



## 2022 BATS THEATRE INFO PACK

Interested in staging a show at BATS? Great! You're in the right place.

This Info Pack explains how BATS works and what's involved in putting on a show with us.

For more information about BATS and how we programme shows and what we have to offer, please our website: [bats.co.nz](http://bats.co.nz)

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## **BATS VISION AND VALUES**

**Matawhānui / Vision** Live art lighting-up lives.

**Whakatakanga / Mission** To create safe spaces for artists and audiences to expand possibilities.

### **Whai tikanga / Values to pursue the right way**

#### **Iwi**

##### **People**

We value our people and the unique cultural identity and history of Wellington and Aotearoa. We seek to decolonise spaces and remove the barriers to success through working openly together.

#### **Whanaungatanga**

##### **Working together**

We aim to strengthen and diversify our community as we co-create a future together. Through recognising the individual we build positive shared experiences that place belonging and identity at the heart of our work. We seek new partnerships that push out the boundaries of possibilities and forge ongoing relationships.

#### **Tangongitanga**

##### **Innovation**

We provide a platform for emerging and experienced practitioners to develop artistic risk-taking, experimentation and explore the potential of live art. BATS champions the expression of creativity, in all its diversity, through performance that challenges and rewards.

#### **Kauneke**

##### **Development**

Through active listening we regularly refresh our approach to providing a home and infrastructure that facilitates the growth of new work. We provide development opportunities by working from a space of hauora and exploring the value of art in society.

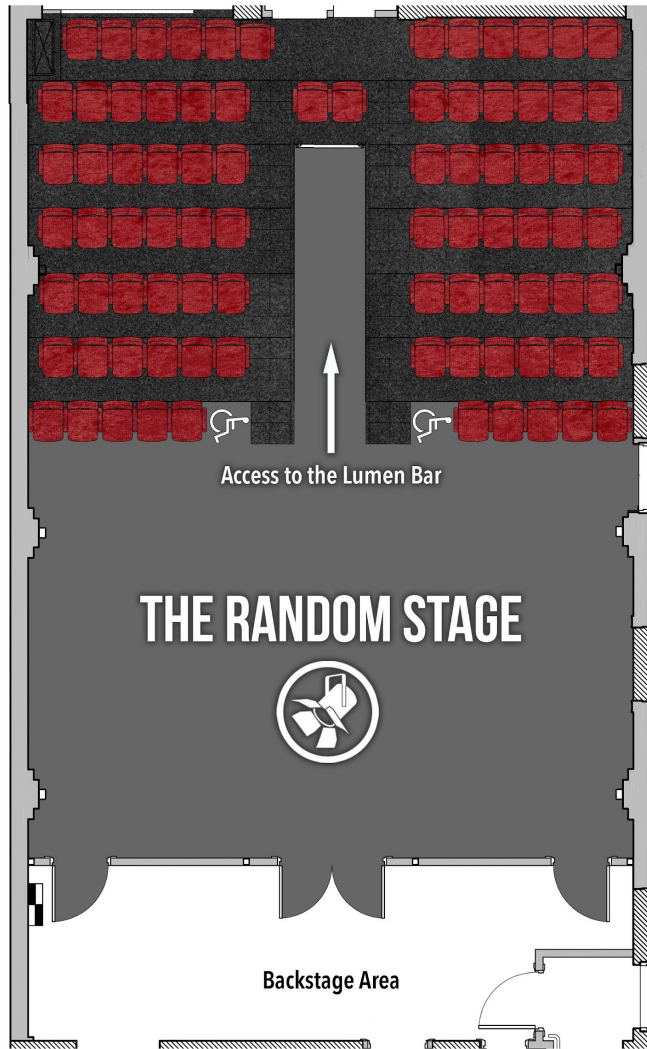
#### **Manaakitanga**

##### **Care and respect**

We are trusted, welcoming and accessible, operating sustainable business practises that ensure the affordability of performance for practitioners and audiences.



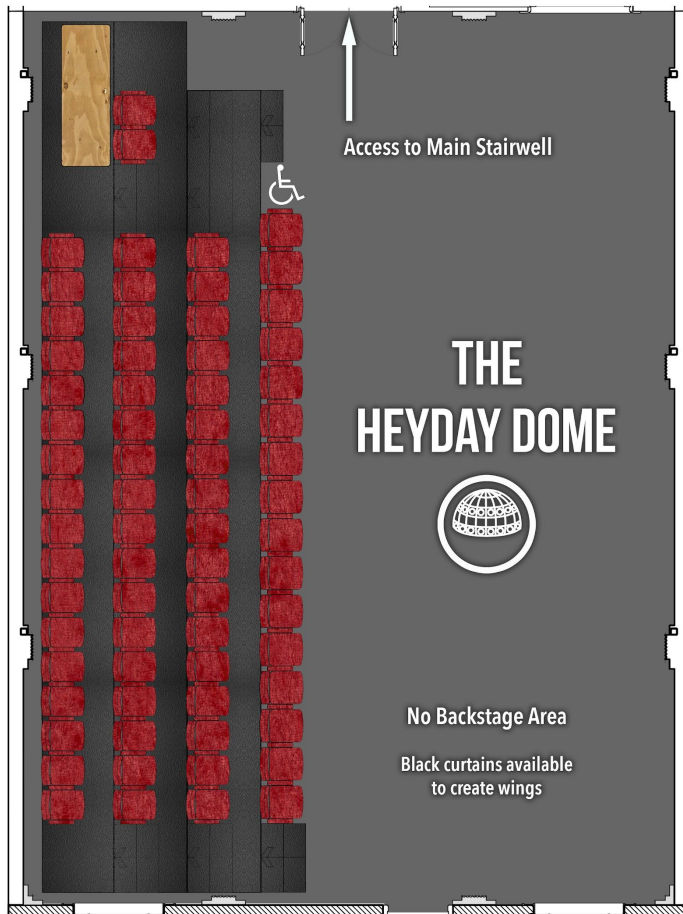
## THE RANDOM STAGE



- The Random Stage has a fixed seating block with an end-on stage.
- The seating is raked with a capacity of 85 audience members.
- It's a black box theatre on the ground floor.
- It has a full lighting grid and sound system.
- The stage of this space measures approx 8.3m wide x 5.5m deep x 4.3m high from stage floor to grid.



## THE HEYDAY DOME



- This is a flexible theatre space on the first floor.
- The walls are cream coloured and can be hidden behind black drapes.
- There is a stained glass dome in the ceiling.
- It has a full lighting grid and sound system.
- Seating is on a rostra that can be arranged in different configurations.
- The audience capacity depends on how the space is configured, however the standard audience capacity is 67.

- The Heyday Dome space measures approx 8.3m wide x 11.2m deep x 4.2m high from floor to grid (without seating – the stage size depends on the seating configuration).
- It takes approximately four to five hours to reconfigure the space from its standard end stage setting. Additional costs may apply.



## THE STUDIO



- This is a smaller space on the top floor.
- The seating is raked with a capacity of 40.
- The studio is available to be hired as a rehearsal space.
- When the seating block is folded out the stage space measures: 5.2m wide x 6m deep x 2.8m high from floor to grid.



## WHAT BATS PROVIDES

- Lighting and sound equipment (email [tech@bats.co.nz](mailto:tech@bats.co.nz) for a full inventory).
- At least 2 days (16 hours) from 9am – 5pm to pack your show into the theatre with our Technical and Facilities Manager on hand to provide advice and show you how to operate any of the equipment we have that you might not be familiar with. Any company can request more than a standard two day pack-in, subject to availability. Exact duration of pack-in is by negotiation with each co-op depending on the needs of the show. Extra days, plus evening and weekend time may be available for an hourly, daily or weekly rate. If you are using the space outside of the hours of 9am-5pm on weekdays, or on the weekend, you will be charged \$28 + GST to cover the cost of bringing one of our trained House Technicians in to supervise.
- A ticketing system and Box Office staff.
- A Producer link to allow you to track the number of bookings made in advance for each performance.
- Shared dressing room, green room and kitchen facilities.
- Access to the BATS photocopying and printing facilities (for a small charge per page), access to a computer with Internet and to Wi-Fi for your devices while packing-in and during your season.
- Technical and Health and Safety advice and support from our Technical and Facilities Manager in advance of and during your season.
- Show and booking information on the BATS website [bats.co.nz](http://bats.co.nz)
- Weekly email updates to our extensive BATSmal mailing list (close to 3,000 BATSmates).
- Regular audience updates via BATS' Twitter and Facebook and show listings in online and printed media, including the RadioActive Gig Guide.
- Marketing advice and support from our Marketing Manager.



## CALCULATING INCOME AT BATS

There is a budget template found on the BATS website under Artist Resources.

We recommend that shows at BATS budget on 30% attendance across the season.

### AN EXAMPLE OF CALCULATING INCOME:

#### Average ticket calculation

|                                   |                             |
|-----------------------------------|-----------------------------|
| Ticket prices                     | \$20 Waged; \$15 Concession |
| Less BATS booking fee of \$2.00   |                             |
| Waged + Concession / 2            | $(\$18 + \$13) / 2$         |
| Therefore average ticket price is | <b>\$15.50</b>              |

#### Box office calculation

(put in your seating and season details e.g.)

|   |                   |
|---|-------------------|
| 25 (85 seats @ 30% house) x average ticket price    | \$387.50          |
| x 5 performances                                    | \$1,937.50        |
| <b>Gross box office income (after booking fees)</b> | <b>\$1,937.50</b> |

#### BATS Fees

|                           |           |
|---------------------------|-----------|
| Less 15% BATS hire fee    | -\$290.63 |
| GST on hire fee           | -\$43.59  |
| Less BATS maintenance fee | -\$75.00  |
| GST on maintenance fee    | -\$11.25  |

|                             |                   |
|-----------------------------|-------------------|
| <b>Total net box office</b> | <b>\$1,517.04</b> |
|-----------------------------|-------------------|



## WHAT YOU NEED TO PROVIDE

### TECHNICAL

- **Your own technical crew** to rig your lights, build your set and assist with pack-in and changeovers.
- **Technical operator/s for your lighting and sound equipment** – your tech operator also acts as a Fire Warden in the theatre in case of any emergency evacuation. (We can arrange to have one of our Venue Techs operate, if you prefer, at a rate of \$28 + GST per hour).
- **Any extra technical equipment** not held by BATS (e.g. smoke machine, strobe light).
- **A tech rider** detailing your shows technical needs, design plans and other helpful information. BATS sends a template out.
- **A contact list** of all your cast and crew.
- **A Hazard Identification and Risk Assessment form** needs to be filled out before your show's opening night. We provide a template for this.
- **Take part in a Health and Safety Induction.** Everyone involved in your show will need to be inducted when they arrive for pack-in.

### MARKETING

- **Marketing collateral:** A Media Release, promotional photos, posters and postcards or flyers to promote your show.
- **A complimentary tickets list** for your guests including opening night. We will provide a template.

### LOGISTICS

- **Attend a pack-in meeting** approximately two weeks out from opening night to talk through your pack-in, ticketing and comps and other useful things.
- **Contact Forms** need to be filled out.





- **A Post-show evaluation survey** needs to be completed before your Box Office reconciliation is settled.
- **A Post-show Debrief** to evaluate our processes and your development goals.

## LICENSING

- Please be aware that BATS does not obtain ANY licenses, rights etc for your show. If you intend to use an existing script or any music that is not your own original music, you'll need to contact one of the following licensing agencies.

*To obtain a performing rights licence for a New Zealand script, contact:*

**PLAYMARKET:** NZ Playwrights Agency and Script Development Service

Phone: (04) 382 8462

Email: [info@playmarket.co.nz](mailto:info@playmarket.co.nz)

Postal Address: PO Box 9767, Wellington 6141

Website: [www.playmarket.org.nz](http://www.playmarket.org.nz)

*To obtain a performing rights licence for a non-New Zealand script, contact:*

**PLAY BUREAU**

Phone: (03) 455 9959

Email: [info@playbureau.com](mailto:info@playbureau.com)

Postal Address: PO Box 9013, Dunedin 9047

Website: [www.playbureau.com](http://www.playbureau.com)

*To obtain the performance rights to music used within your show, contact:*

**APRA AMCOS**

Dominique Pritchard

Event Licensing Representative

Phone: 0800 69 2772 Ext 724 / 09 623 4724

Email: [dpritchard@apra.co.nz](mailto:dpritchard@apra.co.nz)

Postal Address: PO Box 6315, Wellesley Street, Auckland 1141

Website: [www.apraamcos.co.nz/music-customers/licence-types/theatre/](http://www.apraamcos.co.nz/music-customers/licence-types/theatre/)



## **ARTIST POSITIONS AND RESPONSIBILITIES**

These are some of the roles and responsibilities often found with artistic groups that present at BATS. BATS doesn't require co-ops to have someone allocated to each of these roles, but generally you will need to cover off all of these areas of responsibility when putting a show on.

### **DIRECTOR**

The director should be responsible for the artistic 'vision' of the project as well as all the practical day-to-day running of auditions, rehearsals and performances. They should work closely with the producer on timelines, production schedules, regular production meetings and anything to get people to see the show.

### **PRODUCER**

The producer should be responsible for all the nuts and bolts of your production, including budgeting, finding sponsorship, timelines and production schedules, finding rehearsal space, coordinating regular production meetings, coordinating with your publicist, and complimentary ticket allocation. If you do not have a designated publicist, the producer often takes on the responsibilities associated with the publicist.

### **LIGHTING AND SOUND DESIGNERS/ OPERATORS**

You must supply your own lighting and sound designer and operator for a season at BATS. This person is responsible for drawing up your lighting/sound plot. They will need to meet with our Technical and Facilities Manager for an orientation session on the equipment at BATS. Any equipment not mentioned in the 'Technical Inventory', you may have to hire yourself.

### **SET DESIGNER**

The set designer works in collaboration with the Director and Lighting Designer to maximise the BATS stage, conveying visual aspects of the work. Set designs often have to work with other shows that are sharing the BATS space, and it pays to keep in mind the tight pack-in and turnaround times.



### **STAGE MANAGER**

They must make sure that the fire exits, backstage and dressing room areas are kept tidy and clear of obstructions at all times – especially during performances. They also share the responsibility of liaising with the BATS Box Office to get the show up on time.

### **CAST**

Your cast needs to know exactly when they are needed and they must be told if things are running behind schedule. It's important to ensure that you do not wear out your cast at an important time in their preparation for the show's opening. They should be responsible for bringing their costumes and props into the dressing room and backstage areas themselves.

### **PUBLICIST**

The publicist is an invaluable person if you can arrange to have one. They are responsible for: liaising with your graphic designer, creating and distributing press releases, liaising with the media, spreading word of mouth and 'networking', ensuring the first three nights are full, producing and distributing opening night invites, poster and flyer distribution, creating a buzz that will make people want to come and see the show.