

## MATCHBOX SUBMISSION INFO

**MATCHBOX** is a curated contemporary and professional programme that responds to the rich multiplicity and diversity of Auckland and resonates with our physical and spiritual home, **Tāmaki Makaurau**. Since its initial iteration in 2012, **MATCHBOX** (previously known as **Q Presents**), has been a pillar of **Q's** annual programme and has brought a significant number of independent powerhouse works to the stage including *Daffodils*, *OTHER [Chinese]*, *Burn Her*, *Inflated Rebel*, *Medusa* and so many more. The focus of **MATCHBOX** has continuously been the readiness of artists, the gem of the idea they want to present and the ability of **Q** and the company/artist to see a clear pathway to connect with audiences. When **MATCHBOX** has really worked, it's allowed artists to lift the quality of their work to a new level and provided fresh audiences for them to engage with. **MATCHBOX** is also an opportunity to learn, it's a chance for artists and companies to stretch their creative vision and to be challenged in balancing need of marketing alongside the generation of a new work or season.

**Q** supports **MATCHBOX** seasons through providing a box office split that includes venue hire, labour, equipment, rehearsal space, marketing support and opening night hosting, along with tactical and emotional support along the way from **Q's** team.

### MATCHBOX IS:

- A 5-to-10-night season in **Loft** with collaborative support from **Q's** experienced and supportive staff. **MATCHBOX** seasons are curated annually between July and September.
- An opportunity to work in Venue Partnership in which both **Q** and the presenting company share financial risk and reward during the season, through a box office risk-share model.
- For mid-career Aotearoa artist and companies wanting to present high-quality work with best practise in place. We encourage a diversity of cultures, genres, forms, perspectives, performers and makers to apply.

Creative New Zealand clients who are currently funded via **Toi Uru Kahikatea** or **Toi Tōtara Haemata** programmes are ineligible for **MATCHBOX**.

### TO BE SUCCESSFUL YOU'LL NEED:

- A banger pitch for your show!
- New work, existing work, experimental concepts, whatever your edge is- your pitch just needs to be clear.
- An experienced and committed producer.
- An understanding of good business practices.
- Clear creative development plan.
- Systems for delivery during the season.

### WHAT WE CAN OFFER:

- **Q Loft**. This space is fully flexible and depending on the seating configuration **Q Loft** can seat between 117 – 180 people.
- **Loft's** lighting and sound equipment (some might be subject to availability).
- Venue Technician and crewing costs on an agreed production schedule.
- A Production Coordinator to liaise venue execution.
- Tailored marketing support.
- Audience development support.
- Assistance with PR.
- Front of House support (ushers and box office).
- Ticketing advice and consultation on **Q's** booking system along with an event listing on **Q** website.
- **Q Vault** for rehearsals, subject to availability. Kindly note that **Vault** is provided 'as is' and does not include any technical labour, equipment or parking.



## WHAT YOU NEED TO BUDGET FOR:

- Rehearsal and production costs.
- Fees for your creative team and actors.
- Fees for an operator.
- Any additional crew you think you may need to pack in/out and tech.
- Any additional technical equipment hires i.e. AV, microphones etc.
- APRA and writer's royalties.
- OneMusic and composer's royalties.
- Fees for a publicist and a marketing budget.
- Ticketing charges (inside charges).

## ANNUAL DEADLINE ESTIMATES

JUNE - JULY	Submissions open
JULY - AUGUST	Submissions close.
AUGUST - SEPTEMBER	Shortlisted applicants contacted.
SEPTEMBER	30 minute pitches with panel (in person or via Skype).
SEPTEMBER - DECEMBER	Seasons selected.

## TIPS

- 1. Information:** While we don't need pages and pages of details, a deeper level of thought on application is helpful.
- 2. Finance:** A developed plan for funding or investment is appreciated, any details you can provide around budget will also be very helpful.
- 3. Producer:** Applicants without an experienced and committed producer are highly unlikely to be successful. Occasionally we programme **MATCHBOX** seasons without a producer however, unfortunately these seasons have a high percentage of leaving the programme.

## QUESTIONS? CONCERNS?

Contact Q's Producer:

**Padma Akula**  
**padma@qtheatre.co.nz**  
**09 870 2158**

## DEFINITIONS/INTERPRETATION

**Best practice:** Creative activities, methods and health and safety protocols that are shown to produce the best results

**Curated programme:** Carefully chosen and thoughtfully gathering the various artistic voices together to create new meaning or to create/extend a context for their own work.

**High-quality:** The strength of the idea; the viability of the process; the experience and ability of the people involved; and the soundness of the budget. Applications that are strong in some, but not all, are seen as having potential.

**Independent Makers:** A play or musical that isn't paying equity wages. It may be a profit share, where you get some money, but it's not necessarily a professional production. Sometimes called co-op, profit-share or amateur theatre.

**Inside charges/Outside charges:** An inside charge is included in the cost of the ticket and could be considered the ticketing organisation's income for the service offered, whereas an outside charge is in addition to the cost of the ticket and usually reflects the cost of service associated with the customer's purchase method i.e. booking fee

**Theatre:** Theatre includes both classical and contemporary theatre, and all genres such as comedy, drama, physical theatre, devised theatre, street theatre, musical theatre, circus, puppetry and mask.

