

# PRODUCER PACK PART 3: TOURING YOUR WORK

MELBOURNE  
FRINGE  
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*Femme Fresh, Melbourne Fringe 2018.*  
Photo by Teresa Harrison.



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**Have yourself a hit show and want to take on the world? Touring your work is a whole new ball game. Luckily for you, we're ballers.**

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# Melbourne Fringe's Tour Ready Program

Aimed at equipping our participants with the skills to create a sustainable practice, the Tour Ready program assists Melbourne Fringe artists to extend the life of their show beyond the Festival.

The Tour Ready program includes this Melbourne Fringe Producer Pack #3, Tour Ready networking opportunities and a list of delegates who are coming to town in September with an interest in meeting Fringe artists and seeing works for potential opportunities, presentation and/or future development.

By participating in Melbourne Fringe's Tour Ready program you'll get the chance to meet people and build relationships with a range of producers and promoters from Melbourne, across Australia and around the world. You'll have access to a directory of specially selected presenters who are interested in seeing and programming works from within the Melbourne Fringe Festival.

In the lead-up to the Festival, Melbourne Fringe offers a Tour Ready Info Session designed to prepare participants with the skills and practical strategies required to approach potential touring partners, develop work for touring purposes, build professional skills and tour a successful Fringe show.

During the Festival, Tour Ready participants have access to a series of informal, fun networking events when Melbourne Fringe hosts a range of interstate and local programmers and presenters. In 2019, these events will be held in the Loading Dock at the Fringe Hub, Trades Hall – Cnr Lygon & Victoria Sts, Carlton, on:

- **Friday 20 September at 3:00pm - 4:30pm**
- **Friday 27 September at 3:00pm - 4:30pm**

Contact details of venues and presenters for the 2019 Tour Ready program are available for Fringe artists – please email [artists@melbournefringe.com.au](mailto:artists@melbournefringe.com.au) or call the office on 9660 9600.



Railed, Melbourne Fringe Festival Launch 2019  
Photo by Tanya Voltchanskaya

## Why Tour?

Touring is exciting stuff! Extending the life of your show is an awesome opportunity to develop your career, travel to new places and reach wider audiences.

Melbourne Fringe has worked closely with our friends at [Regional Arts Victoria](#) to develop this pack that highlights a few of the practicalities to consider as you begin planning.

### What is your motivation?

You've got to ask yourself: Why am I doing this? Is it about exposure for your show? Is it to build your professional network or increase your artistic profile? Be clear with yourself about your motives and goals before you start exploring touring possibilities – there are few quick fixes when it comes to the crunch, so you've got to be in it for the right reasons.

### Be flexible

The reality of producing work on the road is that you may have to compromise. You'll need the flexibility to adapt to changing tour conditions, like different venues, different audiences, or maybe even sharing a room with your set designer. There may be long stints away from home base, too – it's all part of it.

### Be inquisitive

The best touring shows aren't the ones that fall out of the shipping container and onto any stage, night after night. They're the ones that create a meaningful connection with their host audience, venue or programmer. Great touring artists research the community they're walking into, and make the extra effort to get to know them. It'll be what sets you apart from other artists rolling into town.

## Money. Money! Money?

Touring isn't about getting paid the big bucks. The ultimate goal is for someone to buy your show outright – that means, paying you a company fee to deliver the art work, covering travel costs for you and your freight, giving you a reasonable wage while you're away from home, putting you up in a decent hotel, and giving you some extra money to eat. Unfortunately, this isn't the most common model in Australia.

Most presenters will likely demand that the touring company be paid according to Live Performance Award rates at a bare minimum. Read through the Live Performance Award via [Fair Work Australia](#) or have a chat with [Live Performance Australia](#) or the [Media Entertainment & Arts Alliance](#).

It's also worth remembering that presenters don't have the luxury of simply picking whatever shows they like. They pick the right number of shows to fill the number of spaces they have in their program based on how much \$\$ they have to spend. This doesn't mean you should compromise or cheapen the quality of your work, but if you're a \$3k per week show because you can stay with family/friends and another show needs \$7k for hotels, you can bet your bottom dollar which show is best placed to get picked up.



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stage.**



## Pitching Your Show

Your pitch is one of the most crucial components of this whole process. Let's nail it then, shall we?

If you can, the first thing to do is ask any presenter how they prefer to be approached. Wherever their preference lies, your pitch will usually fall somewhere along the lines of either:

**A: The "Cold" Pitch**

**B: The Social Pitch**

**C: The Industry Pitch**

Regardless of the context of how the pitch originates, there are some golden rules for talking about your work to a potential presenter:

1. Understand what kind of work the person you're communicating with programs – if you can, then research them first; if it's a chance encounter and you're not sure, ask them about their venue, their Festival or what they're interested in.
2. Prioritise talking about what the event *is*, not what it's *about*. The ideas behind your event, or a full rundown of the plot are less important than a concise discussion about the style, content and key themes it engages with.
3. Your pitch should prioritise plain language over art-speak, and be easy to understand from an outsider's perspective – a great way to test this is to run it by someone who doesn't know your work and see if they understand what it is you're actually talking about.

### A. The "Cold" Pitch

Whether via email or phone, coming in cold can be a tough gig. It's still absolutely worth a go – you'll need to use a similar approach when you're engaging publicists, journos and reviewers, so it's a good skill to master!

The “Cold” Pitch should always start with a question. Something like: *How do you like to be pitched ideas? Is now a good time to chat about an idea? What phase of your programming process are you in now?*

From there, cover all the bases:

- Open strong – something respectful and professional, but also friendly.
- Demonstrate that you’ve done your research and you know all about the kind of work the recipient has programmed in the past and how your work fits in and compliments with their programming taste.
- Give a quick intro of your show and your company – try and contextualise this as a trajectory, so where you’re at and where you’re headed.
- Be specific. “On the up” is not specific. “Presenting as part of the 2019 Melbourne Fringe” or “Recently won Best Performance at Adelaide Fringe” is a lot more compelling.
- Add one or two PDF documents as attachments – a promotional kit and a touring/tech specs kit (for more information see page 12).
- Offer comps to your show. If it is possible for these presenters to see it, it creates a call to action and shows you have a “ready” product.
- Be short, sweet, clear and direct.

## B. The Social Pitch

The social pitch may be the dark arts for some but mastering it can be very rewarding. Humans are natural connectors, much more likely to seek and sow opportunities within our own circles. Impressing people in a casual setting can be risky business though, especially if your enthusiasm begins to teeter on the edge of... annoying.

Quality safeguards for the social pitch:

- Rehearse that “elevator pitch” – a few quick, sharp and conversational quips that describe your show and spark some interest.
- Be ready to go with a positive, excited and thoughtful response to the question, “*How’s the show going?*”
- Keep things light and social. Offer to buy someone a drink, don’t forget to introduce other people you’re with – twerk those social skills.
- Remember to get some general, non-threatening, non-show related conversation going. Don’t just talk about you.
- Generally, people don’t want to talk about shows at the bar, but they do want to meet people. Once you’ve introduced yourself and feel like you’ve made a positive, memorable impression, your job is done.
- This should be the chance to pencil in a meeting, not the meeting itself!



**The social pitch  
may be the dark  
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very rewarding.**

- Follow up with an email the next day (refer to A: The “Cold” Pitch for fool-proofing).
- Please note, it is important not to hassle people with follow ups, you don’t want to get presenters offside. Sometimes no answer, is an answer.

## C. The Industry Pitch

This may be one of the more straight-forward ways to pitch. These pitches are normally made in a formal context where the presenter is there explicitly to hear about potential work. This could be anything from our own Tour Ready sessions, to presenting in an industry market such as APAM or Showcase Victoria. There are pros and cons to this format! The ultimate pro is that you should not feel anxious about sharing your pitch. The presenters attending or reading these applications are looking for programming. They are the proverbial Regina George pulling up in front of you shouting “Get in Pitches, we are going touring”.

What should you be thinking about?

- Rehearse that “elevator pitch” – a few quick, sharp and conversational quips that describe your show and spark some interest.
- Have you met the criteria of what they’re looking for? A lot of funding ops associated with programming or tours will list requirements to be eligible, and you should think of this as an assessment. Don’t just say what they want to hear, otherwise you are setting yourself up to fail; represent you and the work exactly as it is.
- Chat to the organisation that is setting up the event or organising the funding and get their insights. They want you to succeed as much you do!
- Are you showing everything? Budgets, project plans, production and venue requirements, touring party size... you should have it all ready to show off.
- And we mean everything... If you’re lucky you may be able to wow the other party by focusing on the positives, but often if you skip over something it will read like you have forgotten large parts of the project. It is much more sensible to state a problem and mention how you could work with the presenter to overcome it.
- If you are doing a presentation, make sure it is engaging. We are in an industry of performers; it can be easy to forget that people will tune out if you don’t present well.
- Have a small info pack ready or business cards, hopefully after a pitch you can do some socialising out in the foyer (refer to B – The Social Pitch).
- Leave the meeting or presentation knowing what the next steps are – do you follow up, or will they get in touch with you? What is their programming timeline? Do you need to provide additional information by a particular date?



Flesh Fanatics, Melbourne Fringe Festival 2016  
Photo by Theresa Harrison

## Promotional Kit

The arts are a hustler's world. You must learn how to sell yourself, and how to do it well. Your promotional kit speaks volumes about you – your work, your professionalism, and your potential. Turn it up and make something you're proud to share around.

### How?

Package up the information in an eye-catching, professional and concise document. PDFs are best, as you can add live links to relevant websites, reviews or emails, and the formatting stays intact. Allow enough time to create this in your production schedule.

A website about the show is also useful. Promoters can easily browse sound and video files.

### What It Should Include:

Thank heavens and higher places: another tidy list of important bits! You may have already covered some of this in your registration for Melbourne Fringe, so don't forget to cross-check that as you go.

#### BASIC INFO

- If you've got a Producer, put their contact details right up the front
- Name of company or artists
- Correct contact information
- Your artist CV or the CV of your group / collective
- Website/s and social media links

## COMPANY INFO

- Company or artist statement
- Brief history/bio
- Recent works - make sure to list where and when they presented
- Awards (if applicable)

## CURRENT SHOW DEETS

- Storyline/description/narrative
- Duration of show in minutes (and whether or not there is an interval)
- Can you describe the 'feel' or 'experience' of your work?
- Why is this show important?
- Who is it important for/who is your target audience?
- Season/touring history and any awards or nominations received (include any sales stats such as sell-outs or added sessions)
- Size and breakdown of the touring party (e.g. cast size, any tech support staff that are essential to the show)

## REVIEWS

- Media quotes or testimonials from promoters (with contact details, so that the testimonials can be verified)
- Press cuttings or reviews of your work (with links to full reviews online)

## WORK SAMPLES

- Audio or video samples are excellent ways to get a presenter's attention
- A selection of professional quality, high resolution marketing images
- Examples of past marketing materials for the show (e.g. poster artwork)
- Images of the production itself
- Behind-the-scenes images. Note: If you don't already have them, make sure you're getting some footage during your Fringe season

## THE FUTURE

- Your upcoming tour schedule, including dates of availability
- Project partners



Your  
promotional  
kit speaks  
volumes  
about you.

- Funding info (if applicable)

## **THE BUDGET**

- Give a clear overview of show costs – attach as an appendix at the end of your Promotional Kit
- Outline whether your fee includes accommodation and travel costs. Don't know how to work out a per-show fee? Use [Fair Work Australia's](#) Live Performance Award via as a guide
- Be super clear about what you're paying for and what the presenter is paying for – nothing should be vague or left out
- What is your contingency plan? What happens when unexpected costs crop up?

### **Public Service Announcement**

Try and avoid using high resolution images in your kit. They can bulk up the file size, making it harder to open, send, and store. We recommend adding in a few low-res ones and hosting the HQ images online/in the cloud. That way you can provide links to any others you'd like to include.



Sarah Houbolt, Melbourne Fringe 2018  
Photo by James Henry

## Tech Specs

All venues/festivals/presenters require a list of technical specifications to stage your show. Essentially, they want to know: **what do you need a presenter to provide**, and **what will you bring**? Be clear about this info in each section and you can't go wrong.

- Primary contacts – listed according to title and/or area of responsibility, e.g. Producer, Production Manager, Director, Artists.
- Staging – including minimum stage size, quality of floor, masking, crossovers, and floor to rig height.
- Props – including performance storage needs, overnight storage requirements, freight requirements, and weight of equipment.
- Production equipment – electrical cables, rigging specifications, lighting and sound control.
- Lighting requirements – list the number and colour of general washes and any specials required. Describe in as much detail as possible, and offer to provide an LX plan upon receipt of a venue grid plan (if you can do this).
- Sound Requirements – speakers, microphones, mixers, CD player, and DI requirements.
- Staffing – stage manager, lighting and sound operator, front of house staff – are you bringing a crew on tour or will you need the venue to provide them?
- Dressing Room requirements – wardrobe, space for costumes, mirrors, washing machines, showers, etc.
- Tour Schedule – how many days/hours do you need to bump in? Rehearsals? How many shows can you do in a day? What is the turnaround time you require between performances? How long will it take you to bump out?

**Think of it  
as a concise,  
detailed  
shopping list for  
presenters.**



Shut Up and Dance, Melbourne Fringe Festival 2015  
 Photo by Theresa Harrison

# Touring Opportunities

Relationships with presenters and programmers can take years to foster, and sitting around waiting for people to notice your show can be a whole lot of time wasted. Why wait? Organise your own tour de force!

## Open Access Festivals

Open Access festivals can provide ripper opportunities for getting your work in front of new eyes. You'll meet loads of other creatives plus you can catch heaps of inspiring shows. Perhaps consider a shorter run – it will be a bit gentler on the bank than a full season.

<b>Dates</b>	<b>Festival</b>	<b>Location</b>
January	<a href="#">Fringe at the End of the World</a>	Hobart, TAS
Jan - Feb	<a href="#">Fringe World Festival</a>	Perth, WA
Jan - Feb	<a href="#">Midsumma Festival</a>	Melbourne, VIC
Feb - Mar	<a href="#">Adelaide Fringe</a>	Adelaide, SA
Feb - Mar	<a href="#">New Zealand Fringe</a>	Wellington, NZ
March	<a href="#">Dunedin Fringe</a>	Dunedin, NZ
May	<a href="#">Anywhere Theatre Festival</a>	Brisbane, QLD
May - June	<a href="#">Brighton Fringe</a>	Brighton, UK

July	<a href="#">Darwin Fringe</a>	Darwin, NT
August	<a href="#">Edinburgh Fringe</a>	Edinburgh, UK
September	<a href="#">Sydney Fringe</a>	Sydney, NSW
October (2020)	<a href="#">Melbourne Fringe</a>	Melbourne, VIC

## Curated Festivals

Some of these festivals are BIG names, but they often have programs that are open for applications! Why not scope them out and see what is possible?

Dates	Festival	Location
January	<a href="#">Sydney Festival</a>	Sydney, NSW
February	<a href="#">Perth Festival</a>	Perth, WA
March	<a href="#">Adelaide Festival</a>	Adelaide, SA
March	<a href="#">10 Days on the Island</a>	TAS
June	<a href="#">Melt</a>	Brisbane, QLD
August	<a href="#">Darwin Festival</a>	Darwin, NT
Aug - Sep	<a href="#">Melbourne Festival</a>	Melbourne, VIC
September	<a href="#">Brisbane Festival</a>	Brisbane, QLD
December	<a href="#">Falls Festival</a>	Various!

## Comedy Touring

If comedy is your thing, comedy festivals are great for getting amongst the world's best. They're committed to making the art of laughs accessible for everyone, ensuring those who want to get into the game have every opportunity to develop their skills. Don't forget: the Fringe festivals listed above also love comedy!

Dates	Festival	Location
Feb - Mar	<a href="#">Brisbane Comedy Festival</a>	Brisbane, QLD
Mar - Apr	<a href="#">Melbourne International Comedy Festival</a>	Melbourne, VIC
Apr - May	<a href="#">Sydney Comedy Festival</a>	Sydney, NSW

May	<a href="#">New Zealand International Comedy Festival</a>	Various, New Zealand
July	<a href="#">Just for laughs</a>	Montreal, Canada

## Visual Arts Touring

The [National Association for the Visual Arts](#) (NAVA) is the representative and respected voice for Australian visual arts. They actively support and affirm the value of artists and the Australian art sector. Consider becoming a member and check out their artist and touring resources [here](#).

Need advice on developing your exhibition for tour? Get state-based info or jump onto the National Exhibitions Touring Support [website](#) for more details.

Organisation	Location
<a href="#">NETS Victoria</a>	VIC
<a href="#">Museums and Galleries of NSW</a>	NSW
<a href="#">Artback NT</a>	NT
<a href="#">Museum and Galleries QLD</a>	QLD
<a href="#">Country Arts SA</a>	SA
<a href="#">Contemporary Art Tasmania</a>	TAS
<a href="#">Art on the Move</a>	WA

## Literature Touring

While literary touring is a whole other beast, it's still just as important to develop those key industry relationships. The [National Writers' Centre Network](#) supports and connects writers around Australia. Representing 10,000 members, the network is a much broader constituency of early career, emerging and established authors, across all genres and styles. Check it out, it's a great place for lit folk to start.

Dates	Festival	Location
Feb	<a href="#">Perth Writers Festival</a>	Perth, WA
Feb - Mar	<a href="#">Adelaide Writers Week</a>	Adelaide, SA
May	<a href="#">Sydney Writers Festival</a>	Sydney, NSW

June	<a href="#">Emerging Writers Festival</a>	Melbourne, VIC
August	<a href="#">Byron Writers Festival</a>	Byron Bay, NSW
Aug - Sept	<a href="#">Melbourne Writers Festival</a>	Melbourne, VIC
September	<a href="#">Brisbane Writers Festival</a>	Brisbane, QLD
Sept - Oct	<a href="#">National Young Writers Festival</a>	Newcastle, NSW

## Music Touring

Our friends at [Music Australia](#) say it best:

“Touring in Australia can be very rewarding. Audiences across the country love music and people in regional centres invariably appreciate good music coming to town. Challenges include our vast distances, small centres, and the huge variety of places and spaces where music is played.”

Organisation	Location
<a href="#">Music Victoria</a>	VIC
<a href="#">Music NSW</a>	NSW
<a href="#">Music NT</a>	NT
<a href="#">QMusic: Big Sound</a>	QLD
<a href="#">Music SA</a>	SA
<a href="#">Music Tasmania</a>	TAS
<a href="#">West Australia Music (WAM)</a>	WA
<a href="#">Australia Music Industry Week</a>	National
<a href="#">APRA AMCOS</a>	National
<a href="#">Triple J Unearthed</a>	National



Post-Apocalyptic Body Slam, Melbourne Fringe Festival 2017  
Photo by Theresa Harrison

## Funding Opportunities

Ah, the age-old medium of exchange for goods and services. We need lots of it to put on a show, and lots and lots and lots of it to tour one. It's dangerous to assume your box office profit will cover all your costs. Find other money sources, find investors, and be creative about who might like to provide sponsorship or partner with you.

Touring costs, vehicles, fuel, per diems and accommodation can be supported by various programs such as Touring Victoria or Playing Australia. It is rare that remount or producer fees will be covered by these programs but it's always worth trying your luck!

Familiarise yourself with the major government funding and philanthropic organisations. Read their websites, read the reports, listen to your peers, make phone calls, ask questions – the information is out there, you just need to hunt it down.

P.S. You'll need to check the respective websites for guidelines and deadlines.

### Stay in the Loop

Contrary to popular belief, signing up to newsletters is actually a pretty good idea. Make all the info come to you – from industry updates to event notices, application reminders, and beyond!

Our top picks are:

- [Regional Arts Victoria](#) (the legends who helped us to compile this pack)
- [Auspicious Arts](#)
- [NAVA](#)
- [Music Australia](#)
- [National Writers Centre Network](#)
- [ArtsHub](#)

- [Theatre Network Australia](#)

## **Government Funding**

- Australia Council - [Playing Australia](#)
- Creative Victoria - [Creative Victoria Funding and Support](#)
- [Other Arts Grants and Funding Opportunities](#)

## **Crowdfunding**

- [MATCH Creative Partnerships Australia](#)
- [Pozible](#)



**Contrary to popular belief, signing up to newsletters is actually a pretty good idea.**



Dancebox, Melbourne Fringe Festival 2017  
 Photo by Theresa Harrison

# National, State and Regional Contacts

We're spoilt for organisations helping to streamline the beginnings of the touring process. Many run key events, giving artists and producers the chance to showcase their work in front of heaps of industry professionals at once. They all work a bit differently, and tend to focus on different segments of the market.

State Touring	<a href="#">Showcase Victoria</a>
National Touring	<a href="#">National Touring Selector</a> ; <a href="#">Australian Performing Centre Association</a>
International	<a href="#">APAM</a>

## VICTORIA

Touring Org	<a href="#">Regional Arts Victoria</a>
Festivals	<a href="#">Melbourne Festival</a> ; <a href="#">White Night</a> ; <a href="#">Melbourne Music Week</a> ; <a href="#">Melbourne Writers Festival</a>
Venue	<a href="#">Arts House</a>
Regional	<a href="#">Her Majesty's Ballarat</a> ; <a href="#">Ballaret Cabaret Festival</a> ; <a href="#">Castlemaine State Festival</a> ; <a href="#">Punctum Live Art</a>

## SOUTH AUSTRALIA

Touring Org	<a href="#">Country Arts South Australia</a>
Festivals	<a href="#">Adelaide Festival of Arts</a> ; <a href="#">WOMADelaide</a> ; <a href="#">Feast Festival</a> ; <a href="#">Adelaide Cabaret Festival</a>
Venue	<a href="#">Nexus Arts</a> ; <a href="#">PADA</a> ; <a href="#">Bakehouse Theatre</a> ; <a href="#">La Boheme</a>
Regional	<a href="#">Vitalstatistix</a> ; <a href="#">Carclew</a> ; <a href="#">Chaffey Theatre</a>

## **NEW SOUTH WALES**

Touring Org [Arts on Tour](#)  
Festivals [This Is Not Art](#); [Liveworks at Performance Space](#); [Sydney Festival](#)  
Venue [Australian Theatre for Young People](#); [Carriageworks](#)  
Regional Venue [CIVIC Theatre](#), Newcastle

## **QUEENSLAND**

Touring Org [arTour](#)  
Festivals [Brisbane Festival](#)  
Venue [Metro Arts](#); [La Boite Theatre Company](#); [Brisbane Powerhouse](#);  
[Judith Wright Centre of Contemporary Art](#)  
Regional Venue [Empire Theatre](#), Toowoomba

## **WESTERN AUSTRALIA**

Touring Org [Country Arts Western Australia](#)  
Festivals [Perth International Arts Festival](#)  
Venue [The Blue Room](#)  
Regional [Koorliny Arts Centre](#)

## **TASMANIA**

Touring Org [Tasmanian Regional Arts](#)  
Festivals [Ten Days on the Island](#); [Junction Arts Festival](#); [Dark MOFO](#)  
Venue [Salamanca Arts Centre](#); [Moonah Arts Centre](#)  
Regional [Burnie Arts and Function Centre](#); [Devonport Entertainment and Convention Centre](#)

## **ACT**

Festivals [You Are Here](#); [Art, Not Apart](#); [Enlighten](#)  
Venue [The Street Theatre](#); [Ainslie and Gorman Arts Centre](#)  
Venue [Canberra Theatre Centre](#)

## **NORTHERN TERRITORY**

Touring Org [Artback NT](#)  
Festivals [Darwin Festival](#)  
Venue [Brown's Mart Theatre](#)  
Regional Venue [Araluen Cultural Precinct](#)

## **NEW ZEALAND**

Touring Org [Arts Market - Performing Arts Network New Zealand](#)  
Festivals [Auckland Arts Festival](#); [New Zealand Festival](#)  
Venue [Auckland Live](#); [Toi Poneke Arts Centre](#)  
Regional [The Dowse Art Museum](#)



Grrrl Power, Melbourne Fringe Festival 2017  
Photo by Theresa Harrison

## Key Contacts

If you have any questions, about this guide or about touring in general, please give us a bell!

### **Melbourne Fringe**

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### **Tom Browne**

Producer (Artists, Venues & Events)  
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### **Regional Arts Victoria**

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9644 1800