



# 2018 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. It also outlines what we need to find out from you in order for our Programme Manager to consider programming your show. The basic process for pitching for a season at BATS is to submit a written pitch (just click the link on page 19 and fill out the form) and have a chat to our Programme Manager. Our Programme Manager will then consider your pitch against other pitches for the same dates and the BATS kaupapa and priorities (see pages 2 and 3) and, all going well, will make you a season offer.

If you have any questions once you've had a read or you're ready to pitch (see the Checklist for Pitches on page 19 to make sure you've got all the information we need), you can contact our Programme Manager Heather on (04) 802 4176 or [heather@bats.co.nz](mailto:heather@bats.co.nz) to arrange a chat. We look forward to hearing from you!

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## WHAT IS BATS?

BATS isn't a traditional venue for hire - BATS is a presenting venue, and we programme the space in terms of the BATS kaupapa and priorities:

- **Developing new New Zealand work**
- **Giving practitioners a chance to develop in a supportive environment**
- **Staging experimental and 'cutting edge' work from New Zealand and overseas**

BATS opened in 1989 under the leadership of Simon Elson and Simon Bennett, two young practitioners who wanted to rekindle the popularity and accessibility of theatre for young people. They wanted to provide a venue, a training ground, and a way in for young people struggling to forge careers in the difficult world of professional theatre – and we're proud that 25 years later BATS remains true to the original aims of 'the two Simons'!

BATS is totally reliant on you (and your co-operative) pitching your ideas for productions to our Programme Manager. Co-operatives are driven by artists, producers and already established theatre companies who submit scripts or proposals for us to consider programming. BATS aims for diversity and our programme contains theatre, dance, music, comedy, multimedia events and shows that are a strange and interesting combination of all these things.



We present over 80 works a year – one of only two theatres in New Zealand with such a huge programme (check out our friends at The Basement in Auckland who also present a phenomenal amount of work each year!). Over the years many of these works have gone on tour and become nationally and internationally known productions. Even if the shows don't continue on, the actors, writers, producers, designers, technical crew and directors do. We like this, and want to encourage this when we can.

The annual BATS programme is made up of festivals (the Fringe, Comedy, Young & Hungry), the STAB commission season, main bill shows and shorter shared seasons.

Fundamental to the philosophy of keeping BATS as accessible as possible is keeping ticket prices low and having a risk/share policy between the theatre and co-operatives. At present, our preferred full ticket price range is \$18 - \$22, with \$14 - \$18 for concession tickets. This makes sure that we remain New Zealand's most accessible professional theatre for both audiences and practitioners. However, shows may be considered eligible to increase their full ticket price to \$25 and their concession price to \$18 if they meet specific criteria set by the BATS Board. If you'd like to discuss this further please contact our Programme Manager. For more information on the financial side of things, see pages 9 and 10.

## THE BATS PROGRAMME

Our annual programme is structured around the four main festivals that we participate in, plus our STAB commission season:

**NZ Fringe Festival:** February / March

**NZ International Comedy Festival:** April / May

**Kia Mau Festival:** June

**STAB:** October / November

### FESTIVALS

The festivals are programmed with up to 5 shows a night. Shows in the Fringe and Comedy Festivals share a generic lighting rig, can only have basic set requirements and usually have a short turnaround between shows. Festivals are the perfect opportunity for low risk development of new work, especially by entry-level practitioners. Contact BATS for proposal deadlines.



## **STAB**

Our programme is also structured to allow for the pack-in and staging of our annual major STAB commission and the STAB Lab workshop and showing in October / November. STAB is committed to presenting the most revolutionary ideas in live performance by some of the country's most innovative artists. Annual funding for STAB is provided by Creative New Zealand. Contact [heather@bats.co.nz](mailto:heather@bats.co.nz) for a STAB submission guide.

## **MAIN BILL SEASONS**

A main bill season allows for a company to fully realise their production in terms of set, costume, lighting, and sound, without the pressure of sharing their season dates with another show. A main bill season of up to 3 weeks can be for full length shows and is usually programmed between festivals in order to allow the staff and venue to breathe. Generally, a sole-use main bill season will only be offered to practitioners that have a proven track record of success and a bold design concept.

## **SHORT SEASONS**

Short seasons (4 to 10 performances) are perfect for the development of new New Zealand works. These works are encouraged to fit into an hour timeframe so more than one work can be staged at a time. Benefits for shows sharing season dates include the ability to share audiences, marketing, publicity, technicians and designers. Due to the sharing of theatre resources, and between 30 and 60 minutes transition time between shows, some restrictions on production values and show duration also result.

## **RETURN SEASONS**

Return seasons of hit festival shows are usually encouraged within a short timeframe of the first season, in order to retain the interest and enthusiasm of past audiences. Return seasons that are staged after a significant length of time are encouraged to assess the strengths of their original production, along with ways in which it could be improved, and to re-work the show in preparation for its second staging.

## **MATINEES**

Matinee performances are not common as they are dependent on cast and crew daytime availability, scheduled pack-ins and staffing; however, co-ops can still consider performing matinees as part of their season. If you would like to have a matinee performance, it needs to be brought up with the Programme Manager at an early stage. We sometimes add weekend matinees to shows that are booking out in advance!



## **ACCESSIBILITY**

### **PERFORMERS**

The Stage space on the ground floor is the most accessible to performers. If you'd like to pitch for a season at BATS and have accessibility requirements please talk to us so we can provide you with all the information you need. We'll do our best to make the space work for you.

### **AUDIENCE**

Our venue at 1 Kent Terrace has greatly improved accessibility for audience members with a wheelchair ramp at the side of the building providing entry to the foyer/bar and an accessible Box Office counter and toilet. A stair climber enables wheelchair users to reach The Heyday Dome space on the first floor and The Studio on the top floor. Audience members with accessibility requirements need to contact the Box Office at least 24 hours in advance of attending a show so that the appropriate arrangements can be made. You can read BATS' full [Accessibility Policy](#) on our website.

## **THE VENUE**

In November 2014 BATS reopened at its home, 1 Kent Terrace, following significant earthquake strengthening and renovations of the building. The refurbished venue has two fully equipped theatre spaces and a studio rehearsal / performance space - which means we can offer practitioners and audiences more than ever before!



## THE RANDOM STAGE



The Random Stage is an end stage, black box theatre on the ground floor with a full lighting grid and sound system and a raked seating block with a capacity of 85 audience members. 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



*Above: The Heyday Dome in its standard configuration for festivals with drapes up (this panoramic photo makes it look like the seating block is curved – it's not!).*



*Left: An example of The Heyday Dome in a different configuration without any black drapes (and a freshly painted Ancient Greek bum on the floor!) for The Bacchanals' production of Lysistrata.*

This is a flexible theatre space on the first floor with creamy coloured walls (that can be hidden by black drapes), a beautiful stained glass dome in the ceiling (that can be illuminated or left dark), a full lighting grid and sound system, and seating on rostra that can be arranged in different configurations. The audience capacity depends on how the space is configured but has a maximum capacity of approximately 85. During Festivals it is configured as a long end stage and has a capacity of 70 audience members.



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 (depending on the desired configuration) and this incurs an extra cost as reconfiguring the space requires the assistance of trained BATS House Technicians. The space must then be returned to its standard setting at the end of the season, which also takes approximately four to five hours and incurs a cost. Reconfiguring the space is only recommended for shows with seasons longer than one week. For more information on reconfiguring The Heyday Dome and costs, just give us a call or send Nick, our Technical and Facilities Manager an email at [nick@bats.co.nz](mailto:nick@bats.co.nz)

## THE STUDIO



*Above: The Studio seating block when extended*

This is a smaller space on the top floor with a fold out bench seating block with a capacity of 40 people. The studio is available to be hired as a rehearsal space or used as a performance space for events or short seasons that suit a smaller audience and more intimate 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 [nick@bats.co.nz](mailto:nick@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. Main bill seasons may be able to have 3 or 4 days. Exact duration of pack-in is by negotiation with each co-op depending on the needs of the show. Extra evening and weekend time may be available for an hourly charge of \$25 + GST to cover the cost of bringing one of our trained House Technicians in to supervise.

A ticketing system and Box Office staff. Tickets can be purchased online (with no credit card fee!) and the Box Office can take credit card bookings over the phone. For patrons who aren't able to book online there will be door sales available for any shows that are not sold out in advance. Or, they can call into the Box Office to buy a ticket for a show on a future date. The Box Office is open from 5pm on show nights.

A 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 and Fundraising Manager.

*We're always here to answer questions or give advice, so never hesitate to call us or book in some time to come in for a chat. Make the most of us!*



## WHAT IT COSTS TO STAGE A SHOW

### THERE ARE NO UP FRONT COSTS TO HIRING BATS!

#### THEATRE HIRE

BATS takes 15% (+ GST) of your gross box office income as theatre hire. This is calculated at the end of your season and deducted from your final reconciliation.

#### BOOKING FEES

BATS runs its own in-house booking system. This is the easiest, cheapest and only way to purchase tickets to your show. Tickets can be purchased via the website, email, phone or in person at the Box Office. **The booking fee is \$2.00 (including GST)\* per ticket sold** and is included in the ticket price. There is no charge for complimentary tickets.

\*From March 2017 (post Fringe Festival), the BATS booking fee is increasing from \$1.50 to \$2.00 (including GST) per ticket sold.

Preferred ticket prices at BATS range from \$18.00 to \$22.00 for waged persons and \$14.00 to \$18.00 for unwaged persons.\* This reflects BATS' commitment to affordable and accessible live performance – both for audience members and theatre practitioners.

\*From March 2017 (post Fringe Festival), BATS ticket prices are increasing from \$2 per full price ticket and \$1 per concession ticket (including GST)



### **MAINTENANCE FEE**

BATS charges a nominal maintenance fee of \$15 (+ GST) per performance, to a maximum of \$150 (+ GST) per season. This fee covers general wear and tear and other minor maintenance costs.

### **CALCULATING INCOME AT BATS**

We recommend that shows at BATS budget on 30% attendance across the season. You can budget for 40% attendance but this would be the maximum as anything higher becomes unrealistic.

### **AN EXAMPLE OF CALCULATING INCOME AT BATS:**

#### **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>

Your total income for this season from ticket sales is **\$1,517.04**. This will obviously change based on the actual number of tickets sold, and the BATS fees will also adjust accordingly, meaning if your show does really well then so does BATS, but if not you won't be stuck with a huge bill for venue hire! Everybody wins!

If you'd like more information on putting together a budget for your show, let our Programme Manager Heather know and she will send you **The Great BATS Budget Projection Guide!**

## WHAT YOU NEED TO PROVIDE

**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.

**Any extra technical equipment** not held by BATS (e.g. smoke machine, strobe light).

A Media Release, promotional photos, posters and postcards or flyers **to promote your show.**

**A contact list** of all your cast and crew.

**A tech rider** detailing your shows technical needs, design plans and other helpful information. BATS sends a template out and can talk you through how to fill it out if you need.

**A Hazard Identification and Risk Assessment form** needs to be filled out before your show's opening night. Again, we provide a template for this and can help you fill it out. BATS takes Health and Safety legislation seriously – we want to ensure all our staff and co-ops have an enjoyable *and* safe time with us. Everyone involved in your show will need to be taken on a Health and Safety tour of the building when they arrive for pack-in.



You'll need to **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 that we need to know from you and that you need to know from us!

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**

Phone: 0800 69 2772 Ext 724 / 09 623 4724

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



## Random Group



BATS' Random Stage (formerly The Propeller Stage) takes its name from Random Group, a collective of creative minds and skills, specialising in film production and experiential design. Random Group offers an array of technical and administrative services to both local and international projects.

The Random team are also keen to talk to help out BATS' shows that are interested in making use of their services and facilities.

For more info, check out <http://cubacreative.wixsite.com/the-random-group> or email [hello@random.group](mailto:hello@random.group).

Random Group is located at 43 Hanson Street, Wellington 6011

### **The Random Stage Naming Sponsorship Background**

The Random Group also includes Random Films and Cuba Creative. Random Group Director Charlotte Larsen has been a big supporter of BATS for a number of years. Charlotte secured the naming sponsorship of BATS' original black box space through making a very generous financial contribution to the theatre as we reopened our renovated home at 1 Kent Tce, back in 2014.

Support from people like Charlotte keeps the wheels turning at BATS in a challenging funding environment. If you know anyone who might be interested in supporting BATS, get in touch with Waren or Cailin ([waren@bats.co.nz](mailto:waren@bats.co.nz) or [cailin@bats.co.nz](mailto:cailin@bats.co.nz) or call (04) 802 4176.



## LUMEN - THE BATS BAR



At our spruced up Kent Terrace venue we have a larger bar area than before the renovations, with the bar and foyer opened up into a shared space along the front of the building. It is still a relatively intimate, cosy space but we're keen to host gigs, exhibitions and other events so get in touch with our Front of House Manager Troy to find out more. His email address is [troy@bats.co.nz](mailto:troy@bats.co.nz). He'll also be able to give you information on hosting opening night drinks if you wish to do so.

## CONTACT DETAILS

- For anything relating to programming and festivals contact: **Heather O'Carroll**
- Money and budgets contact: **Waren Thomas**
- Technical and the practicalities of staging of your show contact: **Nick Zwart**
- Box Office and bar: **Troy Mihaka**
- Fundraising and Marketing contact: **Cailin Neal**
- Rehearsal space hire: **Kristin Burns**

### For Tickets and Show Details:

(04) 802 4175  
[book@bats.co.nz](mailto:book@bats.co.nz)

### For the BATS Office:

(04) 802 4176  
[heather@bats.co.nz](mailto:heather@bats.co.nz)



## OTHER CONTACTS:

### **NZ Fringe Festival**

Hannah Clarke (NZ Fringe Fest Director)

[info@fringe.co.nz](mailto:info@fringe.co.nz)

[fringe.co.nz](http://fringe.co.nz)

### **Young and Hungry Arts Trust**

Diana Cable (Programming and Partnerships Manager)

[info@youngandhungry.org.nz](mailto:info@youngandhungry.org.nz)

[youngandhungry.org.nz](http://youngandhungry.org.nz)

### **Creative Communities**

Felicity Birch (Arts Programme Advisor)

(04) 803 8143

[felicity.birch@wcc.govt.nz](mailto:felicity.birch@wcc.govt.nz)

[wellington.govt.nz](http://wellington.govt.nz)

### **EAT Wellington**

Sally Thorburn

(04) 801 6470

[sally@eatwellington.org.nz](mailto:sally@eatwellington.org.nz)

[eatwellington.org.nz](http://eatwellington.org.nz)

### **NZ International Comedy Festival**

Maria Deere (Producer)

[craig@comedyfestival.co.nz](mailto:craig@comedyfestival.co.nz)

[comedyfestival.co.nz](http://comedyfestival.co.nz)

### **Playmarket**

Agents and Script Development

[info@playmarket.org.nz](mailto:info@playmarket.org.nz)

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

### **Creative New Zealand**

Simon Vincent (Arts Adviser Theatre)

(09) 926 5481

[simon.vincent@creativenz.govt.nz](mailto:simon.vincent@creativenz.govt.nz)

[creativenz.govt.nz](http://creativenz.govt.nz)

***Please remember:** We are here for you! If you have any questions or need advice, do not hesitate to call us!*

## CO-OP POSITIONS AND RESPONSIBILITIES

These are some of the roles and responsibilities often found in co-ops 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 - book it now!

### **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 Manager 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.

## THE HISTORY OF BATS



BATS' home is the former Royal Antediluvian Order of Buffaloes building at 1 Kent Terrace. The 1 Kent Terrace building has had a long and varied life, starting originally in the 1930s as The Savage Club, a dance hall and venue for amateur theatre. In the late 1960s until 1975 Unity Theatre was in residence, a society with a tradition of left-wing political affiliations and a penchant for work by obscure European dramatists. Unity had a strong core membership that went on and contributed to the growth and success of Downstage and Circa theatres.

From 1979 to 1988 the theatre was administered by the BATS Incorporated Society. BATS is an acronym for the 'Bane and Austin Touring Society' (named after Rodney Bane and David Austin, the founding members of BATS Inc). BATS Inc began as a prolific amateur theatre company, producing school tours and shows, achieving a string of main bill successes. In the early 1980s, however, commitment waned and BATS Theatre simply became a venue for hire, administered by BATS Inc.

BATS Theatre Ltd re-opened as a professional venue on 1 April 1989 under the leadership of Simon Bennett and Simon Elson. Their policy for the theatre was to rekindle the popularity and accessibility of theatre for young people and to provide a venue, a training ground, and a way in for young people struggling to forge careers in the difficult world of professional theatre – and this hasn't really changed!



In 2011, the BATS landlords for 22 years, the Buffaloes, placed the BATS building on the market. Faced with the unprecedented opportunity of securing the long-term future of the theatre at 1 Kent Terrace, the BATS staff and Board rallied to build support for the purchase. However, given the extremely limited timeframe, it looked as though the purchase amount required was not going to be forthcoming. At the eleventh hour, celebrated filmmakers Sir Peter Jackson and Fran Walsh stepped in, purchasing the building and issuing BATS with a long-term lease.

At the beginning of 2013, BATS moved to a temporary location upstairs on the corner of Cuba and Dixon Streets while the 1 Kent Terrace landlords undertook earthquake strengthening and renovations on the 80+ year old 1 Kent Terrace building. During its 21 months 'Out of Site' BATS presented 139 shows and welcomed over 40,000 audience members through its doors.

On 22 November 2014, BATS reopened at its original 1 Kent Terrace home which has been beautifully refurbished and now offers three performance spaces, a renovated bar and foyer, and shiny new backstage, dressing room, kitchen, Green Room and office facilities. After launching a public 'Fly BATS Home' fundraising campaign in early 2014, BATS received phenomenal support from the community, trusts and other donors to help cover the cost of the theatre-specific elements of the renovated building, including updated technical equipment and furnishings.

The fundamental philosophy of BATS has stayed true to its original ambitions. It constantly seeks to build a new young audience for theatre by presenting diverse, relevant and challenging theatre. It focuses on being accessible for both its audience and incoming theatre companies, giving support to many developing arts practitioners and new New Zealand work. Long live BATS!



## BATS CHECKLIST FOR PITCHES

To pitch a show to BATS just complete [this easy form](#) and it will be submitted for review. Once received, Heather will be in touch shortly. Any questions please email [heather@bats.co.nz](mailto:heather@bats.co.nz)