



PAYPA Touring Guide

Written by Lynne Cardy

With input from members of Aotearoa's
Performing Arts & Young People sector



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Front cover images supplied by:
Left, Lynne Cardy
Centre, Cubbin Theatre Company
Right, Java Dance Theatre

Tēnā koutou katoa.

When PAYPA asked our members what online resources they'd like to see, a touring guide was top of the list!

Understandably, when there have been so many challenges to making and sustaining live theatre in recent years.

In the aftermath of the pandemic and in the face of climate change, traveling around the motu is like running an obstacle course of extreme weather, road closures, ferry cancellations and uncertainty. Throw rising costs and teacher burn-out in the mix and touring seems very risky.

So, why do it? Because, in these testing times, getting wonderful work to tamariki and rangatahi throughout Aotearoa is more important than ever. Every child has the right to experience brilliant theatre and dance, but not everyone has the means to get to it, and that's where touring comes in.

When deciding whether to tour your show, there's much to consider. You'll need to research well, plan carefully, budget realistically, and be honest with yourself and your team.

Hopefully, this guide will help you make the decision. It's not an exhaustive manual for touring, but a sharing of stories, tips and tools from experienced practitioners.

Many people have made contributions and I acknowledge their generosity. A massive thank you to the PAYPA board (Kerryn Palmer, Mel Luckman, Tim Bray, Sacha Copland, Nicola Hyland, Beth Barclay and Jenny Wake) and to our many friends in the industry for sharing their expertise – Andrew Malmo, Eleanor Strathern, Gail Rotherham, Grant Mouldy, David Rumney, Natasha Gordon, Kelly Kiwha, Sam Philips and Sarah Somerville.

Thank you to our funders: Creative New Zealand and the Performing Arts Foundation of Wellington.

Whether you are thinking about embarking on a national venues tour, visiting twenty schools in two weeks, staying in your local area or crossing the strait, I hope this guide is helpful to you.

Ngā mihi nui,

Lynne Cardy – May 2023

HOW TO USE THIS GUIDE

This guide is written with three TYA (Theatre for Young Audiences) touring models in mind: national venue tours, local (regional) venue tours, and in-school touring.

Three companies have contributed stories of how they approach these touring models:

- Red Leap Theatre – National Venue Touring
- Westpac Duffy Theatre – Schools Touring
- Tim Bray Theatre Company – Regional Venue Touring

There are sections with advice and overviews on planning, scheduling, logistics, marketing, connecting to schools, budgeting, funding, technical considerations, working effectively in schools, and keeping your team safe on the road.

There are top tips throughout these stories and sections...

[Click here for Eleanor's Budget Template](#)

...and links to templates and examples that you can use.



There are clickable links to webpages throughout this guide – e.g. you can go to the PAYPA website [here](#).

You'll also find a useful list of further tips and resources at the end of the guide.



Clicking on this symbol at the end of each section will take you back to the Table of Contents.

Please keep in touch and send us your suggestions and feedback!

You can email PAYPA at performingartsypa@gmail.com.

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Java Dance Theatre on tour
Image supplied by
Java Dance Theatre



PLANNING

When looking at when and where to tour your work for children, think carefully about the target market. Will there be interest from parents and grandparents (the ticket buyers) in the school holidays, or is it best suited to school groups in term time or mixed audiences in a festival season?

Consider the scale. What kind of venue best suits it? Is it an ambitious epic for 500 or an intimate experience for 25? Does it need a black box venue to work its magic, or will it fly in a school hall?

Consider the viability of touring. What does your work need, what resources do you have and what support will you require to make it work? Can you carry the risk of a DIY tour, or do you partner up with another organisation to get on the road?

Our contributors offered the following ideas for planning, with both venues and school touring in mind.

NATIONAL OR REGIONAL VENUES TOUR

Kelly Kiwha, company manager at the Royal New Zealand Ballet, suggests that venue availability will generally dictate your touring route. When planning, he suggests contacting venues individually and requesting their availability between two optional dates rather than just one specific date.

Kelly says that, to have your pick of dates, it's best to pencil-book 24 months in advance if possible, as most venues in New Zealand operate a **pencil booking and challenge system**. He outlines the process:

- The first booking is always a pencil booking. If you are the first pencil, you have the dates on hold and are first in the queue for refusal. If you are the second or third pencil, other clients have the dates held ahead of you.
- Once you are ready to confirm your dates, you take the booking to pre-contract in some venues or directly to contract in others.
- At contract, a **venue hire agreement (VHA)** will be issued, including the agreed-upon date schedule and costs.

- The VHA needs to be signed and then a deposit will be charged as per the schedule.

About challenging: First pencil bookings can be challenged by clients who have a second or third pencil booking. When a pencil booking is challenged, the first pencil will have a set period (often two working days) to go to contract or release the dates. To submit a challenge, you must be happy to go to contract on the booking if the client holding the first pencil agrees to release the dates.

Thanks to our friends at TAPAC, The Auckland Performing Arts Centre, you can read a sample VHA here:

[Click here for
TAPAC's Sample VHA](#)

Finding Venues

Most venues in New Zealand share information about hiring their spaces on their websites, including specs for performance spaces, hire rates, and marketing support. If not, you can request information from the venue directly. The following organisations can help you identify venues that will suit your work:

- **PANNZ**, the Performing Arts Network of New Zealand, has some helpful resources, including a presenter, venue and festivals map [here](#).
- **EVANZ**, the Entertainment Venues Association of New Zealand, has a national venue directory [here](#).

Partnerships

Venues with education programmes:

Our contributors suggest that most venues are interested in conversations about hosting theatre for young audiences. Talk to venue managers about your work and see what partnerships you can form together, including joint ventures, rather than just going into a for-hire relationship.

Some venues have in-house education or community programmes that can support your work, add value to the visit for teachers and enrich the experience for the children attending. An example is TAPAC, The Auckland Performing Arts Centre, in Tāmaki Makaurau.

Twenty years ago, TAPAC was built by the community, for the community. Its kaupapa is one of accessibility, affordability and inclusivity, offering a nurturing and supportive environment for creatives of all abilities to come together to connect through their love for performing arts. It has a flexi-form theatre and four studios for hire, and produces education programmes and theatre productions.

Executive Director Sarah Somerville invites tour producers to talk to her team:

"We want to create new relationships with groups working with and for tamariki and rangatahi, and there are lots of ways they can make things happen."

Committed to bringing young people into the space, TAPAC offers a programme introducing live theatre to tamariki in low-decile schools, produces in-house shows for children, and works with TYA (Theatre for Young Audiences) companies in Auckland and around the country. Sarah says partnerships are a core part of TAPAC's community relationships:

"Partnerships allow emerging producers, artists, actors and dancers a low-risk space where they can develop their mahi without fear of financial loss."

TAPAC has a myriad of hirers, from film companies with large budgets to community groups with no budgets, so Sarah advises anyone to talk to her team, as they often have funding and sponsorship available.

Partnering with venues with in-house education programmes is a 'win-win-win!' according to experienced TYA producer, Jenny Wake:

"For a time, I was an educator at MTG, a museum in Napier which houses the Century Theatre. We had a contract with the Ministry of Education to deliver museum programmes to a minimum number of students each year. When Little Dog Barking booked the theatre for their shows, we worked with them to devise short workshops directly related to the show. We ran the workshops free immediately before and after the show. For schools, it added value to the outing, while children gained insights into theatre-making through engagement in creative activities; for MTG and Little Dog Barking, each benefitted from the other's marketing tools and relationships to boost audiences and participation. Plus, we all had fun."

Jenny encourages proactivity when partnering with venues. If they have an education programme in place, and you have the resources to get involved, talk to them well in advance about what enrichment activities you could offer together.



Taku Waimarie

Taki Rua Company's Te Reo Māori Season 2023, Kia Mau Festival

Image: Grace Matenga, courtesy of Te Papa

Festivals:

Regional and metropolitan arts festivals buy tour-ready work for children and families for their programmes, and they often work together to make it feasible to schedule work across several festivals if the dates align.

Typically, festivals programme at least 12 to 18 months in advance.

If you have an existing relationship with a festival, build from there. Otherwise, an excellent place to get your work in front of festival programmers is the annual **PANNZ Performing Arts Market**. As well as local producers, international presenters and programmers also attend PANNZ, so it's a useful space to showcase your tour-ready work.

Touring services:

- **Tour-Makers** is an agency that selects a limited number of works for national touring every year, by submission. You can read about how they select work and what support they provide [here](#).
- **Arts On Tour** is a regional touring initiative taking work to small and medium venues all over New Zealand. Applications to have your work considered by Arts on Tour can be made [here](#).

In-School Tours

Building on existing connections with schools is a useful place to start planning your in-school tour.

Work closely with a friendly local school (or teacher) who can champion your work, and where preview audiences can provide input in the early stages. This is a meaningful way to test and refine your show before getting it on the road.

Build strong relationships with key schools. Teachers talk to teachers and a local tour route can be built through word of mouth and recommendation.

Storyworlds

Lynne Cardy

Image: Lynne Cardy



When planning on touring into new regions and towns, follow up on any existing connections; does anyone in your team have links to schools in the area, or local knowledge?

Other effective tools include research, the Ministry of Education website, Google Maps and talking to teachers/principals. The Ministry of Education website has a directory of every school in the country, as well as region-by-region information and maps to help you locate schools, [here](#).

In rural areas, the larger school in the district could act as a hub to host your performances. It's likely that they will have a relationship with smaller schools in the area and can share useful information with you, and even spread the word about your show too.

Auckland Theatre Company used this approach when planning the first Northland tour for the Mythmakers primary school touring programme:

"Northland is a huge region to cover, so we selected Whangārei as our base and worked out from there. We contacted teachers directly via

recommendations from local friends and built a 3-day/4-school tour based on responses. For the next tour, we mapped out the entire region and broke it into manageable routes, each with a main town as a home base and a rough target number of schools to visit over several days. Building on connections from the first tour, we emailed our marketing to all the schools in the region, then built a 10-day/12-school tour based on the responses.”

Lynne Cardy

David Rumney, from Westpac Duffy Theatre, coordinates national tours of up to 540 schools per year. David offers the following tips for tour planning:

- Decide on the area you want to tour and draft a route.
- Create a Google Map that has all the schools in the area, and map out potential routes.
- Work out the travel distance between schools and figure out how many schools and shows you could fit in a day.
- If you aim to visit two schools in one day, they should probably be no more than 10-15 minutes (driving time) apart because you need to account for set-up time at the new school and potential hold-ups like roadworks, running out of fuel and flat tires.
- Do that first and then start contacting schools about your show!



The Duffy Show on tour

Image supplied by
WESTPAC Duffy Theatre



SCHEDULING AND LOGISTICS

"The biggest thing about touring is that you've got to prepare as much as you possibly can before you get on the road because something is bound to go wrong."

Grant Mouldey, Red Leap Theatre

Giving yourself time to plan is key to managing scheduling and logistics.

During pre-production, Grant Mouldey says, "make sure accommodation, flights, and the van are booked. In pre-production, we ensure that the marketing, publicity, engagement and logistics are in place. Where are people staying, and how are they getting there? If people are sharing, what does that look like, and have we got clearance from the ensemble that they are able to share? Things like this can affect the team and you need to have it well sorted out before you embark."

David Rumney schedules his school tours eleven months in advance, with flexibility for late changes. David keeps the school day and the stamina of his actors in mind:

- The show is 40 to 45 minutes long and there's a short Q&A afterward. The actors do two shows a day, and no more than ten a week.
- We don't use mics. It's a physical show and performing for up to 400 kids under 10 can be draining.
- If it's a big school, we limit our audience to 400 and split them off into two performances (or occasionally three if it's a huge school).
- If we are moving between two schools on one day, I build time for flexibility into the schedule. Where possible, I find another local school near the one I've already scheduled. The school day is six hours. The first show can be at 9:30 am and the last show can be at 1:30 pm, and that's usually plenty of time to get to the other school.
- I also consider my actors' days and how they feel about getting up for an early show in one school and then facing a massive gap in between shows, versus going into one school and knocking out two shows.

For planning a national venues tour where most of the travel is by road, Kelly Kiwha suggests a timeframe of 24 months "will allow you to build a touring route with well-placed days off and manageable travel distances."

Kelly offers these Top Tips for scheduling:



- Don't schedule two challenging venues in the same week. Instead, schedule an easy and difficult one together to make things more manageable.
- Always allow a little time between the end of production week in your home base and departure for the first tour location to allow people to properly pack and prepare.
- A travel day is a workday, no matter the distance involved. A useful rule is not to have any travel scheduled on a performance day or a pack-in day unless the travel is very brief (under 90 minutes for example).
- Rest the touring team around performances to help them deliver your audience the best possible product on stage.
- The travel sector (flights, accommodation and rental vehicles) is extremely stretched so prices are high. Book in advance to make costs manageable.
- Work with suppliers with a countrywide network that allows them to support you no matter where you are. (For example, a rental car company with branches everywhere. That way, if a vehicle breaks down, a replacement can be found locally.)

In-demand independent producer Eleanor Strathern suggests that pitstops are prime times to engage contingency plans if needed. She advises that you plan pitstops in locations where you have support systems:

"Your rest days should be near home, friends, whānau, or at least something nice to do. Leaving artists too far from these things does not mean valuable rest."

Eleanor offers the following Top Tips for tour logistics:



- Wherever possible, book each artist's flight separately.
 - If you book them together and then need to adjust one person's flight, you will need to call Air NZ to separate them from the rest of the company's booking. You could be on hold for anywhere between 45 minutes to 4 hours.
 - Airlines often sell a certain number of seats at each price. If there are three seats left at the lower price, but you go straight in and book for

your company of five in one booking, you will be sold all seats at the higher rate.

- Return to trusted venues, community groups and journalists – but not just when you want something.
 - These touring partners have supported you during a stressful period, so continue to support them during your off-season. Like their posts and articles on social media, attend their events if you're ever in town, and frequent their venues (especially bar venues) when you can. Send your most talented peers in their direction and say you sent them. Then, when you come back with a new gig, you each have a genuine interest in the success of one another.
- Assess the value of in-kind support carefully. For example, the loan of a friend's old van may result in costs further down the line, and a sponsorship that requires you to fulfil deliverables may only cover the cost of making those assets.
 - If it makes more work than it pays, it may not be worth it (unless it is a long-term relationship you would like to nurture).
- When linking multiple tours/presentations together, get in writing which expenses are covered by each project. For example, inbound flights for one presenter may be covered as outbound flights for another.
 - Always get as much in writing as possible – via a contract, MOU or email thread, but not a Facebook message.
 - Costs can be saved by combining resources across tours.

Itineraries

Make a tour itinerary for your team in whatever format suits your resources and kaupapa.

Kelly Kiwha suggests that, where resourcing allows, a digital itinerary is useful as it is live and always up to date. This can be an expensive purpose-built system such as Master Tour, or as simple as a free shared Google calendar that everyone in the touring party subscribes to. Kelly says that a group chat is always helpful, and WhatsApp is a good platform as it's free and linked to phone numbers, not social media.

Eleanor Strathern shares an **Itinerary Template** that you can use to plan your touring route and log information for your team.

Eleanor's Itinerary Template maps out three weeks of activity in a format suitable for sharing with the wider tour party. It includes some real-world examples from a 2022 tour, so you can see how it could work for you and your activity. It shows the following key details against each day on the road:

- **Activity** – travel, packing in, media day, rest day, performances
- **Venue / Location** – this space is also useful to track flights, ferries, etc.
- **Venue Access** – the time you are allowed access to the venue as per contract and/or as activity is scheduled
- **Venue Contact** – key person to contact on the day for practical support (venue technician or venue manager, or festival crew member)
- **Accommodation** – full address and, ideally, a link to the online listing so the touring party knows what to expect
- **Notes**

[Click here for Eleanor's Itinerary Template](#)

Wolves Out West

*Auckland Theatre Company
and APO*

Image: Andrew Malmo



BUDGETING

Working out your tour budget is a crucial make-or-break step. Be realistic about costs and income, get quotes for goods and services, and talk to your team about fees in advance so that you have all the information to create an accurate budget.

You'll find tips about budgeting in the stories included from our three companies, and all our contributors agree that it is always a good idea to overestimate the costs of your tour and underestimate the income!

"A budget is a live document - it's not concrete, it changes. I do a full-cost version with a nice healthy profit at the bottom that gives some room to move and then, as costs are confirmed, money is spent, and revenue comes in, the budget changes according to what's happening."

Grant Mouldey, Red Leap Theatre

In this section, we have gathered some key areas to think about and templates you can use to create your budget.

Typical costs to consider

Personnel – fees and per diems:

- This includes creatives (designers, directors, choreographers), actors and crew.
- Creatives usually get a one-off fee to cover their services to make a show. However, if you are touring beyond the first season, talk to your creative team about if and when they are required on the road (e.g. to oversee the installation of the set at different venues) and about ongoing royalties.
- Fees for actors and crew on the road are often based on weekly rates. A team on the road is effectively working full-time, even if they work fewer than 8 hours a day.
- Casual crew (for pack-in or out), venue technicians and other venue staff are usually on an hourly rate charged by the venue.
- Per diem rates are between \$55 – \$80 per night away from home. Note: per diems over \$80 per day are taxable.

Production – all costs related to the production, including:

- Venue / rehearsal room hire
- Equipment hire
- Technical
- Set
- Lighting
- Costume
- Sound
- Licensing/royalties

A note about licensing and royalties:

When applying for the rights to produce a tour of an existing script, you will always need to provide the playwright or their agent with the following information:

- Dates of the tour (start-finish)
- Specific venues & dates
- Capacities of each venue
- Total capacity for tour/s
- Ticket price/s
- Information about the producing company

Sometimes the agent may require further details, including casting.

You can negotiate the amount you pay in advance to license the work (which will depend on the scope of your tour) and expect to pay the playwright royalties of 10% of your box office.

For script licensing for a New Zealand work, check first with [Playmarket](#). For international works, contact the playwright's agent or try [The Play Bureau](#). Note: some playwrights license directly via their websites. Check out the amazing work of Australian playwright [Finegan Kruckemeyer](#)!

To use someone's music in your show, you'll need to supply the same information as above and include the duration of each track that you want to license. For example, 00:45 seconds of a song. For the use of recorded music, you can start your licensing queries via [APRA](#), the Australasian Performing Right Association. They can usually suggest where to check for the rights to any music they don't license.

Accommodation and travel:

- Hotels/Airbnb
- Flights
- Airport transfers
- Taxis/Ubbers
- Car hire
- Petrol
- Can also include freight (or freight could come under Production)

Marketing – all advertising and promotion that you pay for in advance.

Administration – admin overheads and contingency. Our contributors suggest adding a contingency to your budget between 5–10% of your total costs.

Typical income streams

Box office – ticket sales. Estimate your ticket sales by working out a projected percentage of the capacity of each venue of your tour, sold at the average ticket price (ATP), which is likely to be the difference between your adult and child price. A useful rule of thumb is to project at 40–66% capacity of each venue.

Funding support – any grants (e.g. Creative New Zealand).

Sponsorship – this could be in the form of deals with accommodation or travel providers, or products and services (e.g. opening night wine or poster printing).

In-kind support – any goods or services provided free of charge or donated.

A note about free shows:

Breaking barriers to access is a key tenet of much TYA work. If you are less interested in coming away from your tour with a profit or break even, and your intention is to attract as many people as possible to see your work, especially when breaking into new regions, then making some (or all) of your shows low-cost or free of charge is a useful way to do this.

However, you will need confirmed financial support to make this work as your touring costs will remain the same. It is possible to get local body funding to support free or subsidised performances in regional locations, so get that in place first, before you embark on the tour. Tim Bray Theatre has a sponsored seat programme that enables them to subsidise tickets for schools in financial need. You can read about that in their story towards the end of this guide.

Budget Template

Eleanor Strathern has generously provided templates as starting blocks to map out the financial implications of your tour, including notes with some budgeting tips and tricks.

The budget template can be saved to use as a blank canvas, but also includes some sample costs and income to get you started. Each line in the budget template is for a separate item, and there are columns to record the quantity you need of each item, at what cost point, the planned (budgeted) amount and, later, crucially, the *actual* amount that you spent or that the item cost. It is important to capture the actual costs and income so that you can keep track of cash flow on tour, for reporting to funders and for future planning.

On the same spreadsheet, you'll find a tab for unforeseen or unusual expenses to look out for, another for calculating box office returns, and another with information about how Eleanor works out pay structures. On another tab, Tim Bray has offered a useful calculation for working out the GST-exclusive cost of an item.

[Click here for Eleanor's Budget Template](#)

Wolves Out West

*Auckland Theatre Company
and APO*

Image: Andrew Malmo



FUNDING

To make your tour viable, you'll need extra support. In this section, we look at funding options.

CNZ Arts Grants

At the time of writing, Creative New Zealand is reviewing its processes for arts development and applying for funding. Hopefully, the results will mean a more equitable landscape for funding support for TYA. We will keep this section updated as changes are announced.

In the meantime, currently, you can apply via the Arts Grants process for funding for your tour. Arts Grants are for projects taking place within a set date range, with grant amounts ranging from \$5,000 to \$75,000.

Arts Grants will cover travel and accommodation costs, artist fees, freight and marketing. There are specific criteria for artforms (theatre for children comes under Theatre, dance under Dance), for tour applications, and for the work that CNZ supports for young audiences. It's well worth checking those in detail before making an application. You can find them in the guidelines [here](#).

If you decide to apply for an Arts Grant, it's a good idea to have the whole proposal ready to go when you apply regardless of how long the Arts Grant Round remains open. Allow as much lead-up time as possible (at least six weeks) in advance to put together your application, consider all the criteria, source letters of support and finalise your budget. The fund is highly sought after and if you have your information before you, you can cut and paste it from your document to upload it to CNZ's funding portal.

There's a breakdown of what to include in an application (including character limits for each section) on CNZ's website, [here](#).

Top Tips for applying to CNZ:

- Talk to a friend or colleague who has applied before.
- Research the CNZ website links.
- Check the criteria and talk to the funding team or arts advisors if you are unsure. Contact CNZ [here](#).



- When writing your application, keep it simple and state what you want from the beginning.

Creative Communities Scheme

Another source of funding is the Creative Communities Scheme (CCS). Find out about the scheme [here](#).

These grants (usually for less than \$2000) are funded by CNZ and distributed through local councils several times per year (dates vary). The application process is simpler than the Arts Grant process and you will need to include at least two competitive quotes for the costs you are applying for. While the amount of money available is limited, this could be a useful way to support the regional legs of your tour.

You can check whether CCS is available in your local area via the list [here](#).

Trusts and Societies

Most trusts and societies fund projects that take place in their geographical locations. Foundation North, for example, funds projects in Auckland and Northland. Some trusts are funded by the proceeds of gaming. Each trust will have its own funding deadlines and criteria. It is worthwhile researching trusts that may be a good fit with your planned tour.

A good starting point for finding these trusts is [here](#).

Generosity NZ also provides an excellent database of funders, [here](#). It is a subscription service, but can be accessed for free at most libraries.

Funding HQ

If you are thinking about longer-term strategies for fundraising for future tours, it might be worth looking for support from Funding HQ.

Funding HQ is an online platform that provides fundraising advice, coaching, mentorship and access to up-to-date databases. Aimed at not-for-profit organisations looking to raise \$50,000 or more, it recently launched an arts funding portal.

This is a pay-as-you-go service and you can check it out [here](#).

Creatives in Schools

Creatives in Schools is a fund administered by the Ministry of Education in partnership with the Ministry of Culture and Heritage and Creative New Zealand.

The fund supports artists to work in schools to create work alongside students and teachers. Typically, performance projects might include a term-long residency for an artist working with several classes in a school to create a project or show that is shared with the rest of the school or wider community.

Funding is capped at \$17,000 per project, with \$10,000 towards artists' fees to cover a minimum of 85 contact hours in school.

Artists and schools co-create the application, but it's the school that is the 'lead applicant', so it really works well if you have an existing relationship with a school. It is not designed to support one-off visits such as a school might have with a touring theatre show. So, while Creatives in Schools funding won't support your tour, it is worth checking if you are considering offering a deep enrichment programme (to one or two schools) alongside your work, or if you are looking at developing your show by working on the themes, content or form with children in schools.

You can find out more about Creatives in Schools [here](#).

FUNDING PROPOSALS

It's a good idea to create a fundraising proposal document that you can use for any funding applications you make to support your tour. Some applications require less information than others, but your master document should include as much information as possible.

The most important things to include are:

- Description of the project – what is the show about, what age group is it for, why is it compelling for young audiences, and where do you intend to tour it?
- Team – who has made the show, who is touring, numbers of artists and short (one paragraph) bios.
- Budget.
- Quotes – for many applications you will need to provide competitive quotes. These can be for venue hire, accommodation, travel (flights or car/van hire), artists fees and freight. Note: If you can't provide a competitive quote – for example, there is only one venue in town that suits

your requirements; or you have a long-term arrangement with a lighting hire supplier, and they support you with a discount – then state the reason and, usually, the funder will accept one quote.

- Timeline – the nuts and bolts on dates, number of shows, locations, venues.
- Endorsements – include any quotes from audiences, teachers, letters of support from experienced practitioners and reviews.



Play Play

Cubbin Theatre Company

Image: Naomi Haussmann



MARKETING

Work aimed at children and young people is booked by teachers, parents and grandparents, so you want to appeal to them whilst clearly communicating the appeal of your show for their tamariki.

MARKETING FOR A VENUES TOUR

Marketing specialist Natasha Gordon shares her ideas about effectively selling venue-touring shows to the public:

First steps

Create a marketing plan after thinking carefully about who your target audience is, including age range. Break down your audience into groups, which will allow you to understand and target them more effectively; theatregoers are never one homogeneous mass.

Create an impactful and engaging marketing image, keeping your audience in mind. Faces sell, so if you have someone well-known in your show, include them in the marketing creative. The image is the front face of your show and should be a taste of what they will experience when they come.

Media

Think of background stories that will appeal to journalists. They don't have to be about the show. If one of your production or creative team has an interesting back story, then the media will want to hear it. Generating media stories is the best way to make your marketing spend go further. If you can get into a publication like Stuff, then your story will be replicated all around the country with the regional papers.

Digital marketing such as Facebook can be highly effective and reach a national audience. The more you know your audience, the more specifically you



The Eel and Sina – Mythmakers, Auckland Theatre Company

Image: Michael Smith

can target your super-fan market and the more cost-effective it will be. Ask your venues if they can run retargeting social media campaigns.

"Publicity is typically more valuable than paid marketing, as it builds trust between yourself and your target audience. You are reaching out to them through trusted local sources."

Eleanor Strathern

Venue support

Talk to your venues and ask them if they have any audience data on the types of people who generally come to shows at their venue. What do they know about their audience? Can you use this information to help you target your audience more effectively? What age are they? What ethnicity? What type of shows do they normally attend? Family shows? Musicals? What is their price sweet spot? Where do they live?

Ask the venue if they can send a marketing email out to their database advertising your show. Ask them what marketing assistance they can provide through their channels and networks. Are they able to put information up on their social media channels?

Ask venues if they can send a post-show survey email out after your show and if they can share all or some of that information with you. To help market your

show in the future, make sure you ask them if they can set up the option in their ticketing system to opt into your theatre company newsletters, so you start growing your audience of people you can communicate directly with for future shows.

It's worth asking venues what local marketing channels they know to be most effective; they may even be able to connect you with local media.

Timeline for a marketing campaign

Natasha suggests you need two months to sell a show in advance. Make sure you have all your marketing collateral and strategy prepared so you are ready to go. Put your biggest concentration of marketing effort in 10 days before your show opens. This is when radio and media stories should come in.

She also recommends that you don't scrimp on marketing, and says it's a false economy:

"You've poured your heart and soul into your production, so you want people to come and see it. Spend as much as you can afford within your budget. 10% is a good target."

Top Tips:

- Know your audience. And if you aren't sure, test your show out on a few friends and family, see who likes it most and why. This will make your marketing so much more effective.
- Connect with communities and influencers (on and off social media) to help spread the word. If you don't have many connections with the audience you are trying to reach, find people or organisations who do. Maybe engage an intern who is passionate about performance – they may be able to reach a different community than you. Word of mouth is still a powerful tool.
- Get your friends and family to help spread the word.
- Collect audience quotes from people who have already seen your show and from official reviews. Endorsement/review quotes are effective and a great addition to marketing collateral.



MARKETING TO SCHOOLS

Successfully selling your work to schools demands forward planning and plenty of time to respond to teacher's questions. Here are some useful approaches:

Timing

Teachers are time-poor and rely on advance planning for extra activities, even at the primary school level, so getting information to schools and early childhood centres in a timely manner is crucial for a successful (fully booked) tour.

If you can, aim to get marketing for your upcoming tour to them before the end of the preceding school year.

There will be curriculum planning for high schools too, so get marketing to them as early as you can in Term 4, and well before December when they are winding up the current school year. Primary school teachers have a little more flexibility in their planning, but it is still effective to get information to them early in term four of the year before your tour.

This is especially true for venue-based tours, where teachers will need to organise permissions, parent help, buses, etc. to get their students to your show.

Be mindful of school term dates and consider when your marketing lands.

If you have less lead-in time, and depending on the scope of the tour, allow at least four months to sell your show.

Remember your best-selling time is during term time when you have access to teachers, but school holidays will be quiet. If



*Taku Waimarie
Taki Rua Productions
Te Reo Māori Season 2023
Image supplied by Taki Rua Productions*

you miss Term 4, for example, then make sure the marketing is with teachers in late January when they return for the start of the school year.

Make sure teachers have access to you! Jenny Wake points out that you may need to be prepared to drop everything when teachers call about a booking:

“They’re stealing moments when their class is occupied, or precious downtime during lunch or playtime, to talk with you.”

If you are taking a show into schools, rather than outside venues, there is less pressure on the teachers, but they will still need to book the school hall, organise other classes to come along, etc., so while there may be more flexibility and the option of shorter lead-in times, the same timings apply as a useful rule of thumb.

Relevance and curriculum

It's worth thinking about how your show will appeal to the schools market – whether they are attending a venue-based production or you are bringing the show into their space. What are the special hooks in your work that will catch and keep a teacher’s attention? Is it the content, the form or both, and how does it relate to teachers and students?

Jenny Wake advises that identifying the curriculum links, and telling teachers about those in your marketing, is a powerful selling tool:

“If you want schools to book your show, it's worth thinking about what your show has to offer them. Not that your show must be 'educational' – if it has social themes such as getting along together or resilience, then it links with the key competencies in the curriculum, and it will naturally link to the arts learning area.”

For help, ask friendly teachers for advice, and check the NZ Curriculum document [here](#). You can also find updates on this site, including links to the new Aotearoa New Zealand histories curriculum.

Making contact

“You don't need to find the best contact in the school. Don't be afraid to cold call or rock into reception at the school and talk to them about what you want to take in. Or you can call or e-mail reception; it's easy to find the emails for them online.”

David Rumney, Westpac Duffy Theatre

The Ministry of Education has a directory of every single school in the country and their e-mail contacts. You can download the directory [here](#).

Work with any existing teacher contacts you already have, maintain those relationships, and build your school network from there. Teachers move often, so update your teacher database regularly with the contact details of the booking teacher.

An initial email contact (E-Flyer) to the school receptionist is a good place to start your campaign. Follow this up with a phone call a week or so later, to check that your marketing has registered. If your tour is local, then an in-person visit to the school reception is a good way to get your flyers out and your face in front of someone at school.

School-specific information for marketing

It's important to remember that, to make a booking, teachers need additional information about your show and how they can manage the visit with or for their students. Whilst you won't include this information in print or media marketing material, it's important to include it in E-Flyers and on your website.

It's useful to let them know if there are resources or enrichment activities available, and to include:

- The duration of the show (including whether there is an interval or not)
- Suitability (specific age groups or year levels)
- Themes
- Curriculum links
- Content warnings
- Recommended or required ratio of teachers/students - especially important for venue-based performances

Remember, you want to interest them rather than overwhelm them with information in the initial marketing, so leave the nitty gritty of the health and safety details to the booking confirmation process. (See RAMS, page 36)



SCHOOL BOOKINGS AND TICKETING

Venues Tour

If your tour is venue-based, you need to consider the booking and ticketing options available. Most venues will operate a ticketing system provided by a third-party ticketing agency and you will be charged a fee for each ticket sold. These fees are called 'inside charges' and are calculated in your box office returns, even though, for most school group bookings, actual physical tickets are not issued.

Using ticketing systems means that teachers book directly via the venue or ticketing agency, and you don't need to deal with the back-and-forth process of managing bookings. The downside is that you miss out on developing relationships with the schools, as these are handled by the venue, but you can pick these up by meeting teachers at the performances, offering Q&As, gathering feedback and sending follow-up emails (if the venue will share the booker's contact details).

You decide the ticket price. For school group bookings, our contributors suggest a per-child ticket price and a teacher/adult price. As you will need to operate a ratio of teachers to students for the out-of-school visit, it's a good idea to offer at least one teacher ticket per group free of charge, or more for added incentive.



*School groups queuing for a
Java Dance Theatre performance
Image supplied by Java Dance Theatre*

For school outings, younger students generally require a higher adult-to-student ratio. Being generous with free entry for teachers and parent support can be hugely beneficial in getting young audiences settled into an unfamiliar venue.

In-School Tour

If you are touring schools, you are probably managing your own bookings. This means you'll need a clear process for invoicing schools, and you'll need to decide whether you will charge a per-performance fee or a per-child fee. Either option works well. Our contributors recommend that, for in-school touring, assume that all teachers/adults are free of charge. These people are your support and ushers after all!

Booking processes

When managing school group bookings, whether for in-school or venue tours, allow time from the initial expression of interest from the school for teachers to confirm their numbers before paying. This is because teachers often book well in advance (i.e. the year before your tour) and their student numbers change or cannot be confirmed until nearer the performance date.

A good rule of thumb for confirmations is six weeks before your performance date, but, if you have the resources, then flexibility is your friend as teachers often scramble to confirm in the lead-up to the show date. Consistent communication and note-keeping are the keys here.

Our contributors suggest that a deposit system is a good way to secure your bookings. To ensure you don't lose money to unexpected events or the whims of the school timetable, make the deposit payable in advance and non-refundable, then the balance of the payment can be made via invoice when the numbers are confirmed.

Confirmation form for in-school performances

Before taking your show into the school environment, it's useful to agree with the booking teacher on everything you require at the school, so there are fewer surprises on the day! You can build this into the booking process by creating a confirmation sheet to cover the information you need.

This is especially helpful because teachers are time-poor and, on the day, you may end up dealing with different staff from the person who made the booking. For peace of mind, make this confirmation sheet one that is signed and returned to you by the booking teacher.

Consider the following:

- What performance space do you require? Be clear about what you expect.
- Access to the school (your transport requirements/van/truck etc.)
- Parking
- Arrival time / Departure time
- Time you require access to performance space and how much time you need to set up and pack down
- Access to dressing room space and toilets
- Technical requirements (e.g. access to power points)
- Audience numbers (your maximum numbers)
- Audience configuration (seated, on the floor, in traverse etc.)
- Showtime
- Post-show Q&A and workshops
- How many people are in your touring party

Auckland Theatre Company has kindly contributed a sample booking confirmation form from the Mythmakers programme:

[Click here for ATC's Sample Booking Confirmation Form](#)



*Katie Burson and Beth Kayes from
Co Theatre Physical performing **Monarch**
Image supplied by Co Theatre Physical*



TECHNICAL

Thanks to senior project manager Andrew Malmo for contributing this valuable technical advice, including what to think about, what to include in your tech sheet, and sample schedules for pack-ins and pack-outs.

Considerations for touring a show to different venues

When considering touring a small show on a budget, it is very helpful when you are creating the show that you consider early on whether the show may tour in the future. This allows the design team (set, lighting, costumes, AV, sound) to design the show in such a way that it is easy to tour. Considerations might be that the whole set can fit into a van and can be set up in a couple of hours, that the lighting design makes use of generic fixtures available at most venues, that costumes pack into a suitcase, and that the AV and sound can make use of generic venue facilities rather than having to hire expensive systems. This way, the whole show can be built to tour at low cost and with easy pack-ins.

Things that can add considerable cost to touring are:
large sets with flying scenery and moving parts/automation; wigs and extensive makeup; special effects, pyrotechnics and firearms; moving lights; surround sound and radio mics; complex, multi-projector video systems.

Every venue is different, so you need to be quite adaptable.

Communication is key and finding out information early is important. Things that can trip you up are: access to the dock is limited to certain hours of the



Packing the Calico Theatre van
Image: Jenny Wake

day; trucks over a certain size cannot access the dock at all; the size of the dock doors for scenery access; limitations on the number of lights/dimmers/lighting bars/power supply; limited venue access times; limited or no local knowledge of the venue technical systems; limited local crew; limited or no dressing rooms, or a lack of mirrors and basins.

A beginner's guide to creating a tech spec sheet (tour rider)

The first thing a venue or festival will want to see when considering your show is the tour rider. This has key information on the show that the presenter needs to know, including these essential details:

- Contact information for the producer, production manager and technical manager
- A description of the show and its running time and target audience
- Minimum number of performances you will do at a centre.
- Details of the design team
- Number of people on the road and their roles (i.e. 6 people tour with the show: 3 x performers, 1 x stage manager, 1 x production manager, 1 x operator)
- Description of the set and the minimum size of stage area needed
- What masking requirements the show has (black legs and borders, black box, etc.)
- Freight requirements - what it is and how it travels (e.g. by van, 2-ton truck, 20' container)
- Lighting, sound and AV equipment list, and any important notes. Good to advise that your designers can design the lighting, sound and AV to suit the venue.
- What type of lighting and sound consoles you need or if you tour with your own
- What type of playback system is needed for sound and AV, such as MacBook with QLab – and if you tour your own
- Ideal operating position for lighting, sound and AV
- Local show crew requirements (e.g. local ASM, laundry person, etc.)
- Any special requirements of the venue (e.g. actor needs to get from backstage to the foyer to enter the auditorium rear)
- Communication needs for the show, such as comms between stage manager and operator
- Pack-in time requirements, such as how many days (e.g. pack in over two days with an opening on the second day, or pack in one day with a

performance that evening). Note: Venues and festivals will look favourably on shows that can pack in in one or two days

- Pack-in crew requirements
- Pack-out time and crew requirements. (Be careful to estimate crew requirements carefully as this can add cost very quickly. However, you don't want to have too few crew and have your pack-in run over time.)
- Backstage, wardrobe and dressing room requirements.
- A generic pack-in schedule
- Preshow requirements, e.g. performer warm-up 1 hr prior to doors opening
- Any special FOH requirements such as programme sellers, merchandise, announcements, etc
- A generic stage plan – usually the plan used for the first season
- A generic lighting plan – usually the plan used for the first season
- Some photos of the production

Under headings such as Lighting, Wardrobe, Sound, Set and AV, it is helpful to detail what the company tours with and what is required from the venue. For example:

- **Lighting:** Company tours with lighting console and desk lamps for the stage set. All other lighting is to be supplied by the venue.
- **Wardrobe:** Company tours with all costumes; venue to supply three clothes racks and two full-length mirrors.

Scheduling pack-ins and pack-outs

Sample schedule for 1 day:

Morning: Rig lights (2 hrs, 4 LX crew); Install set (2 hrs, 4 MX crew); Install sound (2hrs, 2 SX crew); Set up backstage (2hrs, SM, 1 x ASM crew)

Afternoon: Focus lights (2hrs, 3 LX crew); Plot lights (1hr, no crew); Technical cue to cue with actors (1hr, show crew)

Evening: Opening performance

Sample schedule for 2 days:

DAY 1

Morning: Rig lights (4 hrs, 4 LX crew)

Afternoon: Install set (4 hrs, 4 MX crew); Install sound (2hrs, 2 SX crew)

Evening: Focus lights (4hrs, 3 LX crew)

DAY 2

Morning: Set up back stage (2hrs, SM, 1 x ASM crew); Plot lights (3hrs, no crew)

Afternoon: Technical rehearsal with actors (3hrs, show crew)

Evening: Opening performance

Be sure to include lunch and dinner breaks for each schedule. Often, you can have a staggered meal break. However, this is up to the venue as they must always have a Venue Technician on site.

Note that, if it has been a while since the show was last performed, you may need to schedule a dress rehearsal into the second day. On this subject, you may want to allow for a re-rehearsal period if there has been a long time between gigs, or if some of the personnel have changed.

Dakota of the White Flats
Red Leap Theatre
Image: Andi Crown Photography



Pre-tour

Maintain communication with the venue/festival management and, especially, their technical person. They will be able to supply you with venue plans, venue specs and technical equipment lists.

It's at this time that compromises need to be made, such as reducing the number of lights or positioning the set plan to fit the venue plan.

Note that audience sightlines are very important and sometimes set items may need to be moved at pack-in to manage venue sightlines.

If you can manage it, engage your set designer to place the set on each venue plan for the tour. These plans can then be given to the venue and to the lighting designer. Final lighting plans should be provided to the venue with loads of lead time, so the venue has the chance to sort out any potential issues before you arrive.

Weekly production meetings are a very good idea so the team are all kept up to date with information, and pass any changes or updates to the venue/festival as soon as you can after these meetings.

In the venue

Begin the pack-in process with a health and safety 'toolbox' meeting and ensure the venue explains its hazards and emergency egress information. Introduce everyone and explain the schedule and the expectations of the day.

As soon as crew are not needed, you can ask the venue to dismiss them, which will save cost. Note that most crews have a minimum call time of either three or four hours.

Be prepared to problem-solve as the set and lighting go into the venue. The most likely issues to arise are sightline problems and lighting angles not working as they did on the plan. Work quickly to resolve issues as time is limited.

Be kind and considerate – you are a guest in the venue, and everyone is working hard to achieve the same goal of presenting your show in the best way possible.

Touch base with the Front of House staff and, along with your Stage Manager, plan how the show will start.

At pack-out, have a briefing to discuss health and safety and how the pack-out will run to be as smooth and safe as possible. Ensure your truck/van/container is booked to turn up at a good time for loading.

A note about sustainability / green touring:

Many of our contributors are considering how to tour sustainably in the face of the climate emergency. This is an area ripe for problem-solving and idea-sharing, and the creative sector is well-placed to take the lead on this.

Trick of the Light Theatre is collaborating with PANNZ and Playmarket on the Green Touring Project – an initiative funded by the Ministry of Culture and Heritage – to create a guidebook and toolkit on sustainable touring for performing artists working in and from Aotearoa. They are currently running a short survey and are keen to hear from those in the industry: independent artists, companies, venues, festivals, technicians, etc. Data collected will inform the kind of resources produced, with the guide to be published online and in physical form in 2024. Take the survey [here](#).

In the meantime, you can get more information, read case studies, and access useful resources via the amazing work happening internationally through these organisations:

- [Julie's Bicycle](#)
- [Creative Carbon Scotland](#)
- [Theatre in Schools Scotland: *Maya and The Whale*](#)
- [Sustainable Theatres Australia](#)
- [Arts on Tour \(Australia\): The Green Touring Toolkit](#)

[Click here for Julie's Bicycle's Green Rider resource](#)



WORKING EFFECTIVELY WITH SCHOOLS

Schools are special environments and everyone in your team should be briefed about best practice protocols for working in schools, keeping safe, and behaving professionally.

Everyone has an experience of going to school, but don't assume that your team shares the same values about performing in them. Talk together about your expectations, and what the schools expect from you. Be very clear from day one about why you are visiting schools and what is important about it.

Top Tips:



- From the time you enter the school property, be aware of health and safety.
- Every school has a sign-in process at reception. Make sure everyone in your team signs in and out and follows school procedures.
- If you are invited to the staffroom for morning tea or refreshments, and you have time to take part, do it! You are a guest and this is the culture of the school.
- Behave in a professional manner. Be mindful of your language – keep it clean.
- Respect the audience.
- Respect the teachers and staff. You are their guests. Allow the school to carry out its own protocols around your performance, and welcome these. This could be a pre-show announcement, a post-show speech or thank you, a waiata, or a request for a Q&A or photos.
- Let the teachers manage discipline, but tell them in advance what responses you encourage and expect from the audience. You can do this by addressing the whole audience before the show, so everyone is on the same page from the beginning.

One of my favourite examples of this was at a dance show I saw in a primary school, when the tour manager warmed everyone up by instructing the audience of 5- and 6-year-olds to "move, clap, laugh and be happy" during the show, before adding: "But no pitch invasions!"

- If there are parts of your show that are participatory, where everyone is going for it, build in mechanisms for bringing the audience back into focus.

- Westpac Duffy Theatre has rigid safety protocols. When driving on school property they always have people outside the car: one actor is at the front of the car, one at the back and one on the inside with the windows open.

Child safety

Police Vetting

Keeping children safe is the responsibility of everyone and, particularly if you are touring performances in schools, it's a good idea to err on the side of caution and check the suitability of your team via police vetting services.

If you are working face-to-face regularly with children in schools in a workshop leader capacity (for example, via Creatives in Schools), then you must undergo a police check, organised by the school. However, there are no specific guidelines around police vetting for performers in schools. According to a senior advisor at the Ministry of Education:

“Schools in New Zealand are self-governing through their school boards. Each Board will have its own policies and procedures in place for visitors and visiting groups coming into the school. You may wish to confirm with the schools you are visiting to confirm requirements for the individual schools.”

Our contributors suggest a pre-emptive approach. For example, Westpac Duffy Theatre and Capital E, National Theatre for Children police-vet every performer in their programme. A vetting check can take between five to twenty working days, so do this early.

Usually when touring a show, your performers and crew are not working alone with children and teachers must always be present, but it is still important to discuss expectations about behaviour, language and professionalism with your team. You could also consider developing a code of conduct around Child Safety.

You can read the information on the Ministry of Education website on the requirements of police vetting under both the Health and Safety at Work Act 2014 and the Education and Training Act 2020, here:

- [Safety checking and police vets](#)
- [Police vetting](#)

"We police vet our actors before they go to a school. During rehearsals, I take them through a series of presentations which includes conduct in school and how to deal with issues that arise. They should never be with the students without a teacher, so the general rule is to refer any issue to the teacher present and let them deal with things. We also cover things like driving safely on school grounds, checking in at the office, etc. in these sessions."

David Rumney, Westpac Duffy Theatre

RAMS

For a class outing to be approved, teachers will need to assess risks and how they will manage them, and complete an in-school RAM (risk assessment management) form.

For your venue-based tour, you can help teachers by providing information about the venue, parking, safe road crossings, etc. that they can add to their RAM. Most venues will have this information available and, if school bookings are managed by the venue, they will pass it on to teachers at the time of booking. If you are managing your own bookings and/or the venue doesn't have the information, work with them in advance to compile an information sheet.

It is also worth creating a RAM for in-school tours, outlining potential hazards, including driving your van across the playground to the hall, electrical cables, lighting stands, etc. This information can be sent to the school at the time of booking.

An example of a venue RAM tailored for schools, from Auckland Theatre Company's creative learning department and the ASB Waterfront Theatre, is [here](#).



Java Dance Theatre packing in
Image supplied by Java Dance Theatre



KEEPING YOUR TEAM HEALTHY AND SAFE ON TOUR

“Your actors are your biggest asset, so look after them. Take them out for coffee and do stuff outside of the tour to make them feel like they’re part of a bigger thing.”

David Rumney, Westpac Duffy Theatre

All our contributors agree that looking after our people on the road is vital for a successful tour. Make sure you’ve thought about the basics – accommodation, travel, workload and communications – and you’ve considered the pressure points in advance – extended time away, two-show days, isolation, personal circumstances. Work out what the lines of communication are in your team and be sure to let everyone know how you plan to look after them.

A pre-tour briefing is always a good idea, and a good time to share ideas on keeping healthy and safe while away from home. It’s important to arm your touring team with information that can help them manage their experience, including clear protocols about who to talk to if they need help – especially when you are working with young actors who may be on their first tour.

For Red Leap Theatre, making sure everyone understands the schedule and commitment in advance is important for promoting well-being.

Grant Mouldey says: “On tour, we do five days on and two days off and those five days include travel days. Sometimes I schedule a travel day on a Saturday morning but try to give an extra day off later. We let the team know when they are contacted that they will work five/two and it might not all fall properly, but we will make that up. We also give lots of detailed touring information in digital and hard copy. The tour booklet includes itineraries about where they need to be and when, how they’re getting there and where they’re staying, as well as start times, performance times and finish times for every single day across the whole engagement.”

And Tim Bray says: “When we tour outside of Auckland, we provide separate bedrooms or a separate motel room for each person, as touring can be exhausting and people need their own space at the end of each day.”

Some of our contributors are working at the scale where they employ a company manager to look after people on the road. Not everyone has the resources to do so, but, as a producer, you can pick up some of the tasks of that role by your considerate, pro-active, people-first planning and by maintaining consistent, constructive communication throughout the tour.

Top Tips:

- Make the most of your tour locations – include tourist spots, café recommendations and things-to-do in your itinerary.
- Covid-19 And Flu Vaccinations should be encouraged, alongside lots of sleep and a daily multivitamin.
- Where resourcing allows, a digital tour itinerary is fantastic as it is always up to date. This can be a purpose-built (but expensive) system such as Master Tour, or just a shared Google calendar (free) that everyone in the touring party shares.
- A group chat is always helpful – WhatsApp is a good platform for this as it's free and linked to a phone number, not social media.
- Check in regularly.
- On long tours, schedule break weeks or weekends at home.
- Little treats (care-packs) in the van go a long way.

TOP
TIPS



Taku Waimarie

Taki Rua Productions

Te Reo Māori Season 2023

Image: Philip Merry



THREE TOURING MODELS

NATIONAL VENUES TOURING:

Dakota of the White Flats –
Red Leap Theatre

<https://redleaptheatre.co.nz/>



Red Leap is a devising theatre company, dedicated to innovating theatrical form through the intersection of dynamic physicality, arresting imagery and inventive, original storytelling. Based in Tāmaki Makaurau, the company has a rich history of touring award-winning theatre nationally and internationally.

Winner of the 2022 PAYPA award for Most Original Production, *Dakota of the White Flats* is an adaptation of the novel by award-winning author Philip Ridley. It's a high-action, pulpy punk noir that snatches the classic coming-of-age adventure story out of the hands of a gang of boys and passes it to two loud, unapologetic, brave young women.

Premiering in 2021, it toured Whangārei and Hamilton and played in Auckland at Q Theatre. In 2023 it tours Whangārei, Hamilton, Auckland, Wellington and Kerikeri. The touring party is five actors and four production staff. The show is suitable for children aged 10+.

In conversation with General Manager Grant Mouldey during pre-production for the 2023 tour:

"This year we are going back to familiar territory, to places where we have a relationship and an audience who know us and will bring people along. The exception is Kerikeri. When we go to a new community, we find out what influencers are in that place (arts centres or amateur theatre groups), so we've got people working on the ground for us as enthusiastic allies.



Dakota of the White Flats – Red Leap Theatre

Image: Andi Crown Photography

“Since the pandemic, we’re less likely to go to new places, because it’s riskier, but we’re also driven to get the work out there because it is so important in this time of change to give young people some idea of how they might deal with the future. We’re just staying on the North Island this time. It is expensive if you’re going to the other island from where you are based, with extra costs like the ferries, which are also notoriously unreliable now.

“Another thing I’m understanding as we get closer to touring is that I’m not quite sure what the road system is doing. So, I need to have a good look at Waka Kotahi and re-time the schedule to cope with road closures and diversions.

“Pre-planning is vital, but because of the way that the world is changing so quickly, we feel that we’re a bit behind – for example, in getting tickets on sale and marketing started. Usually, we would set that up four or five months in advance, but because people aren’t buying early, we know it’s only a couple of months in advance now that gets solidified. Venues should be booked at least a year in advance if you can. The nature of things post-Covid is that it can be later than that.

“One of the things you want to do is to create positive relationships with the venue. Never go in as just a client *for hire*. Create a partnership to get as much as

you can from the engagement. Talk about joint ventures, or profit shares, and see how open they are to a different kind of transaction, rather than a simple for-hire. It's surprising how open most venues are to this kind of thing. A work like *Dakota* that's for children is an asset. Most venues are interested in getting children and young people through their doors, so you have leverage with a show that's going to bring in 500 young people. Use that leverage and start the negotiation from there. **Never just sign the contract for full price if you don't have to.**

"On this tour, we offer public performances and school matinees. We've employed a publicist and we have a producer in charge of the marketing. Mostly, we contact audiences through the venue, schools or other contacts, to see where we can get into a deeper kind of engagement. But this also happens with posters and flyers and any publicity that we can muster.

"Our education manager organises our school matinees, and getting new school groups along requires a personal approach. Call schools and tell them you are bringing a show to their town. Find an enthusiastic Drama or English teacher who will champion you and keep hold of them. They will know other keen drama teachers, so it's about building the relationship, listening to them and providing what they need. A great way to do that is to invite them to opening nights, keep them in the loop and keep the relationship alive so that you are not knocking on the door suddenly to get them to buy your show.

"At school matinees, have somebody to welcome the audience. If you can't do that then talk to the venue and make sure that they've got somebody available. In some venues, you might have two or three hundred kids coming in from four or five different schools, so devote time to making them feel welcome and ensure that getting into the theatre runs smoothly.

"We always give feedback cards out to students because the teachers make them fill them out then and there, so we get a heap of evaluations from students. If you invite them to do it digitally, you might not get as many responses.

"Post-show Q&A sessions are an important part of the performance for young people. Consider how you can facilitate a forum after the show and ensure that the student's questions are heard and responded to.

"It's important to look after the team on the road. Our well-being policy promotes the discussion of hauora – mental, physical, emotional and spiritual well-being – and we try to keep it a live conversation on tour. When we go into a venue, we'll check in with the team to see where they are at, and then the team always has access to the tour manager who is responsible for well-being and

morale. We expect physical well-being to be part of the practitioner's daily routine that they're responsible for, but we are available to them if they have any issues.

"The riskiest thing that can happen on tour is if someone gets sick, then you end up cancelling shows and don't have income. There's not much you can do, but make sure that your team stays as safe as possible. It's worth spending time to talk about the risk involved in getting sick and how you will manage that as a group.

"A budget is a live document - it's not concrete, it changes. I do a full-cost version with a nice healthy profit at the bottom that gives some room to move and then, as costs are confirmed, money is spent and revenue comes in, the budget changes according to what's happening.

"Keep production and touring costs as low as you possibly can. Look for deals. I can get 50% off hotels if I tell the story properly about what we're doing. Front up to a business – it's surprising how approachable people can be.

"Be very careful that you're not counting on income to finish the tour. That's a trap because you might not get the income, or it might not come in time, and there's GST so your budget is going to be 15% higher than what you've got. I overestimate all costs, so I've got some fat in the budget, but if you're not used to making budgets, include a 2-5% contingency to cover unexpected costs.

"The other big thing is access. This is very important to Red Leap, so despite rising costs, our ticket prices for students and young people are the same as they were pre-pandemic. To balance keeping the price accessible, make sure you get enough revenue, and that's about additional funding support and getting deals, including with the venue."

Grant's Top Tips:

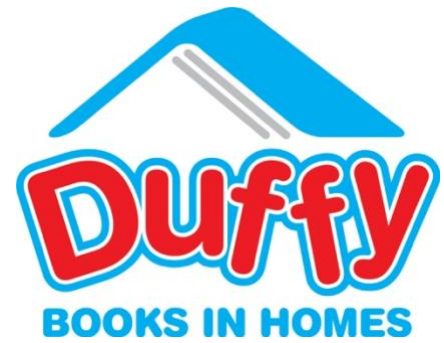
- Don't overreach.
- Make sure you know as much as possible about the community that you're going into.
- Find champions wherever you go.
- Convince funders and other supporters of the value of the work before you start.



NATIONAL SCHOOLS TOURING:

WESTPAC Duffy Theatre

<https://www.booksinhomes.org.nz/what-we-do/our-work/duffy-theatre.aspx>



Westpac Duffy Theatre has toured primary schools every year since 1996 (with extended breaks during Covid lockdowns in 2020 and 2021).

Based in Tāmaki Makaurau, it is part of a larger programme that gives books to children in schools. The show runs alongside it to reinforce the message that books are good. The shows are always about reading first and foremost and other themes develop in response to the interest of tamariki.

From a conversation with Production Manager, David Rumney:

"In 2023 we're going to 540 primary schools.

"We reach so many schools by sending two teams on the road simultaneously. There are three actors per team and some years it's 3 actors / 3 characters, and other years it's 3 actors / 25 characters.

"Each team is responsible for the pack-in and pack-out, the driving and the maintenance of the set, props and costumes, but if there's a major mend, we do it in the school holidays and get our costume designer back in to help.

"We rehearse together at the start of the year. For the first week of rehearsals, we don't cast any of the characters and everyone has a go at everything. We don't set the teams until the end of the second week either, so we've got a chance for everyone to play together and observe the dynamics. Once we set the teams we can run the show simultaneously, so each team gets to watch the other run, and then they swap over and get to steal ideas from each other. We try to build the best show together. It's not competitive and we make sure that both teams have a show that works for them.

"On the first day after rehearsals, we go to schools in Auckland that are close to each other, so that each team can watch the other with an audience. It's a chance to give notes and refine before they play in Auckland schools for two



The Duffy Show Image: WESTPAC Duffy Theatre

weeks. It gives both casts an opportunity to watch, debrief, work together and come up with some strategies for managing the audience responses. Jeff, the director, and I go along to those shows and make sure that everything's okay and the props are holding up.

"Then we send both teams to the South Island for the rest of the first term, when their stamina is still reasonably high and sickness hasn't crept in. One team goes to the West Coast and down to Invercargill and to Dunedin and the other goes to Christchurch and does a little bit of South Canterbury, and then they meet up on the way back up. Ideally, they catch the ferry back together so they can share stories.

"Last year, to manage the risk of the pandemic, we had to make significant changes and toured one cast of four actors only. We get funding from the Ministry of Education and, before we went back on tour, we worked with them about what we might need to adjust and we built those things into the show. Whenever the actors weren't performing (packing in or out, for example), they wore masks and tried to distance themselves as much as possible. And we were doing a lot of outdoor shows.

"This year, we asked the schools to help us keep the children at a distance and not rush the stage or the actors afterward.

"You could get that sort of information by calling a couple of school principals directly – that's what we do sometimes. If we want to try something new, we'll talk to eight or nine principals, explain what we're thinking of doing and ask them if it would work in their school. It's good to get a cross-section of communities. If you want to tour nationwide, call a couple of schools in different parts of the country.

"We work with schools that need support with funding. These are schools that opt into the Duffy book programme. There are new schools coming on and some schools drop off, but our tour follows a similar path each year and we don't have to hustle for bookings.

"We're hearing even more now about how busy teachers are and how little time they have. So, if we can be nice to have, they're going to want us back the next year.

"That's where flexibility comes in, because you cannot control the environment. We don't have lights to tell us when it's the end or the start of the show. We can't control the teachers who are our ushers (and it's super rare that you get an usher on stage talking about school values before you start your show!). We can't control how lunch has gone or what kids just came back after being away for two weeks, and how engaged they are with school. If there's someone in the audience who's going to walk up on stage and join in, you've got to be able to go with the flow.

"We try to be adaptable and not rigid with our schedule, so we can fit into the needs of the school on the day. We aim to create as little drama as possible, put on a great show and provide some good teaching resources so it's easy for teachers to reinforce afterward.

"If we are moving between schools on one day, I build time for flexibility into the tour schedule. Where possible, I find another local school near the one I've already scheduled. The school day is six hours. The first show can be at 9:30 am and the last show can be at 1:30 pm, and that's usually plenty of time to get to the other school. I've got 11 months to fit all our schools in. So, if a school can't do a specific time or day, I can just find another day later in the year.

"I also consider my actors' days and how they feel about getting up for an early show and then facing a massive gap in between shows, versus going into one school and knocking out two shows.

“Our actors are all based in Auckland, so one way we look after them is by how we structure the tour. Apart from the five weeks in the South Island, which is a long stint, we structure it so that teams are away for a maximum of two to three weeks and then they come back to Auckland for a week. That break gives them time away from their team and back with their families. On tour, they usually stay in Airbnb in a three or four-bedroom house, with their own sleeping space but sharing facilities, so it’s important to refresh and stay in their own bed for a week before they go away again.

“We also do check-ins. I normally go down to the South Island halfway through, give them notes and take them out for dinner. And our two teams are constantly in contact. On tour, they video call each other once a week and check in. It’s cool because they work together for four weeks at the start of the year and build a tight bond.

“There are a couple of things that we set up in rehearsals. Every day starts with a check-in to the work and then a check-out of work at the end of the day. We’re often working with young actors, so it’s just good practice to carry forward for more demanding roles in the future. We’re not doing the sort of shows that are super taxing on your mental health, but we encourage the team to take that process on the road and use it in the car driving to the first school of the day.

“Every Friday I email everyone the logistics for the following week. I’ll add anything new and include a check-in that they have to respond to. It can be anything from a couple of questions about how they’re feeling, to what was the best thing in the show that week, or do they have anything they need to share? We want an open platform for them to feedback directly to us if they aren’t feeling OK to say something in the group.

“Our actors are responsible for other roles on the road and, each term, a different person will take on a role. We get show reports every week and these tell us if anything needs addressing, like the touring car or the props or costumes. They report about the week, what sort of touristy stuff they’ve done or anything like that. They are getting training in tour management, administrative skills, time management, driving and Google Maps so they’re not late for school.

“When we are auditioning, before anyone even stands up to do a warm-up, we talk about the gig and what’s involved, so everyone is clear. Sometimes people pull out at that stage, which is cool because we don’t want to waste anyone’s time if it’s not really their cup of tea.”

David's Top Tips for Working in Schools:

TOP
TIPS

- Keep your language clean.
- If you've got issues within a cast, don't fight in front of the kids.
- If you have a touring vehicle that's got a trailer, find out how close you can get to the hall.
- Be safety conscious.
- Don't try to be the teacher during the show. If the crowd gets a little unruly, build a way into your show to bring the audience back into focus. We set that up at the top of our show. We invite the kids to scream at us, and then we've got a mechanism built into the show that we use to calm things down and carry on.



WESTPAC Duffy Theatre
Image: WESTPAC Duffy Theatre

REGIONAL TOURING:

The Lighthouse Keeper's Lunch –
Tim Bray Theatre Company

<https://timbray.org.nz/>



Established in 1991, Tim Bray Theatre Company is Aotearoa's longest-running professional children's theatre company. Dedicated to inspiring audiences through the power of imagination, by making theatre for children aged 3 to 10 years and their families.

For 32 years, Tim Bray Theatre Company has created original stage shows based on acclaimed local and international children's books, along with original work. With a history of innovation and excellence, in 2020 they were acknowledged with the Arts for All Award by Arts Access Aotearoa for their contribution to creating accessible theatre for all.

In 2023, *The Lighthouse Keeper's Lunch* plays in three Auckland venues: The Pumphouse Theatre on the North Shore, and Māngere Arts Centre and the Due-Drop Events Centre in South Auckland. It is suitable for children aged 3-8 years and tours with a cast of six and a production and crew of three.

In conversation, Business Development Manager Gail Rotherham talks about the recent tour:

"In these challenging times, we have firmly set our touring sights on our home base of Tāmaki Makaurau. Where we once toured further afield and actively worked at securing international touring, we are now focussing on building up local audiences north, east, south and west of the city centre, and consolidating our efforts to share our accessibility programme.

"Touring Auckland has partly come from the response from the schools themselves. Auckland is a huge city with increasing traffic and so what used to be an enjoyable bus trip to see us on the North Shore is expensive and long. We were finding that, even after being given *Gift a Seat™* tickets, a school would decline them as they couldn't manage the bus hire. By touring, schools have an easier trip to a local theatre venue. Some schools can even walk.



The Lighthouse Keeper's Lunch – Tim Bray Theatre

Image: David Rowland [One-Image.com](https://www.one-image.com)

"The Lighthouse Keeper's Lunch plays at The PumpHouse Theatre first. Schools, home school groups and early childhood centres come for the first week, and the second and third weeks are in the school holidays so that is a public season. Then in term two, we go to Māngere to the arts centre and the Due Drop Events Centre in Manukau.

"We have been to all the venues before and have a mutually beneficial partnership with Due Drop Events Centre as part of their school's programme. With funding support, we offer free drama workshops to local tamariki at schools before they come to the show. The relationship has taken three to four years to develop.

"Ideally, we would like to offer pre-show workshops in partnership with all our venues. Initially, we'd arrange to meet and have a good chat about what we are doing and why we are doing it, and we see if they might be interested in supporting them.

"In terms of marketing, every venue is different – some help with marketing and others don't. Marketing support is mainly website placement and social media, and they may direct-market to their database if they have one.

"It's vital to know your product and who your target audience is and how you will sell it to your audience. We do a marketing survey every year and ask our teachers what shows they would like to see from a long list of books and show titles we provide. We have a children's literature specialist on our board and she provides us with book recommendations for the list. The response is often very interesting and gives us a guideline, especially where the top two are landing.

"We've been going for a while, so we have a good relationship with Auckland schools, and our Schools Engagement Coordinator emails the schools and early childhood centres to let them know what shows are coming up. Even after Covid, we knew that schools still wanted to come because they were contacting us. A lot of the younger children would be "Covid babies", so *The Lighthouse Keeper's Lunch* may be their first experience of live theatre.

"We also have schools that need financial support, so we let them know that they can apply for *Gift a Seat*[™] tickets. Our *Gift a Seat*[™] programme is supported by funding from trusts and foundations and from audience donations at our shows, ticketing process and via our website.

"The bulk of Māngere and Due Drop attendees will be *Gift a Seat*[™] schools. Schools contact us directly to apply and the process is coordinated by our Schools Engagement Coordinator. Schools can be *Gift a Seat*[™] recipients more than once, and some return as paying customers. We've got a lot of requests for *Gift a Seat*[™] tickets, which shows how strong the need is, and hopefully, we'll be able to allocate them all.



*Māngere Central School
attending The Whale Rider
under Gift a Seat[™]
Māngere Arts Centre (Nov 2022)
Photo supplied by Tim Bray Theatre
Company*

“Accessibility is important to us. In 2004, we were the first theatre company in Aotearoa to offer NZSL-interpreted performances. We now offer three types of accessible performances: 1) the audio description and pre-show touch tour for blind and low vision children and adults; 2) New Zealand Sign Language interpreted performances for deaf and hard of hearing; 3) Sensory Relaxed performances for autistic and neurodiverse children and adults.

“At the Sensory Relaxed performances, children don't have to stay in their seats and they can move freely. We play to a reduced capacity and remove the first four rows of seating so that children can go on the rocker boards or bean bags down the front (near the stage) if they want to. We will have at least two of these types of performances at each venue of the tour. There is a lot of interest from schools in these types of performances.

*Sensory Relaxed Performance
of Tim Bray Theatre Company's
The Lighthouse Keeper's Lunch
at The PumpHouse Theatre
(April 2023)*

*Photo by David Rowland /
[One-Image.com](https://www.one-image.com)*



“We are in the process of producing a [Sensory Relaxed Handbook](#) – a sort of ‘how to’ guide for the industry, which will be available free to download from our website in May 2023.

“At all our schools performances, we'll have our own staff, the company manager or front-of-house manager. Our stage manager guides our accessible performances, but most of the time one of us will try and get there. We just love going. I **often volunteer as an usher for one of the days because it just brings me back to why we do what we do.** It's heart-warming. We also ask other staff if they want to volunteer as ushers for a show, as it is only a couple of hours. The response from the children is overwhelmingly positive – it's deafening sometimes.

“One thing we’re not doing so much now, due to Covid, is the meet and greet (with the actors) we used to do outside the venue. The children loved them and sometimes we do that for the *Gift a Seat™* schools as we love to get photos for our funders – it’s important to share the stories with them.

“On the road, our company manager looks after the company of actors. She’s their direct liaison and there are health and safety protocols at every venue that everyone needs to stick to. As our tours are local, people get to go home at night.

“One of the most important aspects of our touring is the involvement of Tamati Patuwai (Ngāti Whātua, Te Taou) as Kaiarahi Māori. Tamati was involved as Kaitakawaenga for our Auckland and Northland tour of *The Whale Rider* in 2014 and again for the Auckland regional tour of *The Whale Rider* in 2022. His mahi with the company was so impactful that we now have him involved in each production. Tamati will give a blessing to each venue on the day of pack-in (Karakia Ruruku) with Mihi Whakatau with the cast and crew, and then we share kai together before the technical rehearsal continues. The cast and crew begin and end each day with karakia.

“We balance the financial risk of touring by not overstretching. We are sticking to our programme, not doing anything extra, and being mindful of the future. A Covid response for us was to have additional cast members. The budget has gone up significantly because we are still doing that, but we haven’t had to cancel any shows due to cast illness because we have actors that can play alternate roles. We always include a contingency in our budgets and budget low for houses.”

Gail’s Top Tips:

- Look at the parts of your budget that you could potentially get support for; it might be funding, collaborating with other organisations, new venues you can reach out to or a bus sponsor.
- Try to get some financial backing to alleviate any risk.
- Do some brainstorming workshops around your shows with marketing people.



LINKS & RESOURCES

In this final section, you'll find a listing of all the links to templates, resources and websites mentioned throughout this guide, plus links to some additional resources.

LINKS TO THE TEMPLATES AND RESOURCES SHARED BY OUR CONTRIBUTORS:

- **VENUE HIRE AGREEMENT** – TAPAC sample VHA:
<https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f728e92c03689c35c7d3/1694562090316/SAMPLE+Venue+Hire+Agreement+-+from+TAPAC+2023.pdf>
- **PRODUCTION TEMPLATES** – Eleanor Strathern shares templates and information that you can use for project planning, including production timeline, itinerary, budget, box office calculations and pay structures:
<https://www.paypanz.com/s/TEMPLATES-for-Production-Timeline-Tour-Itinerary-Budget-Box-Office-Fees-from-Eleanor-Strathern.xlsx>
- **SCHOOL BOOKING CONFIRMATION FORM** – a sample form shared by Auckland Theatre Company:
<https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f7338a625f6cf2495127/1694562099436/SAMPLE+School+Booking+Confirmation+Form+-+from+ATC.pdf>
- **JULIE'S BICYCLE** – Green Rider resource:
<https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f706b912195e245da667/1694562056542/Green+Rider+-+Environmentally+Sustainable+Touring+-+from+Julie%27s+Bicycle.pdf>

LINKS TO WEBPAGES MENTIONED IN EACH SECTION OF THIS GUIDE:

PLANNING:

- **TAPAC's Sample Venue Hire Agreement:**
<https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f706b912195e245da667/1694562056542/Green+Rider+-+Environmentally+Sustainable+Touring+-+from+Julie%27s+Bicycle.pdf>

[728e92c03689c35c7d3/1694562090316/SAMPLE+Venue+Hire+Agreement+-+from+TAPAC+2023.pdf](https://www.pannz.org.nz/resources/728e92c03689c35c7d3/1694562090316/SAMPLE+Venue+Hire+Agreement+-+from+TAPAC+2023.pdf)

- PANNZ Resources: <https://www.pannz.org.nz/resources/>
- EVANZ Venue Directory: <https://evanz.co.nz/VenueDirectory>
- Tour-Makers: <https://www.pannz.org.nz/tour-makers/>
- Arts on Tour: <https://www.aotnz.co.nz/artists-application-form/>
- Ministry of Education – schools information:
<https://www.educationcounts.govt.nz/find-school>

SCHEDULING AND LOGISTICS:

- Eleanor’s Itinerary Template: <https://www.paypanz.com/s/TEMPLATES-for-Production-Timeline-Tour-Itinerary-Budget-Box-Office-Fees-from-Eleanor-Strathern.xlsx>

BUDGETING:

- Play Bureau – licensing for international works:
<https://www.playbureau.com/>
- Playmarket, the NZ playwright’s agency – licensing:
<https://www.playmarket.org.nz/performance-rights/>
- FINEGAN KRUCKEMEYER – Australian playwright:
<https://finegankruckemeyer.com/>
- APRA – music licensing: <https://www.apraamcos.co.nz/music-licences>
- Eleanor’s Budget Template: <https://www.paypanz.com/s/TEMPLATES-for-Production-Timeline-Tour-Itinerary-Budget-Box-Office-Fees-from-Eleanor-Strathern.xlsx>

FUNDING:

- CNZ Guidelines on specific criteria for artforms:
<https://creativenz.govt.nz/Funds-and-opportunities/Guidelines/Artforms>
- CNZ Guidelines on what to include in an application:
<https://creativenz.govt.nz/Funds-and-opportunities/Find-opportunities/Arts-Grants>
- CNZ Contact: <https://creativenz.govt.nz/About-Creative-NZ/Contact-us>
- Creative Communities Scheme: <https://creativenz.govt.nz/Funds-and-opportunities/Find-opportunities/Creative-Communities-Scheme>
- Creative Communities Scheme – list of local government entities:
<https://creativenz.govt.nz/Funds-and-opportunities/Other-sources-of-funding-and-support#localgovt>

- **Trusts and Societies:** <https://creativenz.govt.nz/Funds-and-opportunities/Other-sources-of-funding-and-support>
- **Generosity NZ:** <https://generosity.org.nz/>
- **Funding HQ:** <https://www.funding-hq.com/>
- **Creatives in Schools:** <https://www.education.govt.nz/our-work/publications/budget-2019/creatives-in-schools/>

MARKETING:

- **Ministry of Education – the New Zealand Curriculum:** <https://nzcurriculum.tki.org.nz/The-New-Zealand-Curriculum>
- **Ministry of Education – schools directory:** <https://www.educationcounts.govt.nz/find-school>

SCHOOL BOOKINGS AND TICKETING:

- **ATC’s sample booking confirmation:** <https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f7338a625f6cf2495127/1694562099436/SAMPLE+School+Booking+Confirmation+Form+-+from+ATC.pdf>

TECHNICAL:

- **Julie’s Bicycle – green touring:** <https://juliesbicycle.com/>
- **Julie’s Bicycle – Green Rider resource:** <https://static1.squarespace.com/static/621ed1e32e61af45a035d900/t/6500f706b912195e245da667/1694562056542/Green+Rider+-+Environmentally+Sustainable+Touring+-+from+Julie%27s+Bicycle.pdf>
- **Creative Carbon Scotland – green touring:** <https://www.creativecarbonscotland.com/news>
- **Theatre in Schools Scotland – *Maya and The Whale* (sustainable touring):** <https://www.theatreinschoolsscotland.co.uk/maya-and-the-whale-763580.html>
- **Sustainable Theatres Australia – green touring:** <https://sustainabletheatresaustralia.org>
- **Arts on Tour (Australia) – *The Green Touring Toolkit*:** <https://artsontour.com.au/initiatives/greentouring/>

WORKING EFFECTIVELY WITH SCHOOLS:

- **Safety checking and police vets:** https://assets.education.govt.nz/public/Uploads/SES-0728-Vulnerable-Childrens-Act-Poster-Updates_V4.pdf

- Police vetting: <https://www.education.govt.nz/school/people-and-employment/principals-and-teachers/police-vetting-for-schools-and-kura-maori/#sh-police%20vetting>
- RAMS – a sample RAM form for schools from Auckland Theatre Company’s creative learning department and the ASB Waterfront Theatre: https://issuu.com/aucklandtheatrecompany/docs/atc_schoolperformance_pre-showpack_2023

THREE TOURING MODELS:

- Red Leap Theatre: <https://redleaptheatre.co.nz/>
- WESTPAC Duffy Theatre: <https://www.booksinhomes.org.nz/what-we-do/our-work/duffy-theatre.aspx>
- Tim Bray Theatre Company: <https://timbray.org.nz/>
- Tim Bray Theatre Company’s Sensory Relaxed Performance Handbook: <https://timbray.org.nz/sensory-relaxed-performance-handbook/>

LINKS TO ADDITIONAL RESOURCES:

- CNZ BUDGET TEMPLATE: <https://creativenz.govt.nz/Funds-and-opportunities/Guidelines/Budgets>
- TAPAC: www.tapac.org.nz/venue-hire/theatre-hire
- EQUITY NEW ZEALAND – care of actors: <https://equity.org.nz/resources/>
- TOUR WELL, AUSTRALIA – tips addressing mental health and wellbeing challenges on tour: <https://artswellbeingcollective.com.au/resources/tour-well-promoting-positive-mental-health-and-wellbeing-on-tour/>
- PLAYMARKET NZ – Guideline series: <https://www.playmarket.org.nz/bookshop/playmarket-guideline-series/>
- WAKA KOTAHI – current road conditions: <https://www.journeys.nzta.govt.nz/highway-conditions>
- CNZ TOURING MANUAL (2007) – comprehensive guide with plenty of useful information, including international touring: https://creativenz.govt.nz/-/media/Project/Creative-NZ/CreativeNZ/Legacy-Page-Documents/publication_documents_3/documents-new-3/touring-manual-07.pdf

