

PROJECT SUMMARY SHEET

File Number:	129083 : 127926
Primary Client:	The Theatreview Trust
Project Contact:	10261 John Smythe
Joint Client	
Project Title:	Editor and Management Retainers 2014-15

Pathway:	Arts Grant AG 13/14/2	Funding Body:	Arts Board
Artform:	Theatre	Genre:	
Activity Type:			
Long Description:	towards managing editor, dance editor and web master retainers and web hosting overheads		
Most important Strategic Outcome:	NZers experience high quality arts (AG)		
Most important Strategic Impact:	(SO3) Feb 2014		
Amount requested:	35000		
Project location/s:	National Proj		

Budget Analysis:

General Comments:

Other CNZ Adviser Comments:

PROJECT SUMMARY SHEET

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Primary Client:	The Theatreview Trust
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Joint Client	
Project Title:	Editor and Management Retainers 2014-15

Budget Year	Project ID	Project Title	Amount Approved	Status	Artform	Acquitted
2012/2013	126223	Editorial Services	7500	PAID	Theatre	Y
2012/2013	126422	Editor and Management Retainers	28206	PAID	Theatre	N
2012/2013	125679	Retainers and Honoraria	0	DECLINED	Theatre	N
2012/2013	125155	Dance Review Editor 2012	1875	PAID	Dance	Y
2011/2012	123626	Dance Review Editor	7500	PAID	Dance	Y
2011/2012	123953	Managing Editor and Website 2012	25000	PAID	Theatre	Y
Total:			<u>\$70,081.00</u>			

PART I: APPLICANT DETAILS

27 FEB 2014

If you are applying on behalf of a group or organisation - **please complete section A**

If you are applying as an individual - **please complete section B**

If you are applying jointly with another organisation or individual - **please complete section A or B for the applicant who will be the main contact person for the application and section C for the joint applicant.**

SECTION A - ARTS ORGANISATIONS & GROUPS

Media and event organisers often ask Creative New Zealand for artists' contact details.

If we are asked, can we release your contact details? (Y/N)

☐

Group/Organisation: The Theatreview Trust

GST number: N/A

Telephone (day): 04 383 9850

Email: john@theatreview.org.nz

If relevant please complete the following:

Iwi affiliation:

Rohe:

Marae:

Pasifika Group:

Postal Address *(all correspondence will be sent to this address)*

Street/PO Box: 22 Porritt Avenue

Suburb: Mount Victoria

City: Wellington

Postcode: 6011

Country: New Zealand

Physical Address *(if different from postal address)*

Street: (as above)

Suburb:

City:

Postcode:

Country:

Arts Organisation/Group Contact Person's Details

(all correspondence will be sent to the group/organisation's postal and email address above)

Name: John Smythe

Gender: Male

Date of birth: 14 August 1945

Telephone (day): 04 382 9850

Mobile: 027 447 9850

Email: john@theatreview.org.nz

Postal Address: 22 Porritt Avenue, Mount Victoria, Wellington 6011.

IMPORTANT INFORMATION FOR APPLICANTS

27 FEB 2014

Completing this Arts Grant Application Form

To complete this application form in Microsoft Word (version 2003 or newer) you need to type your answers to each question in the boxes provided.

Example:

IMPORTANT – You cannot edit any text outside of these boxes.

If you are unable to type into the boxes provided please contact us on (04) 473 0880 or info@creativenz.govt.nz and we will provide you with the application form in another format.

Most boxes in PART I & II are fixed-size and will not allow you to enter more than one line of text. In PART III the boxes will automatically resize to fit text as you type into them.

When you submit your application you must include **5 copies of any supporting documents** (such as written confirmation of availability of the key people involved in the project).

Supporting documents should be attached after PART III of the application form.

If relevant, you must also include **5 copies of artistic support material** (such as samples of work). Artistic support material should be attached after PART IV of the application form.

You must be able to answer Yes (Y) to the following statements to ensure your application is eligible:

- ☐ Y I have read the *2014 Guide to Preparing an Arts Grant Application*
- ☐ Y My application meets the general eligibility criteria that cover everyone who applies for support  5 - 6
- ☐ Y My application meets the specific eligibility criteria for Arts Grants  7 - 9
- ☐ Y The amount of support that I am requesting is **not more than \$65,000**
OR due to exceptional circumstances I have written permission from an arts adviser to apply for more than \$65,000 and will include a copy of this written permission when I submit my application
- ☐ Y My proposed project, or the stage of it I am seeking support for, will not start before **23 May 2014** and will be completed by **23 May 2015**
- ☐ Y My application is not a resubmission of an application that has been previously declined,
OR due to exceptional circumstances I have written permission from an arts adviser to resubmit my application for a previously declined project and will include a copy of this written permission when I submit my application
- ☐ Y I understand that I must submit **5 copies** of my Arts Grant application, including 5 copies of all supporting documents and artistic support material.
- ☐ Y I understand that my application for an Arts Grant must arrive at Creative New Zealand's Wellington office by **5.00pm, Friday 28 February 2014**, and that applications that arrive after the deadline or that are submitted by fax or email, or to Creative New Zealand's Auckland or Christchurch offices **will be ineligible**

PART II: PROJECT DETAILS

Working title of project: (1-4 words)

Theatre review Editor and Management retainers and costs

Date the project, or the stage of it I am seeking support for, will start:

1 July 2014

Date the project, or the stage of it I am seeking support for, will finish:

30 June 2015

Brief description of project: (for example, towards script development)

Towards Managing Editor, Dance Editor and Web Master retainers and Web hosting overheads.

The local authority area/s in which your project will take place: [refer to maps on our website](#)

Nationwide

Amount requested: \$ Total cost of project: \$

- You cannot request more than \$65,000 for an Arts Grant unless you have written permission from an arts adviser to do so.
- If you are GST registered do not include GST in these amounts.

Have you received funding for this project from other sources? (Y/N)

Y

Have you applied for funding for this project from other sources? (Y/N)

Y

- If you answer Yes to either question, ensure that you include this in your budget.

Strategic Outcome: (select **ONE** only, mark with an X)

Please identify the Creative New Zealand Strategic Outcome that best suits the focus of your project. You will be assessed on how well your project delivers to the outcome:



- ☐ Outcome 1 - New Zealanders participate in the arts
- ☐ Outcome 2 - High quality New Zealand art is developed
- ☒ Outcome 3 - New Zealanders experience high-quality arts
- ☐ Outcome 4 - New Zealand arts gain international success

Artform or cultural arts practice: (select **ONE** only, mark with an X)

- | | | |
|---------------------------------------|---|---|
| <input type="checkbox"/> Craft/object | <input type="checkbox"/> Dance | <input type="checkbox"/> Inter-arts |
| <input type="checkbox"/> Literature | <input type="checkbox"/> Music | <input type="checkbox"/> Māori arts |
| <input type="checkbox"/> Pacific arts | <input type="checkbox"/> Pan-artform festivals* | <input checked="" type="checkbox"/> Theatre |
| <input type="checkbox"/> Visual arts | | |

- If your proposed activity does not fit within a specific artform or cultural arts practice please discuss your application with a [Creative New Zealand arts adviser](#).
- *If your application is for a Pan-artform festival please discuss your application with a Creative New Zealand arts adviser before preparing your application.

Creative New Zealand Funding Body: (select **ONE** only, mark with an X)



- | | | |
|--|--|---|
| <input checked="" type="checkbox"/> Arts Board | <input type="checkbox"/> Te Waka Toi Board | <input type="checkbox"/> Pacific Arts Committee |
|--|--|---|

PART I: APPLICANT DETAILS

SECTION B – INDIVIDUALS

Media and event organisers often ask Creative New Zealand for artists' contact details.

If we are asked, can we release your contact details? (Y/N)

☐

Last Name:	<input type="text"/>		
First Name:	<input type="text"/>		
Middle Name:	<input type="text"/>		
Date of birth:	<input type="text"/>	GST number:	<input type="text"/>
Gender:	<input type="text"/>		

Ethnicity (mark with an X)

New Zealand European/Pākehā:	<input type="checkbox"/>	New Zealand Māori:	<input type="checkbox"/>
Pacific Islander:	<input type="checkbox"/>	- Iwi affiliation:	<input type="text"/>
Asian:	<input type="checkbox"/>	- Rohe:	<input type="text"/>
Other:	<input type="text"/>	- Marae:	<input type="text"/>

Contact Details

Tel (day):	<input type="text"/>	Mobile:	<input type="text"/>
Email:	<input type="text"/>		

Postal Address

Street/PO Box:	<input type="text"/>		
Suburb:	<input type="text"/>	City:	<input type="text"/>
Postcode:	<input type="text"/>	Country:	<input type="text"/>

Physical Address (if different from postal address)

Street:	<input type="text"/>		
Suburb:	<input type="text"/>	City:	<input type="text"/>
Postcode:	<input type="text"/>	Country:	<input type="text"/>

SECTION C – JOINT APPLICANT (if applicable)

Note - All correspondence will be sent to the applicant named in Section A or B

Full Name:	<input type="text"/>
Email:	<input type="text"/>
Postal address:	<input type="text"/>

PART III: PROJECT PROPOSAL

1. What: the idea or kaupapa/He aha

Explain the central idea or kaupapa of your project and how your project will deliver to the Creative New Zealand Strategic Outcome that you have selected in Part II. You will be assessed on how strong and how well-developed your idea is and how well your project will deliver to the selected outcome: (Maximum 1,200 words)

If relevant to your project you should also explain: 

- how the practice and results of the project are culturally diverse **OR** based on Mātauranga Māori **OR** based on Kaupapa Pasifika.
- the way in which your project is innovative in the creation and/or production of the work.
- how your project benefits community arts participation.

Theatreview: The New Zealand Performing Arts Review and Directory offers a unique and comprehensive service. *Theatreview's* mission is to review the full spectrum of professional performing arts practice in New Zealand in order to:

- inform prospective audiences through the Coming Up facility and subsequent reviews
- provide timely feedback to practitioners
- allow audience commentary, feedback and debate, and
- build a comprehensive and readily searchable heritage archive of professional performing arts practice in NZ, including tours to smaller regions.

Often *Theatreview* is the only publication that reviews the work of emerging artistes, Fringe shows, return /developed seasons and touring productions. *Theatreview* gives 'voice' to reviewers throughout the country, whether or not we have already reviewed a show. This keeps site visitors topically informed of what is playing where. We also post links to print and other media reviews and, by agreement with Fairfax and Otago Daily Times (who rarely put reviews online), run full reviews after they have been published in print.

Over its first 8 years *Theatreview's* reviewing reach has grown as follows: 233 (2006), 314 (2007), 359 (2008), 448 (2009), 530 (2010), 568 (2011) ... In 2012 we commissioned 623 reviews of 569 productions and thought coverage would plateau. But in 2013 we commissioned 832 reviews of 681 productions and published 1,127 reviews in total (including those linked to or sourced from other publications).

If we paid a modest \$200 per review, the commissioned reviews would cost \$166,400, so this is the value of professional work donated by the reviewers. (See 'People' below.)

Theatreview has created a nationwide sense of community within the performing arts world, being the hub of performing arts critical discourse, a virtual meeting place for the performing arts community and the 'go to' place for people seeking informed commentary on current and past productions. We have an active Facebook page and an honorary Tweeter (Kris Wehipeihana).

Rather than pursue 'growth' per se, *Theatreview* seeks to maintain a healthy and sustainable operation that accurately reflects professional performing arts practice from year to year. If that output increases, so will ours; if it shrinks, so will ours. What does grow, however, is the heritage resource of reviews, commentary, news and debate.

In late 2013 *Theatreview* added a Genre tag to Production pages and the Review section's Search filter

PART III: PROJECT PROPOSAL

system. Audience members can now choose to receive email alerts according to Genres and Regions.

Theatreview also contains the New Zealand Performing Arts Directory (PAD) which allows professional performing arts practitioners and organisations to create a professional membership page for a small annual fee. Every time their name appears on Theatreview it is hyperlinked to their professional membership page.

The site is in constant use by practitioners, the general public, teachers, students, researchers and a wide range of arts organisations. There is a strong demand for its work to continue and the heritage resource to grow.

When we faced a sudden funding gap, Theatreview ran a successful Pledge Me campaign in February 2013. Responding to a request for \$5,000, 135 donors gave a total of \$6,156. The Trust is of the view that such campaigns should only occur in extreme emergency and not be seen as a regular funding source. It continues to focus on The NZ Performing Arts Directory (PAD) on an online Donations for regular support from its constituency.

Artistic support material should be attached after Part IV of your application (if relevant):

2. How: the process/Pēhea te whakatutuki

Explain where, when and how you plan to deliver the project: *(Maximum 800 words)*

John Smythe (who trades as Words for Action) is the founder and Managing Editor of Theatreview. He works from his home office in Wellington (which he provides to Theatreview free of charge) to:

- manage all administrative aspects of the Theatreview operation and to commission theatre reviews nationwide;
- receive, edit and upload production information and images;
- receive, edit and publish theatre reviews;
- receive, format and publish relevant news items under 'Headlines' and 'Deadlines';
- deal with all enquiries re Theatreview business (including the NZ Performing Arts Directory).

Raewyn Whyte, the Associate Editor, Dance & Auckland, works from her home office in Auckland (which she provides to Theatreview free of charge) to:

- commission dance reviews nationwide;
- receive, edit and upload production information and images;
- receive, edit and publish dance reviews.

Sascha Monteiro (PureJS), the Webmaster, is currently Wellington-based and remains on hand to undertake routine maintenance, troubleshoot any technical issues as they arise and improve the site as required.

When we have been underfunded Sascha has been generous with his time and expertise. The Trust is keen to put the arrangement on a more secure professional footing via the budgeted retainer.

[See letters of acceptance and résumés for further details, and 3 letters of support.]

The following supporting documents should be attached after Part III of your application (if relevant):

- a letter of acceptance from the relevant institution or provider (if it is a professional study opportunity)

PART III: PROJECT PROPOSAL

- a timeline
- invitations or written agreements to create, present or distribute your work
- letters of recommendation or support from up to 3 relevant referees - ask them to comment on the project you are applying for
- professional assessments (for example, from script advisers, dramaturges or directors)

(The maximum word count above does not include supporting documents)

3. Who: the people/Ko wai ngā tāngata

Tell us about the key people involved: *(Maximum 800 words)*

John Smythe, Managing Editor and Theatre Editor has a Bachelor of Dramatic Arts from the National Institute of Dramatic Arts (NIDA) in Sydney and has previously been a theatre reviewer for the National Business Review, Theatre Australia Magazine, The Australia, The Melbourne Times.

Raewyn Whyte, Associate Editor, Dance & Auckland, has an MA from the School for Contemporary Arts, Simon Fraser University, Canada; major in dance criticism; thesis topic: Writing dancing - the scope and limits of contemporary modern dance criticism. She also contributes to Radio NZ, NZ Herald and DANZ Quarterly.

Sascha Monteiro, the Webmaster, is skilled in Java, PL/SQL, Servlet, JSP, PHP, HTML, CSS, SOAP, REST Linux, Oracle, Apex, Tomcat, VMWare, MySQL.

Theatreview has a dedicated team of experienced **reviewers** nationwide, including in many small regions (see attached list).

- Most have practical performing arts experience (unlike many print media critics)
- Most have relevant tertiary qualifications or are undergraduates in related areas.
- Many are lecturers, teachers or post graduate students.

New reviewers are recruited as and when required by putting the call out through the existing network of reviewers, the Theatreview Audience Member database and the Theatreview Facebook page.

All Theatreview reviewers share a passion for the performing arts and are generous enough to contribute to the critical discourse for two complimentary tickets. (The Trust would love to pay everyone properly but has agreed we can only do so when a funding source is secure and sustainable.)

Our honorary Tweeter is **Kris Wehipeihana** (manager, Nola Millar Library, Toi Whakaari).

Theatreview's **Audience Members** are at liberty – and welcome – to engage in 'conversation' and debate via the Comments threads and the Forum facility.

Professional Members, who join the New Zealand Performing Arts Directory (PAD), put themselves 'one click away' from anyone who may wish to employ them.

The following supporting documents should be attached after Part III of your application (if relevant):

- letters of invitation
- written confirmation of availability of the key people involved in the project

PART III: PROJECT PROPOSAL

(The maximum word count above does not include supporting documents)

4. The budget/te putea

26 – 29

How much will it cost?

Your application must include a project budget. Your budget needs to be realistic and accurate, and include all costs and sources of revenue. Your budget must clearly indicate which costs you are requesting Creative New Zealand funding for. You will be assessed on the credibility and accuracy of the supporting financial information that you provide in your budget.

Please attach your budget after Part III of your application, followed by any quotes or estimates (if relevant)

Notes on your budget:

In January 2014 the Wellington City Council granted Theatreview \$3,800 specifically to support coverage of the NZ Fringe 2014 (7 February – 2 March 2014). That funding is therefore is not within the timeframe of this application.

In February 2014 The New Zealand Community Trust granted Theatreview \$15,000 towards the Managing Editor's stipend for the financial year 1 April 2014 – 31 March 2015. Because this application covers the period 1 July 2014 – 30 June 2015, 75 percent of the NZCT funding has been included in this budget (i.e. \$11,250).

WHAT TO INCLUDE: Please refer to the "Budget" section of the relevant *Guide to Preparing an Application* for notes on what to include in your budget lines.

GST: If you are GST-registered, make your budget GST-exclusive. If you are not registered, make your budget GST-inclusive

IMPORTANT: Please insert the costs requested from Creative New Zealand in the **CNZ Request** column.

Applicant name:

The Theatreview Trust

Project title:

Theatreview Editor and Management retainers

PROJECT COSTS		Description	Quantity	@	Item Cost	Total	CNZ Request
PERSONNEL COSTS (e.g. wages, salaries, fees, allowances, per diems, stipends). Please provide a breakdown of these costs by job title or role for creative work, administration, management, marketing or promotion, and production/technical work.							
John Smythe		Managing Editor /Theatre Editor monthly stipend	12	@	\$5,000.00	\$60,000.00	\$21,000.00
Raewyn Whyte		Associate Editor /Dance & Auckland stipend	12	@	\$2,000.00	\$24,000.00	\$9,600.00
Performing Arts Critics - commission reviews		based on 2013 figures	832	@	\$200.00	\$166,400.00	\$0.00
Sascha Monteiro		Webmaster retainer - 12 mths	12	@	\$500.00	\$6,000.00	\$3,000.00
TOTAL PERSONNEL COSTS						\$256,400.00	\$33,600.00
PRODUCTION COSTS Please provide a breakdown of the project's production, exhibition, event and material costs.							
DNS Hosting		Virtuozzo	1	@	\$270.00	\$270.00	\$270.00
Domain Name registrations/services		~.org.nz/~.co.nz/~.net.nz/~.com/~.net/~.org	6	@	\$165.00	\$990.00	\$990.00
TOTAL PRODUCTION COSTS						\$1,260.00	\$1,260.00
ADMINISTRATION COSTS (e.g. audit fees, electricity, insurance, legal services, licence fees, office supplies, photocopying, postage, rent, stationery, telephone, etc). Please provide a breakdown of the project's administrative and overhead costs.							
Office & equipment (J Smythe)		Rent, equipment, office expenses	1	@	\$10,000.00	\$10,000.00	\$0.00
Office & equipment (R Whyte)		Rent, equipment, office expenses	1	@	\$2,500.00	\$2,500.00	\$0.00
Accounting Services (S Taylor)			1	@	\$3,000.00	\$3,000.00	\$0.00
Online accounting software subscription		Xero	1	@	\$140.00	\$140.00	\$140.00
TOTAL ADMINISTRATION COSTS						\$15,640.00	\$140.00
MARKETING COSTS Please provide a breakdown of the marketing and promotion costs for the project.							
				@		\$0.00	
TOTAL MARKETING COSTS						\$0.00	\$0.00
TOTAL PROJECT COSTS (A)						\$273,300.00	\$35,000.00

PROJECT REVENUE

Description

Quantity

@

Item Cost

Total

EARNED REVENUE (e.g. admission fees, box office takings, sales of publications or merchandise, subscription fees, contract or artist fees, estimated sales of (for example) recordings/ books/ artwork, workshop or conference fees). Please provide a breakdown of your earned revenue. Note: please include information on the per seat subsidy (see the <i>Guide to Preparing an Application</i>) if appropriate.				
PAD Membership Fees - individual	NZ Performing Arts Directory	30 @	\$36.00	\$1,080.00
PAD Membership Fees - organisations	NZ Performing Arts Directory	10 @	\$108.00	\$1,080.00
Website Advertising	via Scoop Media Cartel	1 @	\$1,200.00	\$1,200.00
		@		\$0.00
TOTAL EARNED REVENUE				\$3,360.00
OTHER CASH SUPPORT Please be clear which part or parts of your budget each item of support relates to, and whether the support is confirmed or unconfirmed.				
NZ Community Trust - confirmed	Towards Managing Editor monthly stipend	9 @	\$1,250.00	\$11,250.00
ASB Community Trust - unconfirmed	Towards associate editor stipend	12 @	\$420.00	\$5,040.00
TOTAL OTHER CASH SUPPORT				\$16,290.00
OTHER IN-KIND SUPPORT Please ensure any IN-KIND support appears both in PROJECT COSTS and PROJECT REVENUE. Be clear which part or parts of your budget each item of support relates to, and whether the support is confirmed or unconfirmed.				
Office & equipment (J Smythe)		1 @	\$10,000.00	\$10,000.00
Office & equipment (R Whyte)		1 @	\$2,500.00	\$2,500.00
Accounting Services (S Taylor)		1 @	\$3,000.00	\$3,000.00
Donated stipend portion (J Smythe)		1 @	\$25,750.00	\$25,750.00
Donated stipend portion (R Whyte)		1 @	\$9,000.00	\$9,000.00
Donated reviews (commissioned critics)		832 @	\$200.00	\$166,400.00
Donated Webmaster reatiner (S Montiero)	based on 2013 figures	1 @	\$2,000.00	\$2,000.00
TOTAL OTHER IN-KIND SUPPORT				\$218,650.00
AMOUNT REQUESTED FROM CREATIVE NEW ZEALAND				\$35,000.00
TOTAL PROJECT REVENUE (B)				\$273,300.00
REVENUE (B) LESS COSTS (A) = (DEFICIT/SURPLUS)				\$0.00

John Smythe

From: Roanna Dalziel <Roanna.Dalziel@creativenz.govt.nz>
Sent: Sunday, 2 February 2014 2:29 p.m.
To: 'John Smythe'
Subject: Arts Grant application - extension of period covered

Dear John

It's fine to apply for the extra month so that your application runs to 30 June 2015. Please tick the relevant box and include this email as part of your application.

Also, you may choose either single sided or double sided when submitting your application.

Kind regards

Roanna

Roanna Dalziel

Senior Arts Adviser (Theatre)

Kaiārahi Toi Matua (Whare Whakaari)

Creative New Zealand | Toi Aotearoa

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E: roanna.dalziel@creativenz.govt.nz | **W:** creativenz.govt.nz

Aorangi House Level 10, 85 Molesworth Street, Thorndon, Wellington 6011

PO Box 3806, Wellington 6140

Creative New Zealand is the national arts development agency developing, investing in and advocating for the arts.



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22 Porritt Ave, Mt Victoria
Wellington 6011, New Zealand
EMAIL: jsmythe@xtra.co.nz

PHONE: +64- 4- 382 9850
FAX: +64- 4- 382 9858
MOBILE: 027 447 9850

JOHN
SMYTHE
writer



25 February 2014

The Theatreview Trust

And to whom it may concern ...

I am delighted to say I will be available to undertake the duties of Managing Editor for Theatreview from 1 July 2014 to 30 June 2015 at a minimum retainer of \$2,500 per month.

I understand that operating, managing and editing *Theatreview*: the NZ Performing Arts Review & Directory (on behalf of The Theatreview Trust) includes the following tasks:

- Identify productions for review (liaise with the Dance Reviewer re dance reviews)
- Access production information & images
- Assign critics & secure bookings
- Prepare production page information & images about 2 weeks ahead of opening night
- Receive, edit, format & post reviews
- Access reviews published elsewhere; prepare, & post teasers & links
- Receive, edit, format & post news items
- Monitor and participate in Comment streams and Forums (and moderate where necessary, although free and open exchange is preferred)
- Monitor/manage site quality; liaise with Webmaster re maintenance needs
- Manage Audience membership issues and enquiries
- Manage the Performing Arts Directory (PAD) including membership issues and enquiries
- Respond to general enquiries (Theatreview is seen by many as 'info-central')
- Manage all business aspects of web hosting (through OpenHost) and domain name ownership (through OpenHost and Domainz); liaise with Treasurer on such matters
- Represent Theatreview in arts industry and public forums, as and when required
- As a member of The Theatreview Trust, attend Trust meetings and perform tasks as requested and directed, towards fulfilling its purposes, raising funds and receipting donors to ensure the continued viability of Theatreview.

I look forward to continuing to work with the Trust to maintain this clearly valued service.

Faithfully

John Smythe

www.theatreview.org.nz

22 Porritt Ave, Mt Victoria
Wellington 6011, New Zealand
EMAIL: jsmythe@xtra.co.nz

PHONE: +64- 4- 382 9850
FAX: +64- 4- 382 9858
MOBILE: 027 447 9850

JOHN
SMYTHE
writer



John Smythe – Resume

(at February 2014)

Founder and managing editor of www.theatreview.org.nz, and its senior theatre critic, John Smythe is a Trustee of The Theatreview Trust. He has a Bachelor of Dramatic Arts from the National Institute of Dramatic Art (University of New South Wales) and a certificate in screenwriting from the Australian Film Television and Radio School.

Starting in Gang Shows and David Tinkham's Wellington Rep pantos, training in the Aro Valley with Nola Millar and her tutors, participating in the early years of Downstage and touring with the NZ Players Drama Quartet set John off on decades of wide-ranging professional experience as an actor, playwright, screen writer, tutor and theatre critic – in NZ, Australia then back in NZ.

He has served as a theatre critic for *The Melbourne Times*, *The Australian*, *Theatre Australia Magazine* – and, in NZ: the *National Business Review* (January 1999 to March 2006) and www.theatreview.org.nz (since April 2006). He has been a regular contributor to Sean Plunket's Newstalk ZB show and written a regular theatre column for *FishHead Magazine*.

John served a 3-year term on the Board of Studies for Toi Whakaari: NZ Drama School. Previously he has been elected to the board of the New Zealand Writers Guild (Vice President then President) and before that the Australian Writers Guild, serving on a range on industry boards, and attending (and helping to host) a number of International Affiliation of Writers Guilds meetings in the process. He also served twice on the international jury for the Banff Television Festival.

To keep connected to the craft of live performance, each year this century John has played theatre critic Birdboot in a VUW English Dept. reading of Tom Stoppard's *The Real Inspector Hound* (alongside Harry Ricketts as Moon). In 2011 he played Polonius and the Gravedigger in Mel Camp's Toi Whakaari/VUW MTA production of Shakespeare's *Hamlet*, and in 2012 he played Samuel Beckett, James Joyce and Carl Jung in Jan Bolwell's *Dancing In The Wake* – both to critical acclaim. The production toured with Arts On Tour NZ in June 2013.

John wrote *Downstage Upfront: the first 40 years of New Zealand's longest running professional theatre* (VUP 2004) and has submitted his critical review of the plays of Bruce Mason to VUP. Where necessary and possible (before Theatreview grew to its current size) he subsidised the work indicated above with corporate and public sector contracts in Information Mapping[®] through Tactics (NZ).

www.theatreview.org.nz

Raewyn Whyte
100 Crummer Road
Grey Lynn
Auckland 1021

John Smythe
The Theatreview Trust
Wellington

Hello John and Trust members

This is to confirm my availability to be the Theatreview Associate Editor from 1 July 2014 to 30 June 2015. The Associate Editor's duties include:

- liaison with the Managing Editor (John Smythe)
- maintenance and continued development a network of suitable informed and skilled commentators who have committed to providing next-day reviews;
- allocation of reviewers to events
- compilation of advance listings of upcoming dance events to be reviewed , through liaison with promoters, producers, venues, what's on listings, and requests from publicists, companies and individuals seeking reviews
- reviewing of unheralded events which suddenly come to notice when nobody else is available
- gathering of production information and images to background each event for archival purposes
- arranging review tickets
- reading and making minor edits to incoming reviews before posting
- where substantive editing is needed, discussion of matters arising from the original review with the writer and requests revisions towards subsequent publication
- sending thank you note to the writer
- forward the web address of commentary to the producer/promoter (as suitable)
- encouraging writers to broaden their exposure to the range of current performance forms
- notifying the review team of events or opportunities which may be of interest.
- attendance at dance events (including burlesque, cirque and movement based hybrid arts events)
- mentoring of new dance critics writing for *Theatreview*.

I am appreciative of your efforts to fund a retainer for this position at a minimum of \$800 +GST per month for 12 months.

Yours faithfully

Raewyn Whyte

Raewyn Whyte
100 Crummer, Grey Lynn, Auckland 1021
(09) 376 5792 or 021 687 545
raewyn@url.co.nz - <http://url.co.nz>
allmyownwords.wordpress.com

Brief CV - 2014

Expertise: Versatile freelance writer/editor; dance critic; teacher, policy analyst; with extensive experience in web site production and maintenance, office administration, seminar and workshop presentation, editing and writing, exhibition curation..

Seeking

- a) contract and/or part time opportunities to use my expertise and skills in writing and/or editing for print and/or web sites,
- b) technical writing (submissions, manuals, editorial materials) and remote copy editing;
- c) development and management of e-newsletters, social media campaigns; web site audits, SEO advice; web content creation and management.
- d) exhibition curating
- d) opportunities to retrain and change direction, extending capacities and interests for at least another decade of a stimulating and fruitfully challenging working life

Summary of skills, experiences, expertise:

Associate editor for Theatreview - **responsible** for management of dance review coverage throughout New Zealand and for editing and posting reviews on Theatreview web site. Recruitment and mentoring of new writers. Writing reviews. See <http://www.theatreview.org.nz>

Dance critic/arts writer: Contributor as commentator on dance for NZ Herald, DANZ Quarterly, Theatreview. Panelist, forum facilitator and seminar presenter/workshop leader. Freelance writer. Assessment of grants (previously for Creative New Zealand and Auckland City Council Arts Alive) as both external assessor and panel member, variously since 1996.

See recent list of publications at:

<http://allmyownwords.wordpress.com/recently-published-elsewhere-by-me/>

Exhibition curator: Co-curator (with Linda Ashley) of two photographic exhibitions for The Corridor Space at 135 Dominion Road commissioned by the Albert-Eden Local Board of Auckland Council. *Touch Compass: selected images* (14 Feb – 26 March 2014) and *APO: dancing with the music* (forthcoming, April 2014)

Remote copy editor: working with BookSprints since October 2013: see <http://www.booksprints.net>

Web site development & management: Planning and development, production, content writing, promotion and maintenance of web sites ranging in size from a single page to several hundred pages and/or several thousand products, in purpose from information provision and brand promotion to direct selling and B to B e-commerce, and in budget from \$250 - \$60,000, ad with back end integration of custom Content Management Systems, web databases of various kinds, shopping carts, real time payment gateway integration; web site automation systems, embedding video and audio clips into web docs..

E-newsletter and social media creation/maintenance and integration, Considerable experience with Microsoft Word, Powerpoint, Excel, Access (MS Office suite); Dreamweaver and Home Site, PaintShopPro imaging software, audio editing/clip creation; an array of web forms based Content Management Systems (including proprietary systems SilveStripe and WordPress), regular user of Campaign Monitor.

Responsible for: Team coordination; project needs analysis; client liaison and phone support; client and project management for web site development. Web site content creation/editing and guidance. Client education/upskilling in internet literacy and email management.

Web site architecture and page production, web site maintenance (both at HTML level and using CMS), web audits for redevelopment, content development, XML site maps and Search Engine Optimisation, analytics reporting. Development of documentation to support CMS use.

Current self-employment:

- Co-Director @URL Internet Consultants (since May 1995). Primary responsibility for information architecture and web site structure, web site promotion, web site construction and maintenance, client liaison, project management, administration, SEO measures.
- Provider of nzdance news information service and mailing lists (since August 1995)
- Dance editor for Theatreview (since 2010) and occasional contributor of reviews since 2007
- Contributor to DANZ Quarterly and NZ Herald since 2006
- Dance assessor, Creative New Zealand (RFO assessment June 2011; Kahikatea and Totara Fund assessor from July 2011)
- Formerly dance critic for Radio New Zealand National arts programmes 1993-97, 2002 to present (in various incarnations including Festival RoundUp and Arts on Sunday, Upbeat).

Previously- (prior to 1995)

- **Dance studies lecturer and course developer, dance programme administrator, UNITEC School of Performing and Screen Arts:** Curriculum development and delivery of year-long courses in dance studies at all levels within the BPSA 3 year undergraduate degree. Contribution to programme development in dance studies, choreography and critical studies within degree programme. Guest lecturer in dance research, NZ dance studies MA thesis assessor (University of Auckland, Waikato University, AUT).
- **Policy analyst, Ministry of Education (NZ):** Policy analysis, advice, research; writing of policy submissions, writing of Ministerials. Lead analyst responsible for public consultation, interdepartmental consultation, obtaining Cabinet approval for project costings and associated legislation for *Education for the 21st Century*. Contributor to development of policy for Pacific Islands education, Special Needs education, Second-Language Learning, Arts Education towards the establishment of National Curriculum.
- Member, Advisory Committee for Masters of Arts (Art and Design) Auckland University of Technology 2000-2001
- **Project Manager, CORPUS research project**, Victoria University of Wellington September 1992 - March 1993
- **Lecturer/tutor in Expository Writing Program**, New York University (New York, USA), September 1989-92
- **Sessional lecturer Arts in Context, tutor Feminist Dance Criticism**, Simon Fraser University (Vancouver, British Columbia, Canada) 1987-89
- **Teacher** in a number of schools and education institutes in NZ and Canada from 1972-87; with responsibility for in-service training facilitation 1980-87.

Education

1989-92 - PhD Candidate in Performance Studies, Tisch School of the Arts, New York University. Achieved candidacy but subsequently ABD. Major in Critical Anthropology and Feminist Performance Theory, Aesthetics of Everyday Life. Dissertation abandoned. Topic was- Performing the Nation: The Waitangi Day Commemorations as a Co-Performance of the State and Tangata Whenua

1987-89 - MA - School for Contemporary Arts, Simon Fraser University. Major in dance criticism. Thesis topic: Writing dancing - the scope and limits of contemporary modern dance criticism

1980-84 - BA, Dip Tchg - Victoria University of Wellington. Majors in Education, Sociology, Art History.

1969-71 - TTC Wellington Teachers College

Citizenship

New Zealand (born in Wellington, New Zealand, December 1951)

ACCEPTANCE



Theatreview Trust
Attn.: John Smythe

28 January 2014

I agree to be available to Theatreview for routine maintenance and trouble-shooting tasks, as and when they occur, for a monthly retainer of \$250 (totalling \$3,000) from 1 July 2014 through to 30 June 2015.

It is understood that should a special project or a major rebuild be required, a further fee would be negotiated as appropriate.

Kind Regards

Sascha Monteiro
PureJS
Sascha@purejs.com
+64 21 460 030



Personal details

Freelance tradename : PureJS
Surname : Monteiro
First name : Sascha
Title : BSc
Address : 10 Weld St, Wadestown
City + Zipcode : Wellington 6012
Country : New Zealand
Cellular phone : +64 21 460 030
E-mail : Sascha@purejs.com
Website : www.purejs.com
Date of birth : 10 June 1970

Key Skills

Java, PL/SQL, Servlet, JSP, PHP, HTML, CSS, SOAP, REST Linux, Oracle, Apex, Tomcat, VMWare, MySQL

Freelance history

Theatreview.org.nz, 2008 – current

Manage website (php, mysql, html, css, PayPal) Implemented PAD (performing arts directory)

Tejaterthuis.nl, 2001 – current

Manage website (php, html, css)

Phrisk.com, 2012 - Current

Manage website (Wordpress)

Dimension Data, 2013

Enhancements to Java desktop application

VSYS, 2012

AXL Automator

Phrisk Entertainment, 2012

Develop Wordpress website (Wordpress, php, html, css) with bespoke template

**Dimension Data, 2012**

Java desktop application to switch Duty Manager in the Cisco Unified Communications Manager & Cisco Unity Connection

Bitsnetwork, 2012

Phone reporting tool enhancements

Atea Systems, 2008 – 2009

PDF Reporting tool (Java) SNMP alerting library (Java) SMTP alerting library (Java)

Bitsnetwork, 2008 – current

Phone reporting tool for Cisco UCM (Java, Servlet, JSP, SOAP)
Tenanted Phone Directory for Cisco UCM (Java, Servlet, JSP, SOAP)

BT inet, 2008

Emergency Call Forwarder (Java, JSP, Servlet, SOAP)

OnTheBit.com.au, 2008 – 2009

Manage website (php, mysql, html, css, PayPal) Add subscription module

Robotnoodle, 2008 – 2009

Sub contracted for Various web enhancements

Allintechneik.nl, 2001

Implemented website (html, css)

Various clients, 2001 – current

AXL Admin Tool for Cisco UCM (Java, SOAP)



BATS THEATRE

80 Cuba Street
Wellington
Aotearoa New Zealand
+64 4 802 4176
www.bats.co.nz

30 January 2014

To Whom It May Concern,

RE: *Theatreview*

I am writing this letter in support of Theatreview and the contribution it makes to the performing arts in New Zealand, particularly in the form of critical reviews.

In 2013, BATS presented 66 seasons of performance work with Theatreview publishing a review for 61 of those seasons (the remaining seasons being development seasons or public readings which were not suitable for review). For many of the 61 works reviewed, Theatreview was the only source of a critical review.

Critical reviews are an extremely important opportunity for performing arts practitioners to receive feedback on their work and grow and develop themselves and their work as a result of that feedback. Critical reviews can also help with the marketing of a show and be used to support applications for funding or pitches to other venues for future seasons.

Through its comprehensive reviewing coverage, Theatreview also provides an opportunity for critics of varying experience levels to develop their critical faculties and written skills. With the variety of print media decreasing, Theatreview offers an increasingly rare opportunity to review for an established publication platform.

Theatreview also serves as a valuable online record of performance work in New Zealand and provides space for practitioners and organisations to communicate opportunities and news in the performing arts industry.

Theatreview covers a huge variety of performance work and without it the reviewing landscape in New Zealand performing arts would be very bare. I urge you to look favourably upon Theatreview's application, and am happy to provide any other information you might require.

Kind regards,

Cherie Jacobson
Programme Manager



5th February 2014

Dear CNZ Assessor,

This is a short note of support for John Smythe's application towards maintaining Theatreview's Managing Editor, Dance Editor, Web Master Retainers and Web Hosting Overheads.

Theatreview provides an invaluable service to both the emerging and established performing arts sector by providing a comprehensive criticism and review database where a variety of web and print reviews can be accessed by anyone visiting the Theatreview website.

They are also often the only platform that many shows, particularly those with short seasons such as during the Fringe Festival, will have their show reviewed on and provide valuable criticism for those looking to take their work beyond a single season.

I urge you to look favourably upon this application

Sincerely,

Sam Snedden

Operations Manager

The Basement Theatre

021 222 8136

sam@basementtheatre.co.nz



7 February, 2014

LETTER OF SUPPORT FOR THE THEATREVIEW TRUST APPLICATION TO CREATIVE NEW ZEALAND ARTS BOARD FUNDING

I write in support of the application for funding assistance being made by The Theatreview Trust.

Theatreview has strong support within the wider arts community, having proven its commitment to providing, via the theatreview.org.nz website: critical performing arts reviews and comment, educational information, online discussion, community interaction and acting as a major resource for the general public and arts community. This is underpinned by the experience of its Managing Editor and The Theatreview Trust Board.

Theatreview plays a crucial role in the area of developing audiences and developing the potential of performing artists and commentators on the Arts. Funding support is essential for their continued success. Their advocating for the Arts is also commendable and an important contribution in developing new and existing audiences, and arts practice, within New Zealand.

Theatreview plays a crucial role in Fortune Theatre's national presence. Theatreview ensures every one of our productions are reviewed and posted to the Theatreview website. This is an invaluable resource to public and practitioners alike, not only as an immediate reference but as a vital archive for future reference.

Theatreview under the Managing Editorship of John Smythe is an essential part of the arts landscape in New Zealand and we encourage you to support this application.

Yours sincerely,

Lara Macgregor
Artistic Director



THEATREVIEW Performing Arts Critics (as at February 2014)

All of these reviewers have practical experience in the performing arts and/or tertiary qualifications in related subject areas.

Note: Dance includes ballet; Theatre includes opera and musicals; either group may review cabaret, burlesque, circus, physical theatre ... etc.

AUCKLAND:

Dance:

Raewyn Whyte, Jenny Stevenson, Linda Ashley, Jesse Quaid, Margi Martin, Felicity Molloy, Christina Houghton, Alys Longley, Tia Reihana, Kerry Ann Stanton, Jack Gray, Isabella Wilson, Val Smith, Briar Wilson, Claire O'Neil, Barbara Snook, Jacqui Cesan, Jennifer Shennan, Marianne Schultz, Natalie Dowd

Theatre:

Nik Smythe, Lexi Matheson, Vanessa Byrnes, Kate Ward-Smythe, Joanna Page, Adey Ramsel, Jan Maree, Heidi North-Bailey, Steve Austin, Johnny Givins, Kathryn van-Beek, Norelle Scott, Candice Lewis, Forrest Denize, Tamati Patuwai, Chris Molloy, Penny Dodd, Samantha Chardin, Tarryne Webb, Patrick Kelly, Ben Truman, Rachel McKinnon, Goretti Chadwick

HAMILTON

Dance:

Karen Barbour, Debbie Bright, Sue Cheesman, Brenda Kidd, Caroline Gill

Theatre:

Gail Pittaway, Jan Maree, Mark Houlahan, Brenda Kidd, Liza Kire, Julianne Boyle, Richard Howard, Karen Barbour, Jillian Tipene

TAURANGA

Theatre:

Deb Meldrum, Viv Quinn, Gin Mabey, Nyree Sherlock

HAWKES BAY

Theatre:

Kirsty van Rijk, Karen Beaumont, Kathleen Mantel, Terri Crawford

NEW PLYMOUTH

Dance:

Holly Shanahan

Theatre:

Ngairie Riley, Victoria Kerr, Holly Shanahan

PALMERSTON NORTH

Theatre:

John Ross, Richard Mays

/more

WELLINGTON

Dance:

Sam Trubridge, Lyne Pringle, Deirdre Tarrant, Jillian Davey, Pip E-Lysaah, Amy Hughson, Jennifer Shennan, Lotus Hattersley

Theatre:

John Smythe, Hannah Smith, Caoilinn Hughes, Maryanne Cathro, Lori Leigh, Maraea Rakuraku, Deborah Eve Rea, Fiona McNamara, Hannah August, Nancy Fulford, Lucy O'Connor, Charlotte Simmonds, Peter Hawes, Phoebe Smith, Simon Howard, Paul Diamond, Poppy Haynes, James McKinnon, Moana Ete, Michael Gilchrist, Pepe Becker, Jo Hodgson, Shannon Friday, Priyanka Bhonsule, Michael Wray

NELSON

Theatre:

Gail Tressider, Ann Nighy, Rose Shepard, Ruth Allison, Keran Brady, Melanie Stewart

CHRISTCHURCH

Dance:

Elizabeth O'Connor, Julia Milsom, Toby Behan, Kate Sullivan, Julia McKerrow, Candice Egan, Emily Napolitano

Theatre:

Lindsay Clark, Erin Harrington, Elizabeth O'Connor, Jennifer Smart, Tony Ryan

DUNEDIN

Dance:

Jonathan Marshall, Hannah Molloy, Jennifer Smart

Theatre:

Terry MacTavish, Kimberly Buchan, Patrick Davies, Johnathan Marshall, Sharon Matthews, Jen Aitken, Brenda Harwood

QUEENSTOWN /CROMWELL /ARROWTOWN /WANAKA

Theatre:

Caroline Harker, Jo Blick, Laura Williamson, Margaret O'Hanlon, Nadene Milne, Nigel Zega, Pip Harker, Sue Wards, Viv Milsom

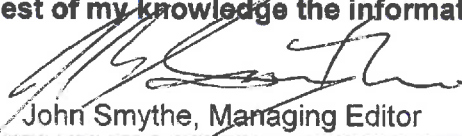
PART V: DECLARATION

You need to read and sign the following:

Subject to its statutory obligations, Creative New Zealand treats all information in funding applications as confidential. The personal information provided is used solely for the purpose of administering and assessing the application. (Contemporary popular music applicants should note that Creative New Zealand, NZ On Air, the New Zealand Music Commission and Te Mangai Paho share information on applications to ensure that there is no duplication of funding. See page 8 of the separate Music guide for more information.) We hold any personal information in accordance with the Privacy Act 1993 and, in particular, the Privacy Principles contained in that Act. Personal information is stored in a secure environment accessible only by authorised persons for legitimate purposes. You have the right to access your personal information and ask for the information to be updated or corrected where necessary.

If you are offered a grant, one of the conditions is that Creative New Zealand has the right to publish your name, a description of the project, and the amount of funding. We may also include a brief description of your project in our media releases and publications, including on the Creative New Zealand website. Creative New Zealand is subject to the Official Information Act 1992 and we may have to release information under that Act to third parties if requested. Creative New Zealand is also subject to the requirements of the Public Records Act 2005; this includes seeking permission from the Chief Archivist to destroy records or transfer records to Archives New Zealand.

To the best of my knowledge the information provided in this application is correct.

Signed: 
John Smythe, Managing Editor
(Applicant or arts organisation's contact person)

Signed: _____
(Joint applicant or arts organisation's contact person)

Date: 25 February 2014

Date: _____

PART IV: ARTISTIC SUPPORT MATERIAL

List of hard copy artistic support material attached to my application:

(Hard copy artistic support material to be attached after this coversheet)

30 - 32

Description:	Format

Links to artistic support material available online:

www.theatreview.org.nz

OR

☒ I have not supplied any artistic support material with my application