

PART I: APPLICANT DETAILS

- 6 MAR 2015

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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)

Y

Group/Organisation: The Theatre Trust
GST number: N/A Telephone (day): 04-382 9850
Email: john@theatretrust.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@theatretrust.org.nz
Postal Address: 22 Porritt Avenue, Mount Victoria, Wellington 6011

IMPORTANT INFORMATION FOR APPLICANTS

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 – DO NOT 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:

- | | | |
|----------------------------|--|-------|
| <input type="checkbox"/> Y | I have read the <i>Guide to Preparing an Arts Grant Application</i> | |
| <input type="checkbox"/> Y | My application meets the general eligibility criteria that cover everyone who applies for support | 5 - 6 |
| <input type="checkbox"/> Y | My application meets the specific eligibility criteria for Arts Grants | 7 - 9 |
| <input type="checkbox"/> 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 | |
| <input type="checkbox"/> Y | My proposed project, or the stage of it I am seeking support for, will not start before 22 May 2015 and will be completed by 30 June 2016* | |
| <input type="checkbox"/> 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 | |
| <input type="checkbox"/> 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. | |
| <input type="checkbox"/> Y | I understand that my application for an Arts Grant must arrive at Creative New Zealand's Wellington office by 5.00pm, Friday 6 March 2015 , and that applications that arrive after the deadline or that are submitted by email or fax, or to Creative New Zealand's Auckland or Christchurch offices will be ineligible | |

*Established visual artists may apply for support for up to two years to complete an Arts Grants Project. Please refer to the *Guide to preparing an Arts Grants Application* or contact your arts adviser for more details.

PART II: PROJECT DETAILS

Working title of project: (1-4 words)

Editorial and website management

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

1 July 2015

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

30 June 2016

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: \$

33,804

Total cost of project: \$

270,304

- 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)

N

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 details of 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:

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- ☐ 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 festival* | <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 Type: (select **ONE** only, mark with an X)

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- | | | |
|--|---|---|
| <input checked="" type="checkbox"/> General arts funding | <input type="checkbox"/> Māori arts funding | <input type="checkbox"/> Pacific arts funding |
|--|---|---|

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"/>	<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"/>

THE
*theatre*review
TRUST

4 March 2015

The Arts Grant Panel
Creative New Zealand
Aorangi House, Level 10
85 Molesworth Street
Wellington 6011

22 Porritt Ave, Mt Victoria
Wellington 6011, New Zealand
EMAIL: john@theatreview.org.nz

PHONE: +64- 4- 382 9850

FAX: +64- 4- 382 9858

MOBILE: 027 447 9850

Application for Theatreview Editor and Management retainers @ costs.

Enclosed please find 5 copies of The Theatreview Trust's Arts Grant Application Form , due Friday 6 March 2015:

Appended to Part III, please find:

Email from Simon Vincent accepting a timeframe ending 30 June 2015 (2/2/14)

Letters of Acceptance and Resumés from:

- John Smythe
- Raewyn Whyte
- Sascha Monteiro

Letters of support from:

- Circa Theatre (Linda Wilson, Secretary)
- NZ Film Commission (Dave Gibson, CEO)
- Arts On Tour NZ (Steve Thomas, General Manager)
- DANZ (Dr Tania Kopytko, Executive Director)
- Hannah Smith (Reviewer & Creative Director, Trick of the Light Theatre)
- Terry MacTavish (Reviewer & Head of Drama, Queen's High School. Dunedin)
- Extracts from previous letters of support 2011-2015

Google Analytics Overview for year to date (5 Jan 2014 to 4 Mar 2015)

List of THEATREVIEW Performing Arts Reviewers.

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:

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- 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. facebook

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 Reviews (and the Coming Up facility)
- 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 to review the work of emerging artists, 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 the site topical by informing visitors to *Theatreview* what is playing where and when. 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 9 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;

in 2013 we commissioned 832 reviews of 681 productions (and published 1,127 reviews in total);

in 2014 we commissioned 813 reviews of 719 productions (published 1,082 performing arts reviews).

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.

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. A Facebook page directs people to *Theatreview*, as does our honorary Tweeter (Kris Wehipeihana).

International seasons of New Zealand works are also reviewed wherever possible – e.g. The Edinburgh Festival and Fringe (2013: Robbie Nicol; 2014: Dione Joseph; 2015: Sylvie McCreanor). Kate McGill and Alison Walls have reviewed NZ shows in New York and more are anticipated with a guest season at La Mama this year. From 2009 to 2014 *Theatreview* ran 12 reviews on London-based shows involving New Zealanders.

PART III: PROJECT PROPOSAL

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 and creative industries organisations. There is a strong demand for its work to continue and the heritage resource to grow.

Based on 2014, if we paid a modest \$200 per review, the commissioned reviews would cost about \$164,000 per annum, so this is the value of professional work donated by the reviewers. (See 'People' below.)

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.

[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)
- 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)

PART III: PROJECT PROPOSAL

(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 Australian, 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

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

PART III: PROJECT PROPOSAL

4. The budget/te putea

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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:

We have included mention of unsuccessful applications to NZ community Trust, ASB Community Trust and Wellington Community Trust in order to indicate the efforts we make. These will continue in the hope we can reduce the percentage of 'in kind' support offered by John Smythe and Raewyn Whyte by finding more sustainable sources of funding.

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: Editorial and website management

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	\$24,000.00
Raewyn Whyte	Associate Editor (Dance), monthly stipend	12	@	\$2,000.00	\$24,000.00	\$6,000.00
Sascha Montiero	Webmaster retainer	12	@	\$500.00	\$6,000.00	\$3,000.00
Performing Arts Critics - commissioned reviews	Based on 2014 figures	820	@	\$200.00	\$164,000.00	\$0.00
			@		\$0.00	
TOTAL PERSONNEL COSTS					\$254,000.00	\$33,000.00
PRODUCTION COSTS Please provide a breakdown of the project's production, exhibition, event and material costs.						
DNS Hosting	Virtuozzo	1	@	\$370.00	\$370.00	\$370.00
Domain Names registrations	.org.nz, .co.nz, .net.nz, .com, .net, .org, .kiwi	7	@	\$42.00	\$294.00	\$294.00
			@		\$0.00	
TOTAL PRODUCTION COSTS					\$664.00	\$664.00
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.						
Online Accounting software subscription	Xero	1	@	\$140.00	\$140.00	\$140.00
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, treasurer)		1	@	\$3,000.00	\$3,000.00	\$0.00
			@		\$0.00	
TOTAL ADMINISTRATION COSTS					\$15,640.00	\$140.00
MARKETING COSTS Please provide a breakdown of the marketing and promotion costs for the project.						
Emails & social media	No cost		@		\$0.00	\$0.00
			@		\$0.00	
TOTAL MARKETING COSTS					\$0.00	\$0.00
TOTAL PROJECT COSTS (A)					\$270,304.00	\$33,804.00
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 Memberships - Individual	NZ Performing Arts Directory (PAD)	20	@	\$36.00	\$720.00	
PAD Memberships - Co-ops	NZ Performing Arts Directory (PAD)	2	@	\$72.00	\$144.00	
PAD Memberships - Organisation	NZ Performing Arts Directory (PAD)	10	@	\$108.00	\$1,080.00	
Website Advertising	via Scoop Media Cartel	1	@	\$390.00	\$390.00	
Reserves	pending further applications to other Trusts	1	@	\$666.00	\$666.00	
TOTAL EARNED REVENUE					\$3,000.00	
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.						
Wellington City Council - likely Fringe support	Based on previous years	1	@	\$3,000.00	\$3,000.00	
NZ Community Trust -declined	Primary focus on amateur sport		@		\$0.00	
ASB Community Trust - declined	Primary focus on social needs		@		\$0.00	
Wellington Community Trust - declined	Unexplained		@		\$0.00	
			@		\$0.00	
TOTAL OTHER CASH SUPPORT					\$3,000.00	
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 + portion of fee (J Smythe)	33k + 10k	1	@	\$43,000.00	\$43,000.00	
Office & equipment + portion of fee (R Whyte)	18K + 2.5k	1	@	\$20,500.00	\$20,500.00	
Portion or Webmaster fee (S Montiero)		1	@	\$3,000.00	\$3,000.00	
Review fees	Based on 2014 figures	820	@	\$200.00	\$164,000.00	
			@		\$0.00	
TOTAL OTHER IN-KIND SUPPORT					\$230,500.00	
AMOUNT REQUESTED FROM CREATIVE NEW ZEALAND					\$33,804.00	
TOTAL PROJECT REVENUE (B)					\$270,304.00	
REVENUE (B) LESS COSTS (A) = (DEFICIT/SURPLUS)					\$0.00	

John Smythe

From: Simon Vincent <Simon.Vincent@CREATIVENZ.GOV.NZ>
Sent: Thursday, 5 March 2015 12:50 p.m.
To: John Smythe
Subject: RE: Theatreview application for Arts Grant funding

Hi John,

As per previous Arts Grant applications Theatreview has made, I am granting you permission to apply for an extra month so your application runs to 30/6/2016. The application states: My proposed project, or the stage of it I am seeking support for, will not start before **22 May 2015** and will be completed by **22 May 2016**. This email gives you permission to extend this date due to the nature of your project. Please tick the relevant box and include this email in your application.

All the best,

Simon

From: John Smythe [mailto:jsmythe@xtra.co.nz]
Sent: Thursday, 5 March 2015 12:00 p.m.
To: Simon Vincent
Subject: Theatreview application for Arts Grant funding
Importance: High

Hi Simon

Given the project dates for the Theatreview application for Arts Grant funding are 1 July 2015 to 30 June 2016, do I need an email from you accepting end date of 30 June 2016?

John Smythe
Managing Editor
www.theatreview.org.nz
+64 +4 382 9850
+64 +27 447 9850

This email has been scrubbed for your protection by Fujitsu Cloud Services. For more information visit <http://www.fujitsu.com/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



02 March 2015

The Theatreview Trust

And to whom it may concern ...

I am available to undertake the duties of Managing Editor for Theatreview from 1 July 2015 to 30 June 2016 and agree to a reduced minimum retainer of \$2,000 per month on the understanding every effort will be made to secure further funding.

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
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MOBILE: 027 447 9850

JOHN
SMYTHE
writer



John Smythe – Resume (at March 2015)

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. In April 2015 he plans to perform in his own play *Where There's A Will* at Bats Theatre, directed by David Lawrence.

John wrote *Downstage Upfront: the first 40 years of New Zealand's longest running professional theatre* (VUP 2004). His critical review of the plays of Bruce Mason will be co-published by VUP and Playmarket, to be launched in November 2015.

Where necessary and possible (before Theatreview grew to its current size) John 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

2 March 2015

Hello John and Trust members

This is to confirm my availability to be the Theatreview Associate Editor from 1 July 2015 to 30 June 2016. 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 \$500 per month for 12 months.

Yours faithfully



Raewyn Whyte

Raewyn Whyte

100 Crummer Road, Grey Lynn, Auckland 1021, New Zealand
(09) 376 5792 or 021 687 545

raewyn@nzdancenews.co.nz

<http://www.linkedin.com/profile/view?id=67064453> <http://www.allmyownwords.wordpress.com>

Brief Resume – 2014 and Recent Publications list

Expertise: Versatile freelance writer/editor; dance critic; teacher/tutor, web site maintainer, remote copy editor, time-shifting / teleworker. Extensive experience in freelance journalism, technical writing, copy creation, copy editing/proofreading; web site content production and maintenance; office administration; teaching and course development.. Experience in seminar and workshop presentation, exhibition curation, policy analysis.

Seeking opportunities to extend expertise in:

- content research and development, collaborative writing processes
- copy editing and/or writing, third-party editing, indexing
- technical writing and editing including submissions, proposals, letters; manuals; white papers; course design and creation; indexes
- journalism - feature articles, profiles, previews, reviews,
- web site copy editing/writing/content creation with SEO; web site audits, web site maintenance; e-newsletters, social media advice and campaign establishment
- strategic analysis, development, communications, policy development and advice
- exhibition curation and documentation

Activities, Responsibilities

Remote copy editor for Book Sprints collaborative book writing process -- zero to book in 5 days. This may be editing during the development process -- harmonising text, its flow and consistency; removing typographical errors, ensuring punctuation is correct and style guide is applied in correct format. More often this contribution forms the final proofing before publication. Other contributions as needed. . See www.booksprints.net

Associate editor for Theatreview since 2010- **responsible for** management, editing and posting dance reviews contributed by team of 44 writers throughout New Zealand onto Theatreview web site. Recruitment and mentoring of new writers. Writer of reviews. See www.theatreview.org.nz

Dance critic/freelance arts writer since 1982: Contributor as commentator on dance for NZ Herald, DANZ Quarterly, Radio NZ Upbeat, Theatreview. Panelist, forum facilitator and seminar presenter/workshop leader. Dance reviewer and freelance writer. Assessment of grants for Creative New Zealand.. Keynote address, TDENNZ dance research conference 2013. See www.allmyownwords.wordpress.com for recent publications

Web site content management & promotion services, office management: Web site needs analysis, strategy, planning, content writing, SEO, content insertion; post-launch promotion and maintenance of web site using Content Management System or via direct editing at code level. E-newsletter and social media creation/maintenance and integration. Stats analysis. Site audits. **Responsible for:** project needs analysis; client liaison and phone support; client and project management; team coordination; web audits for redevelopment, content development, XML site maps and Search Engine Optimisation, analytics reporting. Development of documentation to support CMS use.

Exhibition curation: 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 during 2014: Touch Compass: selected images, and APO: The Auckland Dance Project- dancing with the music.

Software familiarity: Considerable experience with Microsoft Office Suite – MS Word, Powerpoint, Excel, Access; Dreamweaver and Home Site, PaintShopPro imaging software, various tools for audio editing/clip creation; an array of web forms based Content Management Systems (including Joomla, SilverStripe and WordPress), regular user of Campaign Monitor and Google Analytics. User of social media and campaigner for the Green Web Foundation as New Zealand representative.

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
- **Indexer**, Sydney Wolfe Cohen and Associates, New York City, 1998-2002.
- **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
- **Technical writer** – team member for needs analysis, on-screen documentation and writing of user manuals in project for computerization of site-wide administration for NZ Correspondence School 1986-87
- **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)

Publications

Journalism (reviews, feature articles, interviews)

I have published more than 1700 articles (reviews, interviews, previews, feature articles, columns, OpEd etc, and have in the past 2 years edited nine books for Book Sprints Limited. See www.allmyownwords.wordpress.com for publications since 2008.

Commissioned projects

- Feature Article: Attaining visibility, viability and sustainability? Creating a New Zealand dance industry. Commissioned/Published in Dance Quarterly Issue 34 Summer 2014, p10-11
- Keynote Address *From Inland to Rogue – a decade of New Zealand dance development* for Dancing Critically: Pedagogy, Performance, Praxis – TDENNZA Research Conference July 2013, University of Waikato. Associated journal paper: co-written with Liz Melchior and Sue Cheesman – *Looking back: Dance education in schools* in Dance Research Aotearoa Vol 1, No 1, 2013 p86-111
- New Zealand writer for Goethe Institute Tanzconnexions project, documenting the development of contemporary dance in New Zealand via 10 biographical statements, chronologies, artists statements (2010)
- Contributor to Stephanie Burridge (ed) Shifting Sands: Dance in Asia and the Pacific Australian Dance Council 2006
- Discussant with Deborah Jowitt via satellite at US Embassy arts writing session February 2006 for Creative NZ Arts Critics Workshop
- Programme essay on Mark Morris Dance Company's *L'allegro, il Pensiero ed il Moderato* for the NZ International Festival 1998
- *Buried Venus: An Interview with Douglas Wright* in LANDFALL: New Zealand Arts and Letters #191, Autumn 1996 p37-49
- Programme essay: *Douglas Wright Dance Company* Australian tour of *Forever* (1995)
- Programme notes for NZ International Festival of the Arts 1994, 1996 – artist bios and/or company descriptions, genre backgrounders
- *Dance Works of 1993* in ILLUSIONS #23, March p28-35 1994
- *Voices He Putahitanga: Work in Progress* in Midwest #3 p12-13 1993
- Art Form Overview Project Papers (unpublished) commissioned by QE II Arts Council of New Zealand 1992
- Selected contributor to the New York Public Library archive of dance writing 1987-92.
- Dance writer, Dominion newspaper, 1983-87

Editing

- Remote copy editor/proofreader for BookSprints. Most recent projects *F5 Operations Guide on F5 Local Traffic Manager (LTM) and Global Traffic Manager (GTM) Version 1.0* (December 2014); *Nameless* (November 2014); *Understanding Power Purchase Agreements* (Version 1, November 2014).
- Associate editor, Theatreview since beginning of 2010 (primary responsibility for dance content and mentoring/maintenance of dance review team nationally)
- Dance editor, City Mix magazine 2003-2009
- Editor, NZ Dance news quarterly journal 1981-87
- Editor/Writer Bridge in New Zealand newsletter 1997-98

Technical writing

- Copy editing for proposal and development of Tahi collaborative online editing system by Adam Hyde for Public Library of Science.

- Creation of tailored modules (on screen instructions, print manual) for continuously improved CMS developed by @URL Internet Consultants for use by clients. (2001-13)
- Contributor to submissions, funding applications, media releases, communications strategy, business case and business plan developed by the executive of the New Theatre Initiative as proposed to Auckland City Council for the establishment of Q Theatre (2002-08)
- External examiner for University of Waikato and University of Auckland (MA projects involving dance), Auckland Institute of Technology (MA projects involving web design).
- Undergraduate degree course development – full year dance studies courses at levels 6, 7, and 8 of NZQA Framework for UNITEC BPSA 1995-98
- Policy analyst. Ministry of Education, March 1993 - February 1995 with responsibility for developing final document for "Education for the 21st Century" project, including public consultation, interdepartmental consultation, obtaining Cabinet approval for project costings and associated legislation.
- Monograph: Education for the 21st Century: Summary of Themes and Issues Raised in Public Meetings, Hui and Fono, August to October 1993 Ministry of Education
- Indexing a wide array of books for Sydney Wolfe Cohen and Associates – biographies, histories, visual art/cooking/decorating/architecture books, sailing/athletics/recreational sports, dance/music and performing arts, self-help and others.

Academic writing

- *Looking back: Dance education in New Zealand Schools* in Dance Research Aotearoa Vol 1, No 1, 2013 p86-111 with Liz Melchior and Sue Cheesman
- *Robbie McCauley: Speaking History Otherwise* in Linda Hart and Peggy Phelan (eds) Acting Out: Feminist Performances Michigan University Press p277-294

Seminars/Workshops/Panels

- Getting Creative Ideas Down On Paper seminar for DANZ Tamaki 2012:
- Sustainability and the NZ Arts Organisation – seminar for DANZ Tamaki 2011
- Forum facilitator/panellist for The Producing Project (in variously named incarnations) 2009, 2010, 2011
- Tempo '09 Sacred Dance showcase post-show forum
- AK'05 lunchtime series;
- Tempo '03 workshop series – To the Point: dance criticism workshop.
- Ngai Te Ao Haka/Tertiary Dance Festival July 2003 panels on dance research, dance writing.;
- Future Moves / DANZ Conference, April 2001 – both panelist and workshop leader.
- Fulbright/British Council/Creative NZ seminar *Discussing Dance in Public* - panelist, March 2000.
- Panel member/external assessor for Toi Aotearoa/QEII Arts Council of New Zealand and external assessor for investment programmes/ RFO - various periods – 2001-13, 2003-5, 1998-2000, 1993-94 – dance, interdisciplinary/intermedia projects, international cultural exchange;

ACCEPTANCE



Theatreview Trust
Attn.: John Smythe

15 February 2015

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 (totaling \$3,000) from 1 July 2015 through to 30 June 2016.

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, 2014 & 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)



1 Taranaki Street
P O Box 968
Wellington 6140
New Zealand

5 March 2015

To whom it may concern

Re: **Theatreview**

Circa Theatre is happy to support the Theatreview website in its application for funding, as it is an invaluable archive and resource for Theatre and the Performing Arts.

I am currently involved in compiling Circa's 40th Birthday Book as a companion to the one that was done for the 20th, and will be using quotes from the Theatreview website as part of this.

In Wellington we have lost several of the publications that used to review live performance, and Theatreview is one of the few platforms that remain for reviews and discussion.

Yours truly,

A handwritten signature in cursive script, appearing to read "Linda Wilson".

Linda Wilson
Secretary
Circa Theatre



23 February 2015

To Whom It May Concern

LETTER OF SUPPORT FOR THEATREVIEW.ORG.NZ

I am happy to provide this letter of support for the Theatreview website.

The NZFC judges its success by the success of the New Zealand screen industry. To describe what success would look like, we use the image of 'joining up the planets' for our industry and stakeholders; when each planet is shining bright, we're getting it right. The five planets are:

- Pathways & careers for people
- More eyeball on films (here & overseas)
- Increased economic activity
- Culturally significant films
- Amazing original different satisfying films

Theatre feeds into all of these planets, but particularly the first one as it is one of the pathways to feature filmmaking. The Theatreview website is one way in which our Talent, Development & Relationships team tracks theatre talent, especially writers and actors. It is not possible for this small team to see every play and Theatreview covers a breadth of theatre productions that we could not otherwise get from a single source. Examples of successful filmmakers who also work in theatre include Toa Fraser, Taika Waititi, Jemaine Clement, Bret McKenzie, Sophie Henderson, Curtis Vowell and Dean Hewison.

New Zealand theatre also grows an audience for New Zealand cultural content, and a greater audience for New Zealand culture benefits filmmakers. We support any endeavour that assists our films to reach an audience hungry for this content. Theatreview gives New Zealand audiences a way of seeking out this content.

We aim to fund culturally significant films and amazing, original, different, satisfying films. Many of our successful films adapted from plays tick both of these boxes (*Number 2*, *Fantail*). We are also currently supporting a number of projects in development that are adapted from theatrical works such as *Black Faggot* and *The Killing Floor* (based on *Sydney Bridge Upside Down*).

I am pleased to offer my support to Theatreview as it is one of the many contributors to the NZFC meeting its overarching goal of a successful New Zealand screen industry.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'Dave Gibson', with a long horizontal line extending from the end of the signature.

Dave Gibson
Chief Executive Officer

TEL: 64 4 382 7680 • FAX: 64 4 384 9719 • PO BOX 11 546 • WELLINGTON

LEVEL 3 • 119 GHUZNEE ST • WELLINGTON • NEW ZEALAND

info@nzfilm.co.nz • www.nzfilm.co.nz



27 February 2015

Theatreview is an industry resource bar none in NZ.

The inventiveness of this operation and the incredible dedication to the discipline of theatre is remarkable.

Theatreview is hugely useful in the filtering of talent for our programme.

In addition, I am sure it is most encouraging to the practitioners, who receive public acknowledgement, measurement and recognition for their own practice.

At a time when public discourse and regional reviews are limited in the print and mainstream media, such an on line reference point is invaluable.

Kind regards

Steve Thomas

Arts On Tour NZ

General Manager



Arts On Tour NZ Trust operates with the financial assistance of Creative New Zealand

Box 18688, New Brighton, Christchurch 8641, New Zealand • Mobile 0274 386 154 • email: aotnz@xtra.co.nz



DANCE AOTEAROA
NEW ZEALAND

DANZ – The National Service Organisation for the Dance Industry
Ground Floor, Toi Poneke - Wellington Arts Centre
69 Abel Smith Street
PO Box 9885, Wellington
Phone direct: 04 802 0534
execdirector@danz.org.nz
13 February 2015

Letter of Support for Theatreview Dance Reviewing

It is with great pleasure that DANZ supports the application from Theatreview towards the reviewing services it provides for New Zealand dance and allied performing arts.

Theatreview provides a vitally important role in reviewing New Zealand dance. It has a proven track record of using a range of good reviewers and as well publishing on line a range of reviews on a performance. This is vital to our performing industry for acknowledgement, improvement, visibility and respect. The reviews are used by the companies to promote their work nationally and internationally, as part of their applications to CNZ and other grants and sponsors.

The NZ press critiquing and reviewing of dance across the country continues to be inconsistent and of variable quality. This does not help either the production or audience development. It is necessary to have different views and different voices. Theatreview provides that essential vehicle and service.

DANZ continues to support all efforts by Theatreview to enable it to become more self- sustaining. Financially acknowledging the expertise needed to manage and develop the reviewing of dance is an essential part of this. Raewyn Whyte is a well acknowledged expert in dance criticism, including attaining international tertiary study qualification in this area of dance. This is vital industry expertise that needs to be appropriately acknowledged

We wish this application well; it is a vital and unique part of our performing arts industry.

Yours sincerely

Dr. Tania Kopytko
Executive Director, DANZ

01.02.2015

To Whom It May Concern:

RE: Letter of Support: Theatreview

I am writing in support of John Smythe, Theatreview, and the ongoing benefits the reviewing website has for the theatre community as a whole, and myself as a contributor.

I have been reviewing for Theatreview since 2009. In the time that I have been writing for the website I have gone from being a theatre student studying at Victoria University, to running my own theatre company and working fulltime as a director, designer and producer.

I have found reviewing to have a positive contribution to my ongoing development as an artist. It requires me to engage critically with contemporary works, experiencing them on two levels - in the theatre while I am watching and absorbing – and then again at home as I write my review. As a practitioner I love to watch the way different artists approach problems and work through them, or fail. In the same way that a chef might taste a sauce and identify the secret ingredients, I will pull a show apart and identify its working parts. These parts are the theatremaker's toolbox and I feel that reviewing helps to keep these tools sharp and my eyes open.

When I am reviewing a show I am always mindful of the audience; in the theatre I am attuned to the way the room is reacting, noting what lands and what doesn't, and analysing the demographic make up of the audience. When writing the review I think about who will be reading it, and try to pitch my words so as to attract the right audience to the work. I have found developing this kind of rigorous audience focus to be very helpful to me as a practitioner. Running a theatre company is a business, and it is as important to try to understand your customers' needs as it is to develop excellent products.

Reviewing can be challenging, time consuming and even awkward in so small a community as New Zealand. However I really value the opportunity to see and engage with a wide range of works that writing for Theatreview has given me. I believe Theatreview provides a valuable contribution to the theatre scene, and New Zealand theatre as a whole. I thoroughly recommend that their fundraising efforts be supported.

Sincerely

Hannah Smith

Creative Director

Trick of the Light Theatre

Email: trickofthelighttheatreco@gmail.com

3 March 2015

To whom it may concern

Reviewing for theatreview, with its outstanding national reputation, is of enormous benefit to me as an actor and a teacher.

It has especially given me credibility and confidence as a judge for Dunedin Arts Festival, Fringe Festival, and Annual Theatre Awards.

The discipline of writing reviews, knowing they will be checked by an editor with the experience and expertise of John Smythe, has challenged and stretched me professionally. His own knowledgeable reviews have served as an inspiration and model for me personally, and the work of other theatreview critics has broadened my horizons.

I have gained confidence and received very positive feedback from leading theatre practitioners, including playwrights Renee, David Geary, Stuart Young and Roger Hall. City high school teachers in particular have told me that they find my reviews invaluable in preparing their students for NCEA exams.

University lecturers recommend them to students as a wonderful resource, with David O'Donnell, for instance, asking to use my reviews in his new book on Verbatim theatre.

Local theatres have been grateful for the support, the Fortune nominating me for a Lifetime Achievement Award chiefly on the strength of my work for theatreview. Many actors have approached me to thank me for reviews they consider insightful, which have helped them to develop their craft.

I am proud to have been associated with theatreview since its inception, and grateful that it has kept me to high standards of professionalism, as well as inspiring the theatre community.

Terry MacTavish
Head of Drama
Queen's high School
Dunedin
terrymactavish@actrix.co.nz

**DEVELOPING AUDIENCES | DEVELOPING POTENTIAL |
SUPPORT FOR JOHN SMYTHE AS MANAGING EDITOR & RAEWYN WHYTE AS ASSOCIATE EDITOR (DANCE)**

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, withing New Zealand.

Theatreview plays a critical 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.

Lara Macgregor, Artistic Director, Fortune Theatre

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.

Cherie Jacobsen, Programme manager, Bats Theatre

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.

Sam Snedden, Operations Manager, The Basement Theatre

More and more our audiences are finding out about and booking their theatre going experiences on line. Theatreview has been at the forefront of this; under John Smythe astute leadership – Theatre view critics have always offered in depth analysis of productions and performances, an intelligent and insightful alternative to the often flimsy reviews in daily papers.

In this industry where we can become so intensely involved in our own project Theatreview offers reliable, efficient and always interesting critiques of other theatrical endeavours that we may not have the opportunity to see in person. I wholeheartedly support Theatreview in their bid for continued funding.

Colin McColl, Artistic Director, Auckland Theatre Company

Reviews are critical to building audience trust ... Theatreview contributes to development of new reviewers and has become a trusted part of the landscape. Over time its reach will extend even further into the general public and become an even more powerful tool to support the development of the performing arts in New Zealand.

Louise Gallagher, Producer, Indian Ink Theatre Company

Theatreview is not only for the experienced in the industry or the savvy audience member to be able to keep their finger on the pulse of the art of the nation. The website is a forum for everyone, opening the world of the theatre industry to the general public, showcasing every level of our art – encouraging people to think and form an opinion about art.

Theatreview has become a bookmark for the industry's desktop. It is a means for people to communicate, discuss, debate, be seen and be heard. It is recording our industry's history on a daily basis.

Kate Louise Elliott, Artistic Director, Centrepont Theatre

As an arts practitioner I use Theatreview on a daily basis. I read about other productions happening all around the country. This helps grow the theatre community as we are more in touch and aligned with each other. I am more aware of the practitioners working in other cities and this has helped to foster cross-city collaborations – something incredibly important in New Zealand if we are to grow our industry.

Eleanor Bishop, director and creative producer, The Playground Collective

Theatreview delivers a valuable resource, archive and discussion platform for all things theatre in New Zealand. One look through its database shows how much theatrical history and development the site has captured, this is surely information worth ongoing investment and development.

Taki Rua Productions proudly supports Theatreview and the significant contribution to the theatre industry by Managing Editor John Smythe. Funding that would see John retained as the Managing Editor would ensure that this ever growing platform for commentary on New Zealand theatre can continue to develop. ... John has demonstrated a strong commitment and passion for theatre in New Zealand as a patron, reviewer and active member of the theatre community for many years. I look forward to continuing to support his tireless investment and the development of Theatreview as an innovative and necessary arts organisation.

James Ashcroft, Tumuaki / Artistic Director, Taki Rua Productions

This resource means we can easily find our reviews and information in one place, and can research potential shows for our programme. Just as importantly, we can key into what audiences and creatives are saying in response to the reviews. This keeps us abreast of issues and concerns of the industry, and we can tailor our services to suit.

Hilary Beaton, Director/CEO, Downstage Theatre

Theatreview plays a hugely important role for the performing arts sector, with regards to connecting artists with audiences, creating dialogue, discussion and lively and intelligent criticism of New Zealand work.

James Wilson, Executive Producer, Q Theatre

The only consistent and nationwide source of reviews for theatre and dance now is Theatreview and the website is therefore assuming an increasingly important role in these communities. ... To my mind Theatreview is also a valuable tool for national, regional and local funding agencies as it provides an independent assessment of most theatre and dance being developed.

Graham C Atkinson, past Board Member of DANZ and Downstage Theatre

In his own fiercely passionate and cogently argued reviews — and those of a stable of regular reviewers in all the main centres — John has through Theatreview provided a sustained and much-needed complement to the limited feedback opportunities afforded by the mainstream media. On top of that, Theatreview successfully hosts a variety of reviews from different publications to excite opinion and discussion around any given show.

It is impossible now to imagine the theatre industry here without Theatreview's dynamic presence. We strongly support Theatreview Trust's application for Arts Board funding. Theatre-making without a critical context leads to desultory work.

We believe that John Smythe's passion, intelligence and deep historical knowledge of theatre in NZ — and Theatreview's focus, momentum and industry buy-in — have helped raise the standard of NZ theatre practice. For our part, we have invariably been challenged and ultimately energized by seeing our work and that of other practitioners through the polished Theatreview lens.

Stuart McKenzie (playwright) and Miranda Harcourt (actor, director, teacher)

By establishing Theatreview as a labour of love, John showed us all just how much he cared about everyone making good theatre. He's continued to create an invaluable asset to theatre and the arts in Aotearoa New Zealand, and also the world at large.

Theatreview allows practitioners, producers and the public to keep up with what is going on around the country. We no longer need feel we all work and live in isolation. It can help guide us as to what new plays and productions we should seek out.

David Geary, Playwright

As well as being the go-to place for information on theatrical events of all sorts nationwide, [Theatreview] has been the catalyst for enriching debate and for the development of a cohesive theatre community never before possible. With each passing year it also becomes an increasingly invaluable archive.

Theatreview has developed into an invaluable institution and the theatre community in New Zealand owes John Smythe a huge debt for his commitment and dedication to this project. ... We fully support all requests for funding that will help ensure its continuing existence and that will give John the support he deserves.

Jean Betts, Publisher, The Play Press

TheatreView is ... a living history of our endeavours and a place for artist and observer alike, to directly communicate. This channel of communication must be administered by unbiased, educated and informed people.

Geraldine Brophy (actress, playwright, director, producer)

Theatreview is the only online permanent record of professional theatre production in New Zealand and is an important instrument in critical engagement with new New Zealand theatre and the dispersal of important news and views. ... Of all the digital cultural portals serving New Zealand theatre this site is the most comprehensive, regular and vital, and in this respect deserves serious consideration for public funding.

Murray Lynch, Director of Playmarket

I recommend the site to my theatre students, as an excellent source for reviews and other information for essays, seminars and so on. It is an extremely valuable archival resource. I use the site myself as an important source for research purposes, when I am writing articles or reviews or conference papers on NZ theatre related topics ...

It also feeds usefully into my own theatre database. ... Theatre Aotearoa, which is a database essentially of historical interest. [<http://www.tadb.otago.ac.nz>] ... Theatre Aotearoa has been invaluable for pulling together many leading threads of the more recent productions in New Zealand. Theatre Aotearoa has a very different focus to Theatreview, but the two sites work very well in conjunction, serving complementary purposes.

Lisa Warrington, Associate Professor, Theatre Studies, University of Otago

Theatreview provides a provocative space for theatre makers to develop their critical sensibilities and exchange ideas and thoughts ... In my opinion, Theatreview is at its most important when it is reviewing young and emergent practitioners. Its unbiased, honest feedback helps young artists develop their creativity for free, and its open forum helps generate a sense of community within the theatre ...

Finally, as a member of the BATS Theatre staff for the past two years, I can say that Theatreview has become institutionalised not only as a critical space, but as a record and catalogue of theatre events across its brief history. Numerous times have we needed to jump online to uncover information about shows several years old. Surely with more time still this resource has the potential to become a true treasure.

Jackson Coe, actor, critic, theatre worker

John's skill and energy is such an integral part of the Theatreview operation, that support for his application is effectively support for the future and continuing viability of Theatreview itself as a resource for audiences and practitioners, so I reckon it's important to express how important it has been, and continues to be, for my career and my ability to attract audiences to my work

An important part of developing audiences is maintaining the community of the audiences you've worked so hard to cultivate, and Theatreview makes this so much easier. As an audience member I'm able to see what work is being made around the country and how it is being received. Theatreview allows me, at the click of a button, to get a perspective on my industry that used to take me hours buried in newspaper cuttings at Allen Hall Theatre.

As a practitioner, Theatreview has become the first port of call for me following the opening of a show. It helps me gauge how my work is being received both in and of itself, and in the context of my previous work. It's a very important sounding board for me, because John and his fellow online reviewers have a knowledge base, combined with a freedom, unparalleled in this country, to reflect deeply (and sometimes at great length) on work, and contextualise it in terms of my previous work, and its link to the wider national and international community of work of which it is a part

In terms of developing the potential of practitioners like myself, Theatreview's reflections offer me things to agree and disagree with, and challenges to accept or reject. Its archive provides me with much of the audience and reviewer feedback I use to sell myself and my shows.

Arthur Meek, Director of Conditional Productions; Playwright

In establishing the forum and archive Theatreview, John has given a powerful critical boost to the theatre scene around the country. There is no doubt that the range of voices that John marshals on Theatreview is a key ingredient in promoting and developing New Zealand theatre practice and theatre audiences.

Aside from the posting of reviews, Theatreview offers a chance for anyone to respond to reviews and post their own thoughts about theatre. This interaction is innovative and makes the site a truly community based organisation. ... The open access nature of the site also allowed us to reach out to many people and over the three years we have increased our audience hugely. We share much of this success with Theatreview.

HACKMAN has frequently referred possible investors/producing partners and sponsors to the Theatreview site to read the archive of reviews for APOLLO 13. This has helped us to easily develop our potential and we thank Theatreview for that. ... HACKMAN has used the site over the last three years to promote their theatre awards in Auckland and Wellington. As an industry event these awards are unable to secure funding and the support from Theatreview is vital to their survival.

Kip Chapman, on behalf of HACKMAN

Since its inception in 2006 theatreview.org.nz has become an invaluable resource for Toi Whakaari: NZ Drama School. The website is effectively a record of the history of contemporary theatre and theatrical opinion in Aotearoa New Zealand. It is a vital element for our students in their research of New Zealand theatre. A simple search of the site will give them an effective overview of the work being produced in this country over the last however many years. The School also has a duty to its funders to report on graduate achievement and employment. No other single source enables us to track our 700 graduates so readily and with such ease.

Annie Ruth, Director (as at March 2011), Toi Whakaari: NZ Drama School

Raewyn Whyte is an acknowledged expert in dance criticism, including attaining an international tertiary study qualification in the area of dance. This is vital industry expertise that needs to be appropriately acknowledged.

Dr Tania Kopytko, Executive Director, DANZ

Quality dance critics are hard to come by but through Raewyn's leadership, Theatreview is able to call on a number of experienced and well-qualified reviewers, many of whom are former dancers as well as being accomplished writers, who specialise in writing about dance in its many forms.

Susannah Lees-Jeffries, Director of Marketing and Development, RNZB

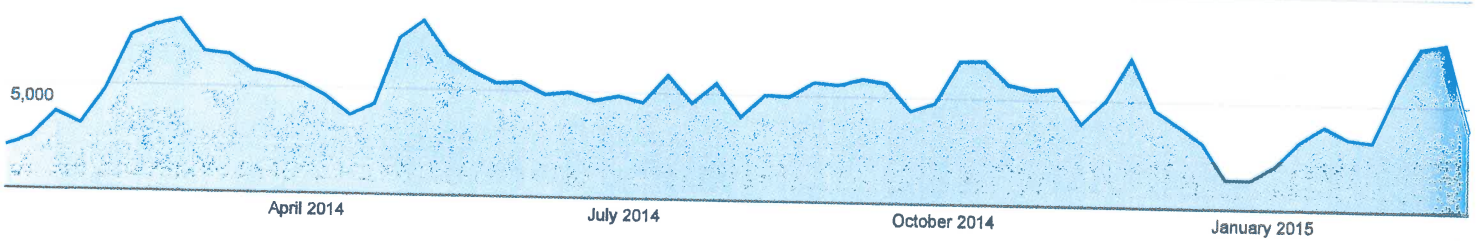
Audience Overview

Jan 5, 2014 - Mar 4, 2015

All Sessions
100.00%

Overview

Sessions
10,000



Sessions
307,948

Users
173,307

Pageviews
587,556

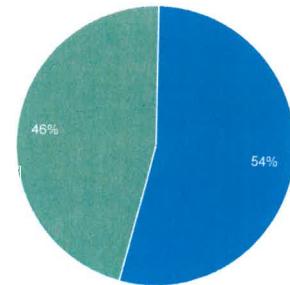
Pages / Session
1.91

Avg. Session Duration
00:01:50

Bounce Rate
68.63%

% New Sessions
53.96%

New Visitor Returning Visitor



City	Sessions	% Sessions
1. Auckland	114,788	37.28%
2. Wellington	65,258	21.19%
3. Christchurch	21,316	6.92%
4. Dunedin	7,888	2.56%
5. Hamilton	5,347	1.74%
6. (not set)	4,996	1.62%
7. Sydney	4,807	1.56%
8. Melbourne	4,193	1.36%
9. London	4,064	1.32%
10. Palmerston North	3,343	1.09%

THEATREVIEW Performing Arts Critics (as at February 2015)

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.

BAY OF ISLANDS: Alan Scott

WHANGAREI: David Stevens, Kelly Johnson, Jan Fisher, William Walker

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: Dione Joseph, Nik Smythe, Lexi Matheson, Vanessa Byrnes, Kate Ward-Smythe, Joanna Page, Jan Maree, Heidi North-Bailey, Steve Austin, Johnny Givins, Kathryn van Beek, Candice Lewis, Forrest Denize, Tamati Patuwai, Chris Molloy, Penny Dodd, Samantha Chardin, Tarryne Webb, Patrick Kelly, Ben Truman, Lucy O'Connor

HAMILTON /CAMBRIDGE

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, Cathy Campbell

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: Ngaire Riley, Victoria Kerr, Holly Shanahan

PALMERSTON NORTH

Theatre: John Ross, Richard Mays, Adam Dodd, Joy Green

WELLINGTON

Dance:

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

/more

(Wellington) Theatre: John Smythe, Hannah Smith, Maryanne Cathro, Lori Leigh, Maraea Rakuraku, Grace Hoet, Alex Wilson, Len Fransham, Fiona McNamara, Hannah August, Charlotte Simmonds, Robbie Nicol, Phoebe Smith, Shannon Friday, James McKinnon, Patrick Davies, Moana Ete, Simon Howard, Paul Diamond, Poppy Haynes, Michael Gilchrist, Pepe Becker, Jo Hodgson, Jonathan Kingston-Smith

NELSON

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

CHRISTCHURCH

Dance: Julia Milsom, Toby Behan, Kate Sullivan, Julia McKerrow, Candice Egan, Emily Napolitano

Theatre: Lindsay Clark, Erin Harrington, Jennifer Smart, Tony Ryan

DUNEDIN

Dance: Jonathan Marshall, Hannah Molloy, Jennifer Smart

Theatre: Terry MacTavish, Kimberly Buchan, 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

NEW YORK: Alison Walls, Branwen Millar, Melody Nixon

LONDON: Charlotte Everett, James Hadley, Adey Ramsel

EDINBURGH: Sylvie McCreanor

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)

31 - 33

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

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.

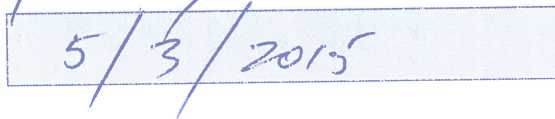
Signed:


(Applicant or arts organisation's contact person)

Signed:

(Joint applicant or arts organisation's contact person)

Date:



Date:
