

Presenting at the Edinburgh Festival Fringe

ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

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Guide to presenting at the Edinburgh Festival Fringe

We have collated advice and tips to help you prepare a general plan for the Edinburgh Festival Fringe. All this information has been generously provided by New Zealand artists and companies who have performed at the festival and/or participated in the Momentum Programme, a capability building programme jointly supported by Creative New Zealand, British Council and Creative Scotland.

Supporting New Zealand artists and companies at Edinburgh

Creative New Zealand is proud to support New Zealand artists and companies at the Edinburgh Festivals. As the largest arts market in the world we understand the importance of accessing this international platform and the opportunity to present in such a competitive and vibrant environment.

We understand the amount of hard work it takes to succeed, and the risks associated with performing at the Edinburgh Festival Fringe in particular. We hope this guide will help support artists prepare for the Edinburgh Festival Fringe. Together with our participation in the Momentum programme which is a partnership we deliver with the British Council and Creative Scotland, we want to support greater artistic development, collaboration and exchange between New Zealand, Scotland and the United Kingdom. This investment by Creative New Zealand delivers to our priority of gaining greater exposure for New Zealand arts internationally.

Cath Cardiff

Senior Manager

Senior Manager Arts Funding, International and Capability

A message from the British Council

The Edinburgh Festivals, which take place in August in Scotland each year, are the premiere global arts markets, enabling artists and producers to sell works which can go on to tour internationally for years.

To support New Zealand's wonderful artists, arts companies and organisations to access the festivals and form connections in a big way through the Momentum programme helps confirm Edinburgh as the Arts Capital of the world. More importantly, though, it contributes to the significant difference that the arts make to a world where voices count, and where creativity explores, nurtures and expresses the notion of connection. In these troubled times, it is connection, not exclusion, that will make the difference.

It is our privilege to be able to support the artists and communities who, through their endeavours, all hold a mirror to our humanity.

Graham Sheffield

Director Arts

British Council

Special acknowledgements

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General Planning

1. Agree on your goals before you go

Deciding your goals before you go Edinburgh will help you develop your strategy and prioritise how you use your resources. Examples of goals are:

- sustaining a month long run in a competitive international environment
- gaining 4 and 5 star reviews to use for future marketing
- building international networks and contacts and gaining international exposure
- using year one as part of a longer term strategy to return for the next two to three years
- box office success (in year one you should aim to break even)
- refining your practice and enhancing your skills.

2. Start your logistics planning early

- **Start planning at least 12 months before** you go to Edinburgh and include time to talk to people who have taken work to Edinburgh before.
- **Have the right people onboard** to support early planning and final delivery, including strong technical and production support and financial management. Find out who else will be presenting that you might know so you could consider sharing technical and production support.
- **Contract negotiation and venue logistics** need to be completed six months prior to your arrival in Edinburgh.
- **Book accommodation early**, ideally before March, and try to secure something that's comfortable and walking distance from your venue. Ask your venue about securing accommodation and also check the Fringe website for accommodation links.
- The Fringe deadline for registering your show is mid-April, **conversations with venues should begin in January**, if not before.
- **Think about the Fringe Awards** that you are eligible for as they will help to promote your show and may effect what presentation you do before you go.

- **Send a company member to Edinburgh early**, e.g. 10 days ahead, to connect with the venue, generate interest in the show, understand how the festival works, and learn the city layout, especially if you are presenting more than one show.
- **Plan to stay as long as possible** to make the most of the festival and the networking opportunities it offers.

3. Choose a venue to suit your work

- Think about **what venue is most appropriate** for your show. There are 'degrees of fringe' and venues vary considerably. It is important to match the venue's brand and audience profile with your show. Research where shows similar to yours have been successfully presented.
- **Fully understand the technical capabilities** and potential limitations of your chosen venue. Can the venue meet the technical requirements of your show? Has your venue got disability access? Will you achieve the venue's audience capacity?
- **Develop relationships** with key venue staff early and use their knowledge and expertise to support your journey.

4. Network to raise your profile and increase ticket sales

- **Go to receptions and functions**, visit bars and other shows, and always carry your flyer and business card so you talk about your show, make useful connections and increase ticket sales.
- **Talk to other artists** at your venue and enjoy using the time to learn from as many people as you can.
- Visit www.edfringe.com for useful information to help you prepare for participation in the Fringe. Look at the Arts Industry and Participants sections and sign up for Participant Bulletins.
- **Engage with the Participant Services team** at the Fringe Society before you travel and then head to Fringe Central (the hub of the Fringe) to see them as soon as you arrive. Contact the Participant Development Coordinator at the Fringe Society as early as possible on artistsadviceedfringe.com and visit the Arts Industry office.

- The team at the Fringe Society will:
 - help promote your show to media and presenters. They field a lot of media requests so having them familiar with you and your work is an advantage
 - offer you a list of the international producers who are in town.
- Have a strategy for **managing ticket requests**. Promoter requests will come from various sources including the Fringe Arts Industry Office and your venue. Know who the tickets are for and meet them before and/or after the show and, if possible, exchange business cards or contact details.

“The main reason I would consider taking a show over is for future leverage. It is incredibly hard for us in NZ to get international buyers interested in our work, simply because they want to ‘see’ before they ‘buy’. Over a month, you get the opportunity to show your wares to hundreds of presenters from all over the world, making it the most lucrative arts market in the world.

If you do want your show to be picked up consider its tourability. Is your set easy to pack in/out? Is your cast and crew available over the next year or two should you be offered a presentation opportunity? What kind of price would you look at charging? What kind of audience are you targeting? These are all questions that presenters will ask you straight away, so you want to have your answers ready to hand.”

- **Adrienne Roberts, *The Pianist* and *The Bookbinder*, Edinburgh 2014**

5. Prepare for conversations with presenters

- Touring information should be prepared in advance of going to Edinburgh. Know what information you need to provide, including: company and tech touring specs and well-designed images and promotional materials that can be emailed and/or downloaded from the company website.
- Talk to your venue about presenters they have a relationship with and see if they will help connect you.
- Once you have made contact with the presenters and promoters you want to target, invite them to the show with a warm and, if possible, unique angle. Try to meet them before and/or after the show and follow up with an email.
- Be strategic and targeted about who you invite so you can put your energy into making a good impression – these can become life-long contacts.

6. Work out where you fit

- Use your time in Edinburgh to gain a deeper understanding of the international market for the performing arts. You can do this by meeting new contacts and seeing a diverse range of shows at a variety of venues. This will give you an insight into where your work fits and make promoting and presenting it much easier.
- Understand how New Zealand work fits in the international landscape and where to pitch current and future works based on your increased knowledge of what and how other countries are producing and showcasing to international festivals and presenters.

7. Use the New Zealand network

- Build on relationships with other New Zealanders who may be either living in Edinburgh or presenting work. A support network with other New Zealand companies will help you share advice, experiences, audiences, contacts and opportunities, e.g. joint flyering.

Production and Packing in and out

1. Planning before you leave

- Assign a team member to be the key liaison with the venue technical staff.
- Communicate your show's set-up requirements to venue staff before you arrive.
- Plan how you best use your rehearsal slot. Even if the time changes you will have a detailed plan of what you need to achieve to make the tight timeframe manageable.
- Create a detailed list prioritising what needs to happen for your production and who's responsible for each task.
- Design a simple set because you will only have a 10 minute turn-around between shows.

2. Organising your freight

- Think about what you **must** freight and what can you source in Edinburgh.
- Confirm a delivery date with your venue before your freight leaves New Zealand and arrange for someone to meet it in Edinburgh.
- Ideally design sets that can be built in-situ to reduce or avoid freight costs. Talk to your venue as they can help connect you to local set builders.
- Factor in the cost of storage to your budget if you have a large set or numerous props. Space is limited in venues and external storage space is expensive.
- Have everything in check for standard freighting rules and regulations, e.g. bio security on entrance back into New Zealand.
- Freighting options to consider:
 - Airfreight is fast but expensive, so keep this to a minimum if you can.
 - Sea-freight needs to leave New Zealand at least two months prior to it being needed in Edinburgh.

Approach a New Zealand festival for advice about freight companies to use. Get professional advice on customs obligations/freights and carnets (freight passport). You will need a carnet for sea freight.

- Consider booking a flexi airfare, with extra baggage allowance. This higher airfare may work out cheaper than air or sea freight.

3. Planning your pack-in and rehearsal

Below is a checklist of tasks and questions.

- Who is unpacking freight, costumes, props etc, and when and where is this happening?
- Building and positioning your set - ie what needs to be put in place, by whom and in what order? Make sure it is 'spiked' before being moved after your rehearsals. The venue tech should do this, but it's always good to double check.
- Who will be focusing your lighting specials?
- Plot your lighting. Have a document with your thoughts/ideas for each cue to help speed up the process.
- Familiarise your actors with the stage area during the plot.
- Check the sound.
- Do you need a cue-to-cue or a full rehearsal?
- How will you pack up and store your set after each show? Venue staff will help but work out where everything goes in the venue. Think about how you can quickly pack down to the tidiest footprint.
- Create a schedule outlining how you will use your time, e.g. 4 hours for a rehearsal could be as follows:
 - Unload and setup – 20 mins.
 - Plot and sound check – 1 hour 20 mins.
 - Cue to cue – 30 mins.
 - Rehearsal – 1 hour 30 mins.
 - Pack up and store set – 20 mins.
 - Nominate one person to 'watch the clock' to keep you to schedule.

4. Planning your daily set-up and changeover schedule

Below is a checklist of tasks and questions.

- Work out what time everyone should meet at the venue. Make it at least 20-30 mins before your changeover starts.
- Your changeover slot (20-30mins) includes: exiting previous audience, moving previous show's scenery and props offstage, changing lighting and sound, positioning your scenery and props onstage, and letting your audience in, so work out how many minutes you actually have to fully focus on your own set-up.
- It pays to know about the particulars of the show before yours as this could impact your changeover/set up.
- Have a detailed plan for changeovers, e.g. which piece of set needs to be positioned before the next piece can be moved. The plan must include clearing the stage after your show.
- Assign someone to be responsible for final checks before your audience enters.
- Health and safety procedures will be communicated to you by the venue.
- Only bring to the venue what is needed for the show. If you have valuables have a system for securing them during performances.

“Never assume the venue knows exactly what you need, even if you send documentation, and never assume the venue will run like others or that you will have access to usual in-house materials.

Ask questions — no question is silly if it means clarification early on and reduces issues on arrival.”

- **Jo Kilgour, Technical Director, Auckland Arts Festival, 2014**

5. Planning your final pack out

Plan your pack out before your season ends. Discuss the venue's requirements with venue staff before you finalise the plan as their schedule will affect it.

Below are some options and questions to consider.

- Can you pack up your set/props after your final show and take them away?
- Do you have to do a 'normal' changeover and come back later that evening to take everything away? Some venues begin their full pack out after the last show so require all show equipment to be removed expediently.
- Alternatively, some venues may not start their full pack out until the next day and will allow you to come early to take your set/props.

Marketing and Public Relations

1. Developing your marketing plan

- Develop your marketing campaign at least six months prior to your arrival in Edinburgh.
- If possible, go to Edinburgh the year before you take a show to set up relationships and get an understanding of how people promote their shows in this saturated and highly competitive market. There is nothing quite like Edinburgh so if you can't go yourself talk to those who have been before.
- Talk to your venue about your marketing campaign and get their advice on your strategy and collateral. Understand what they will do to help sell your show.
- Think about how your show will get noticed in a festival of this size. You cannot compete on advertising, so your approach needs to be smart and targeted. Be prepared to think outside the square and to work hard.
- Key elements of marketing and public relations for the Fringe are street posters, venue posters, flyers (1500 is standard), fringe and venue brochure advertisement, social media, reviews, word-of-mouth, print media and promotional spots in 'line-up' shows and pitches on the High Street (you need to register with the Fringe to secure these, they can be a very valuable way of promoting your show).
- Prioritise investing in as many venue posters (A0 size) as you can, good quality paper flyers (cheap flyers are not effective and undersell your show) and advertisements in the Fringe and venue brochures.
- Choose your category/genre in the Fringe programme carefully, e.g. is your show children's theatre, cabaret or dance. You must be in the right category so your audience knows where to find you.
- Engage with the Participant Services team at the Fringe Society before you arrive and go to Fringe Central as soon as you arrive. This is the hub of the Fringe where you can pitch your show and ask them to help you promote it to media and international presenters.

- Consider booking time on a promotional stage on the Royal Mile through the Fringe Society if you feel your shows would benefit from this kind of exposure.

2. Calculating your Marketing and PR Budget

- Your overall objectives will determine your marketing budget, e.g. if reviews are a priority pay more for a publicist.
- In general the larger your venue the more you will need to spend. For every seat in your venue you should budget £10 x the number of weeks running, e.g. a 150-seat venue for a four week season would be $150 \times £10 \times 4 = £6,000$. This should cover the essentials of flyers, posters and venue and fringe brochure advertisements.

3. Managing your public relations

- A good publicist, with local knowledge and experience, is worth his or her weight in gold. They will set up reviews for your show and make sure you are in all the main listings.
- Getting respected reviewers to see your show is highly competitive and needs to happen within the first two weeks to be effective. Your success will largely depend on the quality of your reviews so a good publicist is a worthwhile investment. The Fringe or your venue can help with publicist suggestions.
- Edinburgh reviews are largely based on a star rating system, 1 (bad) to 5 (extremely good). Any one show may receive a variety of reviews and stars. Don't be despondent if you get a low star rating in one review; keep working hard as may get you a higher star rating in another review. Ratings can vary enormously.
- Most companies will print the 3-5 star reviews and any pull quotes and attach them to their posters and flyers. e.g. 'The funniest show this Fringe,' ***** *The Guardian*
- Consider sharing the cost of a publicist with other New Zealand shows presenting in Edinburgh at the same time.
- If you are doing your own publicity, get access to a media database and contact journalists in May/June to try to secure previews and reviews in large mainstream publications such as *The Scotsman*, *The Times*, *The Guardian*, *The List*, *The Independent* and *The Herald*. Online publications can be secured once you are in Edinburgh.

- Think about what is special or different about your show so you can write a clear media release with a 'hook'. Include all the key information about dates and venues. If you can provide a strong picture that could also make all the difference.
- Always follow-up media releases with a phone call and, if you can, think about what may be of particular interest to that reporter or reviewer.
- Target *The List*. It is a monthly 'What's On' publication in Edinburgh, which becomes weekly during the Fringe with a lot of print and online coverage.

4. Getting the design right

- Your 'hero' image for all your marketing collateral must be strong and distinctive to be noticed ahead of the competition.
- Ensure your design matches your show to attract the right audience and sets their expectations. If your show suits a mature audience, then make sure that your image appeals to them. If your production is a dance piece or a comedy make sure the movement or humour is clear.
- Make it easy for your audience and include a map to your venue in your flyer.
- Try to ensure your show title is easy to say and easy to remember; good for word of mouth.

5. Making the most of your venue

- Nurture your relationship with your venue and make the most of their local knowledge to help you manage your campaign. They may also be willing to do specific online promotions for you and go out to their database.
- Take advantage of opportunities provided by your venue. If they have venue signage, ask for as much as you can afford. This is the cheapest way to get large format posters around the busy venues and the city.

6. Ticketing offers to increase sales

- Be strategic with special ticketing offers early in the season. Before you open, strategise how to fill seats in the first week to generate positive word-of-mouth which will support your box office sales in weeks two and three.

- Discounting is part of the festival, especially over the opening weekend. Talk to your venue about how best to do this and also ask for advice on the Half Price Hut. And don't forget to factor in cheaper ticket sales into your budget as not all your sales will be at full price.

“Know what you want out of the Fringe before you commit to any paid advertising and promotion. Definitely get flyers printed, and get outside to hand them out EVERY DAY. If you're investing money, hiring flyerers to work an hour or two for you each day is a good use of funds.

The best marketing is doing other shows. There are plenty of line-up shows around, and if you make an effort, you can get on them and get the audiences to come to your show (and make new friends along the way).”

- **Brendon Green, Comedian, Edinburgh Free Fringe Festival 2014**

7. Flyering is time consuming but necessary

- Make sure your company members are prepared to be on the streets and flyering. Include a commitment to a few hours of flyering every day in your company contracts. Hard work and enthusiasm pays off here.
- You can use in-house flyering services from your venue or source independent contractors through the Fringe. If you employ a team, make sure they see your show as soon as possible so they know what they are selling and, if possible, provide them with branded t-shirts.
- If your company has eye-catching costumes make sure cast members accompany the team when possible.
- Be strategic about where you are flyering, e.g. don't spend all day flyering on the Royal Mile because many

people are tourists looking only for free shows. Target areas where locals live too and make friends with people you flyer as they will help sell tickets through word-of-mouth.

- Flyer outside shows that are similar to your own and target shows that are selling well.
- Work with other New Zealand shows in Edinburgh to create a 'buzz' (and it's more fun). Strategise, before you arrive, about how to support each other's flyering.

8. Social media is essential for spreading the word

- An active online presence assists with spreading positive word-of-mouth, increasing ticket sales, sharing positive reviews and generating mentions. Work with your venue because they will most likely have more followers than you.
- If possible have a social media presence in Edinburgh before you arrive. Provide online assets, e.g. images, video and logos for your venue to use through their social media to promote your show before you arrive.
- Make sure your Facebook/Twitter accounts are running and connected/friended to the right networks. Previous New Zealand presenters regretted not being more engaged with social media during their season.
- Have a person dedicated to maintaining a strong online presence throughout your season. They will need to update your Facebook/Twitter/Instagram/website in real time to drive audiences to your show.

9. Word of Mouth

- Creating word-of-mouth publicity for your show should be part of your strategy.
- You should think about:
 - developing an 'elevator pitch', know your show and know how to sell it succinctly
 - connecting with locals and forming local relationships to promote your show, e.g. have a goal of meeting and talking with 20 people a day and develop strategies for targeting people you think will be interested in your show
 - exploiting any links you have with Scotland and Edinburgh

- targeting ex-pat New Zealanders. London is only an hour away by plane and lots of New Zealanders live there
- connecting with other artists, peers and professional networks including international presenters. Ask the Fringe Society to identify key events to attend.

Budgeting

1. Ensure you have adequate funding

- Ensure you or your company has secured enough money to cover all basic costs. Funding may come from friends and family, crowd sourcing, sponsorship, patrons, grants or individual fundraising.
- Creative New Zealand does offer support for international presentations. Please talk to an arts adviser before applying.

2. Start fundraising early

- Start your fundraising early and be aware of the difficulties, e.g. crowd funding fatigue and competition. Many New Zealand performing arts companies say they wish they had allowed more time for fundraising.

3. Learn from those who have been before

- Take advice from those who have presented work at the Edinburgh Festivals. They understand the economic realities and best practice for production. You can learn from their experience.

4. Budget rigorously to avoid surprises

- Be realistic about the cost of presenting theatre internationally, e.g. consider making profit a bonus rather than an absolute aim.
- Know your costs and make sure you can cover them, e.g. travel, insurances, accommodation, living costs, wages, venue and technical costs, freight, registration costs, marketing, discounted ticketing and publicist fees.
- Venue and technical costs are high in Edinburgh. Make sure you talk to your venue technician in-depth about all expected costs. Make them your friend as they are an essential part of your show.
- Have realistic expectations about the income generated, consider making a profit a bonus in year one and two at least, rather than an absolute aim.
- Ticket sales will not always be achieved at full price. Factor into your income a percentage of half-price tickets, two-for-one tickets, presenter tickets and papering. If you budget for all of the above there is less

likely to be an unpleasant surprise when you get your final box office numbers.

- Box office is budgeted on perceived average audience and not on a fixed percentage of the venue, which may be too large for the potential market. Previous companies have suggested that budgeting on conservative 20% houses is best practice.
- Include an overall contingency and also a currency contingency to allow for unexpected or inflated costs or emergencies, e.g. changes to air travel, sickness, a performance cancellation or additional accommodation costs.
- Allow yourself a ticket budget so you can see shows. This is an important part of being in Edinburgh. Your presenting venue will give you access to shows for free but there are thousands of others you may like to see at other venues.
- Look at the budget provided at the end of this guide. You can also ask your venue for a budget template and get advice from them on realistic costs. Think about who in your company has the strongest skills when working with budgets.

“Everyone says you won’t make money at Edinburgh Fringe and it’s true. But you don’t want to lose your shirt either. You won’t make the standard 30% Net Box Office because even if you do get 30% houses, you’ll be discounting tickets and giving away freebies to get bums on seats.”

“Strip your budget back to the bare bones. Get your cast and crew to reduce fees, do a co-op/profit share model, leave that expensive set at home, sleep on couches, eat porridge, do whatever you can to cut costs. Assume the worst.”

- **Karin Williams, Producer, *Black Faggot, Assembly Roxy, 2014***

5. Understand tax requirements

- Get advice on sales projections, negotiation with venues, UK Tax systems, VAT registration (UK sales tax), freight and carnet agreements and foreign entertainers' tax. For your financial health it's crucial to understand these. Talk to a producer who has been to an Edinburgh festival, an Edinburgh venue or the Fringe Society.
- If your show is large you may need to engage a tax specialist for advice. At least make sure you have a thorough understanding of how tax for foreign companies/performers works and how the venues tax you. It is best to talk to previous producers for inside knowledge and tips (please see the customs and tax links at the end of the guide for more information).

6. Budget for marketing and public relations

- Make sure you have sufficient budget for marketing and public relations. The larger your venue the more you may need to invest. Please refer to the Guide for Marketing and Public Relations in section 3.

7. Share costs where you can

- Consider sharing producers, publicists and production staff to cover two or more shows. This is an effective way of saving money and also sharing support.

8. Look for opportunities to off-set costs

- Look for other opportunities in Edinburgh or the United Kingdom where you can off-set some costs, e.g. a research or professional development opportunity/grant.

Budget example: Please see next page.

Budget - Edinburgh Fringe 2014 - SAMPLE

| PROJECT COSTS | Description | Quantity | Item cost | UK £ | NZ \$ | Actual | Variance |
|---|-----------------------|----------|-----------|-----------|---------------------|---------------------|--------------------|
| PERSONNEL | | | | | | | |
| Producer | Flat fee | 1 | 2,500.00 | | - | - | |
| Director: rehearsals | 1 week | 1 | - | | 700.00 | - | |
| Actors: rehearsals | 2 x 1 week | 2 | 500.00 | | 1,000.00 | 3,000.00 | |
| Actors: performance | 2 x 4 weeks | 8 | 500.00 | | 4,000.00 | 4,000.00 | |
| TOTAL PERSONNEL | | | | | 5,700.00 | 7,000.00 | - 1,300.00 |
| TRAVEL | | | | | | | |
| Air fare: AKL-EDN return | 4 cast/crew | 4 | 3,000.00 | | 12,000.00 | 12,173.00 | |
| Travel Insurance (included in air fare) | 4 x fee | 4 | 150.00 | | 600.00 | - | |
| Freight | None | 0 | - | - | - | - | |
| Accommodation 35/day x 4 x 30 days | 30 | 4 | 35.00 | 4,200.00 | 8,400.00 | 8,333.54 | |
| Groceries/supplies: 4 weeks | | 4 | 500.00 | 2,000.00 | 4,000.00 | 3,323.00 | |
| Per diems: cast x 2 | 30 | 2 | 20.00 | 1,200.00 | 2,400.00 | 2,400.00 | |
| Local transport | 4 weeks | 4 | 50.00 | 200.00 | 400.00 | 738.00 | |
| TOTAL TRAVEL | | | | | 27,800.00 | 26,967.54 | 832.46 |
| PRODUCTION | | | | | | | |
| Ed Fringe Registration Fee | | | | 300.00 | 600.00 | 590.40 | |
| Show operator & lx rental | 25 shows | 25 | 25 | 625.00 | 1,250.00 | 1,294.56 | |
| PLI insurance | | | | | - | 497.33 | |
| Venue rental: 40% + VAT 20% | House 30% | 0.48 | 13,835.00 | 6,640.80 | 13,281.60 | 12,360.36 | |
| TOTAL PRODUCTION | | | | | 15,131.60 | 14,742.65 | 388.95 |
| AMINISTRATION & OVERHEAD | | | | | | | |
| Playmarket License Fee | | 1 | 800.00 | - | 800.00 | 500.00 | |
| Playwright royalty NBO | 10% | 0.1 | 13,835.00 | 1,383.50 | 2,767.00 | 2,267.00 | |
| Box office commission: Assembly & Fringe | 0.04 | 0.7 | 13,835.00 | 387.38 | 774.76 | 816.86 | |
| Admin: phone/print/copy/supplies | | 1 | 500.00 | 500.00 | 1,000.00 | 1,000.00 | |
| TOTAL ADMIN/OVERHEAD | | | | | 5,341.76 | 4,583.86 | 757.90 |
| MARKETING & PROMOTION | | | | | | | |
| Advertising/PR | | 1 | 1,000.00 | 1,000.00 | 2,000.00 | 2,034.03 | |
| Design | | 1 | 500.00 | 500.00 | 1,000.00 | 373.75 | |
| Distribution: E&A | | 1 | 500.00 | 500.00 | 1,000.00 | 695.00 | |
| Print: Big Byte + foamex | | 1 | 1,000.00 | 1,000.00 | 2,000.00 | 691.49 | |
| Joint brochure entry | | 1 | 500.00 | 500.00 | 1,000.00 | 1,200.00 | |
| Comps | | 1 | 500.00 | 500.00 | 1,000.00 | 110.00 | |
| TOTAL MARKETING/PROMO | | | | | 8,000.00 | 5,104.27 | 2,895.73 |
| TOTAL COSTS | | | | | \$ 61,973.36 | \$ 58,398.32 | \$ 3,575.04 |
| PROJECT REVENUE | | | | | | | |
| | Description | Quantity | Item cost | | Total | Actual | Variance |
| | Ticket sales est. 30% | | | 13,835.00 | 27,670.00 | 9,001.58 | |
| TOTAL EARNED REVENUE | | | | | 27,670.00 | 9,001.58 | - 18,668.42 |
| | Creative NZ | | | | 13,700.00 | 21,000.00 | |
| | Company investment | | | | 10,000.00 | 15,000.00 | |
| | Fundraising | | | - | - | 3,260.25 | |
| TOTAL OTHER SUPPORT | | | | - | 23,700.00 | 39,260.25 | 15,560.25 |
| TOTAL REVENUE | | | | | 51,370.00 | 48,261.83 | - 3,108.17 |
| COSTS (A) LESS REVENUE (B) = (DEFICIT) | | | | | \$ 10,603.36 | \$ 10,136.49 | \$ 6,683.21 |

Links

Edinburgh Festival Fringe

- Edinburgh Festival Fringe: www.edfringe.com
- Planning your show: www.edfringe.com/participants/planning-your-show/international-performers
- Participate services: www.edfringe.com/participants
- Accommodation directory: www.edfringe.com/participants/useful-resources/services-directory/accommodation
- Promote your show: www.edfringe.com/participants/promoting-your-show
- Arts industry: www.edfringe.com/arts-industry
- Approaching promoters: www.edfringe.com/participants/touring-and-professional-development/approaching-promoters

Creative New Zealand resources

- Developing an international strategy: www.creativenz.govt.nz/international-strategy
- Touring Manual: www.creativenz.govt.nz/touring-manual
- Find Funding: www.creativenz.govt.nz/funding

Customs and tax

- New Zealand customs: www.customs.govt.nz
- United Kingdom VAT rates: www.gov.uk/vat-rates
- New Zealand IRD: www.ird.govt.nz
- Foreign Entertainers Union Tax: www.feutax.co.uk