more detail, explain who your target audience is and point out highlights that will be of interest to the media. Be clear and concise. Don't exaggerate – or if you do, explain why. Try to be interesting rather than arrogant.

5. INTERESTING ANGLES

Journalists are always looking for an interesting angle or unusual story so if you have one, be sure to tell them.

6. PROVIDE BRIEF BIOGRAPHICAL INFORMATION ON YOUR KEY PERSONNEL

Include a short paragraph on the background of key performers or integral team members. Make mention of any high profile events/productions they have done in the past, any awards won etc.

7. PROOF READ YOUR MEDIA RELEASE.

Please check for spelling, grammatical and factual errors!!! It's amazing how many typos slip through the cracks. Check it and then check it again.

8. INCLUDE THE CORRECT CONTACT DETAILS

Make sure you have the correct contact details for the person who is coordinating your media. If you do get the media's attention, it is essential that they can contact you to arrange interviews or request further information.

9. RECOGNISE YOUR SPONSORS.

If you have sponsors make sure you include a one line mention to recognise their support.

10. MAKE IT EXCITING.

You want journalists to read your media release and think 'I MUST SEE THIS SHOW!'


d. Other publicity materials

Photos

A great image is a crucial part of any successful publicity campaign.

SIX rules for a good publicity image:

- 1.** All media now accept jpg picture files and it is the quickest and most cost efficient means of getting your image to them. jpg images must be at least 300dpi, 1MB and approx 10cm square so they offer good quality print but are not too big to email.
- 2.** Make sure your image is a strong one. A great image will be picked up by media and run everywhere. Media are always looking for striking, catchy images.
- 3.** Photos should be colour. They should be crisp, sharp images.



4. Label your jpg files clearly. Do not send a jpg file with a title like 'Crop Shot' or 'In the garden' or 'Hand in the air'. When journalists are receiving hundreds of pics per day they will not be able to work out which show your picture relates to.

5. You can use a mixture of shots including head shots and live production shots. Make sure your images have something that grabs attention. Take a look at the kinds of photos that get used in newspapers.

6. If you do not have access to jpg images you can use hard copy prints. Again – chose good strong images and label them very clearly before sending them to journalists. Always include your contact details on the back of the photos or on the slide casing of a transparency.

Biographies

Prepare biographies for your key personnel to send to journalists when requested. If a journalist requests an interview with someone from your production it is very helpful if you can supply more detailed information on the person prior to the interview.

e. Following up on your media release

THE SUPER SEVEN rules for following up your media release:

1. **DON'T BE AFRAID TO MAKE CONTACT WITH JOURNALISTS BY EMAIL OR PHONE.** It is important that you call or email journalists to check that they received your media release and to check if they require further information, are interested to arrange an interview or wish to review your show.

2. **DON'T BE A STALKER.** Journalists are generally very busy people and as such they can be very hard to catch. Leave one brief phone message with your contact details and your spiel or send a polite email. Most journalists do try and return your call or message but sometimes they don't. Do not leave an endless number of messages. Two or three is enough to make your point. More makes you a stalker.

3. **NEVER LEAVE A STROPPY MESSAGE.** Please don't leave cranky messages for journalists. It will not help your cause. If you are having no luck getting through to one journalist, try another person at the same publication.

4. **THINK LATERALLY.** Arts sections of newspapers do not have enough room to cover every show in the Fringe. Think laterally and try other sections of the paper... gossip pages, food pages, general news, education or career pages etc

5. **KEEP YOUR PROMISES.** If a journalist requests additional info or an image and you say you'll email it today – make sure you do. Journalists often request things when they are on deadline and they need information promptly. Don't keep them waiting or you'll miss your chance! Also – journalists do not have time to chase you!

6. HAVE ALL YOUR INFO ON HAND BEFORE YOU MAKE THE CALL. Prepare yourself before you pick up the phone. Make sure you know where your show is on, what time, how to book tickets etc. Prepare a couple of enticing sentences to describe your event. If you do get through to the journalist you are after you don't want to waffle.

7. BE CONTACTABLE. There is no point leaving a message with your contact number if you have not charged your phone or always have it switched off. Please be contactable. If a journalist does call you, you want to take the call. They are unlikely to call twice. Messagebank is also a great idea.

f. Doing interviews

A FEW TIPS for doing interviews:

- 1. DON'T BE LATE.** If you are able to secure an interview with a journalist, make sure you are on time!
- 2. GET YOUR MESSAGE ACROSS.** Try to politely say what you want to say about your act or show.
- 3. KNOW YOUR STUFF.** It is important that you have all your show details at your fingertips so you can answer correctly when asked where and when you are performing or how people can book tickets. Take notes with you to be on the safe side.
- 4. SOUND EXCITED.** It is really important to have a good vibe when you are doing interviews. If you sound bored, tired or aloof, readers or listeners will be able to hear it. Remember that you are trying to grab their attention and make them want to come and see your show.
- 5. LISTEN TO THE QUESTION.** There's a reason the journalist wants to know something. Make sure you answer what they want to know while also getting your point across.
- 6. INTERVIEWS CAN BE** face to face or on the phone. The journalist will tell you which they would prefer.

g. Other publicity ideas

As well as interviews, here are a couple of other ways to get coverage in papers and on radio:

- 1. FREE LISTINGS & GIG GUIDES** – most papers, street press and radio stations run free gig listings. It is a good idea to try and get your show included in these gig guides wherever possible. See if the publication will run your picture with the listing as this will make yours stand out from the rest.
- 2. GIVEAWAYS** – offering free tix to papers and radio stations is a good way to secure coverage for your show. Most media like to be able to offer free stuff to their readers.
- 3. REVIEWS** – Reviews are a great way to increase your presence in the print media and on radio. You do run the risk of an unfavourable review but on the whole, the media are very supportive of Fringe work and a good review does help encourage audience members to see your show. You should offer complimentary 'Review Tickets' to members of the media. You can arrange these with your publicist or directly through the Melbourne Fringe Box Office.



13. Fundraising & Sponsorship

Tips for making a few hundred dollars, saving a few hundred dollars and not losing your mind in the process...

Sometimes all you need to get your Melbourne Fringe Festival event or show off the ground is a little extra cash and some freebies from a partner.

But before you can even begin to talk about the folding stuff you need to know your budget. Now you can divide your budget into two lists: things you absolutely have to pay cash for, and things that you could try and get for free by forming a partnership with someone who provides that product or service.

As an example, you'll have to pay cash for advertising in street press or on radio (most local papers and radio stations will offer artists a great discount), but you might be able to get some of your set building materials for free if you can convince a local hardware store to partner with you.

a. Sponsorship and Partnerships

In order for a business or organisation to give you money or products/services for free, you need to be able to show them what they will get in return for their investment.

Types of benefits might include:

- Their logo on flyers, posters and your website
- Handing out their product brochure or a flyer to your audience
- Signage at the entrance of your show
- Being mentioned in your media release
- Free tickets to your show


They will also want to know how their investment will help you. Make sure they understand the importance of their investment to you in your career as an independent artist.

Approaching local businesses and organisations is a great start. Let them know that you will be approaching the local media (e.g. Leader Newspapers or your community radio station) to tell them about how they are helping you. A small article in the local paper about a company supporting local artists might be really valuable for them.

Have a think about what else you can offer them. How else can you make sure that your audience knows about your partner's products and services? Who will come to your show, and would they be interested in that partner's products?

b. Fundraising Events & Ideas

The biggest trap with fundraising is letting the idea get too complex and therefore too expensive. You have to be really confident that you are going to make more money from your idea than you are spending to set it up and advertise it. Remember, breaking even ain't worth your time and energy.



Some tips to get you started:

- Melbourne Fringe is a well recognised brand with Melburnians; utilise this to your advantage when planning your event.
- Collaborate with other Fringe artists and build a unique, creative fundraiser to maximise profits and spread the work load.
- Make sure you are very clear about the purpose of your fundraiser - people like to know where their money is going and it's great early publicity for your show (word of mouth is the best advertising).
- Local organisations are going to be easier to approach as they will see supporting you as an opportunity to get involved with the community around them.

Also think about your local community places: pubs, schools, libraries, local council, cinemas, local charities (maybe you could work together on an event). These places may let you have your event there for free or at a low cost, as well as being a sponsor or partner.

c. Ideas for fundraising events

- Approach your local primary or high school and do a performance or run a workshop for a fee
- Ask your local pub to host a performance, trivia night, live bands or Karaoke competition where you get the door take.
- Get in touch with your local cinema and ask to do a promotional film night where a proportion of all ticket sales go back to you.
- Make sure you make the most of getting a group of people together. Run a silent auction at the event, have a raffle going, ask people to guess how many jelly beans are in the jar in order to win the lot. If you can get all the prizes donated and charge a gold coin to have a go then you'll make a little extra in top of your main event.

Tell everyone! Make a website, start a Facebook page, call your local paper and radio station, send emails to everyone you know, ask all your friends to send emails to everyone they know. This is sometimes one of the most time consuming parts of the process but also the most important. There's no point going to all that trouble if no one knows!

Think school fête, church fair, cake stall, sausage sizzle and prizes, and you should be able to come up with some cheap, easy fundraising events that will bring in a little extra. It may sound a little daggy but every little bit counts.

d. Grants, Trusts and Foundations

There are a myriad of organisations in Melbourne that offer grants and donations for the arts. Do your research carefully on the web. A lot of these grants are very competitive and often require you to be part of an organisation or auspiced by an organisation that can manage the budget (for legal and tax purposes).

You can also approach your local council as they often provide small grants for projects within their area, but check carefully for funding dates – they may only accept applications once a year.



e. Do's and don'ts

- Don't send your two page document out to lots of people without at least a phone call first. If they have never heard of you before they are unlikely to be excited. Each time you make an approach, it should be tailored to that organisation.
- Follow up – once you have spoken to the local pub, had a meeting with a company or sent your proposal, make sure you follow up with a phone call to see if they are interested.
- Keep in touch with partners and supporters once they are involved. Don't forget to say thanks with a card or letter.
- Make sure you have something in writing confirming your event or partnership. It doesn't have to be a formal contract but you do need to feel secure and your partner needs to be clear on what you have asked for.

14. Leveraging the most out of your Festival experience

a. Who to invite

Inviting people to your show serves two functions: it gets people to your show and it advertises your show. The latter is more important than you might think - even if invitees don't take up your invitation you're at least getting your name in front of them.

It's not enough to create a Facebook event page these days (though this should always be a part of your strategy). You need to consider the merit of sending someone a personalised invitation right into their inbox as opposed to a cattle-call group notification on Facebook. When executed properly the former will present you and your show in the best light possible.

Getting together an invitation list is an important step for any collective or artist producing their own show. Initially, this can be quite a time consuming process, but once you've set it up once, updating it and adding to it won't be as onerous.

Your invitation list (which generally takes the form of a spreadsheet) should consist of

1. Invitees first and surnames (make sure you've got the spelling right)
2. Invitees contact info (generally an email address)
3. A notes field to record information specific to particular guests

You can start by identifying the target groups of individuals that you'd like to invite. Generally speaking it's worth considering inviting

1. Arts reviewers, writers, bloggers
2. Peers, other companies, people you'd like to possibly work with in the future
3. Festival staff (of the festival you're currently involved in and other festivals you'd like to participate in)
4. Targeted funding bodies or organisations



b. Research

You'll need to spend a bit of time putting this list together: you want to be inviting an actual person and sending your invitation to them directly, not an info@ email address. You'll be able to find most of this information on the web, but again, it might take a bit of time.

You should be able to find out who the active reviewers and bloggers are in your neck of the woods pretty quickly. Start with one and then see who comments on their blog and see who they list in their blogroll also. Take the time to read through writers' blogs to see what sort of work they generally see - again, you want to get your invitation in front the right people.

If you're out and about seeing shows and keeping an eye on who's doing what you should be able to get together a list of artists you like (and want to like you) also. Their contact details might be harder to find, but don't be afraid to track them down however you can and send them a message looking for their contact details. Leave no stone unturned, try the web, try LinkedIn, try Facebook, try Twitter. Most people are contactable, you might need to look for a while.

Festival staff are generally pretty busy come festival time, but rest assured they are interested in hearing from you, as are potential funding bodies.

Lastly, you need to have done your research regarding how you're going to cater for all these people. Make sure you know how many complimentary tickets you're allowed to access for each performance and don't invite more than you can fit in.

You'll also need to know the deadline for claiming your comps with the festival or ticketing provider and the process for patrons collecting those comps. You'll need to back date your RSVP date before this date/time to give yourself enough time to organise people's tickets AND leave enough time for them to collect them.

c. How to approach them

The approach is important. Basically you want to give them enough information in a convenient form whilst maintaining a professional yet courteous approach. Remember: your invitees will, likely, be getting lots of invites so yours needs to stand out. You make it stand out by KEEPING IT SIMPLE and FUN.

Some basic guidelines:

1. Don't include attachments if you can help it. Get all of the information into the body of the email.
2. Don't include more information than you can fit on a single screen. No one wants to scroll these days.
3. Get the key information up front: name of show, a by-line, what night you're inviting them and how to RSVP, then include a bit of a bio or a blurb and an image is always, always a good idea and maybe a quote or review if you've got one and lastly, as much contact information for yourself as you've got.



d. Follow through

You might end up having to chase people a little bit. Everyone's busy and if you've invited a similar list of people as everyone else, they might be having a hard time getting their schedule together.

You don't want to annoy people, but the one follow up is appropriate - as long as you've left an appropriate amount of time between the initial invite and the follow up. Ideally you want to be inviting guests one month out from your show, following up two weeks before your show and then hoping for the best.

Your follow ups will get the most attention if you can personalise them further than the initial invite. It's a good idea to keep it short and light, say something like,

"hi So-and-so,

I know I've already let you know about our upcoming show and that you're incredibly busy, but RSVPs have been coming in steadily and I wanted to make sure you still had the chance to see the show if you're interested. If you RSVP by xx I'll make sure to put a ticket aside for you."

And then you probably need to leave it at that: if they want to and are able to come, they will.

e. Documentation

KEEP GOOD, UP-TO-DATE RECORDS OF WHO HAS RESPONDED!

It'll be a complicated process - particularly if you've offered comps throughout the season. You need to keep records of who's responded and for what night and whether or not you've organised their ticket and finally confirmed the ticket with the invitee - this last bit is important. You need to write back to people letting them know you've put a ticket aside for them, what night and time and how they can collect it.



15. What to do when things go off the rails

Look.

We all hope this isn't going to happen and hopefully, if you've been making the most of your team, this resource and the festival's support networks then it won't, but the reality is there are A LOT of variables in producing an independent show and sometimes things can get a little out of hand.

It's important to remember that this isn't the end of the world. Or your show. It happens to all of us and will happen again, despite our best plans. But that's ok, because sometimes things just go wrong.

Here are two steps to take if you feel things getting away from you.

1. Step back and take a self imposed time out.

This might sound naff, but it's really, really important. And one of the hardest things to do. When you notice that what you're doing isn't working, you need to stop what you're doing. Walk the dog. Go for a run. A swim. Just change it up in some way. Despite how it might feel at the time - going for a 20 min walk WILL NOT send you further off the rails than you might feel that you already are. It's 20 minutes and it will do you good.

2. Talk to someone not involved in the situation.

Meet and talk with other artists and Fringe staff not directly involved in your show. The Salons are a great opportunity to share your challenges (and your successes!). You'll probably be surprised to see that many others are facing very similar hurdles and there's always safety in numbers!

We all get by with a little help from our friends. And family. It's important to be able to try and talk with someone about how you're feeling and what you're thinking. The others involved in your production are likely too close to the situation to be able to offer the perspective (or hug) that you need. Friends and family play an important part in any independent artists' life and when this is all said and done, it's probably a good idea to remind them of that. You're only as good as your support network in this game and letting others assist your process, your challenges and your successes will only improve your ability to produce work of the highest standard.

You can also talk to Melbourne Fringe staff, and as we said, the Salons program runs in the lead up to the festival. It's free, it's at a pub in Fitzroy and it's worth coming along to discuss where you are at.

16. Risk Management

Getting your head around risk management is the first step to becoming a resourceful producer, able to negotiate complex inputs and deliver an excellent production. Effective risk management is essential to the success of your show – both in terms of ensuring your safety and the safety of your audiences, as well as ensuring that your artistic intent is not compromised in any way. The last thing you want is for all that passionate collaboration and all those long hours to be undermined by accidents on stage or off.

The **Resources Section** at the end gives you a range of templates to support this. Here's a start:

Safety Steps for Event Managers

Step 1

Conduct a thorough risk source identification of your event or show during the planning stage. See the risk source list in the safety booklet List.

Step 2

Eliminate or reduce risks as much as possible in the first instance or replace them with less hazardous processes

Step 3

Conduct a standardised risk assessment of remaining unavoidable risk sources. See the Melbourne Fringe Example Risk Assessment.

Step 4

Introduce treatment controls to reduce the risk rating to an acceptable level, understanding if they are not in place or effective you are not reducing the risk and you have failed in your duty of care.

Step 5

Design safety checklists, and a risk management plan which ensures the treatment controls, are all in place and effective.

Step 6

Use an incident reporting procedure, which creates immediate hazard identification and allows for additional controls to be put in place and measures your performance through reducing incident occurrences.

Step 7

Appoint capable personnel responsible for administration of your risk management plan or do it yourself!

Bill Coleby of Coleby Consulting is the Melbourne Fringe Risk Management Consultant.

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17. Public Liability Insurance

Melbourne Fringe recommends that all shows and events in the Festival take out Public Liability Insurance (PLI). This is absolutely no substitute for a quality risk management approach; all it does is to protect you financially in the event that you damage third party property or injure an audience member. PLI does not protect you or your property; this is the realm of your own professional insurance.

All shows at the Fringe Hub are required to have current PLI.

Melbourne Fringe runs an umbrella PLI policy that you can buy into. This policy will cover you only for the period of the Festival; 23rd Sept – 9th Oct 2011. There are 3 tiers of cover and the 2009 prices were; Solo - \$124.85; Duo - \$167.20; Group - \$203.50. We anticipate the 2011 costs being similar.

If you are a year round artist, you should consider taking out a yearly policy, Duck for Cover (<http://www.duckforcover.com.au/>) offer a cheap option.

You should check with your venue regarding the extent of their Public Liability cover to see if you will be covered. For all events held in parks, gardens, streets and other public spaces you should arrange your own Public Liability Insurance cover. The local council you are working with will require their interests to be noted on the Certificate of Currency. You should ask your insurance broker to arrange for council and Melbourne Fringe interests to be listed on the policy.

Remember when planning your event: the more risk there is to the general public the less chance you have of obtaining Public Liability Insurance and the more expensive coverage will be.



18. Legislative Event Occupational Health and Safety Obligations

Heed the good word from Bill:

The *Occupational Health & Safety Act 1985* outlines the legislative responsibility for safe work environments.

The Act, at section 21, establishes a general “duty of care” that an employer owes to its employees. This also includes independent contractors and employees of the contractor. Liability arises where a person is “exposed” to the risk of injury to health and safety. This means, it is not necessary for a person to have been actually injured but merely “exposed to risk.” **Put in context, event planners must focus their attention on the risk to health and safety rather than the consequences of an offence.**

Melbourne Fringe have, for a number of years, accepted their obligation to conduct a safe festival and they have achieved this with a high degree of success. It is up to each and every one of you to continue this tradition and to assist Melbourne Fringe in their endeavours to conduct a safe festival, not just for Melbourne Fringe but also for the industry as a whole.

- *Bill Coleby*

For further enquires, contact:

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Appendix 1 Venue Agreement Template

This agreement is NOT between Melbourne Fringe and a Venue programming a Festival event. This agreement is between the independent ARTISTS and the VENUE

This agreement is made on ____ / ____ /2011

Between: (Venue)

Venue name

Venue representative

Position

Venue address

Venue phone number

Email address

And: (Artist)

Event title

Event representative

Postal address

Contact phone number

Contact email address



Does the hire fee include Public Liability Insurance for company members:

Yes / No

4. Photography and Video Recording:

All photography and video recordings of performances and rehearsals remain the property of the artist/producer and may only be published or reproduced with the specific written consent of the artist/producer.

Special Conditions:

Signed for or on behalf of the venue

Signed for or on behalf of the artist

Print name

Print name

Date

Date

Appendix 2 Budget Template

EXPENDITURE

Administration

APRA/AMCOS Fees	
Liquor Licence	
Equipment Insurance	
Performers Insurance	
Phone/internet	
Photocopying	
Postage	
Computer costs	
Public Liability Insurance	
Registration Fee	
Stationery/office supplies	
Couriers	
Administration TOTAL	\$

Production

Catering	
Cleaning	
Costume	
Equipment Hire	
Lighting	
Props	
Set	
Sound	
Transport	
Travel/Accommodation	
Venue Hire	
Production TOTAL	\$

INCOME

Cash funding	
In Kind support	
Sponsorship	
Ticket sales	
INCOME TOTAL	\$

Wages

Administration	
Box Office/Front of House	
Designer	
Director	
Marketing	
Performer Fees	
Producer	
Production Staff	
Publicist	
Stage Manager	
Writers	
Workcover	
Wages TOTAL	\$

Marketing

Photos/Video	
Invitations	
Mailout	
Graphic Design	
Posters	
Flyers	
Signage	
Distribution	
Programs	
Print Advertising	
Radio Advertising	
Additional Program Guide Advertising	
Marketing TOTAL	\$

EXPENDITURE TOTAL	\$
--------------------------	-----------

NET TOTAL PROFIT/LOSS

INCOME TOTAL	\$
MINUS EXPENDITURE	-\$
NET TOAL PROFIT/LOSS	\$



Item	Example Numbers	Description
Number of Shows	7	
Number of Seats available	50	
Percentage Tickets sold	30%	
Full Price ticket	\$18.00	
Concession price ticket	\$14.00	
Percentage concession tickets sold	30%	
Inside Ticket Charge	\$3.00	
Credit card fee	2.5%	of total transaction
Percentage of credit card fee paying tickets	80%	

Your Income Formulas

Number of tickets sold =	105	Number of shows x Number of seats available x Percentage of tickets sold =	$7 \times 50 \times 30\%$
Number of Concession Tickets Sold =	31.5	Percentage of concession tickets sold x Total number of tickets sold	$30\% \times 105$
Number of Full Price Tickets Sold =	73.50	Percentage of Full Price tickets sold x Total number of tickets sold	$(100\% - 30\%) \times 105$
Average Ticket Price =	\$16.80	$((\text{Concession price ticket} \times \text{Number of Concession Sold}) + (\text{Full Price Ticket} \times \text{Number of Full Price Tickets Sold})) / \text{Total Number of Tickets Sold}$	$((\$14.00 \times 31.5) + (\$18.00 \times 73.5)) / 105$
Inside Ticket Charge =	\$315.00	Total Number of Tickets sold x Inside Ticket Charge	$105 \times \$3.00$
Credit Card fees =	\$2.10	$(\text{Percentage of Credit Card Fee Paying Tickets} \times \text{Number of Tickets Sold}) \times \text{Credit Card Fee}$	$(80\% \times 105) \times 0.025$
Total Income	\$1,446.90	$(\text{Total Number of Tickets Sold} \times \text{Average Ticket Price}) - (\text{Inside Ticket Charge} + \text{Credit Card fees})$	$(105 \times \$16.80) - (\$315.00 + \$2.10)$



Appendix 3 Risk Assessment Template

Example

Risk Assessment

Version # 01

Amended xx/xx/2011

Completion of the checklist indicates the treatment measures recommended for each risk source element will be in effect.

The information contained herein is intended as advice and does not remove the responsibility of management/proprietors to ensure all obligations under legislation are adhered to.

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RISK ASSESSMENT

We at Melbourne Fringe are committed to assisting you to continually improve your risk management systems for events through a process of education, supervision and incident reporting. We are aware of the importance of addressing occupational health and safety issues in the conceptual stages of the event to ensure that risks are identified and strategies to reduce or minimise identified risks are adopted.

This Example Risk Assessment is designed to enable each organisation to add the hazards particular to their occupation and assess them in this uniform format. The examples given are to assist you with your Risk Assessment and may or may not apply to your event. The information you present will be reviewed by our risk manager.

Due to the very nature of events such as yours it is difficult to foresee all risk source elements and many will be identified or known only by the relevant internal and external event co-ordinators, stakeholders, contractors and/or suppliers of products or services. We must involve all of these experienced people in our risk assessment.

This risk assessment is a live document and is never final. Changes to elements and risk controls should be reflected and actioned immediately. The risk assessment must be constantly reviewed and input is invited from all stakeholders.

Under Occupational Health and Safety (OH&S) legislation, common and other related law, we are obliged to ensure that reasonable steps are taken to ensure that events are conducted in a manner which provide for the safety of all persons that might be present at any time, including public, employees, independent contractors, their employees and attendees.

The Act, establishes a general “duty of care” that an employer owes to its employees. This also includes independent contractors and employees of the contractor. Liability arises where a person is “exposed” to the risk of injury to health and safety. This means, it is not necessary for a person to have been actually injured but merely “exposed to risk”. Put in context, we must focus our attention on the risk to health and safety rather than the consequences of an offence.

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Principles of Risk Management

For risk management to be effective, an organization should at all levels comply with the principles below.

- **Risk management creates and protects value.**
Risk management contributes to the demonstrable achievement of objectives and improvement of performance in, for example, human health and safety, security, legal and regulatory compliance, public acceptance, environmental protection, product quality, project management, efficiency in operations, governance and reputation.
Risk management is an integral part of all organizational processes.
Risk management is not a stand-alone activity that is separate from the main activities and processes of the organization. Risk management is part of the responsibilities of management and an integral part of all organizational processes, including strategic planning and all project and change management processes.
- **Risk management is part of decision making.**
Risk management helps decision makers make informed choices, prioritize actions and distinguish among alternative courses of action.
- **Risk management explicitly addresses uncertainty.**
Risk management explicitly takes account of uncertainty, the nature of that uncertainty, and how it can be addressed.
- **Risk management is systematic, structured and timely.**
A systematic, timely and structured approach to risk management contributes to efficiency and to consistent, comparable and reliable results.
- **Risk management is based on the best available information.**
The inputs to the process of managing risk are based on information sources such as historical data, experience, stakeholder feedback, observation, forecasts and expert judgement. However, decision makers should inform themselves of, and should take into account, any limitations of the data or modelling used or the possibility of divergence among experts.
- **Risk management is tailored.**
Risk management is aligned with the organization's external and internal context and risk profile.
- **Risk management takes human and cultural factors into account.**
Risk management recognizes the capabilities, perceptions and intentions of external and internal people that can facilitate or hinder achievement of the organization's objectives.
- **Risk management is transparent and inclusive.**
Appropriate and timely involvement of stakeholders and, in particular, decision makers at all levels of the organization, ensures that risk management remains relevant and up-to-date. Involvement also allows stakeholders to be properly represented and to have their views taken into account in determining risk criteria.

- **Risk management is dynamic, iterative and responsive to change.**
Risk management continually senses and responds to change. As external and internal events occur, context and knowledge change, monitoring and review of risks take place, new risks emerge, some change, and others disappear.
- **Risk management facilitates continual improvement of the organization.**
Organizations should develop and implement strategies to improve their risk management maturity alongside all other aspects of their organization.

Context

Planned Event Environment (Explain the business or activity you are undertaking)

Date	
Venue	
Time	
Capacity	
Clear Area in Square Metres	
Full Explanation of Event	

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Assumptions

- All Stakeholders will review this risk assessment to ascertain their responsibility and ability to implement treatment options.
- All documents, plans, policies, procedures, staffing levels, training and support referred to and or required to ensure the treatments are effective as intended are going to be in place.
- Signing off the risk assessment checklist acknowledges all stakeholders are aware of and have agreed to implement the treatments they are responsible for.
- All persons working to implement the proposed treatment will do so to the best of their ability and as well as can be reasonably expected.

References

- Victoria OH&S Act
- AS/NZS ISO 31000:2009 Risk Management Principles and Guidelines
- Building Code of Australia

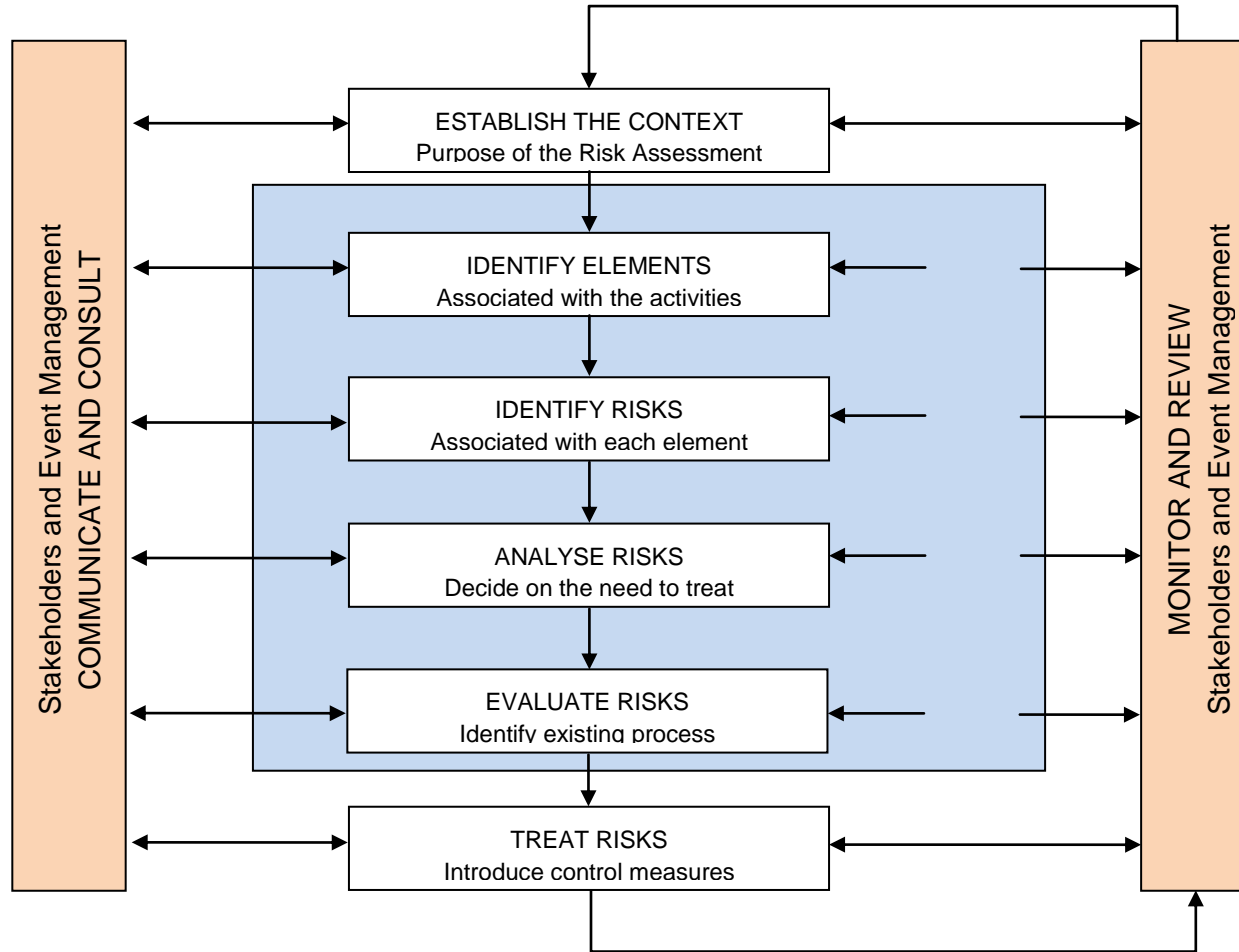
Support Documentation

- Staff Roles and Responsibilities
- Staff Training Program
- Communications Plan



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Event Risk Management Process – Overview



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Likelihood

Table 1: Likelihood Ratings

Likelihood	Category	Description
Almost Certain	A	The event is expected to occur in most circumstances
Likely	B	The event will probably occur in most circumstances
Possible	C	The event should occur at some time
Unlikely	D	The event could occur at some time
Rare	E	The event may occur only in exceptional circumstances

Consequence

Table 2: Risk Consequence Descriptors

Consequence	Category	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential service failure, or key revenue generating service removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Service or provider needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	State wide Concern / exposure
Moderate	3	Temporary, recoverable service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/loss of service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

Risk Matrix

Table 3: Level of Risk Matrix

Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium

Control Hierarchy

The control hierarchy is a list of control measures, in priority order, that can be used to eliminate or minimize exposure to risk source elements. Below is the control hierarchy with general examples of each control measure:

• Avoidance of all risk	• Cancellation of event or not proceeding with activities
• Elimination of certain elements	• Avoid the risk by removing the risk source element completely.
• Substitution	• Use less hazardous procedure/substances equipment/process.
• Isolation	• Separate the process using design, barriers, enclosures or distance.
• Engineering Controls	• Mechanical/physical changes to equipment/materials/process.
• Administrative Controls	• Change procedures & design to reduce exposure to a risk source element
• Personal Protective Equipment	• Gloves, hats, boots, goggles, masks, clothing etc.
• Accepting or increasing risk to pursue an opportunity	• Accepting residual risk once all available effective controls are in place

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Event	Event Managers	Compiled by	Position	Phone	Email
Name:					
Date:					
Location:					
Reviewed by:	Position:		Review Date:		

Risk Assessment Control Checklist

NO.	ELEMENTS	OK	NOT OK	N/A	DETAILS
1.	Structures, fences, stacked materials, etc collapsing				
2.	Cooking, candles, naked flame, hot surfaces				
3.	Slip, Trip, Fall and Knock				
4.	Live electrical wires or faulty equipment				
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
16.					



Person Responsible (Print Name)	Event and Venue	Signature	Date	Time
<i>The treatment measures recommended for each element will be in effect</i>				



Risk Source Element	Risks	Required Risk Treatment	Residual Risk Rating	Additional Risk Treatment or Action Plan	Residual Risk Rating	Accept/Reject	Responsible & Accountable as Risk Owners
Operational							
01	Stages and platforms	<ul style="list-style-type: none"> ➤ Falls from height ➤ Bodily injury 	<ul style="list-style-type: none"> ➤ Safety barriers/hand rails fixed to all structures where required. ➤ Stages to have rope and bollards or similar installed during bump in and out. ➤ Stage boundaries highlighted to assist crew, performers and VIPs. ➤ Fall protection systems used on any high work over 2 metres unless trained performers and then only when trained and experienced. ➤ Fall protection systems used to eliminate falls from less than 2 metres. ➤ General public not permitted on stages or other structures intended for performers. ➤ Security monitoring stages when not in use. ➤ Performers competent in specific tasks have a thorough knowledge of requirements. ➤ Stage Managers supervising all performances to ensure compliance. 	E2 Low		Accept	<ul style="list-style-type: none"> ➤ Management ➤ Stakeholders ➤ Contractors ➤ Stage Manager
02	Structures, fences, stacked materials, etc	<ul style="list-style-type: none"> ➤ Collapse of structures ➤ Crushing 	<ul style="list-style-type: none"> ➤ Structures constructed by staff or contractors with relevant qualifications. ➤ Structures erected according to Safe Work Method Statements and building 	E2 Low		Accept	<ul style="list-style-type: none"> ➤ Management ➤ Stakeholders ➤ Contractors ➤ Site Manager

Risk Source Element	Risks	Required Risk Treatment	Residual Risk Rating	Additional Risk Treatment or Action Plan	Residual Risk Rating	Accept Reject	Responsible & Accountable as Risk Owners
collapsing	injury to public or participants	regulations. ➤ Use of materials with manufacturer's specifications. ➤ Fences with scrim attached to be adequately braced ➤ Building control group requirements for occupancy of temporary structures. ➤ Engineers certification where required ➤ Stacked materials held by suitable racking systems and devices to prevent collapse. ➤ Quantities of materials and fencing to be stacked flat to prevent collapse. ➤ Wardens and Venue Managers monitor all structures. ➤ All buildings and structures to have capacity posted at entry and adhered to.					
03 Manual Handling	➤ Bodily injury ➤ Muscular skeletal disorder	➤ Trolleys and mechanical lifting aids used wherever possible. ➤ Purpose built mobile racks for quantities of chairs and tables. ➤ Staff training to incorporate instructions regarding manual handling and correct procedures as per Staff Training Program . ➤ All tasks requiring specific methods to have printed instruction sheets on safe work practice.	D2 Low			Accept	➤ Management ➤ Stakeholders ➤ Contractors ➤ Site Manager



Risk Source Element	Risks	Required Risk Treatment	Residual Risk Rating	Additional Risk Treatment or Action Plan	Residual Risk Rating	Accept Reject	Responsible & Accountable as Risk Owners
04	Live electrical wires or faulty equipment	<ul style="list-style-type: none"> ➤ Electrocut ion of staff, public and participants 	<ul style="list-style-type: none"> ➤ All electric's to be installed in accordance building regulations and with, AS/NZS/3000:2000 (Amended) Wiring Rules and the Code of Practice temporary installation on building and construction sites (OH&S Act). ➤ All electrical installations to be carried out by registered contractors and must be approved by an authorised electrical authority. ➤ Leads and appliances to be tested and tagged. ➤ Earth leakage protection (RCD) to be fitted and tested. ➤ Switchboards are to be identified with signage "Danger – High Voltage". ➤ Switchboards to be mounted off the ground and inaccessible to public. ➤ Temporary installations to run overhead where possible. ➤ Regular inspections by Site Manager ➤ Emergency and alternative source lighting installed as required. 		E3 Medium	Accept	<ul style="list-style-type: none"> ➤ Management ➤ Stakeholders ➤ Contractors ➤ Electricians ➤ Site Manager



Risk Source Element	Risks	Required Risk Treatment	Residual Risk Rating	Additional Risk Treatment or Action Plan	Residual Risk Rating	Accept Reject	Responsible & Accountable as Risk Owners
05							➤
06	➤						
07	➤						➤
08	➤						➤
09	➤						➤
10	➤						➤

Appendix 4 Safety Advice for Producers

1. SHOULD PUBLIC EVENTS BE RISKY?

Biggest is not necessarily the best. Nor is it the most spectacular. Everyone seems to think they have to do more than the last event when the truth is the public are not expecting that.

Can you afford to do the event safely?

We are tired of hearing “we don’t have the budget to do that”. If you cannot afford to do the event properly don’t do it at all or change it until it is affordable.

Some events cannot be done on a small budget due to the public expectations or demographic. Under the OH&S Act “Cost” is not simply a matter of whether the person or employer can afford to do something about the risk, as is commonly assumed. Cost must be weighed up against the other factors – including the degree of harm in terms of pain and suffering to workers and others, should the risk be realised.

Under the OH&S Act the importance of health and safety requires that all persons at work and members of the public be given the highest level of protection against risks to their health and safety that is reasonably practicable in the circumstances.

Also persons (**YOU**) who control or manage matters that give rise or may give rise to risks to health or safety are responsible for eliminating or reducing those risks so far as reasonably practicable.

2. RISK MANAGEMENT


There is an enormous amount of emphasis placed on the Risk Assessment. I have recently had cause to be very distressed about the incredible lack of understanding by performers, caterers, exhibitors, contractors and vendors about risk assessments. What is a Risk Assessment?

The Event Risk assessment must be conducted during the initial design of your event not once you have completed your program.

Risk assessments are the backbone of every good event plan. For too long we have focussed on attracting huge crowds to our events with little or no thought as to their safety. We must all move with the times, as some risks appear virtually overnight. This is where our duty to perform risk management begins.

Just because an accident has not occurred due to a known risk source, does not mean it will not. All too often I hear the words “we have been doing that for years and have never had an accident”, then I hear that has never happened before.

We must first conduct a Risk assessment of all known hazards associated with our event.



This process should have input by all interested parties and you have an obligation to search for risk sources far and wide. You must look up on the www etc. You cannot use the excuse you did not know if the problem is well known around the world.

You then need to explore the measures you are able to use to eliminate or control the risks. This process will give you a risk rating and a list of controls and people responsible for implementing the controls.

3. PRO ACTIVE RISK MANAGEMENT

Now you must implement pro-active risk management.

No matter how good your planning is there is always someone willing to bring you undone. You need lots of eyes and ears on the job. You must create a safety culture with your staff and volunteers. No one person can watch everything.

These people need to be trained and given the tools such as the checklists and incident sheets in order to be able to perform these tasks.

They also need to be able to consult with someone if there is an issue they need advice or support with.

You must induct all of your stakeholders and include risk management specific to the event. Keep the inductions short and simple to increase effectiveness. Warden and staff training are vital and must be simple and relevant to increase effectiveness. Document their training and have them sign off on it.

If the safety is not managed as a holistic part of your event you have failed in your duty of care. You are now well on the way to creating an overall safety plan for your event.

4. SUPERVISION & RESPONSIBILITY ON ALL LEVELS

You don't need create new staff to perform responsibilities – give ownership to your existing staff. Appoint staff as Area Wardens and Wardens to supervise all aspects of the event Give them their responsibilities, they must all understand and support your safety plan Risk management is everyone's responsibility.

No one person can be in all places at once
One weak link in your team and it all falls down – you are exposed!

The nature of events makes it practically impossible to get it right all of the time

Get it right 95% of the time and you only have a 5% chance of something going wrong, and you will pick this up with your incident reporting procedure
There is no substitute for supervision.

ARTIST'S RESOURCES

PUBLICISTS FOR HIRE

Annie Johnsson Publicity

www.ajpublicity.com
5221 4848 | 0403 831 809 | annie@ajpublicity.com
*Experience in working with independent artists;
discounted rates offered for all MFF participants*

Platinum PR | Sarah Ewenson

www.platinumpr.com.au
1300 790 340 | sarah@platinumpr.com.au
Discounted rates for all MFF participants

Sassy Red PR | Eleanor Howlett

www.sassyred.com.au
0419 664 108 | Eleanor@sassyred.com.au
*PR company specialising in working with independent
artists; extremely discounted rates for all artists*

Penney & Logan PR | Carolyn Logan

0400 441 025 | carolynlogan@bigpond.com
Discounted rates for all MFF participants

PHOTOGRAPHERS FOR HIRE

Sarah Walker Photography

www.sarahwalkerphotos.com
0416 085 213 | sarah.walker.photos@gmail.com
*Theatre and performance photographer, specialising
in promotional, concept & performance shoots*

Mila Robles Photography

www.milarobles.dphoto.com
0410 143 824 | milarobles@mac.com
Events and live music photography

Louisa Bailey

www.louisabailey.com
0421 311 940 | louisabailey@gmail.com
Fashion, beauty and portrait photography

Pia Johnson

www.piajohnson.com
0413 450 951 | pia.johnson@gmail.com

Wayne Quilliam Photography

www.waynequilliamphotography.com
0413 812 222
*Professional photographer specialising in Indigenous,
fashion / modelling and videography*

Photography by Belinda

www.artsphotography.net.au
0402 117 537 | Belinda@artsphotography.net.au
Performing arts, dance, headshots and portraits

Mark Gambino

www.timewaster2000.com
0422 226 007 | mark@timewaster2000.com
Music and events photographer

Sheridan Mills

www.angleyarrowsmith.com
0449 289 841 | sheridan.m@angleyarrowsmith.com

EQUIPMENT HIRE

Pro Light and Sound

9579 2332 | www.prolightandsound.com.au
Audio, LX and Visuals hire; 10% discount if hiring from
one element, 20% discount if hiring from two elements
and 30% discount if hiring from all three elements

DJ Warehouse

1300 883 574 | www.djwarehouse.com.au
Audio, LX, visuals, staging, generator and DJ gear hire;
30% discount for MFF participants if booked at least 14
days in advance

LX Productions

9801 1131 | www.lxproductions.com.au
Wide range of LX hire and limited ex-hire sales; package
discounts available, to be negotiated by artists

Harry the Hirer

9429 8688 | www.harrythehirer.com.au
Premium hirer of furniture, staging, marquee, lighting
and AV equipment; 10% discount on hire cost of all
equipment for MFF participants

Warehouse Sound

9417 4866 | www.warehousesound.com
Audio and LX hire; 10% discount offered to MFF
participants (must bring in printed copy of this page as
proof of participation)

CCs Light and Sound

9695 3999 | www.ccslightandsound.com.au
Widest range of second hand audio and LX equipment
sales in Melbourne; full online pricing guide

MULTIMEDIA FACILITIES

Open Channel

8610 9300 | www.openchannel.net
managingdirector@openchannel.org.au

The Institute of Pataphysical Studies

0419 105 127 | www.pataphisca.net