

REPORT

DUNEDIN PERFORMING ARTS FEASIBILITY STUDY

PHASE ONE REPORT

Charcoalblue Pty Ltd
Suite 102
153 – 161 Park Street
South Melbourne
VIC 3205

+61 (03) 9417 6524
studio@charcoalblue.com
www.charcoalblue.com

Charcoalblue Pty Ltd is registered in the
State of Victoria. ABN No 99606722605

Issued for information

April 2019

CONTENTS

INTRODUCTION 4

CONSULTATION..... 5

 WORKSHOPS & FEEDBACK SESSIONS 5

MĀORI CREATIVES & MANA WHENUA 6

EXISTING INFRASTRUCTURE 7

 EXISTING THEATRES 7

FORTUNE THEATRE..... 9

 THE BUILDING 9

 THE COMPANY 9

 CONCLUSION..... 9

MARKET ASSESSMENT 9

 SUMMARY 10

 DUNEDIN DEMOGRAPHICS – KEY DATA 10

 CONCLUSIONS 11

DUNEDIN'S AUDIENCE POTENTIAL 12

 PRICING STRATEGIES..... 13

 SUPPLY ISSUES 13

 CONCLUSION..... 14

BENCHMARKING & CASE STUDIES 17

CONSENSUS BASED VISION..... 20

 PROBLEMS & OPPORTUNITIES IDENTIFIED 20

 VISION FOR ORGANISATION AND VENUE DEVELOPMENT 20

 STRATEGIES TO IMPLEMENT THE VISION 22

 EXAMPLE OF AN ANNUAL PROGRAM 23

 CONSENSUS BASED VISION FEEDBACK..... 26

 PHASE 2 OPTIONS FRAMEWORK 26

 CRITERIA..... 26

APPENDICES..... 27

 A - SCHEDULE OF MEETINGS AND WORKSHOPS..... 27

 B – RECORDS OF COMMUNITY SURVEY 28

 C – EXISTING INFRASTRUCTURE MAPPING 29

 D – FORTUNE PAID TICKET SALES..... 30

EXECUTIVE SUMMARY

In October 2018 Charcoalblue undertook to deliver a Feasibility Study into the performing arts in Dunedin, based on the following summary brief from Dunedin City Council:

“Dunedin City Council, with support from Creative New Zealand, is commissioning a comprehensive study into future options for a venue for the performing arts in the City. This should consider a range of options for ensuring the continued provision of performing arts including professional theatre. The recommendations produced should be focussed on a fit for purpose venue as well as providing advice on the most effective governance arrangements and sustainable business model in the medium to long term.”

The Report is to be delivered in 3 Phases with a separate phase report at each stage.

Phase 1 – Diagnostic Study

Phase 2 – Options Analysis

Phase 3 – Further Development of the Design of the Preferred Option

This is the report for the Phase 1 Diagnostic Study and describes the process of diagnostic discovery, the outcomes and a consensus-based vision for moving into future phases.

The Charcoalblue team are:

- Charcoalblue Pty Ltd
- Randall Arts Management
- Dr Dorita Hannah
- Jasmax
- RDT Pacific



INTRODUCTION

Dunedin is city of around 127,000 situated at the head of the Otago Harbour on the South Island's southeast coast. It's always had a dynamic relationship with artists and was given the title of an UNESCO city of Literature in 2014. In 2018 the Fortune Theatre Company, who resided in the Fortune Theatre (Trinity Church building), closed due to financial issues. While the public perception of the closure was that it happened relatively quickly, the Fortune Theatre Company had been struggling financially for a number of years.

This closure was the catalyst for the DCC, CNZ and Stage South to commission this study to firstly look at the demise of the Fortune Theatre, and also examine what the optimal arrangement for the future of professional theatre and the performing arts in the city would look like.

Currently there is an amazing range of arts practitioners in Dunedin. They are all making work in largely compromised infrastructure, without a central focal point to draw them all together to support this dynamic, resilient and diverse community of makers and audience.

This report will detail the consultant teams' deliverables for the Phase 1 Diagnostic Study, the outcome of which is a consensus-based vision to inform the following phases and final report.

It sets out the processes for information gathering, stakeholder interviews and consultation, then considers the existing infrastructure including a comprehensive analysis of the business failure of the Fortune Theatre as well as the wider performing arts market and audience potential in Dunedin.

The consultant team has also provided relevant local and international benchmarks, both spatial and operational.

The mapping and interoperability of this information has been analysed and integrated into the concluding vision which provides the criteria and foundations for the way forward.



CONSULTATION

Over the past five months the team has engaged in over 140 hours of conversations with over 160 major stakeholders. The schedule of these interviews and meetings can be found in Appendix A. Most of these interviews took the form of informal conversations, however there were two 3-hour Arts Community Workshops and an online survey circulated by the DCC on Charcoalblue’s behalf.

As a scoping exercise, stakeholder engagement involved multiple venue tours, conversations and workshops in order to listen to as many people as possible. It included meetings with venue managers, DCC councillors, executives and the Mayor, performing artists, technicians, festival directors and trust and committee members.

ARA TOI VISION

“This strategy places arts and culture at the top of the agenda, as a way to achieve Dunedin’s ambitions of being a liveable, prosperous and amazing place to be.”
(Intro to Ara Toi Arts & Culture Strategy)

It is very important to acknowledge the Ara Toi Vision, and the work that went into the creation of that. A number of stakeholders mentioned the Ara Toi strategic vision, some who had been part of the Transforming Dunedin team out of which the strategy was born. The general feeling recognised how unique the vision is, though there is a question as to how that vision is being embodied, and its visibility in the day to day arts and culture of Dunedin.

WORKSHOPS & FEEDBACK SESSIONS

The community consultation process for Stage 1 consisted of two workshops. The first and principal workshop held in two sessions on Saturday 23rd March – attended by approximately 90 people – established the community status quo as well as its needs and desires. The second workshop also held in two sessions on Friday April 12th and Saturday 13th – attended by approximately 60 people – presented the findings for feedback, clarification and discussion.

WORKSHOP 1& 2: ŌTEPOTI PERFORMING ARTS: STATE-OF-PLAY

The workshops started with the statement and objective below:

STATEMENT: Charcoalblue has been commissioned to undertake a comprehensive study into the future of performing arts in Dunedin in relation to ensuring and maintaining professional development through the city’s infrastructure. This involves looking into current conditions, systems and environments in order to present the DCC and CNZ with future options (operational and spatial models) for the community.

OBJECTIVE:
To define Dunedin’s unique performing arts ecosystem and what is required to make it thrive.

- We split the participants into specific groups:
- Community Groups & Festivals
 - Theatre & Drama
 - Dance & Music
 - Venues & Production & Tech
 - Inter-Arts & Experimental

- We then proposed the following questions to the groups, documenting answers and providing opportunities for each group to feedback and discuss with the wider workshop group:
- Defining an Ecosystem.
 - Establishing the Assets/Treasures Unique to Ōtepoti.
 - The Issues and Challenges facing Dunedin’s Performing Arts.
 - The Potential towards a Rich Developing Ecosystem.
 - Priorities and Ways Forward.
 - Creative Space Precedents.

These two workshops were followed up by an online questionnaire answered by 34 people which posed similar questions.

The community feedback sessions were framed as an hour-long presentation back to the arts community to summarise ideas from the workshops, as well as discuss the consensus based vision detailed at the end of this report.

MĀORI CREATIVES & MANA WHENUA

Consultation with local Māori creatives (those from Kāi Tahu and elsewhere) revealed requirements and concerns that are common to all performing arts practitioners in Ōtepoti/Dunedin. These include the necessity for adaptable quality spaces with quality equipment and the importance of creating guidelines that are built into the fabric of the community, encouraging diversity, interconnectivity and activity. Such venues need to be affordable, accessible and empowering, especially to young people. The issue of ‘professionalism’ was raised and discussed in relation to the need to acknowledge ‘expertise’, which doesn’t always entail having tertiary degrees in a subject and is not always paid.

There are a number of artists operating in and around the vibrant maraes of the Kāi Tahu settlements, as well as the Araiteuru urban marae. Ōtepoti is to host the 2020 National Māori Theatre hui, gathering a network of Aotearoa’s Māori theatre practitioners. However, western theatre environments do not tend to serve the specific needs of Māori and Pasifika art forms. If there is to be a new cultural venue for Ōtepoti/Dunedin, a partnership with *mana whenua* is key, especially as a decolonising strategy for future development.

“The Māori principles of Te Tiriti o Waitangi are central to the Arts and Culture Strategy. This strategy specifically acknowledges the relationship with Kāi Tahu, Te Rūnanga o Ōtākou and Kati Huirapa Runaka ki Puketeraki as well as the many other groups that contribute to the city’s unique heritage and cultural mix.”
(Ara Toi Vision)

The *Ara Toi Ōtepoti* Arts and Culture Strategy sets up Dunedin as “one of the world’s great small cities with arts and culture at its core”, placing the following as central to its vision diagram:

The Treaty of Waitangi | Partnership | Sustainability | Freedom of Expression | Spirituality.

Therefore, Māori creatives wish to know how the DCC is going to implement its obligations as a Treaty Partner in a meaningful way going forward.

Currently, Ara Toi is perceived as an obstacle, alongside other strategic barriers, attitudes and values of the DCC. An example of this issue relates to Dunedin as a UNESCO designated City of Literature, yet “where is mana whenua in this?” There is also concern as to why Māori were not involved as a major partner for this study alongside DCC, CNZ and Stage South.

Any working party on this project should include Māori arts practitioners. A project steering group with Māori and Mana Whenua representation requires policies and guidelines in place to ensure agency for its members and assurance that what is advised will be heard and responded to.

Attention should be paid to *Tikanga Māori* and the governance structures of Dunedin’s performing arts buildings and venues. There are high level items that require consideration – ranging from financial to spiritual – which should be established and discussed in relation to all developments, including refurbishment of existing infrastructure. It is important to consider values that involve hospitality, mutual respect, food and rest.

It is timely for a discernibly Māori development visible in Dunedin City. The Mayor, Dave Cull, has commented that such a presence is noticeably lacking.

Mana Whenua require a place specifically founded on *tikanga* and *mātauranga Māori*: “A space for Māori works for everyone”.

If the result of this study is a new Arts Facility, it will require ongoing consultation to formulate the specific criteria and spatial conditions allowing artists to develop and perform work, and facilitating visitors to stay, shared feasts, hui, and discussion.

Māori performance mediums are broad ranging and what suits one performance genre may not suit another. However, due to the requirements of Māori art forms such as Kapa haka, existing western theatres do not accommodate and are not flexible for the large, family-orientated audiences who come to watch these performances. Māori art forms therefore have been adapted to other spaces such as sports halls. Indeed, many theatre venues don’t have the resourcing that enables *manaakitanga* and sharing of *kai*. Some Dunedin venues used for art forms such as Kapa haka have created barriers by excluding the use of body oil and feathers in performances. It is important that rehearsal spaces and performance venues embrace values and beliefs (tikanga) required for presenting Māori performative arts to an appreciative audience. Such spaces must be accessible and welcoming, otherwise audiences will not attend.

The layers of the city and region need to recognise “local indigenous stories told by local indigenous people.” Any new project in Dunedin therefore presents an opportunity to establish a venue unique to Aotearoa, Ōtepoti and the southern region, which will also be internationally distinctive. There is interest in Aotearoa towards developing the *whare tapere* as a house of entertainment and what this means for Kāi Tahu requires ongoing discussion. While there is a paucity of traditional research regarding the equivalent of the *whare tapere* in the South, mention of the *whare hanga* or *whare haka*, have the potential to be developed in close consultation with Māori specialists.

He Tangata!

EXISTING INFRASTRUCTURE

There are a number of theatre spaces and venues in Dunedin, but it is also worth noting that arts practitioners in Dunedin are also using a number of found spaces. Apart from the Regent Theatre, most of the existing theatres need refurbishment works. Some are getting close to not meeting code, and for many there is an issue with accessibility.

EXISTING THEATRES

MAYFAIR THEATRE

The Mayfair Theatre is situated in South Dunedin and has very useful capacity of 407. In 2013, after the Trust running the theatre identified there were some major works that needed to be considered, the Opera Otago Trust handed the building over to the Mayfair Theatre Trust in order to continue to concentrate solely on raising funds for the upgrade. Over the years the Mayfair has invested in several reports and studies of needed capital work, including a Report in 2008 by Octd Associates Ltd *Mayfair Theatre: Regeneration Project Report*, and a report in 2016 called the *Mayfair Theatre Organisational Development Plan 2016*.

Both reports clearly identify the work that is required to make sure the building meets the current building code as well as addressing the venue's accessibility problems and the risk of flooding brought on by climate change, which makes all of South Dunedin susceptible.

The Mayfair Theatre Trust is a volunteer board of five members, who have struggled to raise funds for the works laid out in these reports. The effect has been the continued decline of the building, and occupancy has dropped off as community and touring groups have become very aware of the health and safety issues in the building.

Currently the Mayfair has bookings for 35 nights this year, which is less than they have in the past, and for a venue that seems to have a desirable number of seats, it is a shame to be unable to capture more productions. Some of this is due to the works needed.

Dunedin has a dispersed nature and so do the arts. The Mayfair has potential to be a very valuable asset especially given its mid-scale size. It also has surrounding buildings owned by the Mayfair Theatre Trust so offers opportunities for expansion. South Dunedin is a lower income area and home to artists that have been priced out of the central city. All of this means the Mayfair could have huge potential.

THE PLAYHOUSE THEATRE

The Playhouse Theatre is located on 31 Albany Street, Dunedin. It has 136 seats and primarily does children's productions. It offers an amazing opportunity for children and young adults to get involved in theatre either as cast or crew. The Playhouse is so popular with people wanting to be involved in the shows that they are unable to accommodate everyone.

The Playhouse illustrates what we have found at the King Edward Court (an old college converted into an affordable space for hire for a range of classes): many young people in Dunedin want to get involved in the arts. It is servicing a very important need in the community, but the building itself also has issues including with accessibility where, for example, wheelchair users must enter the auditorium via the emergency exit. However, the main concern is the roof structure over the stage house and the refurbishment of hanging points for drapes and scenic items.

The building is run by the Dunedin Repertory Society Committee. They are currently working to come up with a plan to start fundraising for the works required on the roof.

The Playhouse Theatre is an important part of the Dunedin performing arts ecosystem, as a place for actors and artists to train, and as a place to train future audiences. Given its the size and proximity to the university, it would be a very useful space for hire if there were fewer concerns around the stage house.



Props of The Playhouse Theatre

THE GLOBE THEATRE

The Globe Theatre is an 80-seat venue located in London Street. It has an amazing history as the place that premiered all of James K Baxter's plays. This ties into Dunedin's title as a UNESCO City of Literature.

The building has a Heritage New Zealand Historic Place Category One listing. The theatre is attached to a historic house which has recently undergone work to help with water damage in the form of bowing walls and rotting floor joists. The theatre is run by a volunteer trust, and while they have been able to raise \$500,000 for the current works, there is still a lot of work to be done in the main house that joins the theatre. It's both a unique piece of the Dunedin ecosystem and an important piece of the history of Dunedin.

THE REGENT THEATRE

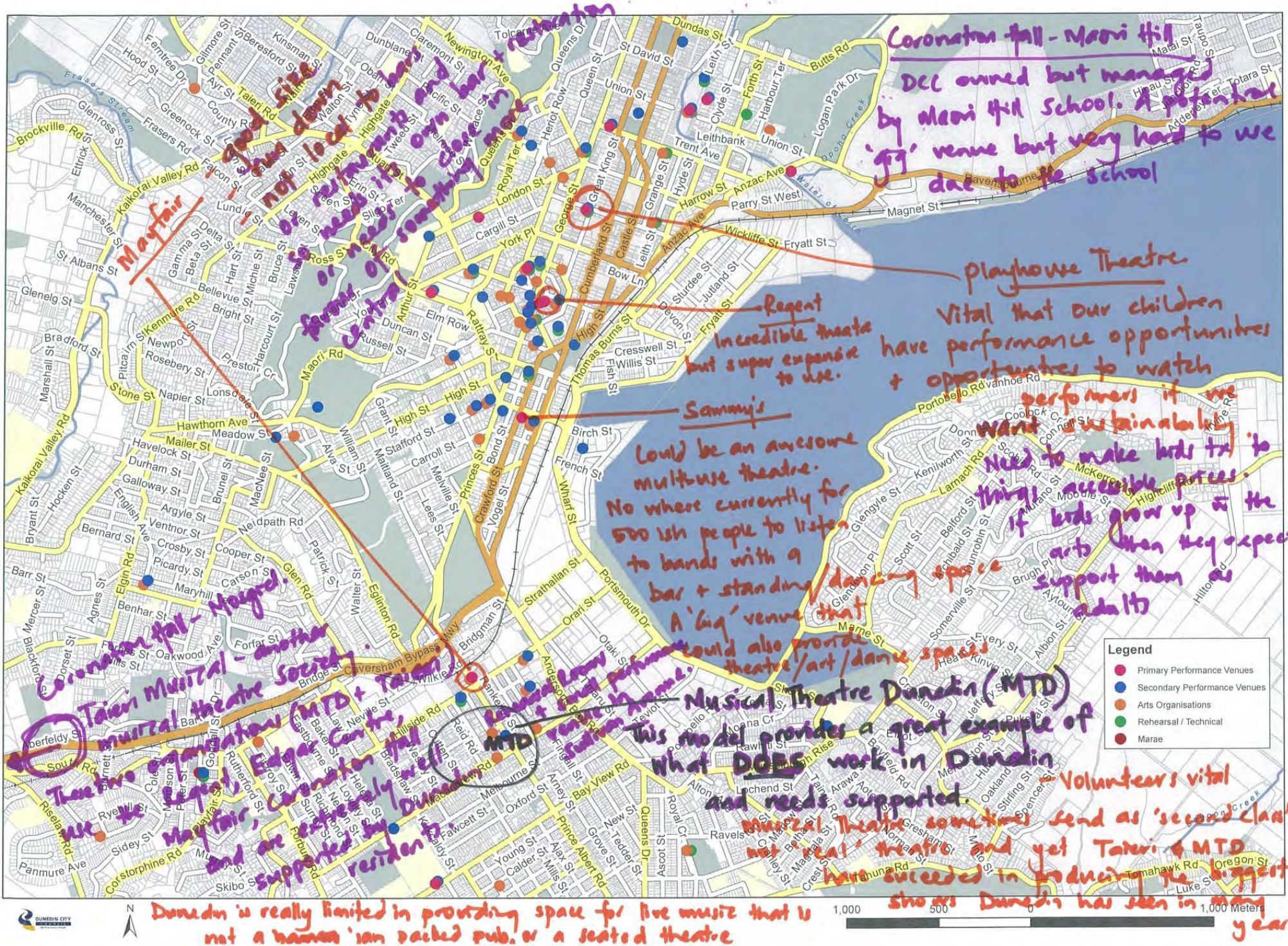
The Regent Theatre is in The Octagon and has a seating capacity of 1607. It has recently converted its upstairs sponsor room into a black box studio space. The main house underwent a renovation in 2010 with a major part of the work completed being to upgrade the flying system.

The consensus is that the Regent Theatre is a lovely space to both perform and watch a production in. However, at 1607 seats it is tricky for smaller local shows to justify the cost to hire. With the new smaller studio space there could now be scope for the Regent to be able to present and develop local work that work suit a smaller audience, though there is a question about available funding to make that happen.

OTHER VENUES

There is of course quite an array of other venues in Dunedin being used for performances, some of which are located at the University of Otago, such as Allen Hall, College of Education Auditorium, and the Mary Hopewell Theatre. Arts practitioners are also using First Church, the Dunedin Public Art Gallery, and the various spaces at Toitū for performance. The Dunedin Dream Brokerage has done amazing work connecting the Art Community with the disused shop fronts and other found spaces.

For an extensive list and mapping of the current venues and organisations refer to Appendix C.



Contribution from community engagement workshop

FORTUNE THEATRE

THE BUILDING

The Fortune Theatre, also known as the Trinity Church, was the home for the Fortune Theatre Company. It consisted of a larger venue upstairs that seated 227 and a smaller studio downstairs for 104. The company suffered financial trouble in 2000. To assist, the Dunedin City Council chose to purchase the building, becoming the Fortune Theatre Company’s landlord. At the time, it was perceived as a great financial relief to no longer have the building under the ownership of the theatre company.

There were many factors that lent to the closure of the Fortune Theatre Company, and it is clear that the building was not fit for purpose and was not being maintained. One issue was with the building’s Oamaru Stone and Grey Stone structure absorbing liquid from the ground, resulting in black mould in some of the back of house spaces. The location, while connecting well to the Octagon, was up a very steep street and the building itself was problematic for accessibility – many elderly patrons struggled with this.

THE COMPANY

The Fortune Theatre was operating as a repertory company. This operational model was developed in the UK in the early 1900s. The repertory theatre movement was born with the aim to make professional quality theatre available throughout the country. These were often permanent companies based in cities that rehearsed and produced a large number of plays, small musicals and pantomimes across the year. Some served as showcases for new playwrights such as Eugene O’Neill and as training grounds for many young actors who went on to become famous on the West End and in movies and television. They also provided a source of ongoing employment for many arts workers who could base themselves in a town for many years whilst touring the regions. Beginning in the 1940s and 50s they were often the recipients of government subsidies.

The UK model inspired many artists and aspiring producers across New Zealand, America, Australia and Canada to adopt the “Rep” model and try and translate it to local needs and aspirations. Today, most of the “Rep” type companies in New Zealand (and Australia) established between the 1950s to 1980s have now shut down. Even in the UK, the model was not generally sustainable other than in major population centres.

- The UK repertory theatre model that informed the establishment of the Fortune in 1974 was unsustainable in the context of the Dunedin market and the sums of available government funding.

1974	Population	Landmass
UK (Great Britain only)	50 million	206,000 km2
South Island NZ	900k	150,000 km2

- The UK repertory theatre model was also driven by the proximity of the regional theatre companies to one of the major theatre producing regions in the world, London. The West End and other theatre organisations meant ready access to a huge range of talent, skills and resources and a large workforce who could maintain a professional career in theatre production.
- The large population in a relatively small and easy to traverse landmass with a historical richness in theatres and associated support services also facilitated vibrant theatre touring networks both to and from the major population centres in the UK.

The Fortune was one of the final companies of this kind in New Zealand and Australia to shutter its doors. A few companies (almost without exception in large population centres) have survived the transition in terms of successfully meeting the needs of a contemporary market. For example, the 1950s saw the establishment of the Union Repertory Theatre at Melbourne University which has since gone on to become the Melbourne Theatre Company and reputedly the largest English-speaking drama company in the southern hemisphere. The Auckland Theatre Company has risen from the ashes of The Mercury (1968-91), and most notably The Court Theatre in Christchurch is thriving in its larger market.

CONCLUSION

The UK repertory theatre model sparked the passion and energy of a generation of theatre makers but would ultimately prove unsustainable in most non-UK markets.

In the case of The Fortune, could it have been developed and refined to meet the reality of a small and remote market and significant shifts in the production, distribution and consumption contemporary arts and entertainment? Possibly. Over the course of 44 years more effective change strategies could have been adopted by the company. However, the challenge of a limited market could only have been significantly overcome by either increased touring opportunities (and therefore earned revenue) and/or increasing levels of public funding. An increase would have helped to ensure consistently high presentation quality, sustainable employment, development and maintenance of a specialised workforce and investment in creative development.



The Fortune Theatre, Dunedin

MARKET ASSESSMENT

SUMMARY

- The Dunedin market is a study in apparent contradictions:
- According to Census data from 2013, it is noticeably less culturally diverse than New Zealand as a whole, but this city feels more contemporary and cosmopolitan than many. The vibrant student life, many international visitors and classic, if at times slightly shabby, architecture belies the numbers.
 - Its Māori/Pasifika population is smaller than the national averages, yet the Ōtepoti Mana Whenua, Kāi Tahu, is culturally important and one of the most significant voices in the community.
 - Its median age is similar to the rest of the country, but it has a remarkable bulge in the 15-25 age group making it feel like a much younger community than the census shows.
 - Dunedin’s median annual household income is markedly lower than the national average, yet it ranks comparatively well in terms socioeconomic deprivation measures.
 - The market is incredibly well served in comparison to many others in terms of large-scale cultural infrastructure (Forsyth Barr, Dunedin Town Hall, The Regent Theatre plus museums and galleries) but poorly equipped in terms of small to medium venues.
 - It has been described over the years as a “difficult” market by entertainment promoters in terms of attracting audiences prepared to pay what is required but there is not much evidence beyond anecdote that is truly the case. The problem seems to be more aligned with uneven supply and inconsistent local audience development strategies.

What we found was a market delivering excellent results in some sectors (e.g. major concerts) and has significant growth potential for the rest of the performing arts if the right strategies and investments can be put in place. There is also the potential for local talent to be further developed rather than Dunedin simply being a consumer in a long supply chain of national and international products.

DUNEDIN DEMOGRAPHICS — KEY DATA

- Population of 130,700 growing at 1.5% (June 2018).
- 88.3 percent of people in Dunedin City belong to the European ethnic group, compared with 74.0 percent for New Zealand as a whole.
- 7.7 percent of people in Dunedin City belong to the Māori ethnic group, compared with 14.9 percent for all New Zealand
- After English, the next most common language spoken in Dunedin City is French, which is spoken by 1.8 percent of people. For New Zealand as a whole, the most common language apart from English is te reo Māori, spoken by 3.7 percent of people.
- 81.9 percent of people aged 15 years and over in Dunedin City have a formal qualification, compared with 79.1 percent of people in New Zealand.
- In Dunedin City, 22.7 percent of people aged 15 years and over held a bachelor’s degree or higher as their highest qualification, compared with 20.0 percent for New Zealand as a whole.

Ethnic groups in Dunedin City and New Zealand		
2013 Census		
Ethnic group ⁽¹⁾	Dunedin City (percent)	New Zealand (percent)
European	88.3	74.0
Māori	7.7	14.9
Pacific peoples	2.5	7.4
Asian	6.2	11.8
Middle Eastern, Latin American, African	1.0	1.2
Other ethnicity		
New Zealander	2.1	1.6
Other ethnicity nec	0.0	0.0
Total other ethnicity	2.2	1.7
1. Includes all people who stated each ethnic group, whether as their only ethnic group or as one of several. Where a person reported more than one ethnic group, they have been counted in each applicable group. As a result percentages do not add up to 100.		
Note: nec = not elsewhere classified.		
Source: Statistics New Zealand		

Table 1 - Ethnicity

AGE

- The median age (half are younger and half older than this age) is 36.7 years for people in Dunedin City. For New Zealand as a whole, the median age is 38.0 years.
- 14.9 percent of people in Dunedin City are aged 65 years and over, compared with 14.3 percent of the total New Zealand population.
- 16.2 percent of people are aged under 15 years in Dunedin City, compared with 20.4 percent for all of New Zealand.

Overall whilst the average age of Dunedin residents is slightly younger than the national average there is a distinctive bulge in terms of those aged between 15 – 24 and this is clearly related to the city’s large tertiary student population.

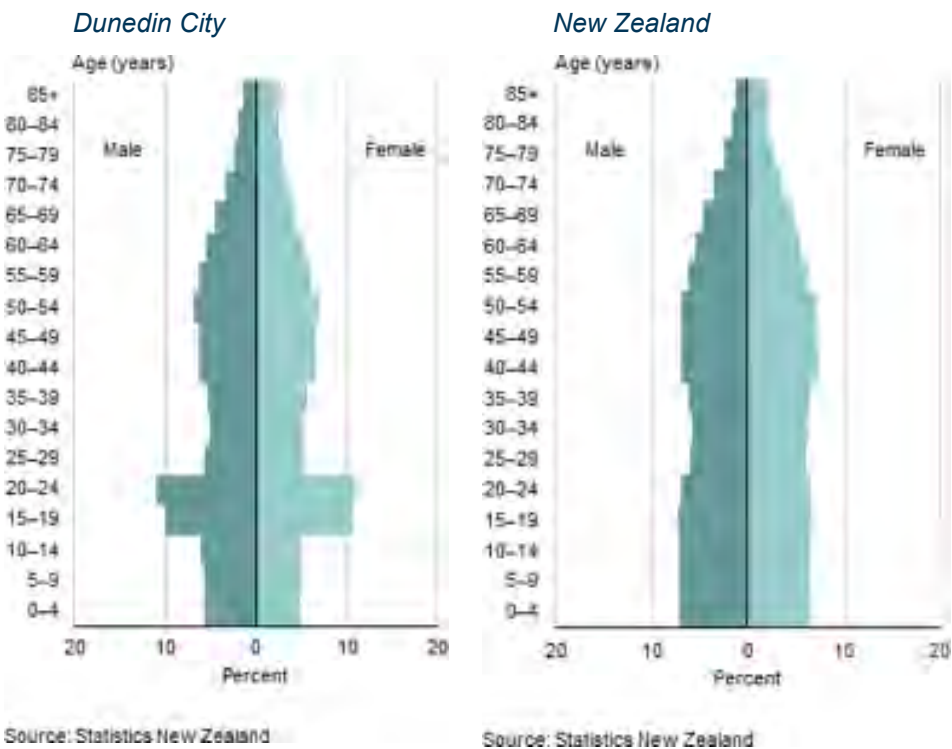


Table 2 - The Student Bulge

¹ NZDep2013 Index of Deprivation Atkinson, Salmond & Crampton, DPH, University of Otago, Wellington May 2014

- The Student Bulge can also help explain why income levels are overall lower for Dunedin compared to national averages.
- For people aged 15 years and over, the median income (half earn more and half earn less than this amount), in Dunedin City is \$23,300. This compares with a median of \$28,500 for all of New Zealand.
 - 44.8 percent of people aged 15 years and over in Dunedin City have an annual income of \$20,000 or less, compared with 38.2 percent of people for New Zealand as a whole.
 - In Dunedin City, 22.0 percent of people aged 15 years and over have an annual income of more than \$50,000, compared with 26.7 percent of people in New Zealand.

SOCIAL DEPRIVATION INDEX

The NZDep2013 Index of Deprivation¹ is based on 9 variables related to income, employment, qualifications, living conditions, transport, and communications. It ranks cities and regions from the least deprived to most deprived. The mean is 1,000 index points and the higher the number the greater the relative deprivation.

Dunedin City’s score is 974². By comparison, Christchurch is slightly lower at 970 and Auckland slightly higher at 994. Queenstown is ranked as New Zealand’s second least deprived region with a score of 913. Generally, districts in the far north of the North Island are at the other end of the scale i.e. most deprived with scores of 1100 or more.

TOURISM

Dunedin has a noticeably buoyant visitor economy. We were advised that over 40 major cruise ships PA visit Dunedin bringing over 300k visitors who stay on average just under 2 nights each³. This is in addition to those travelling by road and by air around one of the region’s key tourism destinations, the South Island. The 2025 Dunedin Tourism Growth Framework is targeting to grow the industry’s local impact to \$1.6 billion by 2025.

The performing arts are already playing a significant role in terms of attracting visitors, most notably through the growth in concert events at the Forsyth Barr Stadium. This is expected to expand further with DVML, (Dunedin Venues Management Limited) talking about a major annual multi-day contemporary music festival to the city in the next year or two.

² Summary scores of the Deprivation Index drawn from .id – The Population Experts, <https://demographic-indicators.idnz.co.nz/?es=6&submissionGuid=65245e9b-0146-4833-b43a-50636d2a0e08>

The wider performing arts industry has a role to play in the visitor economy too. Visitors are often seeking a culturally vibrant city with nightlife and live entertainment away in addition to (or instead of) major events. With the right investments in facilities and programming (both public and private) new smaller festivals and niche events can be established and/or attracted.

We expect to develop more detailed estimates of potential visitor economy impacts during Phase 3 of this study but for now we think it has the potential to be a positive contributor in terms of a future Business Case.

CONCLUSIONS

The conclusion that can be drawn from the above is that Dunedin’s economic capacity to consume professional arts and entertainment is similar to other major New Zealand cities. Whilst average incomes are lower this can be explained by the unusually high tertiary student demographic. This group has specific spending and consumer habits in relation to arts and entertainment that need to be factored into future programming and marketing strategies.

Overall the population is growing by around 1.5% PA, but the overall make-up of the population is not expected to change dramatically as in the example of Auckland, where 27% of the population are expected to be of Asian heritage by 2021 compared to the national average of 11.8%.

³ Dunedin Insights - Enterprise Dunedin <https://www.dunedinnz.com/business/toolkit-and-resources/research-and-statistics>

DUNEDIN'S AUDIENCE POTENTIAL

According to CNZ's "New Zealanders and the Arts 2017"⁴ report:

- 83% of Otago residents attended at least one arts event or location in the previous 12 months compared with the national average of 73%.
- 57% of Otago residents (Dunedin not specifically measured) attended at least one performing arts event in the year prior compared to the national average of 51%.
- Locally 46% attended a concert or musical performance (national = 37%), 27% went to the theatre (national = 25%) and 11% saw a ballet or dance work (national = 11%).

The "Audience Atlas New Zealand 2017"⁵, produced by Morris Hargreaves and McIntyre (MHM), also provides valuable insights into how New Zealanders engage, attend and support the arts and culture. The MHM report shows that the New Zealand culture market tops the international benchmarks with 97% of New Zealand's adult population being in the market for arts, culture and heritage compared to Australia's 87% figure and China's 60%.

The Otago region is slightly higher than the national average with 98% of adults measured as being the arts and culture market

Genre	National Market adults	Estimated Otago Region Share @ 5% (National pop = 4.74 million, Otago = 229,000)
Theatre	2.93 million	14,650
Music	2.64 million	13,200
Dance	1.51 million	7,550

Table 3 – National and Otago Market size estimates

Actual attendances based on recorded ticket sales however are not readily available even at a national⁶ level, so the above are estimates based on interviews and surveys conducted by the researchers. In other markets such as Australia and the USA actual ticket sales are often compiled and publicly reported. This can be for a particular market like Broadway⁷ or genre e.g. concerts⁸.

What the above work from MHM and CNZ, along with the current directly measured experience from New Zealand's close neighbour, indicates is that community demand for live performance experiences of all kinds is high and likely to increase as the population grows.

Dunedin Venue Management Limited's (DVML) experience locally supports this view. Over the last 5 years they have seen strong growth in the major concert market at Forsyth Barr stadium with attendances growing from 10,000 PA to 220,000 in 2018. By contrast, attendance at Rugby matches have remained steady at 160,000 PA.

We can also look back to the Fortune Theatre Company's experience in terms of actual Box Office sales

Year	Total PAID Tickets	Gross Box Office \$	Comments
2017	20,617	\$547,338	"Last Legs" top seller, 2808 tix plus 704 unpaid/complimentary tickets.
2016	14,679	\$396,346	"Kings of the Gym" top seller, 2205 tix plus 821 unpaid.
2015	13,563	\$376,093	"Hound of the Baskervilles" top seller, 2348 tix plus 784 unpaid.
2014	15,018	\$404,675	"Book Ends" top seller 2923 plus 845 unpaid.
2013	14,346	\$422,935	"You can always hand them back" top seller 3720 plus 913 unpaid.

Table 4 – Fortune Theatre Co Sales 2013-17

Refer Appendix D for a detailed summary of the Fortunes paid ticket sales, attendances and average prices for the period 2011 to 2017.

The Fortune* experience tells us that there is a consistent Dunedin market for professional drama in the region of at least 15-20k attendances PA despite limited programming choices (from a single company) and a very poor theatre space in terms of the audience experience, including accessibility. It is reasonable to assume that a well curated and marketed program, featuring a broad range of styles and repertoire with clever casting, presented in a suitable environment could achieve better and more consistent results.

There is also an apparent correlation between the Otago market size estimated by MHM in Table 4 and the actual paid annual ticket sales experienced by the Fortune Theatre Company. This is not strictly correct as the MHM figures estimate total market size for each broad genre but not frequency of purchase or more finely tuned programming nuances e.g. contemporary drama versus physical theatre or musicals.



Contribution from community engagement workshop

⁴ https://www.creativenz.govt.nz/assets/paperclip/publication_documents/documents/670/original/new_zealanders_and_the_arts_-_otago_report_final.pdf?1526988519

⁵ <https://www.creativenz.govt.nz/development-and-resources/research-and-reports/audience-atlas-new-zealand-2017-1>

⁶ Live Performance Australia, the peak national body for producers, venues and promoters, produce an annual Ticket Attendance and Revenue Report. This compiles actual sales data obtained venues and ticketing systems and represents an estimated 85% of all sales for live performances across the country. It's 2017 report showed that ticket sales revenues had increased significantly by 31.7% and attendances had grown 22.6% compared to 2016. Total revenue for live performances in Australia was reported to be \$1.88 billion and total attendances were 23 million.

⁷ <https://www.broadwayworld.com/grosses.cfm>

⁸ <https://variety.com/2018/music/news/ed-sheeran-tops-pollstar-touring-chart-record-432-million-1203091192/>



PRICING STRATEGIES

The Fortune Theatre Company also gave away a lot of tickets, even for its most successful shows (Refer Appendix D). Given the small theatre capacity (220 seats) and small market this must have been counterproductive at times. This problem, and the broader challenge of developing appropriate pricing strategies will be addressed in the Audience Development Strategy to be developed in Phase 3 of our study. Issues to be addressed include:

- Balance the specific needs of certain groups e.g. the disadvantaged, unwaged, children, students etc. against the need to develop a sustainable business model.
- Develop a pricing strategy that works to build audiences and revenues.
- The need to appropriately value the work of professionals and develop sustainable careers.
- Ensure that the cheapest tickets aren't those for professional performances – ticket prices for Fortune shows were notably lower than those for amateur musicals for example.
- Use complimentary tickets strategically, and in a very limited manner, and avoid distorting the market.

SUPPLY ISSUES

IS DUNEDIN A “DIFFICULT” MARKET?

Previous reports, such as the 2009 Deloitte Study and anecdotal comments from promoters and producers have noted that Dunedin is a “difficult city” in terms of getting adequate sales and ticket prices. “What you lose in Dunedin you make back in Invercargill” was a comment made to us by commercial promoters on a couple of occasions. Two promoters we spoke to felt that Regent Theatre is “expensive” to hire, and management was unwilling to take risk and/or do deals. The 2009 Deloitte study also tested the issue of whether Dunedin was “missing out” on shows and found little evidence to support that assertion. Are any of these assertions backed by evidence? Is Dunedin missing out because of high local costs and poor audience response to touring shows? If the DVML's experience with Forsyth Barr is anything to go on, then this would not appear to be the case in terms of large concert type events.

Based on our own professional experience, it is very unlikely that a venue hirer will ever consider that they are paying too little. The Regent Theatre, with 1617 seats is a large, technically complicated venue which requires a

large number of staff to be present during operations. Its commercial daily rental rate of \$4,500 (or 12.5% of box office whichever is greater, equates

to \$2.79 per seat. In our experience, this is average-to-low for venues of this type. The Regent also has lower community/not for profit rates and will work with each hirer to determine other requirements such as labour.

Ticket prices for the Regent's shows are in line with other markets, even the local amateur musical companies, such as Musical Theatre Dunedin Inc, command an Adult A Reserve ticket price of \$72.50 NZD and reportedly sell around 15,000 tickets per season. The problem is that there is no viable theatre venue for touring in Dunedin with more than 150-odd seats at present, which isn't compromised in some way or severely lacking in technical infrastructure. Productions that don't require a 1600 seat capacity theatre therefore have little option in the Dunedin market, they either attempt to make the Regent work or bypass the city. For example, the CNZ funded touring agency Tour-Makers program is generally aimed at much smaller theatres in the 300-600 seat range. They have been using The Mayfair for a couple of tours, but also struggle with the issues around that building, so Dunedin is definitely missing out on work from this source.

Our view is that Deloitte's conclusion that Dunedin was not in fact missing out is not accurate or is in fact no longer true. They appear to have only considered touring shows going to larger venues like the Regent. It was also completed during the period where the Fortune was operating and failed to consider the comparatively narrow range of programming available to the market.

Most touring theatre, especially drama and dance, use much smaller venues in the 300-800 range. However, we should also note that the touring circuits for New Zealand outside of commercial promoters and the Royal New Zealand Ballet are comparatively underdeveloped compared the America, Canada and Australia. CNZ have been attempting to address this issue in more recent times but more work is required in terms of developing confident and empowered presenters.

The lack of a medium-sized music and events venue with a capacity of 600-1200 (seated and standing) is also a noticeable issue. The old “Sammy's” venue fulfilled this role at least to some extent but now the largest regular popular music space (outside of the large DVML venues) is 50 Gorillas (200pax). Since it also operates as a licensed Bar, it is tricky for young musicians to access. Given the large student population, strong music touring potential in terms of supply, keen local musician scene and Dunedin's music heritage, the actual presentation of contemporary, amplified music from a wide variety of styles with a with broad demographic appeal is a clear and widely recognised weakness in the market.

PRESENTERS

By way of accepted definition, the Fortune Theatre Company was a “producing house” and the Regent Theatre, Town Hall and Forsyth Barr Stadium are “receiving houses” – spaces primarily hired by promoters and producers to “present” their shows. They seldom self-present, although the Regent has done this on occasion, it is primarily operated for hire and the Regent does not curate and present an annual series as such.

Modern community-owned performing arts centres however take a much broader role in curating their programming and managing their business. This is for both cultural as well as economic reasons. They will usually develop a programming mix of their own curated and self-presented works, commercial hires and co-presentations along with local community events and productions. By doing this they can manage their brand, actively develop audiences, maintain higher levels of venue utilisation and both meet and stimulate market demand. They may also act more directly than simply buying-in productions. Presenting house type venues may also commission new works, produce/co-produce and even participate in touring projects away from home where there is likely to be a benefit at a local level.

Actively presenting works involves increased exposure to box-office risk and at least some of the programming is usually subsidised through a programming/commissioning fund. This accounts for the extra costs associated with touring and ensures that a broader range of programming is available and accessible to the community than would possible through simple commercial practices. In reality, this is the same approach that galleries and museums use for their programming as well as for the direct funding of producing companies such as the RNZB and arts festivals.

CONCLUSION

The Dunedin community is missing out on opportunities to access and experience a broad range of professional standard performing arts performances and events due to the limited choice of professional performing arts programming available locally. This is due to:

- The loss of the Fortune Theatre Company.
- Other locally produced/made/performed professional presentations are limited.
- Very limited choice of venues – capacities, functionality and location and in the case of the Dunedin Town Hall, scheduling issues.
- Limited presenter capability.



The Fortune Theatre, Dunedin



Forsyth Barr Stadium, Dunedin



The Regent Theatre, Dunedin

SUSTAINABILITY IN A SMALL MARKET

In the case of the Fortune, the standard production model was to rehearse a show for 3 weeks then present in its 220-seat theatre for 3 weeks. A good season would see around 3,000 tickets sold and very limited touring to other centres took place – certainly less than once a year on average by all reports. What’s important to note in the production business model is that the cost of rehearsing and producing a typical actor play remains the same whether 100 tickets are sold or 10,000 per season. With a notional high point of 3,000 tickets for a “good” season, commercial viability would always be a near impossibility without touring. (Refer Appendix D for a detailed summary of the Fortune’s paid ticket sales, attendances and average prices for the period 2011 to 2017.)

The ability for the company to invest in a production and then run it for extended seasons in other centres and recoup pre-production investments (and running costs) was not part of the Fortune business model. This was not its “fault” as such large-scale market development strategies are usually beyond the reach even major companies. Touring circuit development has become a priority for Creative NZ in the last 10-15 years, but it is a large and expensive task that requires partnerships with local governments to successfully implement. Evidence to hand indicates that local government buy-in in NZ is still a work in progress.

Fortune Theatre Company - Financial Performance Summary 2008 to 2016						
Year	P&L			Solvency		
	Total Income	Total Expenditure	Net Result	Current Assets	Current Liability	Net Result
2016	\$1,328,382	\$1,342,476	(\$14,094)	\$64,227	\$158,928	(\$94,701)
2015	\$1,338,705	\$1,370,670	(\$31,965)	\$106,794	\$193,132	(\$86,338)
2014	\$1,412,986	\$1,487,897	(\$74,911)	\$108,794	\$166,679	(\$57,885)
2013	\$1,448,927	\$1,470,505	(\$21,578)	\$156,117	\$155,976	\$141
2012	\$1,571,806	\$1,533,044	\$38,762	\$160,583	\$138,332	\$22,251
2011	\$1,405,710	\$1,402,674	\$3,036	\$291,827	\$306,008	(\$14,181)
2010	\$1,225,319	\$1,125,304	\$100,015	\$136,060	\$143,640	(\$7,580)
2009	\$1,191,000	\$1,142,000	\$49,000	\$198,000	\$222,000	(\$24,000)
2008	\$1,221,000	\$1,309,000	(\$88,000)	\$188,000	\$264,000	(\$76,000)

Table 5

Note the 2017 Annual Return that was to be submitted to the NZ Charities Commission was not filed as insolvency proceedings were finalised in this period and the 2017 financial results are now not publicly available. The Administrator of the Insolvency, Mr. Ian Nellies, did not find any evidence of wrongdoing on behalf of the Directors and staff in relation to the failure of the Fortune and believed that the Board acted appropriately given the circumstances.

⁹ <https://www.register.charities.govt.nz/Charity/CC20024>

- In the period for which records are publicly available,⁹ the company traded at a loss for 4 out of 9 years.
- In the same period, the company reported a net deficit of current assets over liabilities for 7 out of 9 years.
- Earned revenues from trading i.e. ticket sales, refreshments, programs sales averaged \$483,070 PA over the period 2008-2016. On a per capita basis, Fortune Theatre’s Sales are not dissimilar to the successful Court Theatre in Christchurch but the cost model to produce theatre does not shrink with a smaller population. In fact, the more regional location is likely to increase costs. In the context of the resources required to sustain a creative professional theatre company and the government funding available, this level of earned revenue was insufficient to support a going concern.

Income from service/trading operations		Total
2016	\$	589,409
2015	\$	440,963
2014	\$	474,259
2013	\$	496,057
2012	\$	550,743
2011	\$	500,853
2010	\$	420,352
2009	\$	417,000
2008	\$	458,000

Table 6 – Fortune Theatre Company Earned Revenues 2008-2016



The Fortune Theatre, Dunedin

OTHER FACTORS INFLUENCING SUSTAINABILITY

Other issues at play that have made sustaining a regional theatre company an increasingly challenging task:

- The remarkable growth in options available to consume and engage in arts and entertainment, and the increased ease with which people travel nationally and internationally for authentic and high-profile cultural experiences. As the market's experience has grown, so have its expectations in terms of quality and presentation.
- Real costs of employment, production, compliance, governance and reporting have increased. A professional theatre company must act professionally – it needs to pay proper rates, compete for artists and staff in a limited market and pay other creatives such as writers and designers industry standard royalties and fees.
- Arts funding is a highly competitive process and real increases in funding are rare, reductions are far more likely as the funding pie is cut into smaller slices. Companies are expected to raise more funds from other sources such as sponsorships and philanthropy whilst keeping ticket prices low. These expectations are often unrealistic even in larger markets as the competition for donated revenues is fierce and across many sectors. Government arts funding also usually gives priority to the development of local work and local voices rather than the old “rep” model of casting stars in the latest West End or Broadway hit show. The balance between investment in creative development and commercial returns became harder to achieve in the Fortune period of 1974 to 2018.
- The development of regional theatre touring has had less of an impact in New Zealand than in Australia and Canada where there has been substantial and increasing funding and support for these activities for more than thirty years. Some regional theatre companies that have closed claiming touring's impact (to different degrees) has taken away their local market. In the authors' view, this is unlikely, and well-developed touring networks and funding mechanisms have offered new opportunities for regional companies if they were prepared to grasp them.

Aspire for
excellence
→ BEST ←

INVEST in
Community
halls &
spaces

Central Otago
Queenstown
cycle trail
\$26m

Regent
Theatre

INCUBATORS
as
social
enterprise

genuine
partnerships
collaboration

CAREER
Development
education

Arts & Culture
Capability
FUND
DCC, OCT
add CNZ

BENCHMARKING & CASE STUDIES

BATTERSEA ARTS CENTRE — LONDON, UK

The Battersea Arts Centre is based in a former Town Hall in Battersea, London. Open all day for people to access, it has over 80 rooms which can be used for many different things, including a main flexible performance space in the grand hall. It also develops new works in its Scratch space. It has spaces to hire for anything from meetings, rehearsals to weddings or children's parties. It is truly a unique community hub that reflects the needs of the people who use the space. There is also a workshop that can be hired.

Battersea is a great example of a central place for the wider community to come, interact and exchange stories.

Q THEATRE — AUCKLAND, NZ

“Q is the culmination of an unfaltering 15 years of belief, determination and hard work.”

The Q theatre was established by NTi (New Theatre initiative): a group of independent performing artists lobbying for a new venue in Auckland after the Watershed Theatre was demolished to make way for the America's Cup development on the harbour and in response, a study, commissioned by the ACC, determined the need for a centrally located 350-450 flexi-form theatre. It opened in 2011 and is positioned as the city's home for the independent performing arts. The Q is an active programmer, a presenting house, which works with multiple partners to curate its annual offerings – it does not offer a subscription season, instead working with other companies such as Silo and the Auckland Theatre Company to present theirs. There are two main “one-room spaces”: The Loft studio (110+ pax) and Rangatira Theatre (338-450 pax), which is a flexible courtyard model capable of multiple formats due to an investment in mobile systems for transformation. The Vault is a hireable rehearsal space and the bar/café, Citizen Q, opens onto Queen Street as an integral part of the venue for gathering artists and audience alike.

As an entity, it is structured with the Q Theatre Trust owning the building and Q Theatre Ltd operating the venue, the latter has a core staff of 12. In 2017, total revenues of \$3.7 million were reported with \$700k received as grants and donations. Attendance and specific box office data was not detailed.



Battersea Arts Centre, London



Performance at Q Theatre, Auckland



Capital Theatre, Bendigo

AUSPICIOUS ARTS/AUSPICIOUS ARTS INCUBATOR — SOUTH MELBOURNE, AUSTRALIA

These not for profit businesses are relied upon by government and independent and emerging artists as well as small arts organisations. They provide access to shared working areas and facilitate communication, knowledge sharing, and skills development between artists and industry workers, offer a trusted grant auspicing and management service, and provide specific advice and support for project development and delivery.

They offer funding bodies an important tool in terms of supporting artists with limited capacity and/or capability in terms of administration, business and risk management.

CAPITAL THEATRE, ULUMBARRA THEATRE AND STUDIO, BENDIGO REGIONAL ART GALLERY, BENDIGO CREATIVE PRECINCT — BENDIGO, AUSTRALIA.

Bendigo is a city of similar size to Dunedin and is about 2.5 hours' drive north west of Melbourne (also connected by rail and air). It shares with Dunedin a similar gold rush heritage, familiar architecture, and a significant tertiary education presence. It has always had a vibrant cultural scene, and over the last decade has become famous for its blockbuster touring art exhibitions that complement its significant public collection.

It has now completed two major adaptive reuse projects that have given the city first rate theatre facilities. The 500 seat Capital Theatre is located in the former Masonic Temple, next to the recently upgraded gallery. The 1,000 seat Ulumbarra Theatre and smaller studio are located on the site of a former prison and have reused elements of that in its functional design. The programming in the theatres is an exemplar for regional cities, combining its own curated seasons, touring commercial performances and extensive local use. Both the Gallery and Theatres are directly operated by Council and demonstrate an effective form of direct governance of publicly owned cultural facilities.

Bendigo has just completed its year as the “Regional Centre of Culture” and is home to a developing creative precinct.

YOUNG VIC — LONDON, UK

The Young Vic Theatre is located on the Cut in Waterloo, London. It has three flexible spaces for performance as well as a very welcoming public area. It runs amazing programs which engage with the surrounding communities. They have Neighbourhood Theatre, which gives people with no experience the chance to take part in free workshops and events as well as see shows for free. There is also a Theatre Club, and then there are productions in the Young Vic spaces giving everyone an opportunity be part of a show.

BATS — WELLINGTON, NZ

Since 1989, the fundamental philosophy of BATS has been to build a new young audience for theatre by presenting diverse, relevant and challenging performances. Situated in the Courtney Place precinct of Wellington City, it provides a venue for nurturing creative talent and showcasing new NZ work. Its year-round programme is an alternative mash-up of theatre, dance, improv, stand-up, and experimental work. The building was upgraded and renovated in 2014, adding two extra performance spaces by moving upstairs. Rather than create shows, it supports artists to present their work in one of three relatively small, professionally equipped theatres: Random Stage (86 seats), Heyday Dome (70 seats) and a 40-seat studio. It has a welcoming bar and keeps ticket prices to a minimum. Its STAB program (originating in 1995) commissions emerging theatre artists to experiment in a supportive environment.

GENESIS ENERGY THEATRE — MANUKAU, AUCKLAND NZ

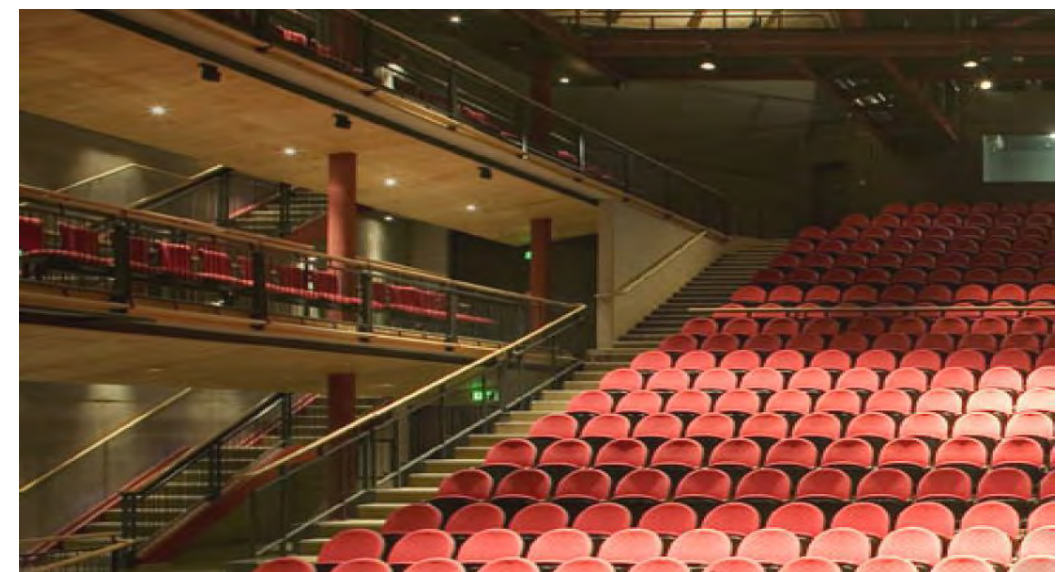
Vodafone Events Centre (originally the Telstra Clear Pacific Events Centre) is a multi-purpose facility in Manukau which includes an indoor arena, theatre and meeting halls hosting community, cultural, and sports events. The flexi-form theatre (ranging from end stage to open arena) seats a maximum of 700 people and is designed for a range of formats. Originally briefed to be a large black box space, it was more specifically designed as an architectural space addressing Māori and Pasifika performance needs following community consultation. Including a strong roof form of woven ply panels, it allows for easy access on and off the stage and provides a surrounding 'veranda space' with one side opening out onto the foyer. The upper level is accessed from within the auditorium and the floor can be cleared to form an open arena with a ceremonial central entry from the foyer. There have been some issues on balancing commercial use with access for community artists.



The Young Vic, London



BATS, Wellington



Genesis Energy Theatre, Auckland

GALLAGHER ACADEMY OF PERFORMING ARTS — HAMILTON, NZ

Sited on the greenfield campus of Waikato University (4 kilometres east of Hamilton’s city centre), the *Gallagher Academy of Performing Arts: Te Whare Tāpere* was partially funded by the Waikato City Council to provide a multi-venue facility for hire as well as the university’s music, theatre, dance and Māori performing arts programmes. This 2001 facility includes a highly-tuned 340 seat concert hall, 180 seat Playhouse theatre, 112 seat dance studio and 50-100 seat *Whare Tāpere Iti*, which was designed in collaboration with renowned Māori architect, Rewi Thompson, to the specific needs of mana whenua performance. While this partnership between town and gown provided much-needed facilities for the region, there were issues of access and programming between university and local artists as well as distance from Hamilton’s city. However, some of these will be solved by the future Waikato Regional Theatre to be sited in the city centre.

TANNERY ARTS CENTRE — SANTA CRUZ, CALIFORNIA, USA

For years Santa Cruz was missing a central hub for artists to live, work, and share their creative process and its results with the public. The Tannery Arts Centre opened in 2009 as an active hub. Now it houses 100 live/work lofts, 28 artist studios, a theatre, dance studios, gallery, café and the offices of Arts Council Santa Cruz County. Through the efforts of local artists, a closed tannery, constructed in the mid-1800s, was refurbished into an arts campus with the 180 seat Colligan Theatre completed in 2015. The facility is home to the Tannery World Dance & Cultural Centre (TWDCC) which programs, nurtures, promotes, and supports professional and emerging artists from the city and surrounding region. While allowing traditional art forms to flourish, it encourages artists to take risks, probe conventional definitions and forge new ideas. It is a platform for artists of colour and others to tell their stories and challenge established forms of presentation, hosting ongoing community conversations, curated festivals and classes.

OT301: OVERTONE 301 — AMSTERDAM, NETHERLANDS

OT301 an incubator for artists and an inspiring building/organisation beginning in 1999 by a group of artists squatting there, and eventually grew into a multi-media alternative cultural centre. The building is a former film academy and is now used in a range of ways, including programs for music, art, dance, theatre, film, workshops, other experimental events, a non-profit print shop and a ‘vegan organic cultural kitchen’ called The Peper: “no menus, no waiters, no boss, no advertisements, no pay-cheques, and no profit”. This vegan restaurant highlights issues around food while providing social and cultural support for other projects in the building. The building provides a meeting place for people working and visiting the venue. It is a 100% non-profit venture with all money coming in spent on the project. Formed in 2002, Stitching Studio301 runs 3 multi-functional public spaces within OT301, consisting of Studios 1 + 2 on the ground floor and the cinema on the 2nd floor - with the aim of developing and maintaining a platform for (sub)cultural expression. The focus is on presenting a diverse, high quality programme of public events, often with an artistically experimental or politically radical content that provides a refreshing alternative to the increasingly commercialised and complacent mainstream cultural scene within Amsterdam.



OT301, Amsterdam



Tannery Arts Centre, Santa Cruz

CONSENSUS BASED VISION

consensus | kən'sensəs | noun [usually in singular].

- a general agreement: a collectively produced opinion towards a fair system

The first phase of this study investigated the existing ECOLOGY of Dunedin's performing arts community and its infrastructure. This involved consulting with Dunedin's diverse arts community as **a dynamically interacting and adaptable organism**, which involves the relations of artists to each other, their support systems and the built environment. The goal is to test the health and sustainability of this ECOSYSTEM.

'ECO-SYSTEM NOT EGO-SYSTEM'

PROBLEMS & OPPORTUNITIES IDENTIFIED

In summary, the problems and opportunities identified have been organised under 3 headings: *Frameworks and Relationships*, *Existing Venues*, *Facilities*, *Organisations*, and *Intangibles*.

FRAMEWORKS AND RELATIONSHIPS

- **Ara Toi Vision** is truly unique but **needs development and implementation** through a staged strategy that focuses on achieving a healthy performing arts eco-system for Ōtepoti.
- There are almost **no fulltime professional artists with supportive and/or dedicated facilities**, but there are **amazing Arts Makers** in Dunedin with developing expertise.
- Include a **creative and productive partnership with mana whenua** as expressed through the Ara Toi vision in relation to the Treaty of Waitangi.
- Limited presenter capability: as companies, venues, makers and producers due to lack of physical and financial resources.
- Need to identify potential partnerships to increase performing arts programming (e.g. Film/Media).
- An amount of CNZ and DCC annual funding, previously allocated to the Fortune, has been ring-fenced to support a professional theatre fund and support for touring to Dunedin.
- Need to build **meaningful, creative and productive relationships between the DCC** and artists / arts organisations – local and national. (eg: Dunedin Dream Brokerage).

- The **mix of professional and amateur** is a defining feature of Dunedin and is evidenced by a thriving musical theatre community who attract local audiences through friends and family.

EXISTING VENUES, FACILITIES, ORGANISATIONS

- A need to focus generally on developing quality accessible infrastructure for a diverse community of makers and audience.
- The Fortune Theatre Company business model has failed, and their **building is unusable**: leaving two venue gaps in Dunedin (220 + 120) as well as support facilities.
- There is **no longer a professional, locally-based theatre company operating full time**.
NB: The exception is Daniel Belton and Good Company Arts. Daniel is a local living in Dunedin who is able to sustain an inter-arts career primarily though working aboard.
- No safe accessible venue for bands and their diverse audiences.
- Amped: good example of a youth-mentoring program that be applied to other performing arts.
- **Compromised theatre infrastructure** throughout venues in Dunedin.
- Access and availability of support / rehearsal / studio / storage / workshops / education spaces for the amateur and professional performing arts community is limited, compromised and under-funded.
- There are no spaces which specifically cater for dance performance, despite Dunedin's strong history with dance and significant local interest through up to 700 students taking extra-curricular classes.
- There is a lack of technical production infrastructure that can serve the diverse performing arts community and provide training.
- DVML is successfully running its business model but it is not focused on the professional arts community.
- Locally produced/made/performed professional presentations are limited with little support for further development and presentation.
- Very limited choice of venues – capacities, functionality and location.
- There is a need for an accessible community hub as a focal point that learns from the successes and failures of initiatives such as Arc Café.
- There is an opportunity to create at least one new, vibrant and visible arts and cultural precinct through a future development.

INTANGIBLES

- There is a strong performing arts community in Dunedin, but it is perceived to have little or no cohesion through shared communication, facilities and resources.
- There is an overwhelming desire for well-equipped quality venue or venues to integrate arts organisations and visions while developing future professionals.
- The opportunity and will exists to partner with Mana Whenua in order to decolonize the approach to the arts and the venues in which performance takes place.
- There is a strong resourceful, make-do, gritty side to Dunedin performing arts. Due to the lack of available venues, Dunedin artists have resourcefully and successfully created interesting site-specific performances in 'found' spaces. They have also managed to make-do in sub-standard venues for years, including the Fortune Theatre working from the Trinity Church. However, this does not give credence to poor infrastructure support.
- The development of a relationship of between the city and education facilities, including engaging with and getting information to students through OUSA Clubs & Societies.
- Provision of Manaakitanga for students in the city: incorporating arts into student learning.



The Arc Café, Dunedin

VISION FOR ORGANISATION AND VENUE DEVELOPMENT

FRAMEWORKS AND RELATIONSHIPS

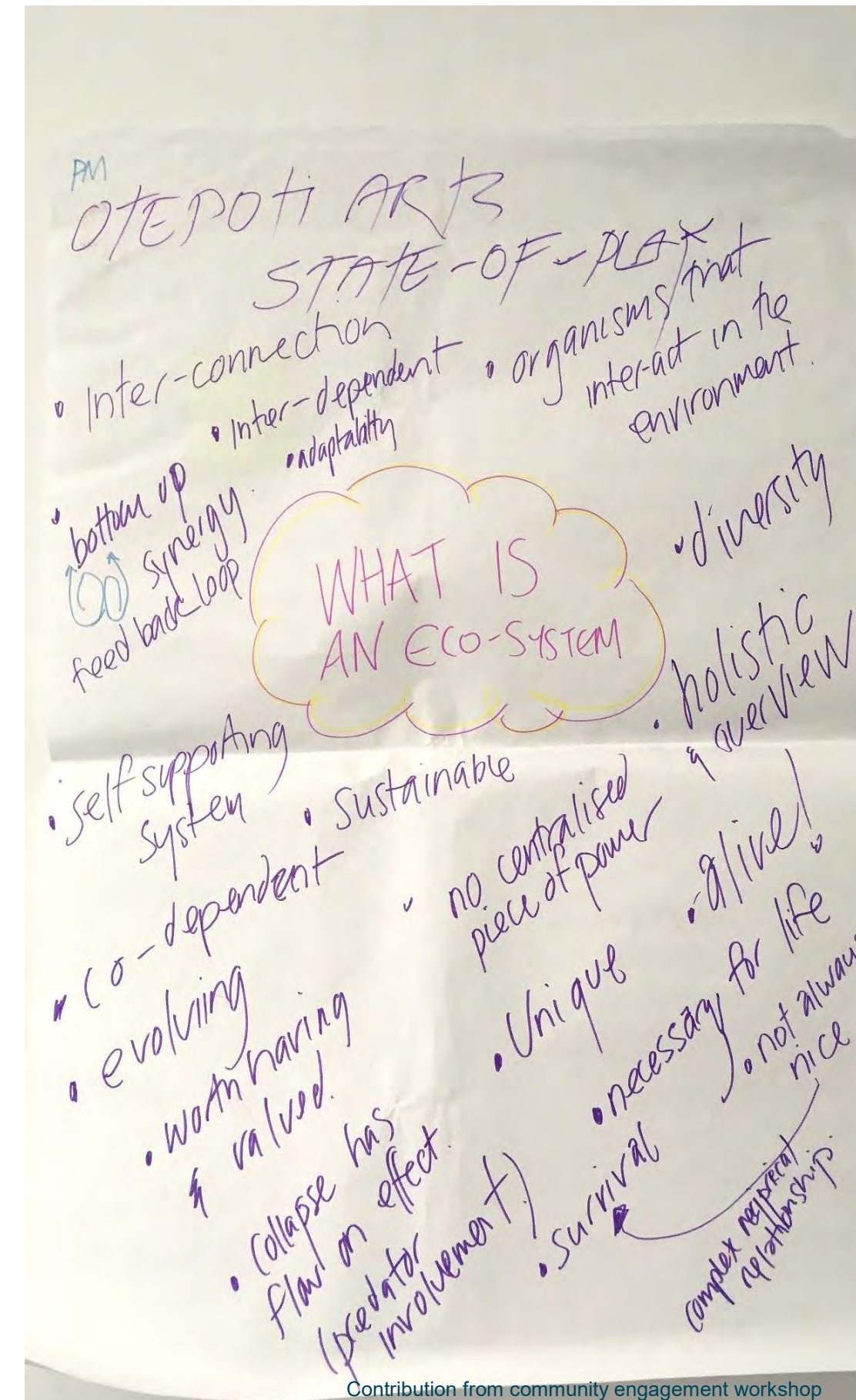
- The development of Organisations, Artists and Venues are intrinsically linked.
- Establish a working party that operates as a project steering group with committed representation from key stakeholders, including Mana Whenua and Māori performing arts practitioners.
- A core sustainable strategy for management and governance underpins any venue development. This emerges from the real and tangible needs of the community, audiences and stakeholders.
- Audience development is linked to the creativity and output of the arts sector and requires professional management and marketing support.
- **Funding support** will be necessary for a flourishing performing arts sector and will include private and public sources.
- The future of professional performing arts in Dunedin requires a **healthy grass roots culture** from which to grow. This must be acknowledged, encouraged and supported, both politically and financially.
- There is a real desire for the Ara Toi arts strategy to fully action the vision it details.
- There is a need for the development of strategic partnerships between film, media, and live performing arts.
- The development of any new venue or venues should take account of existing facilities, and work in tandem to develop a network of complementary spaces, with carefully considered targeted investment in infrastructure.
- A new organisational structure should be based on a communication system that pools technical resources and enables collaboration, upskilling and the sharing of information.

FACILITIES

- There is a desire and need for a building or network of buildings which provides a range of flexible and adaptable spaces designed for performance, rehearsals, workshops, training, classes, functions, meetings/events, supported by backstage facilities and workshops and informal front of house public spaces for accessible gathering.
- The facility mix may be spread across more than one location as an option to be considered. Possibility to work with the dispersed nature of Dunedin that resists centralisation.
- If there is to be a new cultural venue for Ōtepoti/Dunedin, then a partnership with *mana whenua* is key, especially as a decolonizing strategy for future development.
- A model of asset ownership, operation and governance based on a trusted and tested model is developed. There is also a issue of Māori influence on governance.
- The governance model would be given a charter to program, produce, present and invest as needed to ensure continued access for Dunedin to a broad range of performing arts that complemented other offers.
- No specific geographic location for a new performing arts centre is yet assumed, but sites need to be tested against a list of criteria established from this vision.

INTANGIBLES

- There needs to be a discernibly Māori development visible in Dunedin City. Specific criteria should be built-in, so it is able to be used appropriate to Māori and Pacific performance traditions.
- Dunedin should be nurturing and retaining professional artists, as well as encouraging them to move to other parts of New Zealand and internationally, with incentives to return to Dunedin and the Southern region. This requires funding initiatives, residencies, shared information for a community network, accessible and affordable spaces for developmental work, inclusion in local festivals and well-run quality venues with quality equipment.



STRATEGIES TO IMPLEMENT THE VISION

FRAMEWORKS AND RELATIONSHIPS

- If there is to be a strong, healthy and sustainable future for the professional performing arts in Dunedin, there has to be a solid foundation: a clear business and governance model, a continuing, genuine and committed long-term funding regime and a visionary body or trust with a clear, agreed relationship to political bodies which addresses the issues related to continual change in policy.
- Establish a co-operative arts marketing resource that can be used by Dunedin enterprises engaged in audience development. Improve programming and marketing capacity and capability. Build and maintain key partnerships, supply, touring networks, and funding. Improve public engagement with programming.
- Establish a joint DCC/CNZ initiative to select and fund locally made works to a professional standard.
- Establish a joint DCC/CNZ auspicing and advisory service that can support artists to develop, produce, present and tour locally developed works.
- Develop and foster positive partnerships with external promoters and producers and actively promote the demonstrated potential of the Dunedin market and the support that is available.
- Any working party on this project needs to have actual Māori arts practitioners. Therefore, a project steering group should include Māori and Mana Whenua representation. There needs to be a discernibly Māori development visible in Dunedin City. The Mayor has commented that such a presence is noticeably lacking.
- Youth development.

FACILITIES

- Subsidised spaces that are physically, culturally and economically accessible to professional and amateur performance groups as well as teachers and students of extra-curricular classes.
- If existing facilities are going to survive, they require capital investment in the city's existing theatre infrastructure. They are an integral part of the city's arts network and should be the grass roots for the professional performing arts development.
- Provide (new) suitable facilities in the form of an arts incubator located within an arts and cultural precinct and possibly co-located with a potential new venue. These facilities should include admin type spaces as well as new rehearsal and production development spaces.
- Provide suitable facilities to house a new Dunedin presenting organisation, that can source programming from local, national and international sources and take an active role in stimulating employment opportunities for local artists and industry workers. As well as a co-operative arts marketing resource.
- Develop a new mid-size, flexible, multi-function performance venue with a variety of spaces able to cater for differing capabilities and capacities based on the community's needs.
- Local performing artists are asking for an affordable, accessible and inspiring 21st-century community hub from which to explore, develop and present work, rather than a flash new performing arts centre.

INTANGIBLES

- Support the development/refurbishment of existing venues that can specifically meet the needs of Dunedin artists to develop and present work.
- There is a necessity for adaptable quality spaces with quality equipment and the importance to create guidelines that are built into the fabric of the community, which encourage diversity, interconnectivity and activity.
- Any new venues need to be affordable, accessible and empowering, especially to young people and otherwise marginalised populations.
- It is perceived that there are no professional performing arts in Dunedin because few practitioners can be paid for their skills and are able to create work full time. However, while much work is voluntary, 'professionalism' is about 'expertise', which should be acknowledged even though the labour is not always paid.
- The layers of the city and region need to recognise "local indigenous stories told by local indigenous people".
- The consensus is therefore for a relaxed, welcoming, well-designed and somewhat gritty environment that is contemporary but not institutional or precious.

EXAMPLE OF AN ANNUAL PROGRAM

What could a typical year of programming look like for Dunedin under this new model?

Based on our team’s direct programming and audience development experience, we have developed a possible program based on various “Program Streams”.

Program Stream	Content	Market Appeal	Source
“Ōtepoti Classic” 6 to 10, 1-3 weeks long seasons of theatre curated and presented by the Centre.	With text-based drama at its core, the season would also incorporate other genres such as dance, circus/physical theatre, music theatre and mixed artform. Mainly narrative/story telling in approach. Presented in the Large Studio. Footprint = 16 to 24 weeks PA.	Marketed to both subscribers and casual buyers, likely to appeal to both traditional Fortune Theatre Co supporters as well as a broader and more adventurous theatre lovers prepared to take a risk. Target audience size in the range of 2,500 to 5,000 per season – primarily adults, but with appeal for older students and incentives for those 16-25. Each visit should be as much as a social experience as well as a cultural one – a chance to enjoy being with others and share live performance. Subscribers must commit to at least 3 productions PA. Est total annual audience = 25,000 to 35,000 PA.	Over time, the aim would be to include a balance of locally produced works with co-productions and productions from NZ and international producers. Key partners likely to include local festivals, plus as examples: Court Theatre, Auckland TC, Q Theatre as well as Tour-Makers.
“New Adventures” With a focus on new works or new approaches to existing ones.	Works drawn across all genres and aimed at theatre lovers seeking new experiences, challenging in terms of traditional expectations at times, perhaps rough around the edges at others, narrative and abstract works welcomed and often cross artform. Whilst more often presented in the Medium Studio, works of scale and even site-specific ones away from the Centre would be in the mix. 4-6 fully realised works in 1-2 week seasons, plus a further 4-6 developing works showcased for 1 or 2 sessions.	A willingness to experiment and learn a must. An alternative for those who both love theatre and those who “hate” it! No specific boundaries, although probably for the over 18’s for the most part, but new approaches to work for kids is OK too. Possibly presented in specific seasons – mini-festivals if you like. Est 3,000 – 6,000 attendances PA	Primarily local, but broader creative partnerships nationally and internationally encouraged. Scale and employment opportunities only limited by the investment available. The Centre would need to establish a small commissioning program to stimulate and support production. Key partnerships – Festivals – Dunedin and beyond, CNZ, Stage South, Philanthropists, University of Otago, like-minded theatre producers outside of Dunedin.
“Pakiwaitara/Kōrero pono”¹⁰ (Telling stories/Telling the truth)	Performances that speak to and about contemporary Māori and First Nation’s peoples contemporary experience. This programming will be led by the Centre’s own Māori /Pasifika curator and with proper connection to the local Manu Whenua. It both forms its own story but its elements are threaded through and featured in all the Centre’s work. It is expected that at least 4-6 specific events would be commissioned and presented each year in addition to programming featured in other streams. There are no limits on artform, but music is a feature.	Whilst the programming would hold a special appeal for the local Manu Whenua, the audience reach and impact would be broader across streams. At least 2,000 attendances for stand-alone events.	There is an emphasis on local artists and local stories, especially in relation to specific events that are curated, but programming will also be drawn nationally and internationally. Partnership development on many levels will underpin investments in production and events.
“Comedy”	A new Comedy Festival for Dunedin across two weeks. Fringe-like but broadly curated and marketed by the Centre. The Centre would	Comedy, of course, has broad appeal, but audiences are often under 30 who enjoy being out with friends and often catch 2 or more shows a night. Low cost, social, and inclusive.	Possibly aligned with the Dunedin Fringe...or not. Definitely aligned with the NZ International Comedy Festival/ Melbourne Comedy

There's something funny going down in Dunedin...	<p>program 4-6 major events and facilitate access to its venues for independent acts.</p> <p>A late-night club is a feature.</p>	Target 4000-6000 attendances.	Festival/ Adelaide Fringe circuit (Feb-May), 1-3 major acts at the Regent. Partnerships with major commercial comedy promoters.
--	--	-------------------------------	---

“Sunday Sessions” Acoustic and semi-acoustic music	<p>Specially curated series featuring acoustic music e.g. chamber orchestras, small ensembles, jazz, voice etc.</p> <p>2 programs a year of 5-7 performances each brought together by specialist curators (usually local).</p> <p>Primary venue would be the large studio, but events could also be in the foyer or smaller spaces.</p>	<p>Music lovers – young and old,</p> <p>A great opportunity to hear local talent as well as special guests and recharge for the week ahead.</p> <p>Approx. 2000-3000 attendances PA</p>	<p>At least 70% of artists drawn from local talent.</p> <p>Partnerships with Festivals.</p>
“The Dunedin Sound” Big, contemporary, celebratory	<p>This comes in two flavours – later at night for over 18's and Sunday afternoons (as an alternate to Sunday Sessions above) for all ages. Some free and low-cost gigs mixed with higher priced, higher profile touring artists who can draw up to 500 standing in the main studio. Other events in the foyer spaces.</p> <p>Curated locally with a “Laneway” Festival vibe in terms of appeal and variety.</p> <p>2 programs of 5-7 performances each but possibly more casual late-night gigs as demand and venue operations allow.</p>	<p>Wide appeal but with a special attraction for young musicians and music lovers.</p> <p>Approx. 4000-6000 PA.</p>	<p>At least 70% of artists drawn from local talent.</p> <p>Partnerships with Festival and Forsyth Barr/DVML.</p>
“Made to Move” Dance – bodies in space	<p>A celebration and exploration of human movement.</p> <p>This stream would have some programming drawn from other streams but also feature 2-3 specific events/seasons.</p>	<p>Time to turn all those aspiring Dunedin dancers learning how to move into audience members who can be inspired and learn at the same as enjoying great art and technique. Also, for dance lovers who have had limited access to professional dance locally.</p> <p>600-1200 in addition to other streams.</p>	<p>At least one work PA, more if possible, from local artists.</p> <p>Partnerships with Festivals and The Regent for large scale touring productions. Major NZ Dance companies. Tour-Makers.</p> <p>Important linkages to “New Adventures” stream.</p>
Kids and Families	<p>Multiple sub-streams and offers for pre-school, primary, youth and family groups. An emphasis on workshops and participation as well as commercial and subsidised touring companies at the Centre and in The Regent and Town Hall.</p> <p>No specific targets at this point but something every week, possibly Sunday mornings for families.</p>	<p>Parents and carers, plus teachers for education market. Youth focussed marketing and deals for targeted streams above.</p> <p>3000-5000 PA</p>	<p>Local schools/pre-schools, The Regent, commercial promoters, Tour-Makers, local artists and session leaders.</p>
Professional Development	<p>A range of Artist Professional Development programs – “Going Pro”, “Selling Your Music”, “Copyright”, “Making Agreements”, “Funding Applications”, “Taxation Issues”, “Getting ready to tour”, etc.</p> <p>Several programs a year that are affordable and practical.</p>	<p>Current and aspiring artists and creatives – many issues will have relevance beyond the performing arts.</p>	<p>Professionals – local and visiting willing to spend time helping other get the necessary skills to make a career.</p> <p>Schools and tertiary institutions, DVML.</p>

Skills Development	<p>Professional teachers across artforms making use of the Centre's facilities to teach artform specific skills and techniques in the Centre's specially designed smaller studios and practice rooms.</p> <p>Production/technical skills also to be offered.</p>	Current and aspiring artists, creatives and production personnel.	It is expected that several music and dance teaching businesses would establish/re-establish themselves at the Centre.
--------------------	--	---	--

CONSENSUS BASED VISION FEEDBACK

Our aim for true consensus on the vision will require the feedback of all stakeholders in this project. Through our consultation with the wider Dunedin arts community we have sought feedback and will go back to them at the end of each stage.

For phase one we concluded with two Feedback Sessions on the 12th and 13th of April. Each session was well attended with around 70 people in total, many of whom had participated in our workshops or the survey.

The feedback was very positive, with stakeholders feeling they saw the issues and opportunities that they raised being addressed. The consultant team felt very fortunate to have had such engaged and invested stakeholders, who are already beginning to feel a sense of ownership over the vision.

The feedback and commentary of the major sponsors of the report, DCC, CNZ and Stage South is now sought to ensure true consensus in order to move forward.

PHASE 2 OPTIONS FRAMEWORK

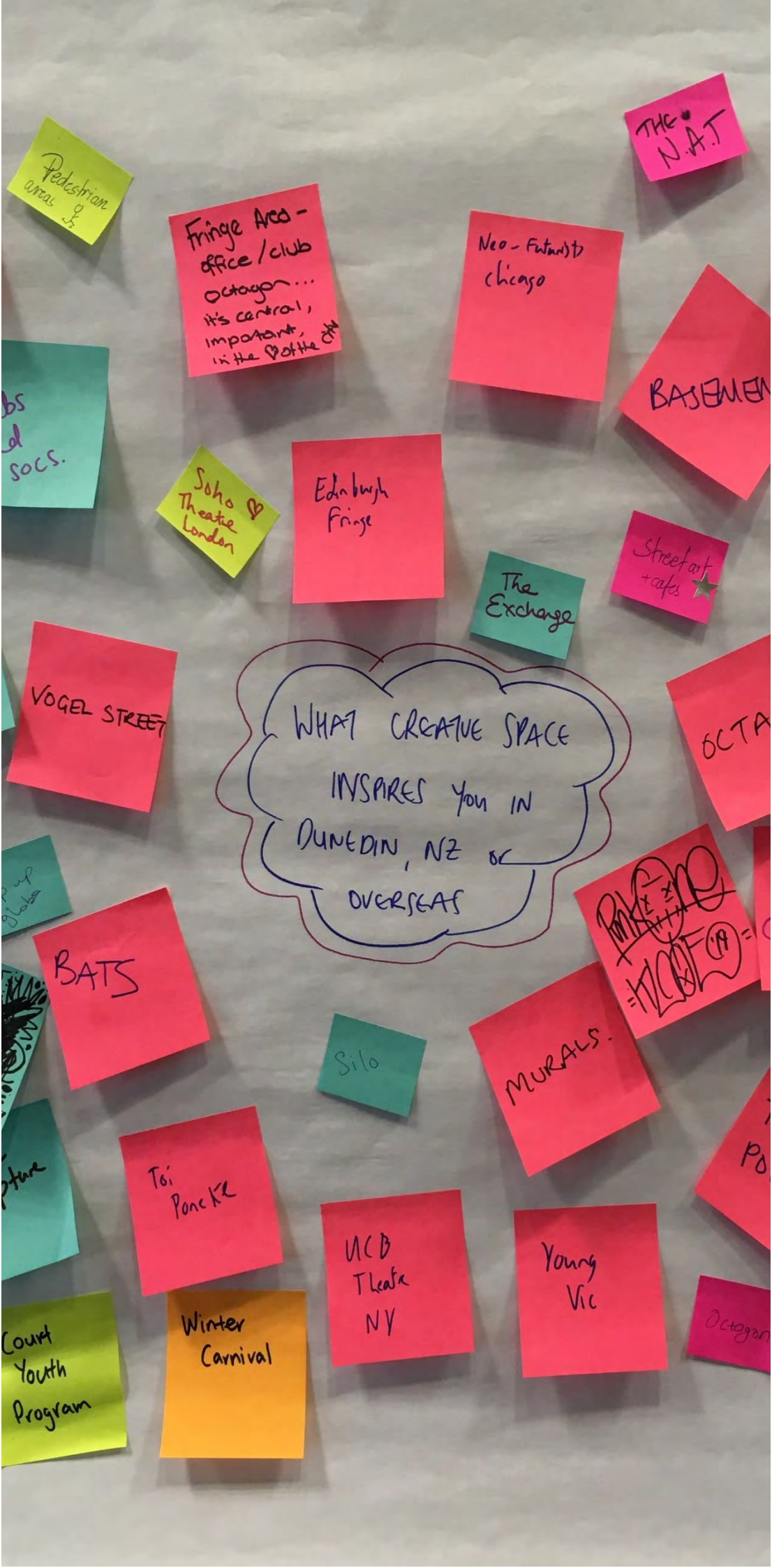
The next phase of work will test a range of options that will inform a final brief for a venue and will consider solutions.

The options analysis will apply to the following:

- Site location
- Core spaces
- Support spaces
- Public spaces
- Business marketing and audience development
- Governance model

CRITERIA

- Will this complement, enhance and encourage the existing performing arts community?
- Will this help build a sustainable performing arts framework and eco-system for the future?
- Will this meet the need to develop and maintain the professional performing arts in Dunedin
- Does this take account of diversity and be inclusive of all cultural values?
- Does this provide true accessibility for all?
- Does this facilitate community gathering and growth?
- Is this verifiable/tested/proven or benchmarked?
- Does this provide a long term sustainable financial model?
- Does this specifically address a defined market need or objective?
- How does this represent value for investment?
- Can this adapt to meet future needs?
- Does this inspire and nurture?
- Does this feel specifically and intrinsically “of and for Dunedin”?



APPENDICES

A - SCHEDULE OF MEETINGS AND WORKSHOPS

18138 — DUNEDIN MEETING DATABASE

WEDNESDAY 21st NOVEMBER

10:00	David Bainbridge	Group Manager Property Services, DCC
11:00	Cath Cardiff	Senior Manager, CNZ
	Belinda Jones	Project Manager, CNZ
	Ross Johnston	Stage South
	Clare Adams	Coordinator, Stage South
12:30	Intro Session 1 with community members	
15:00	Nicola Pinfold	Group Community Manager, DCC
16:15	Haley Van Leeuwen	Former Fortune Theatre Chair
	Alister McDonald	Former Fortune Theatre Board
17:30	Intro Session 2 with community members	

THURSDAY 22nd NOVEMBER

	Site visit	Glenroy
	Site visit	Fortune Theatre
	Site visit	Venue Tour Athenaeum
12:30	Martyn Roberts	Theatre Manager, Allen Hall
	Stuart Young	Prof. Music, Theatre and Performing Arts
14:30	Sarah Anderson	Director, Regent Theatre
	Site visit	Toitū
	Site visit	Chinese Garden
17:00	Ali East	Dance and tour of university dance studio

Met at Allen Hall, looked around the venue and at rehearsal space on ground floor.

MONDAY 3rd DECEMBER

9:00	Sarah Anderson	Director, Regent Theatre
11:30	Gareth McMillan	Director, Dunedin Fringe Festival
	Nicola Mutch	Deputy Chair, Dunedin Fringe Festival
	Site visit	King Edward Court
13:00	Jane Nevill	Project Manager, South Dunedin Community Culture Centre Project
14:00	Nicholas Mcbryde	Director, Arts Festival Dunedin
15:30	Peter Brown	Former Fortune Theatre Board
	Caroline Cook	Former Fortune Theatre Board
17:00	Hannah Molloy	Former Fortune Theatre Marketing Manager

Also looked around the Fringe offices.

Met with Greg Randall.

TUESDAY 4th DECEMBER

9:00	Louise Gallagher	Tour-Makers
	Drew James	Tour-Makers
11:30	Jonty Henry	Former Fortune Theatre Artisitc Director
15:00	Belinda Jones	Project Manager, CNZ
	Cath Cardiff	Senior Manager, CNZ
	Helen Bartle	Audience Engagement, CNZ

Helen phoned in from Auckland.

MONDAY 21st JANUARY

10:30	Laurie Forbes	Owner of the Athenaeum Theatre
		Chair of Community and Culture Grants
13:00	Councillor Aaron Hawkins	Subcommittee and Dunedin Fringe Festival
	Site visit	Hanover Hall
14:30	Phillippa Harris	General Manager, DSO
16:00	John Christie	Director, Enterprise Dunedin
	Antony Deaker	Dunedin Film Coordinator, Enterprise Dunedin
	Fraser Liggett	Economic Development, Enterprise Dunedin

Developer is also working on buildings in the Warehouse Precinct.

Met at Hanover Hall, looked around venue.

Met at Ara Toi Office.

TUESDAY 22nd JANUARY

10:00	Kathryn Ward Andrea Farminer	Team Leader Urban Design, DCC Heritage Adviser, DCC	Jun Tsujimoto and David Pugh from Jasmax skyped into meeting.
12:00	Walking tour	Warehouse Precinct with Andrea Farminer	
14:30	David Bainbridge	Group Manager Property Services, DCC	Visited carpark location in Dowling Street, 65 Crawford Street and 75 Crawford Street (currently for sale), Princes Street location and Petridish Development, a community of creative businesses with three event spaces to gather and collaborate.
16:00	Sarah Anderson George Dawes	Creative Dunedin Partnerships Creative Dunedin Partnerships	Follow up with more specific questions around access to 65 Crawford Street as well as questions regarding lunch walking tour.
18:30	Site visits	Waterfront and Sheds	Met in the Ara Toi office.

WEDNESDAY 23rd JANUARY

9:00	Tom Conroy	Former Fortune Theatre Board	CSC Burns Room.
10:30	Clive Humphreys Pip Laufiso	Creative Dunedin Partnerships Creative Dunedin Partnerships	Ara Toi offices.
14:00	Stuart Young	Prof. Music, Theatre and Performing Arts	Met at Otago Uni, more conversation around new School of Performing Arts.
15:00	Site visit Site visit	Dunedin Museum Dunedin Public Art Gallery	
15:30	John Caldwell	Founder and Chairman, PatronBase	Skype conversation in Ara Toi offices, Cara Paterson and Nick Dixon also present.

THURSDAY 24th JANUARY

10:30	Client / CBL catch up		Ara Toi offices.
-------	-----------------------	--	------------------

THURSDAY 21st FEBRUARY

11:00	Site visit	Otago Pioneers Women's Hall	
12:00	Philip Aldridge	Chief Executive, Arts Centre Christchurch	
12:00	Clare Adams Karen Elliot	Former Chief Executive, Court Theatre Christurch Coordinator, Stage South	Greg Randall met in Christchurch.
14:30	Councillor Marie Laufiso Councillor Christine Garey	Stage South Dunedin City Council Dunedin City Council	
17:00	Site visit	Mayfair Theatre	Becky Clinch showed team around.

FRIDAY 22nd FEBRUARY

9:00	Terry Davies Site visit	Chief Executive, DVML Forsyth Barr Stadium	
11:30	Professor Leoni Schmidt Jane Venis	Director, Otago Polytechnic Principal Lecturer, Otago Polytechnic	
13:00	Site visit Site visit	Mary Hopewell Theatre College of Education Auditorium	

SATURDAY 23rd FEBRUARY

10:00	Workshop 1	See <i>Separate List of Attendees</i>	
14:30	Workshop 2	See <i>Separate List of Attendees</i>	

SUNDAY 24th FEBRUARY

12:00	Site visit	Playhouse with 3 board members from Trust	
-------	-------------------	---	--

WEDNESDAY 6th MARCH

17:30	Māori Creatives Hui	Fran Kewene Louise Kewene-Doig Jessica Latton Vicki Lenihan Rua Mccallum Rewa Pene
-------	---------------------	---

THURSDAY 7th MARCH

11:00	Arts Project Spaces workshop
-------	------------------------------

FRIDAY 8th MARCH

14:30	John Paxinos	Director, Auspicious Arts	Meeting at Melbourne offices.
-------	--------------	---------------------------	-------------------------------

FRIDAY 22nd MARCH

11:00	Site visits	Sammy's and 75 Crawford Street	Andrea Farminer (DCC Heritage), Andy Syme (DCC Property Services).
13:00	Maria Ioannou	Corporate Policy Manager - DCC	Climate change.
14:00	Opera Otago	2 board members at Ara Toi office	
16:00	Dunedin Mayor Dave Cull	Meeting in Mayor's office	
18:00	Dunedin Fringe Show		

SATURDAY 23rd MARCH

10:30	Fringe Club set up and drop in session	Katrina Chandra Stephen Kilroy Peter King Gareth McMillan	
14:30	Mayfair Theatre Trust		
15:00	Kim Morgan Matt Morgan	Theatre professional / Theatre academic Theatre professional / Theatre academic	
17:00	Shona Dunlop McTavish Terry McTavish	Dance community Dance community	
18:00	Dunedin Fringe Show		

SUNDAY 24th MARCH

9:30	Site visit	Globe Theatre with Keith Scott	
11:00	Fringe Club drop in session	Craig Monk Stephen Kilroy Fran Kewene Peter King	

FRIDAY 12th APRIL

10:00	Nick Dixon	Group Manager Ara Toi, Dunedin City Council	Informal chat regarding Ara Toi feedback
17:30	Community Feedback Session 1	See <i>Separate List of Attendees</i>	

SATURDAY 13th APRIL

11:00	Community Feedback Session 2	See <i>Separate List of Attendees</i>	
-------	-------------------------------------	---------------------------------------	--

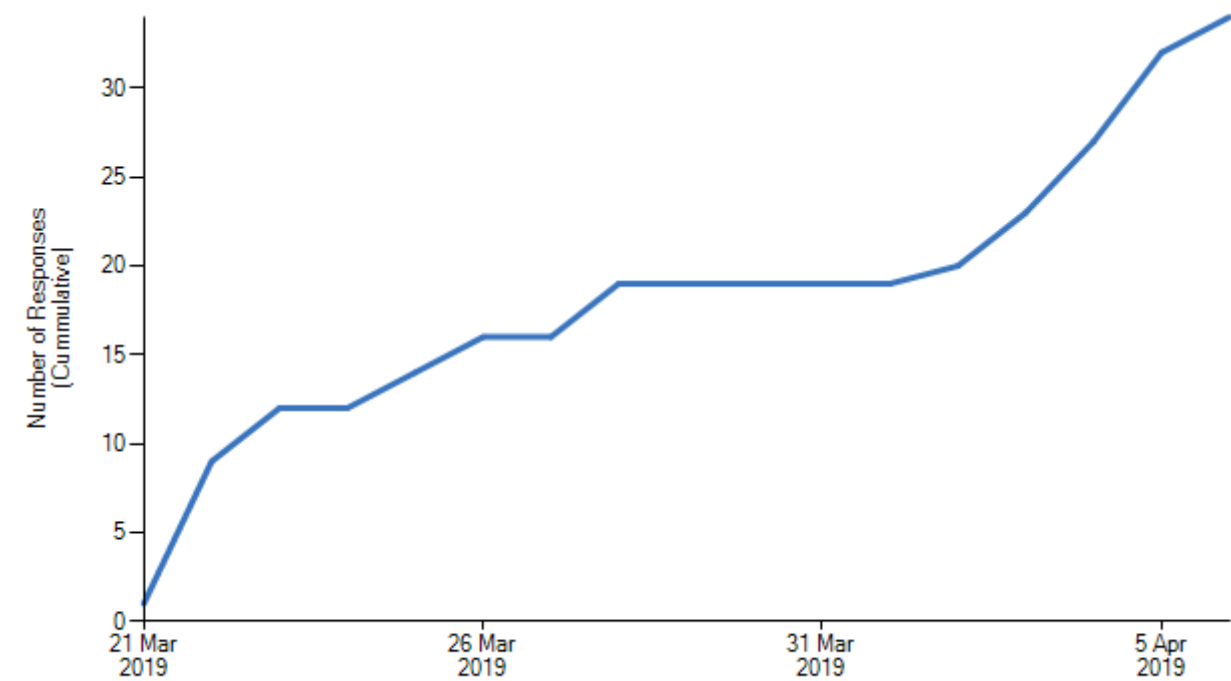
JANUARY - APRIL 2019

Scott Muir Glen Hazelton	Royal New Zealand Ballet Royal New Zealand Ballet	Multiple phone call discussions held between the design team and RNZB.
-----------------------------	--	--

B — RECORDS OF COMMUNITY SURVEY



• Performing Arts in Dunedin survey Summary



Total Responses	34
Average time to complete	About 15 minutes
First Response	Thu 21 March 2019, 12:33 PM
Last Response	Fri 5 April 2019, 4:51 PM

Question 1A What are the assets/taonga unique to Ōtepoti and its performing arts culture?

•

Answer

Not sure there's anything actually unique, but I'd single out vibrant small scale live music, including classical; terrific Fringe, Writers & Readers, Film Festival & Festival of the Arts; DSO; street art; beautiful and very busy Regent Theatre; 2 ambitious and active musical theatre groups; stadium bringing popular large scale acts.

- So many beautiful venues. - The skills and community of our volunteers - A thriving musical theatre centre.

no unique assets

The artists/performers themselves

People with a wide range of professional skill sets. We have a population democratic that should potentially serve as an audience to sustain a professional theatre company. Dunedin audiences want to have a sense of pride and ownership of their theatre company, as they do for their art galleries, library, sports stadiums.

Unique, diverse human resources – a range of companies and groups. We're a small city, but as a very populous university city, there are a range of voices that add to the rich diversity of the performing arts in Ōtepoti.

the university and it's students. the support for it's events. the rich collaboration between the university and the schools with the performing arts departments. the Dunedin Arts and Fringe festival. Our beautiful buildings for performing in - Fortune Theatre, Sammys, Mayfair.

Creative souls. Compact city. Ability to punch above our weight against our odds

Experienced, professional practitioners and keen, innovative newcomers.

Answer

Social history/ early Maori arrivals/ unique multicultural community... Natural history (Otago Peninsula).. Therefore, arts culture reflecting and keeping that heritage alive: Dance, Music, Theatrical performance.

There is a large sense of communitas amongst most of the performance community here in the region that leads to numerous small performance collectives forming to bring works to the area. As a City of Literature it is extremely relevant to ensure that the Drama aspect of literary works are afforded the opportunity to take their place in the cultural fabric of Otepoti. As for Assets/taonga I am aware of a number of different establishments and organisations as well as the performance community themselves. These include the University of Otago and it's Allen Hall Theatre, Regent Theatre, Mayfair Theatre, Globe Theatre and New Athenaeum Theatre. The former sites of the Fortune Theatre, His Majesties Theatre and Royal Princess Theatres also deserve mention and commemoration. There are numerous dance schools, vocal instructors, music teachers and school programmes. Three musical theatre societies within the city limits with Musical Theatre Dunedin, Taieri Musical Society and East Otago Musical, Opera Otago run their own Opera seasons and there are both a city and youth orchestra. Plus there is our annual Fringe Festival. There are then a wealth of creative collectives that exist to create works as and when they can afford to including a whole range of theatre, dance, cabaret and music. There is a creative community bursting to bring more works to Dunedin given the opportunity...

I do not believe there is anything especially unique about Dunedin's performing arts culture that is different to any other centre in New Zealand.

Resilience and Number 8 wire mentality of getting things done. Our beautiful natural environment and close proximity to it. The ability to be in the centre of town within 25mins from anywhere you might live in our city. The University and it's funnel to deliver out into our arts community keen, educated, creative artists The poets, writers, artists, dancers, musos and actors whose creativity is enhanced by our global isolation to create unique and passionate work. We want so desperately to support each others work because we know without it our city is without it's heart.

The creative and passionate people, the quality performances, the community that really wants to put on lots of theatre, the Arts and Fringe Festivals, the numerous performing companies, King Edward Court, Clubs and Socs, the University, strong Drama departments in Otago secondary schools.

Cultural diversity. History. Geography. Untapped talent. Untold stories. The university. The Māori community. A wealth of experts in their respective fields.

Māori, Kapa haka

The people who create work here. Ōtepoti is home to particularly creative arts communities. I am most involved with music and visual art, but also occasionally work with dance and theatre. I'm an almost-full time musician, but also a crowdfunding mentor for other artists in our city, so I meet many creative people and collaborate with them. Prior to being here for seven years, I was based in Auckland. Ōtepoti artists are generally used to doing things with very little budget. Ōtepoti artists are highly collaborative and supportive of each other. We have a strong sense of place and identity and are not intimidated by creating challenging work.

There is a generosity of spirit among creative in Dunedin, and a higher tolerance for exploration and readiness to nurture new talent - which curtails excessive competitiveness. People are open and interested in meeting others, supporting work, and collaborating - there isn't the same kind of ego I've encountered in many other cities. And we have an inspiring local landscape and cityscape.

A surprisingly interconnected community of diverse artists and makers - we may have more in common than we think.

We have a very open society here where all can participate as performers if they wish. There is excellent co operation among complementary groups eg City Choir Dunedin and Dunedin Symphony orchestra. There is a great of diversity arts and culture performances - different choirs- reaching a wide ranging audience. The size of the city means easy access of citizens to venues.

The professional companies who are based here The practitioners who choose to live here The networks those practitioners have formed that are collaborative, encouraging and without 'clickyness'.

A 'can do' attitude that means that things get done - things happen - despite numerous obstacles

Answer

Dunedin's alternative music community is this city's most internationally recognized artistic export, and, sadly our most neglected and underfunded taonga. .

Kapa Haka Roopu embedded into the schools some maintaining a high standard in performing arts Visual Arts seem to do ok with some emphasis on Maori Art Ta Moko seems to be a little more accessible (we have accessed Rangi Kipa since 1997) We ourselves deliver a program to young Maori boys on a weekly basis . Mau Taiaha is the form

Dunedin Sound bands, Sammy's, university theatre and music studies.

Mayfair, Regent, Playhouse, Town Hall. Dunedin Arts Fest. Fringe Fest. Arts community.

A constant influx of young and innovative individuals every year. There are also some very experienced and capable practitioners in town, as well. Some of them are a pleasure to work with and very generous in sharing their skills.

Heritage(s) People: practitioners and audience. UNESCO status. Stunning geography/landscape. Cost of living. Cross-disciplinary initiatives. Arts Fellowships/residencies. Festivals: Fringe, Arts Fest Dunedin, NZYWF, Writers & Readers. Range of performing arts teachers and classes.

The people. The voice here is utterly unique. And we're brave.

We have such diverse artists and art circles in this city. Ōtepoti gives artists the right and freedom to be who they are. Which is essential to be a socially responsible artist.

Our isolation creates a unique culture and style. We are very good at telling our stories in a special way. We are resourceful and can create fantastic work on a limited budget

A pool of creative people loyal to the city/region and a well educated and reasonably affluent population.

Strong sense of community

Number of responses to this question 33 (97%)

Total number of responses for this survey 34

Question 1B What are the issues and challenges facing our performing arts and/or your specific form?

Answer

Money. Would be great to see the council subsidy for community events extended to non DVML venues like Mayfair, Regent, Athenaeum etc to make it possible for groups to choose the best venue for their event. Would also like to see CNZ targeting funding for top flight events being toured to the regions. Would love to see some opera here, for instance. Silo mentality. Would love to see (DCC?) leading drive to join up creative sector (including education) more effectively - at present we are doing a lot of competing & duplication.

- Not enough funding. - Not enough opportunities to be professional - Not enough skilled training - Ease of access to funding. - An ageing skilled volunteer base.

needs unique assets

lack of venues that artists can afford or even lack of buildings suitable re. earthquake strengthened buildings that then the artists can afford to rent/buy

The audience or demand for live performance is diminishing rapidly. We need to research what the people want to see and provide high quality performance. Whilst maintaining new innovative and challenging forms of theatre. Money money funding funding! And the fact Dunedin offers NO arts centre as it does a 'Sports entre, Library, Art Gallery. Professional People like myself have had to relocate (our families) to other cities for employment. We and many others would never choose Dunedin to live in as it has no cultural performance arts centre.

Answer

Obviously funding is and has always been an issue. There has been a lack of understanding – even from arts administrators at times – of the difference between amateur groups and professional companies. Each has something to offer, but an understanding of the unique place of professional groups is important. And, of course, SPACE. It is absurd that a city the size of Ōtepoti/Dunedin doesn't have a purpose-built professional theatre space. The closure of the Fortune Theatre in 2018 was shameful, and that board reprehensible. I also think that slowly our performing arts professionals are being ebbed away from our city as they are finding it more and more difficult to make a living here without a devoted professional theatre. This movement is a slow seep, but nevertheless perceptible.

for Music, the need for more small/moderate sized venues with ethical management.

Venues. Very hard to stage affordable mid size productions and gigs. The Regent is a gem, but it's expensive and not appropriate for most mid size productions. The Mayfair is more affordable, but only useful for seated/music theatre and the building is a dog. My dream is to see something like Sammy's converted into a multi use space with removable seats so we can host bands playing to 500-600 people, but also smaller theatrical performance and cabaret style events with tables and chairs.

Funding to allow professional productions, and venues.

In my opinion, the arts should be strongly supported on both Local and Central Government levels. This is how we further develop and grow healthy, vibrant communities...

Funding is always the largest concern. Performing Arts works of any kind are never guaranteed to break even let alone make a profit. The costs for mounting a major production in a large venue are usually far beyond smaller groups and the large majority of performers in the Dunedin Region are unpaid for their performance work. Personally in the 22 years of performance experience that I have I have been paid twice. Marketing is also not always addressed in the best manner and ranges from company to company but is again limited by budgeting. There is also a misconception that all audiences are conservative which limits the works being considered for production by those few companies capable of bankrolling them.... Ticket pricing is already considered extreme by many members of the public and often events are priced out of Student budgets but the reality is that the works being staged are being priced at the best effort to try and break even. The costs for venue, lighting and sound hire alone quickly amount let alone taking into consideration licensing and royalty fees. Communication between organisations and competition is not always healthy. As far as performers are concerned the majority just wish to perform. There is also a failure to engage new and broader audiences with companies sticking to their preconceived notions of an existing ageing patron base who (it is presumed) don't want anything new.... Why the city and its companies continues to ignore the large population of youth present each year is highly illogical.

Although I attended one of the workshop sessions, I have one significant comment to add wearing my City Choir Dunedin / Dunedin Youth Orchestra hats: For performances by large choirs and orchestras (and particularly both together) experience has shown that there are really only two workable venues in Dunedin; the Town Hall, and Knox Church. The Town Hall is too large audience-wise for most performances, and very costly too, even when supported by the Community Access Fund, as most concerts need at least two days' hire for rehearsals. The green rooms are inadequate for our needs! The performance space at Knox is cramped and far from ideal, and the green rooms inconveniently distant, but audience-wise it's a good size, the acoustic is good and it's cheap - but some audience are put off by the fact that it's a church! Orchestras also find Kavanagh auditorium and King's and Queen's High School auditorium to be good acoustically, but both suffer a severe lack of backstage room, and both auditoriums are a bit small to be ideal in terms of audience seating capacity. If a 500-800 seat auditorium is mooted, I urge that consideration is given to the needs of large performing groups: it needs a very generous performing space (preferably with movable tiered staging available), NO PROSCENIUM ARCH, and plenty of backstage room. David Burchell Musical Director, City Choir Dunedin

Lack of funds. Lack of public support.

Answer

Lack of suitable performance venues - limiting the creativity and professionalism our art. It also is a major reason for the issues with audience retention and engagement. We need something affordable, safe, dry, easy access, easy viability, large enough seating (to hit budgets), with the ability to bring it up to a professional magical experience(lights/tech/sound prooffing/stage space)- and a space that is available for performance at a time that the audience would like to see theatre...

Money and resources. One young company is on the verge of collapse after being refused the pitiful amount of funding they requested, it is very hard to find appropriate and affordable rehearsal space for those companies not lucky enough to be attached to an established theatre.

In this town, if you've already made it on some level (whatever that means), you are in. However, if you are trying to get your foot in the door, there is absolutely NO support! In this town, it's not what you know, nor does it matter the quality of your work, it all comes down to WHO you know. Therefore, the city needs to overhaul its out-moded in-house thinking! There needs to be an agency for artists that can help and mentor them in marketing strategies. Many, if not most artist loath the marketing side of their profession/passion, and much time is wasted on them trying to get bums on seats - so as they don't starve.

availability, transport, issues around koha... how much to pay etc...

It's often a struggle to get work off the ground, or it takes longer because we are less resourced on a national level, than for example Auckland or Wellington. Consistently, Dunedin artists receive less funding in Creative New Zealand and NZ on Air funding rounds, than cities in the North Island. This is at odds with the widely-accepted nationwide thought (and evidence) that Dunedin is home to a unique, strong and high-quality arts community. We are overlooked by our government funding agencies, simply because we are further away, and are not encouraged as an artistic community to be applying for funding by these agencies. It's geographically challenging to appear at the 'right' functions and meet the 'right' people, who are operating largely from Auckland and Wellington. We are faced with the challenge of a lack of venues to perform in. We are also faced with a wider city population who still believe that the arts / creativity is a 'nice to have' rather than 'essential to us', and therefore not aware of how much we need their support.

We lack a well sized, built for purpose theatre with real access to older and less mobile audiences. We also have significant issues with affordable housing etc for many creatives. With a shortage of opportunities to showcase work, people will leave for opportunities elsewhere.

I'm not sure we are each aware of how the Venn diagrams of our goals, interests and audiences could actually overlap. Conversation is key to uncovering these links - but sometimes time is scarce and picking up the phone to reach out seems daunting... I have found that things get both easier and better when my circle overlaps with that of others.

The cost of mounting major works is high, and the ability to gain grants to support the performance is becoming more difficult . To put on a choral masterwork with orchestra means a budget of near \$50 000 in 2019 - possible only by grant sponsorship, and huge amount of work from the participants. Administration is becoming a major burden for amateur groups, yet they rely on volunteers in most cases, not being able to afford employing an administrator

Venues - they are either rundown (Mayfair, Playhouse, Globe), too big and/or expensive (Regent, Town Hall, Glenroy), poor access (for both staging crews and audiences), iill-equipped, potentially unsafe, converted spaces (therefore have no consideration as to what a theatre venue actually needs like backstage and side stage spaces). There has been no theatre built in Dunedin since the 19th century (only conversions).

People get used up - they make it happen - often volunteering their time or being paid a pittance for their work - but they are unable to earn enough to sustain themselves in their artistic endeavours. The result is that they either stop doing it or move north where - it seems- more money is available for such work.

Answer

Dunedin's experimental/alternative/avante-garde music practitioners have gained critical acclaim around the world, yet receive almost no financial support here in their own city. Their self-made venues, which are unfunded centers of excellence, have historically been closed down rather than supported by DCC. The DPAG has not recognised their art-form, nor celebrated their acheivements. I am a first-hand example of this : my sound work featured in the exhibition ECOUTE at the Pompidou Centre in Paris and !00 Sound Artists of the 21st century at Gertrude in Australia, yet our entire ouevre is not celebrated in our own city. Fashion-events, sports, classical music, and live theatre have consistently been given the lion's share of local funding,; yet not one of these has taken our city's reputation to the level of worldwide critical acclaim forged by "The Dunedin Sound".

Our issue is always about funding , to access ppl we know who come with a firm knowledge of expertise , we offer wananga and hui to inform maori community We know the people , we just need more accessibility to funding The same can be said of Mau taiaha , we know the ppl just need the funds

Lack of viable venues and performance and practice spaces that can afford to host acts

Lack of theatre spaces. Lack of versatile black box spaces. Lack of 200-400 seat theatres. FUNDING: At the latest Arts funding round, DCC had a very egalitarian, piecemeal and politically safe approach by giving most applicants half the funding they applied for. This means these groups go away and continue to fight for the limited remaining funding that is available in the community, rather than producing their show. DCC need to align their funding approach with CNZ, who fully fund or provide a condition on funding (ie - go to x funder, ask for x amount - if they provide it, we'll fund the rest). By not trusting applicant's budgets, DCC are not providing for a sustainable eco-system where practitioners can earn a living in their chosen arts field. They also do not lock in their of ensuring theatre keeps getting produced in the city.

The leadership of many venues can be ossified, unimaginative, and inflexible in their operations and methods of providing venue space and productions.

Lack of access to infrastructure for long-term sustainability. Currently, most practitioners are working in an ad hoc project-to-project basis. Visible venue(s) fit for the 21st century that local practitioners can afford to use and is welcoming/exciting/reflective of our local communities. Professional development opportunities and pathways, especially in regard to practitioners being able to work here full time in the long term.

Lack of venues. Limited funding opportunities, both locally and nationally. No distinct support coming from anywhere in particular. A massively underfunded Dunedin Fringe Trust that runs 3 (4?) different festivals throughout the year. Lack of collaboration/network building. No access to data.

We don't have a state of the art venue to showcase our projects. Be it for small/mid/large sized audience. Current state of avenues are pretty bad and expensive too. We have to compromise a lot as artists.

the isolation- we can be forgotten, or seen as a minor player i the performing arts by national bodies and other practitioners. We are fractured- more collaboration and support for each other could happen So many little venues which need a lot of upkeep

The attention economy making so many calls on people's time. An uncoordinated sector which is working often in competition rather than cooperation (ie a central scheduling system for events would be great). A lack of venues - see the fantastically flexible and affordable venue that a small town like Ashburton has built in the last 15 years.

Lack of performance space in the mid theatre range (6-800 seats) limiting types of shows that we can produce. Poor support from Regent to the point of aggressiveness.

Number of responses to this question 34 (100%)

Total number of responses for this survey 34

Question 1C What is the potential towards a healthy performing arts eco-system?

Answer

Answer

Huge. Dunedin is very arts friendly and active already, but imagine The Octagon reconfigured as a safe and comfortable space for free performances of all sorts, a package of educational opportunities in the arts field including internships at venues, a focus on the benefits offered by the arts that aren't just about hotel nights sold. The council does well and step change is an uphill battle, but there's an increased appetite for marketing ourselves as a place where people want to live, and all aspects of the arts are a big part of that.

- Coming together and choosing a smaller number of venues to fund properly. - Supporting professional theatre and methods.

I think we have a great PA eco-system here We are all just busy doing our things and we support each other when we have the time Dunedin is a small place no one goes un noticed

Invest in a new theatre. And more importantly, the infrastructure to maintain it. Arts administration, marketing, design teams, actors/directors, technicians, front of house. City of Literature... what a joke! As you would for museums, sports, visual arts, movie theatres, library space and university.

Recognition of the core importance of the performing arts in the contemporary world. An understand that the performing arts have a complex, far-reaching and crucial place in a healthy social eco-system. The point is that without a space, adequate, devoted funding and infrastructural support, the performing arts will struggle, and Ōtepoti will be the poorer for it.

I don't really understand this question... I'm thinking about sustainability? We need to hold on to our young talent - stop them thinking that they have to go to Auckland to make it. More opportunities for recording/showcases in Dunedin.

Pooling our assets and energy around buildings

Very good if the issues identified above can be addressed. Otherwise the potential for high-quality productions is diminished.

Integrated arts community projects and festivals. Young people involvement. Using our unique natural environment and sustainability projects. Modern, alive, vibrant arts culture!

Actively communicate with the ENITRE performing arts community from larger companies to individual performers. Each performance style requires different things and this can vary still performance to performance. Open communication is key and perhaps not actively undertaken in an environment that remains stuck in its ways and competitive due to the required capitalist business structures so many organisations have to adopt in order to even be able to produce works. This largely needs to be youth driven and embrace new ideas though there is always going to be an issue in this due to the ageing controlling stakeholders.

There is no such thing as a "performing arts ecosystem". It is a grand sounding term but has no meaning.

We have the potential - but we need to have spaces opened to keep the ahi kaa alight. We need to keep talking with each other, and we need to have sufficient funding for works and supports to help ensure everyone knows how to proceed/help each other.

There is a strong potential for a healthy performing arts eco-system in Dunedin. There are so many enthusiastic people, both performers and patrons. There just needs to be adequate support from the council with regards to resourcing.

That the emphasis is on ECO-system and NOT EGO-system!! That Māori is represented, and that other cultural groups are encouraged and represented. A performance space or a number of performance spaces that are available to artists at a very reasonable cost in order for them to be able to rehearse and do work-shop showings. A space in which artists can commune, feed off each other, inspire each other, and support each other. Hire of a venue based on your box-office takings, i.e. 10% of your box-office. Diversity, diversity, diversity!

There is a lot of potential for this to grow and join other sectors

I think there's huge potential.

Answer

We have so much talent and potential. I would LOVE to see a space such as the Tannery Arts Centre - a live work space with government subsidised housing, which would empower artists to focus on work and work with one another. <https://www.tanneryartscenter.org> Such a forum could also have galleries and a theatre onside (which the Tannery does), thus killing many birds with one stone. If centrally located (i.e. built near the harbour front etc), a cafe and proximity to local everyday life would add a potent influx of creativity to the Dunedin community.

Education - Support - Connectedness. And understanding the appetite and desires of our potential audience(s) and how we can enrich their lives with our art. We are an industry, after-all.

Certainty of partial support from the city so that programmes can be planned and budgeted.

Encouragement of co operation among groups -where appropriate a sharing of expertise and resources. Making sure a sector of our community is not excluded by excessive costs to attend performances

To foster the community of practitioners who choose to live in Dunedin by bringing them together often and with purpose. Sell Dunedin as a vibrant arts city to those who live here - audience development.

The potential has been - and possibly continues to be - enormous. Lower real estate prices has made Dunedin a popular place for creative artists of all sorts for decades. That, I think, is slowly changing as real estate becomes more expensive.

A healthy ecosystem for performing arts in Dunedin would be one in which local musicians, poets, film-makers and theater-practitioners were given free use of public venues and outdoor spaces. A collegial collaborative ecosystem would naturally evolve from this easy-access cross-pollination, and the city would be a more culturally vibrant place in which to live.

unsure (tangatawhenua and others working together)

Underwritten spaces for creativity to flourish. It's there and simply needs to be fed and watered. Even small venues who book small unknown acts struggle to support them via the "over the bar" sales model. Putting creativity at the heart of these in a way which doesn't rely on beer sales to make it work.

An arts hub, multi-purpose, main space and studio space, affordable rehearsal space. Cafe/restaurant where profits are re-invested back into the space. Possibly partnership with Otago Uni or Polytech who could provide tech crew as part of their study (but needs to be an inner city location!) Potentially partnering with Animation Research or new tech companies to develop the future of experiential theatre and story-telling where audience members are involved in the story. This is where the future is heading I believe. Dunedin could be renowned as an innovative arts hub in this respect, where numerous shows are produced in Dunedin go touring. Dunedin also has a rich theatre and TV history. Create a small museum component to any arts hub, to draw people in for coffee, food, alcohol and a bit of arts history. Have the spaces multi-purpose and connect with businesses so that they can easily transform some space into hire-able corporate meeting rooms or even a conference facility -fully AV supported. This could help with generating new audiences too.

Very good potential, if we can bridge a couple of gaps. The first is the venue gap in the 200-400 seat area, which is a real shortage in developing talent and performance events. The second is the gap between the younger practitioners who might have gaps in their experience, and Dunedin's more established performers and organisations.

An eco-system that reflects and welcomes are wider (many) communities. We are at a point at which we can meaningfully address barriers (physical, psychological, monetary) that prevent community engagement in the performing arts and practitioners being able to focus on developing and producing world class work. A venue that embodies the principle of manaakitanga; a place that is accessible to the wider community and practitioners, not just as a place of performance but that holistically accommodates people's varied working practices and the needs of audience and community. Somewhere that is alive and vibrant throughout the days/week/weekends as well as at night when performances traditionally take place.

Answer

The potential is huge. We need to showcase that Dunedin is a centre for arts, and this will require leadership from council. We need to invest in upskilling practitioners, and offer business support for the back end processes that many artists are too time poor to learn how to do the most efficient way. Arts are great for the community and for allowing people to have a voice, and if we can embrace that, the potential is limitless.

A space where we can rehearse, have multiple stages/theatres that can host artists for small/mid/large sized audience. The venue should be affordable, have the latest technology and audio visual compatibility. So we don't have to hire too many extra equipment. Good dressing rooms is important too!

Having better networks and support- sharing resources. Bringing in outside support to benefit everyone

This question doesn't make sense to me.

Great! I believe that in our form at least - musical theatre - our eco-system has never been so strong.

Number of responses to this question 32 (94%)

Total number of responses for this survey 34

Question 1D What is a priority or way forward?

•

Answer

This review if it really does allow the council to develop a strategy that both encompasses needs of all groups, large and small, and also makes a bold commitment to upping our game. We need to be bringing national funds into the city as well as spending rate payer money. We need senior people in all organisations to be more accountable for their results: too many managers and not enough delivery.

- Putting more effort into funding and supporting arts that focuses on training our younger generations.

Venues - theatre spaces 6-800 seats that is affordable with sound systems and lighting there .. we have large spaces and small spaces but no 6-800 seats

Define clearly how performing arts serves it’s community. And commit to provide that service. Recognise it as an essential part of our city’s infrastructure along side sport stadiums, art galleries, movie theatres, museums. People go to the theatre for a shared immediate experience. To reflect and evoke thought, to be entertained... to laugh and cry. To express themselves. To be part of an elite culture. To learn about themselves and the human Condition...

National and local infrastructural support. Purpose-built space. Support for artists.

creating an environment where young/upcoming acts can develop.

Venues is the main priority.

Involving younger talents and groups in developing arts projects and programs. (Creative energy of youth could be more engaged in Dunedin). Working with Tangata Whenua on natural environment inspired arts...

I would like to see more musical theatre works being funded somehow that are of a smaller nature than the large scale productions produced by the existing companies. There are thousands of musicals that would be great for different demographics in Dunedin. The same goes for theatrical works. We should be embracing the Fringe and Gothic aspects of Dunedin and creating our own unique performance culture. A First Time Fund for example could provide funding to the first staging of shows not seen in the region before or an Original Works Fund for staging brand new pieces... There is no one way forward and given the range of performance styles you are trying to encompass this will be difficult. It is important to note that no one performance style is better or more important than any other and in reality as a city we should be embracing all forms of performance art.

Answer

The simple and easy answer to "Can Dunedin support professional theatre?" is no. This has been proven to be the case more times than one. It does not have the people with the skills. It does not have the audience to make it viable. What Dunedin does have is a solid community theatre base, and support for that base. Build on that which is already in place. Use money to make our current spaces work rather than think of building a new space that no-one will use. Concentrate on what we have, not what we don't have, to create a semi-professional, pro-am, culture

In the present- a centralised easy access network that helps feed the information to all parties- and can be a hub to help the arts find appropriate funding and spaces. Bringing everyone together to share solutions / scheduling and assets. The DCC could (with CNZ's help) be a conduit for this until we have a multi-disciplinary theatre to use as our network base. But in the future - we are going to need somewhere for the Otepoti performing arts to stand - somewhere for the arts to thrive.. and I believe that requires a space.

A priority is a flexible professional theatre space able to be used by all theatre companies with multiple rehearsal rooms also accessible to all (Clubs and Socs for adults). Quality plays at the level considered to be literature is necessary for the eleven large secondary schools in Dunedin as it is part of the curriculum and NCEA requirements for Drama students to view and analyse plays at this level.

Three purpose-built refurbished Black-box performance spaces. One with seating for up to 300, the other with seating up to 100, and the other with the seating capacity of around 50. This space should also have restaurants and cafes and bars, along with parking! Rehearsal spaces with sprang floors and good acoustics. A community space for artists. Less competition and more support. An overhaul of the out-moded thinking in this little city!

Performance areas, and not just tokenism.

We have incredible artists here who spend years creating a single work in their living rooms, which may never get shared on a public level. Or work that gets shown for a week during the Fringe and is never performed again. We have events in our city in which forward-thinking artists could absolutely be a part (major sports games, for example), but aren't included (and by this I don't mean a soprano that can sing a national anthem, I mean a techno duo who wear bike helmets and create beats on their exercycles). I think finding more places for artists to be present in the city and paid for their work is a good start. I also think that the DCC could implement a 'Dunedin Artist of the Month' marketing campaign - to include posters, social media profile, a story in the ODT. Introduce our city to someone who is doing something cutting-edge, different, and (as is often the case) more respected elsewhere than home in Dunedin.

One priority I think a lot about is space - have the space to work, the space to collaborate and meet - and not just in formal meetings etc, but thinking about wisely designing space to foster chance meetings and organic community growth. Centralisation - which would also suggest the extent to which this is a priority.

Talking face to face.

An overview of 'core' parts of the ecosystem that need to be treasured and sustained, with encouragement of diversity and contestable support for new exciting additions to the ecosystem.

Audiences, audiences, audiences - selling the arts to those who do not value it is the hardest job! If local audiences do not thrive then everything else is pointless. If Dunedin citizens do not want a performing arts scene then anything else won't matter - they can be shown a dream. However - venues - they need to be culled and closed if they do not provide safe, modern facilities for performance, and a replacement created. A 21st century venue that has both 400 seat and 180 seat spaces, black box style. Great bar and cafe within to encourage meeting up before and after, an art space, rehearsal facilities and all without costing those who make the art an arm and a leg to use

Answer

A Performing Arts Centre will help. We need to move on from being an incubator to becoming an artistic centre that exports productions, shows, exhibitions, films to other places. A place that becomes known as a centre where artistic endeavour is supported. So yes incubation is important - but only the beginning. Seed money is often the most difficult money to find. The money to make a pilot for a television series for example, the money to workshop a script professionally, the scholarships that support local artists in mid career as they try to expand their horizons and their work without having to hold onto other employment to sustain themselves. Infrastructure support for projects - this is done well for both the Fringe Festival and the Arts Festival - it would be great to make such infrastructure available for other selected projects.

Council should offer to fund the regulatory side of artist-run spaces in the city. If a critically recognized artist-run space is found to not meet regulatory requirements as a venue, council should undertake to remedy this.

Maori Art in all forms needs to be more visible and supported in a number of ways I would like a maori festival only to encourage excellence with already established groups For a number of years Otago has not been present at Matatini or local competitions in Te Waipounamu . this needs to be encouraged as we have the facilities but not the tutors

Venue spaces becoming viable, cheap/affordable practice spaces. A range of sw es that show a firm progression for young artists to develop. Spaces from tiny to huge. Fostering a sense of community without overbearing rules. We have the talent we just need to nourish it. Venues with street frontage (smoking areas?) that can inspire impromptu live performance

Either a network of affordable venues, or an arts hub with mulitple sized theatre spaces. Also great rehearsal spaces for community. Interesting to learn that a purpose built theatre hadn't been built in Dunedin for over 100 years - so now is the time!

Fostering skills development and building networks for emerging practitioners, enabling them to bridge the gap to become established practitioners without having to leave Dunedin. Also developing a mid-sized flexible performance venue that can cater for a variety of performance formats, including in the round and suchlike.

Infrastructure, venue, and support for local professional practitioners/companies to sustain them going forwards. Practical approaches in the short-medium term: - A "box office" located at Fringe HQ or similar. It's all very well to be able to buy tickets online, but people appreciate face to face contact and also this would help maintain on-going visibility for the performing arts. - A central space where practitioners can work (hot desks, share admin resources), rehearse/workshop, meet, store equipment etc.

It is a priority to have at least a 400 seater venue somewhere central, preferably that plus a smaller black box space and rehearsal spaces. More funding to allow companies to build capability and infrastructure, not just spin on the lottery of funding applications.

Right now there's a dearth of venues here. And if we have a common space for putting up productions. The venue can also promote our projects apart from the self promotion. This gives artists a good boost.

to work on this networks and see the local strengths we have

A sector that works together where everyone is supported by the council, not just those organisations which happen to have councillors or council staff on the inside. A decent mid size venue.

Revamp of Sammies into a multi function performance space.

Number of responses to this question 31 (91%)

Total number of responses for this survey 34

Question 1E What creative space inspires you in Dunedin, NZ or overseas?

Answer

Answer

Regent Theatre: commitment to combining heritage with development, and to bringing a wide variety of performers to Dunedin in whatever way they can. All done on a shoe string by a small group of people who love what they do. Art Gallery - always something new to see, well run and friendly. Very impressive collection for so small a city. And yes: the Guggenheim, La Scala Milan, Glyndebourne...but let's be realistic. We maybe can't match the scale or the budget but we can emulate the commitment to being the very best.

Hamilton Dance uni space with its gorgeous dance room opening out to nature (haven't been there for 15 years not sure if it is still there? Carriageways in Sydney is awesome .. not sure how much it costs to hire a room/gallery though Many high schools and unis have great performing arts centres but we can't access them due to time Brisbane Powerhouse Theatre is an awesome set up.

The New Athenaeum Theatre is an accessible performance art hub that can provide opportunities and sharing of resources. A place that fosters new works and emerging practitioners. Nowhere for them to go on to from there though since the closure of our Fortune Theatre Professional company

MANY! I know it's way beyond the capabilities of a small city, but the National Theatre in London (not necessarily its architecture). Even though I'm not crazy about some of its theatre spaces per se... I like the fact that it has more than one theatre space (a big one and a little one), a bar and cafe, a bookshop, an exhibition space, an outdoor space, congregating spaces. And – on a much more modest local scale – and even despite a few problems to do with proximity of the bar to the smaller studio theatre, Circa Theatre in Wellington has positive attributes: two performance spaces, a bar and cafe, a pleasant outlook near the water, sitting spaces, a rehearsal room on-site, and a really great location...

I haven't been there yet, but the new Bridge Theatre in London seems to have a lot of good ideas.

Dunedin: Orokonui Eco Sanctuary, Otago Museum and Toitu OSM. Street Art. Botanical Gardens. Arts Festivals. Overseas: green zones/ integrated playgrounds/ theatres/ performing arts centres that integrate arts/sustainability and community involvement Thank you!

I tend to work with Musical Theatre Dunedin... But I am inspired to create original works in the gardens, octagon and warehouse/industrial districts of Dunedin. Embracing the cities heritage areas and finding ways to put a local spin on elements of existing shows or creating show concepts for site specific events. Being young though I am completely unable to fund any projects to the extent they deserve though :(Thank you

If they were brought up to standard the current venues would be inspiring enough. The idea of an arts centre at the Waterfront fills me with dread, as much as the Waterfront project does overall.

The Meteor Theatre in Hamilton (for it's black box potential - no so much the front of house spaces) National Theatre(London) Dunedin Public Art Gallery Foyer (although acoustics are shot) New York Theatre Workshop (NY) Tara Arts (London) for small sized intimate theatre

Allen Hall Theatre, King Edward Court, Clubs and Socs, a couple of the new school performing arts centres, theatres with spiralift systems

Heritage Buildings; places with a history.

none inspire me

At the moment, my own home and studio, the Otago Harbour and its beaches, the open skies of Central Otago, the mountains... sounds terribly postcard.

Obviously, as stated, The Tannery Arts Centre. There are also lots of examples of artists taking over warehouses all over the world, but I think this can be done in a safer, more official manner - having known people involved in the Ghost Ship fire in Oakland CA, I care a lot about offering *safe* and sponsored low income housing alternatives for artists. And, again, I would love to see the harbour front development done with a real eye toward whole community inclusion, and fostering surprise encounters and chance meetings by virtue of being so attractive to creatives. How colorful!

The appropriate adaptive reuse of any existing space. The space is less important than the work's integrated cohesion with the space. Having said that, a versatile black box is a marvellous resource (and the Mary Hopewell Theatre comes to mind).

Open access, both to participate and enjoy. Complementary rather than competitive programming and timetabling, diversity of events to give a 'richness' to the community. An appreciation by the community of the value and unique quality of the ecosystem that is enriching the lives of everone within the community.

Answer

Walks in the bush around Dunedin, the ocean views, a dark theatre, chatting in one of our great coffee spaces in town!

Bats Theatre in Wellington. DPAC, Theatres that operate all day - either as galleries or cafes or meeting places - accessible, welcoming, flexible inviting. A place where the arts are normal and part part of usual living - not tucked away somewhere special and different -somewhere I'd go because everytime I went there I'd be surprised by a dance, or a film or an exhibition, or some music or a performance of some sort.

Sadly, I cannot name the most inspirational creative space in Dunedin, for fear it be shut down! Until the Masonic Hall in Port Chalmers was closed (by council) as a venue, that would have been a favourite. Previous favourites also included the arts co-operatives Super 8 , Chippendale House, None Gallery. The Audio Foundation in Auckland. The Knitting Factory in New York, Overtome 301 in Amsterdam,Les Ecole de Beaux Artes in Paris

I like Ara Toi as a space so we can utilize and access the space for Matariki events In Rotorua it is alive and well I guess because of a thriving Tourist industry I love events such as Matatini , the pinnacle of maori performing arts (Matatini ki te ao) Marae Theatre has done well over the years , a great medium to reach maori and others about important issues . eg suicide /violence/bullying

The Amped Music Project Dunedin. Handelsbeurs Concert hall Ghent Belgium Paradiso Amsterdam Beerland Austin What made Chicks Hotel special? What made Fuel Cafe special? What made Arc Cafe special? Look to them for clues....

Pretty interesting in Hobart where one of their big theatres sits in a hotel. As well as needing a large 4.5 star hotel in Dunedin, why don't DCC make it a condition of any consent coming through that they create a beautiful theatre space in their complex? No reason why a place like Q theatre or Bats/Basement (which have regular people their just to drink at the bar) wouldn't work in Dunedin.

Well, I like the New Athenaeum Theatre in Dunedin, but I'm biased :) But also the OUSA Clubs&Societies centre is a great creative space for development of projects for students. It's a convenient hub that can be put to a variety of uses, and runs a variety of courses. Something like that which is more convenient and accessible to the rest of Dunedin would be a valuable asset.

- A few weeks ago I attended the Dunedin Writers & Readers Festival launch at the Wintergarten at Galloway Cook Allen. The work that's been done on refurbishing and repurpose-ing that building is inspiring; sympathetic to the building's heritage but also beautifully imagined for the 21st century. I was particularly taken by the Wintergarten because of its adaptability and thought how wonderful it would be to have an outdoor - maybe amphitheatre space as part of a new venue. Green spaces are also important for well-being and it could lend itself to more cross-disciplinary possibilities. - The Sydney Theatre company; wharf building over the water with theatre spaces that can be reconfigured.

The Dunedin Fringe HQ and all the goings on there. Also, the NAT (more money to invest in there too, please!). Vogelmorn Bowling Club in Wellington and Auckland Arts Festival for their manaaki. Te Haukainga (Wellington) for collaborative space sharing.

I would love to have a space like Q Theatre, ASB theatre, Aotea Centre in Auckland, or Rangashankara in Bengaluru, India, FICCI Auditorium New Delhi. India Habitat Centre, New Delhi, Spaces at Chennai..

I think Bats in Wellington has a wonderful way of sharing space and resources for many people. Pegasus Theatre Oxford UK- true sense of community Melbourne also has me great initiative that have a local focus- Footscray

Dunedin: Regent Theatre, Town Hall, Allen Hall and the many found spaces around the city. NZ: Ashburton Events Centre, for what can be achieved by a small town with a modest budget. Overseas... where do you start?

Traditional performance spaces that are community focused and designed to support performers and societies to achieve their very best without compromise. Regent does not fill that brief under current management.

Number of responses to this question 29 (85%)

Total number of responses for this survey 34

•

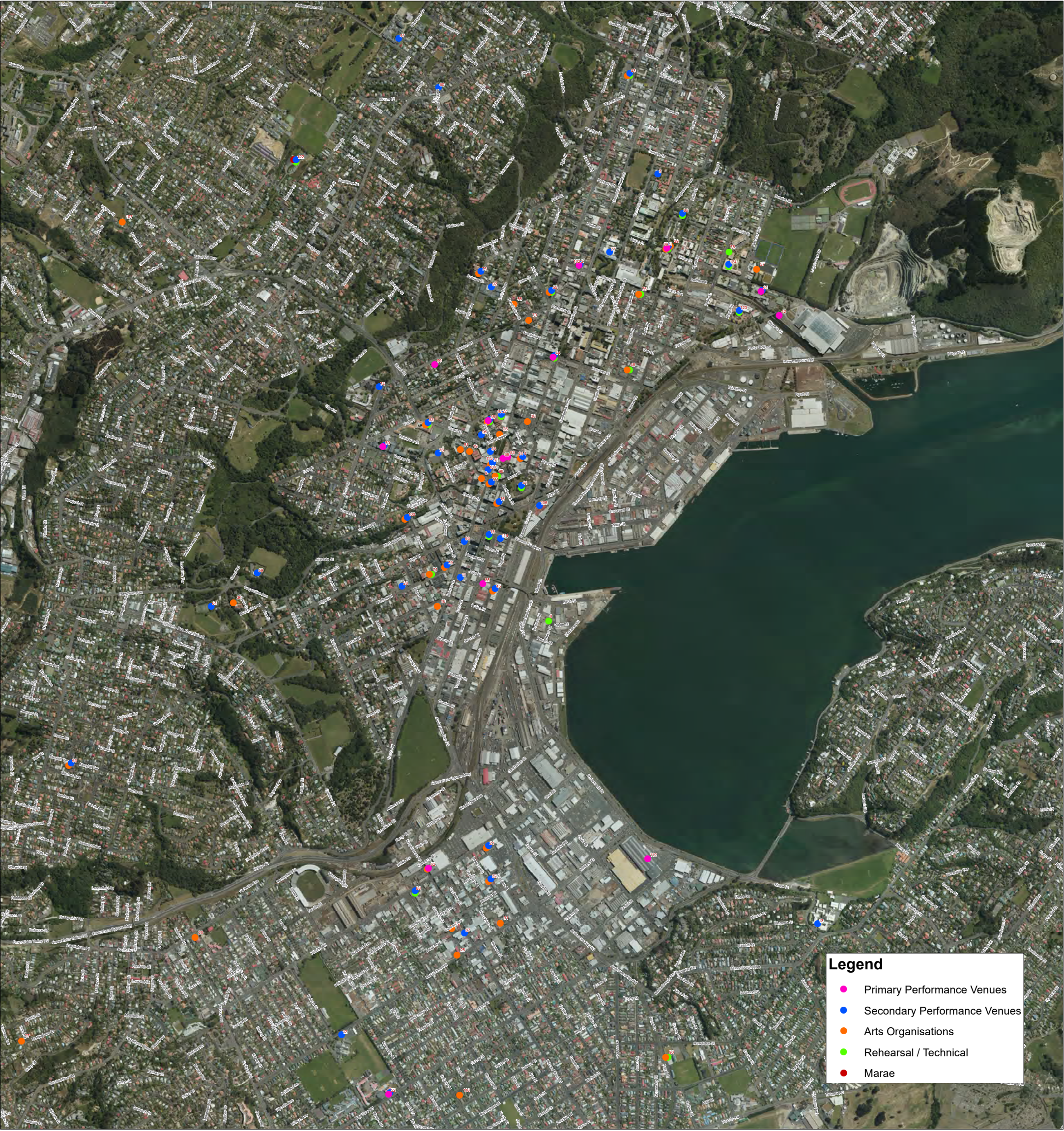
C — EXISTING INFRASTRUCTURE MAPPING

						Pink (1)	Primary Performance Venues
						Blue (2)	Secondary Performance Venues
						Orange (3)	Arts Organisations
						Green (4)	Rehearsal / Technical
						Red (5)	Marae
1	2	3	4	5	COMPANY / VENUE		PHYSICAL ADDRESS
					A Y U Wellness Arts Event Space		7 Crawford Street, Dunedin 9016
					Afterburner and WoW Productions		31 Scroggs Hill Road, Brighton, Dunedin 9035
					Albany Street Studio		Albany Street, Dunedin 9016
					All Saints Anglican Church		786 Cumberland Street, North Dunedin 9016
					Allbell Chambers (Artists studio space and gallery)		Level 2, 127 Lower Stuart Street, Dunedin 9016
					Allen Hall Theatre (University of Otago)		90 Union Street East, North Dunedin 9016
					Araiteuru Marae		24 Shetland Street, Wakari, Dunedin 9010
					Arcade Theatre Company		942 Blueskin Road, Waitati 9085
					Arts Festival Dunedin		9 Moray Place, Dunedin 9016
					Artsenta		462 Princes Street, Dunedin 9016
					AS IS Performance Space		377A Princes Street, Dundedin 9016
					Bathgate Park School		213 Macandrew Road, South Dunedin 9012
					Bayfield High School		2 Shore Street, Dunedin 9016
					Bellamys Gallery		495 Portobello Road, Macandrew Bay, Dunedin 9014
					Benessere Studios		Habitus Centre 4th Floor, 7 Bond Street, Dunedin 9016
					Blue Oyster Art Project Space		16 Dowling Street, Dunedin 9016
					Blueskin Bay Community Complex		28 Harvey Street, Waitati 9085
					Brockville School		263 Brockville Road, Brockville, Dunedin 9011
					Burns Hall		Burlington St, Dunedin 9016
					Carnegie Centre / Otago Polyfest / Inati / Pacific/Youth		110 Moray Place, Dunedin 9016
					Caversham Baptist Church / Dunedin Star Singers		Cnr Surrey Street & South Road, Caversham, Dunedin 9012
					Connections Education & Development Centre / Studio2 and Margaret Freeman Gallery		47 Hillside Road, South Dunedin, Dunedin 9012
					Coronation Hall, Mosgiel / Taieri Musical		99 Gordon Road, Mosgiel 9024
					Coronation Hall, Portobello		853 Portobello Road, Portobello, Dunedin 9014
					DCC Community Gallery		20 Princes Street, Dunedin 9016
					DIRT Gallery		127 Stuart Street, Dunedin 9016
					Doug Kamo Creative Management		70 Macandrew Road, South Dunedin, Dunedin 9012
					Dunedin City Council's Puaka Matariki Steering Roopū / City of Literature		50 The Octagon, Dunedin 9016
					Dunedin City Library		230 Moray Place, Dunedin, 9058
					Dunedin City New Life Church		48 Stafford Street, Dunedin Central
					Dunedin Collegiate Orchestra (University of Otago)		145 Union Street East, Dunedin 9016
					Dunedin Community House / OAR FM		301 Moray Place, Dunedin 9016
					Dunedin Fringe Festival / Dunedin Dream Brokerage / Amped / New Zealand Young Writers Festival		26 Princes Street, Dunedin 9016
					Dunedin Gasworks Museum		20 Braemar Street, Dunedin South, Dunedin 9012
					Dunedin North Intermediate (DNI)		34 North Road, Dunedin 9016
					Dunedin Public Art Gallery		30 The Octagon, Dunedin 9016
					Dunedin School of Art Gallery		19 Riego Street, North Dunedin, Dunedin 9016
					Dunedin Town Hall / New Zealand Organ Preservation Trust		Dunedin 9016
					Dunedin Youth Orchestra		502 Queens Drive, Dunedin 9016
					East Otago Event Centre		203 Main Road, Waikouaiti 9510

1	2	3	4	5	COMPANY / VENUE	PHYSICAL ADDRESS
					East Taieri School	11 Cemetery Road, Mosgiel, East Taieri 9024
					Edgar Centre	116 Portsmouth Drive, Andersons Bay, Dunedin 9012
					Fairfield Community Hall	10 Fairplay St, Fairfield, Dunedin 9018
					Fire Station Theatre / Taieri Dramatic Society	3 Cargill Street, Fairfield, Mosgiel 9024
					First Presbyterian Church of Otago Services	415 Moray Place, Dunedin 9016
					Forsyth Barr Stadium / Glenroy Auditorium / Dunedin Venues Ltd	130 Anzac Avenue, Dunedin 9016
					George Street Normal School / Saturday Morning Music Classes	989 George Street, Dunedin 9016
					Hanover Hall / Dunedin Symphony Orchestra	65 Hanover Street, Dunedin 9016
					Innov8HQ	123 Vogel Street, Dunedin 9016
					Iona Church	24 Mount Street, Port Chalmers 9023
					John McGlashan College	2 Pilkington St, Maori Hill, Dunedin 9010
					Kaikorai Metropolitan Brass Band	106 Leith Street, Dunedin 9016
					Kaikorai Valley College	500 Kaikorai Valley Rd, Bradford, Dunedin 9011
					Kāti Huirapa Rūnaka ki Puketeraki	121 Grimness Street, Karitane 9471
					Kavanagh College	340 Rattray Street, Dunedin 9016
					Kilimogo / Theatreworks Ltd	97 Moray Place, Dunedin 9016
					King Edward Court Building / GASP! Dance Collective / Bennett School of Ballet & Jazz / Rasa School of Dance / Stage South	261-291 Stuart St, Dunedin 9016
					King George Hall	9 St Leonards Drive, St Leonards, Dunedin 9022
					King's High School / Kings and Queens Performing Arts Centre	270 Bay View Rd, South Dunedin, Dunedin 9012
					Knox Church / The Choristers	449 George Street, North Dunedin, Dunedin 9016
					Little Scorpion Productions / Sacrilege Productions	19 Constitution Street, Dunedin 9016
					Logan Park Bowls Centre / Dunedin Harmony Chorus - Sweet Adelines	170 Union Street East, North Dunedin, Dunedin 9016
					Macandrew Bay Community Hall	1 Greenacres St, Macandrew Bay, Dunedin 9014
					Malcam Trust	Jubilee Park, 45 Maori Road, Mornington, Dunedin 9016
					Maori Hill Coronation Hall	Maori Hill, 1 Balmacewen Road, Dunedin 9010
					Mary Hopewell Theatre & College of Education (University of Otago)	145 Union Street East, North Dunedin, Dunedin 9016
					Mayfair Theatre / Opera Otago	100 King Edward Street, South Dunedin, Dunedin 9012
					Mornington Presbyterian Community Centre / City Choir Dunedin	16 Maryhill Terrace, Mornington, Dunedin 9011
					Mornington/Roslyn Lawn Tennis Club Inc.	11 Meadow Street, Mornington, Dunedin 9016
					Mosgiel Brass	Church Street (next to Brooklands Park), Mosgiel 9024
					Mosgiel Library	7 Hartstonge Avenue, Mosgiel 9024
					Mosgiel Senior Citizens Hall	5 Hartstonge Avenue, Mosgiel 9024
					Musical Theatre Dunedin	1 Sullivan Avenue, South Dunedin, Dunedin 9022
					New Athenaeum Theatre	23 The Octagon, Dunedin 9016
					New Zealand International Science Festival	28 London Street, Dunedin 9016
					None Gallery	24 Stafford Street, Dunedin 9016
					North East Valley Baptist Church	270 North Road, North East Valley, Dunedin 9010
					Olveston	42 Royal Terrace, Dunedin 9016
					Opoho School	96 Signal Hill Road, Opoho, Dunedin 9010
					Orokonui Ecosanctuary	600 Blueskin Road, Dunedin 9081
					Otago Boys' High School	2 Arthur Street, Dunedin 9016
					Otago Dance Association / OUSA Clubs and Societies Centre	84 Albany Street, North Dunedin, Dunedin 9016
					Otago Girls' High School	41 Tennyson Street, Dunedin 9016
					Otago Museum (Hutton Theatre)	419 Great King Street, Dunedin 9016
					Otago Polytechnic	Forth Street, North Dunedin, Dunedin 9016
					Otago Polytechnic Hub	Cnr Forth & Union Streets, North Dunedin, Dunedin 9016

1	2	3	4	5	COMPANY / VENUE	PHYSICAL ADDRESS
					Petridish	8 Stafford Street, Dunedin 9016
					Pioneer Hall, Port Chalmers	45 George Street, Port Chalmers 9023
					Port Chalmers Library	20 Beach Street, Port Chalmers 9023
					Port Chalmers Town Hall Complex	1 Grey Street, Port Chalmers 9023
					Regent Theatre	17 The Octagon, Dunedin 9016
					Ruaimoko Charitable Trust	165 Blanket Bay Road, Sawyers Bay, Dunedin 9023
					Sammy's Entertainment Venue	65 Crawford Street, Dunedin 9016
					School of Performing Arts (University of Otago)	100 St David Street, North Dunedin, Dunedin 9016
					South Dunedin Community Hall	253 King Edward Street, South Dunedin
					South Dunedin Community Pop-Up	199 Hillside Road, South Dunedin, Dunedin 9012
					Southern Youth Choir / Southern Children's Choir/ Marama Hall (University of Otago)	Leith St, North Dunedin, Dunedin 9016
					St Kilda Bowling Club / St Kilda Brass Band	33 Royal Crescent, St Kilda, Dunedin 9012
					St Patrick's Community Centre / Highland Harmony	32 Macandrew Road, Dunedin 9012
					St. Hilda's Collegiate School	2 Cobden Street, Dunedin 9016
					Studio Space	5B Buller Street, Dunedin 9016
					Studio Tula	286 Princes Street, Dunedin 9016
					Te Kura Kaupapa Maori o Otepoti	378 Main S Road, Fairfield, Dunedin 9018
					Te Rūnanga o Ōtākou	45 Tamatea Road, R.D.2 Otakou, Dunedin 9077
					The Anteroom	29 Wickliffe Terrace, Port Chalmers 9023
					The Cathedral Church of Saint Paul the Apostle (Fullwood Room)	228 Stuart Street, Dunedin 9016
					The Dunedin RSA Choir	11 Cuba Street, Dunedin 9012
					The Dunedin Yoga Studio / Ake Ake Theatre Company	492 Moray Place, Dunedin 9016
					The Globe Theatre	104 London Street, Dunedin 9016
					The Manor	23 Clark Street, Dunedin 9016
					The Melrose Singers	Dunford Place, Musselburgh Rise, Dunedin 9013
					The Playhouse Theatre & Dunedin Repertory Society Inc	31 Albany Street, Dunedin 9016
					The Royal Dunedin Male Choir	68 Church Street, Mosgiel 9024
					The Savoy	50 Princes Street, Dunedin 9016
					The Unity Creatiive (Workshop Space)	209 Green Island Bush Road, Waldronville, Dunedin 9076
					Toitū Otago Settlers Museum	31 Queens Garden, Dunedin 9016
					Trickster	63 County Road, Kaikorai, Dunedin 9010
					Waikouaiti Library	192 Main Road, Waikouaiti 9510
					Wingatui Community Hall	270 Gladstone Road North, Wingatui, Mosgiel 9092
					Wolfgang Creative	51 Calder Street, St Kilda, Dunedin 9012
					XXX/YYY	93 Princes Street, Dunedin 9016
					Pari St Studios	Address unknown
					Natyaloka School of Indian Dance	Address unknown
					Good Company Arts	Address unknown
					Dunedin Flow Arts	Address unknown
					Outstanding Performance	Address unknown
					Prospect Park Productions	Address unknown
					Transforming Dunedin	Address unknown
					Dunedin Writers & Readers Festival	Address unknown
					Wild Dunedin Festival	Address unknown
					RBS Productions	Address unknown
					Talking House	Address unknown

1	2	3	4	5	COMPANY / VENUE	PHYSICAL ADDRESS
					Sunny Side Up Singers	Address unknown
					Southern Consort	Address unknown
					Maori Womens Theatre Collective	Address unknown
					Cellists of Otago	Address unknown
					Otago Symphonic Band	Address unknown
					DunedinMusic.com	Address unknown



Legend

Primary Performance Venues

Secondary Performance Venues

Arts Organisations

Rehearsal / Technical

Marae

ID	Company Venue	
1	Afterburner and WoW Productions	
2	Albany St Studio	
3	All Saints Anglican Church	
4	Allbell Chambers (Artists studio space and gallery)	
5	Allen Hall Theatre (University of Otago)	
7	Arcade Theatre Company	
8	Studio Space	
9	Arts Festival Dunedin	
10	Artsenta	
11	AS IS Performance Space	
12	Bathgate Park School	
13	Bayfield High School	
14	Bellamys Gallery	
15	Benessere Studios	
16	Blue Oyster Art Project Space	
17	Blueskin Bay Community Complex	
18	Burns Hall	
19	Carnegie Centre / Otago Polyfest / Inati / Pacific/Youth	
20	Caversham Baptist Church / Dunedin Star Singers	
21	Connections Education & Development Centre / Studio2 and Margaret Freeman Gallery	
22	Coronation Hall, Mosgiel / Taieri Musical	
23	Coronation Hall, Portobello	
24	DIRT Gallery	
25	Doug Kamo Creative Management	
26	Dunedin City Council's Puaka Matariki Steering RooPU / City of Literature	
27	Dunedin City Library	
28	Dunedin City New Life Church	
29	Dunedin Collegiate Orchestra (University of Otago)	
30	Dunedin Community House / OAR FM	
31	Dunedin Fringe Festival/Dunedin Dream Brokerage/Amped/New Zealand Young Writers	
32	Dunedin Gasworks Museum	
33	Dunedin North Intermediate (DNI)	
34	Dunedin Public Art Gallery	
35	Dunedin Town Hall / New Zealand Organ Preservation Trust	
36	Dunedin Youth Orchestra	
37	East Otago Event Centre	
38	East Taieri School	
39	Fairfield Community Hall	
40	Fire Station Theatre / Taieri Dramatic Society	
41	First Presbyterian Church of Otago Services	
42	Forsyth Barr Stadium / Glenroy Auditorium / Dunedin Venues Ltd	
43	George Street Normal School / Saturday Morning Music Classes	
44	Hanover Hall / Dunedin Symphony Orchestra	
45	Innov8HQ	
46	Iona Church	
47	John McGlashan College	
48	Kaikorai Metropolitan Brass Band	
49	Kati Huirapa Runaka ki Puketeraki	
50	Kavanagh College	
51	Kilimogo / Theatreworks Ltd	
52	King's High School / Kings and Queens Performing Arts Centre	
53	King Edward Court Building / GASP! Dance Collective / Bennett School of Ballet etc.	
54	King George Hall	
55	Knox Church / The Choristers	
56	Little Scorpion Productions / Sacrilege Productions	
57	Logan Park Bowls Centre / Dunedin Harmony Chorus - Sweet Adelines	
58	Macandrew Bay Community Hall	
59	Malcum Trust	
60	Maori Hill Coronation Hall	
61	Mary Hopewell Theatre & College of Education (University of Otago)	
62	Mayfair Theatre / Opera Otago	
63	Mornington Presbyterian Community Centre / City Choir Dunedin	
64	Mornington/Roslyn Lawn Tennis Club Inc.	
65	Mosgiel Brass	
66	Mosgiel Library	
67	Mosgiel Senior Citizens Hall	
68	Musical Theatre Dunedin	
69	New Athenaeum Theatre	
70	New Zealand International Science Festival	
71	None Gallery	
72	North East Valley Baptist Church	
73	Oveston	
74	Otago Boys' High School	
75	Otago Dance Association / OUSA Clubs and Societies Centre	
76	Otago Girls' High School	
77	Otago Museum (Hutton Theatre)	
78	Otago Polytechnic	
79	Petridish	
80	Pioneer Hall, Port Chalmers	
81	Port Chalmers Library	
82	Port Chalmers Town Hall Complex	
83	Regent Theatre	
84	Ruaimoko Charitable Trust	
85	Sammy's Entertainment Venue	
86	School of Performing Arts (University of Otago)	
87	South Dunedin Community Hall	
88	South Dunedin Community Pop-Up	
89	Southern Youth Choir / Southern Children's Choir/ Marama Hall (University of Otago)	
90	St Kilda Bowling Club / St Kilda Brass Band	
91	St Patrick's Community Centre / Highland Harmony	
92	St. Hilda's Collegiate School	
93	Studio Tula	
94	Te Runanga o Otakou	
95	The Anteroom	
96	The Cathedral Church of Saint Paul the Apostle (Fullwood Room)	
97	The Dunedin RSA Choir	
98	The Dunedin Yoga Studio / Ake Ake Theatre Company	
99	The Globe Theatre	
100	The Manor	
101	The Melrose Singers	
102	The Playhouse Theatre & Dunedin Repertory Society Inc	
103	The Royal Dunedin Male Choir	
104	The Savoy	
105	The Unity Creative (Workshop Space)	
106	Toitu Otago Settlers Museum	
107	Trickster	
108	Waikouaiti Library	
109	Wingatui Community Hall	
110	Wolfgang Creative	
111	XXX/YYY	
112	Edgar Centre	
113	Orokouai Ecosanctuary	
114	A Y U Wellness Arts Event Space	
115	DCC Community Gallery	
118	Kaikorai Valley College	
119	Brockville School	
120	Opoho School	
121	Te Kura Kaupapa Maori o Otepoti	
122	Araiteuru Marae	
123	Dunedin School of Art Gallery	
124	Otago Polytechnic Hub	

D — FORTUNE PAID TICKET SALES

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
Paid	21576	10	40	30.8669	255	699	WOS	The Wonder of Sex	18/02/2011 16:32	12/03/2011 16:32
UnPaid	0	0	0	0	190	469	WOS	The Wonder of Sex	18/02/2011 16:32	12/03/2011 16:32
Paid	1795	10	20	13.4962	59	133	HUSH	Hush	2/03/2011 12:11	5/03/2011 12:11
UnPaid	0	0	0	0	11	18	HUSH	Hush	2/03/2011 12:11	5/03/2011 12:11
Paid	2010	15	15	15	63	134	SL	Scared Scriptless - L.O.V.E	17/03/2011 11:25	20/03/2011 11:25
UnPaid	0	0	0	0	20	27	SL	Scared Scriptless - L.O.V.E	17/03/2011 11:25	20/03/2011 11:25
Paid	1800	18	20	19.3548	45	93	LA	Love You Approximately	17/03/2011 11:49	20/03/2011 11:49
UnPaid	0	0	0	0	17	35	LA	Love You Approximately	17/03/2011 11:49	20/03/2011 11:49
Paid	721	7	7	7	28	103	OUA	Once Upon a.....	19/03/2011 13:44	20/03/2011 13:44
UnPaid	0	0	0	0	12	33	OUA	Once Upon a.....	19/03/2011 13:44	20/03/2011 13:44
Paid	6226	11.5	23	18.9817	118	328	ML	Mates & Lovers	22/03/2011 11:38	26/03/2011 11:38
UnPaid	0	0	0	0	41	92	ML	Mates & Lovers	22/03/2011 11:38	26/03/2011 11:38
Paid	1042	10	20	18.2807	26	57	CO	Capturing Others	23/03/2011 15:22	26/03/2011 15:22
UnPaid	0	0	0	0	17	32	CO	Capturing Others	23/03/2011 15:22	26/03/2011 15:22
Paid	10570	10	30	23.86	193	443	TST	The Second Test	30/03/2011 16:46	17/04/2011 16:46
UnPaid	0	0	0	0	70	135	TST	The Second Test	30/03/2011 16:46	17/04/2011 16:46
Paid	34104	10	40	30.5865	341	1115	GOC	God of Carnage	29/04/2011 14:54	21/05/2011 14:54
UnPaid	0	0	0	0	246	636	GOC	God of Carnage	29/04/2011 14:54	21/05/2011 14:54
Paid	843	3	5	4.9881	19	169	YWF	Young Wild and Fortunate	8/05/2011 16:38	16/05/2011 16:38
UnPaid	0	0	0	0	6	9	YWF	Young Wild and Fortunate	8/05/2011 16:38	16/05/2011 16:38
Paid	65539	10	40	31.3733	649	2089	5W	Five Women Wearing the Same Dress	3/06/2011 16:07	25/06/2011 16:07
UnPaid	0	0	0	0	290	917	5W	Five Women Wearing the Same Dress	3/06/2011 16:07	25/06/2011 16:07
Paid	43559	10	40	28.8852	548	1508	TT	The Tutor	8/07/2011 16:22	30/07/2011 16:22
UnPaid	0	0	0	0	282	617	TT	The Tutor	8/07/2011 16:22	30/07/2011 16:22
Paid	17312	8	8	8	520	2164	SUPE	Super Nan!	18/07/2011 16:32	30/07/2011 16:32
UnPaid	0	0	0	0	33	262	SUPE	Super Nan!	18/07/2011 16:32	30/07/2011 16:32
Paid	107173	10	40	29.1786	1175	3673	AQ	Avenue Q	19/08/2011 16:24	17/09/2011 16:24
UnPaid	0	0	0	0	300	858	AQ	Avenue Q	19/08/2011 16:24	17/09/2011 16:24
Paid	28774	10	40	31.7243	371	907	TTG	The Truth Game	7/10/2011 16:27	29/10/2011 16:27
UnPaid	0	0	0	0	245	723	TTG	The Truth Game	7/10/2011 16:27	29/10/2011 16:27
Paid	12352	8	8	8	430	1544	TLJ	The Little Jester	10/10/2011 16:31	22/10/2011 16:31
UnPaid	0	0	0	0	54	205	TLJ	The Little Jester	10/10/2011 16:31	22/10/2011 16:31
Paid	104643	10	40	32.824	993	3188	HAP	A Short Cut to Happiness	18/11/2011 16:29	17/12/2011 16:29
UnPaid	0	0	0	0	327	906	HAP	A Short Cut to Happiness	18/11/2011 16:29	17/12/2011 16:29
Paid	95467	10	40	33.0908	951	2885	MOTO	The Motor Camp	18/02/2012 16:14	10/03/2012 16:14
UnPaid	0	0	0	0	307	683	MOTO	The Motor Camp	18/02/2012 16:14	10/03/2012 16:14
Paid	2075	15	20	18.5267	59	112	TFF	The Fickle Finger of Fate	15/03/2012 15:09	17/03/2012 15:09
UnPaid	0	0	0	0	47	94	TFF	The Fickle Finger of Fate	15/03/2012 15:09	17/03/2012 15:09
Paid	438	12	18	15.1034	19	29	MDWD	My Dinner With Dick	15/03/2012 15:16	18/03/2012 15:16
UnPaid	0	0	0	0	23	38	MDWD	My Dinner With Dick	15/03/2012 15:16	18/03/2012 15:16
Paid	878	8	10	9.5434	41	92	PECH	Pecha Kucha Night	18/03/2012 15:34	18/03/2012 15:34
UnPaid	0	0	0	0	42	72	PECH	Pecha Kucha Night	18/03/2012 15:34	18/03/2012 15:34
Paid	1625	10	20	17.663	48	92	RMSS	Richard Meros Salutes The Southern Man	20/03/2012 15:21	23/03/2012 15:21
UnPaid	0	0	0	0	25	51	RMSS	Richard Meros Salutes The Southern Man	20/03/2012 15:21	23/03/2012 15:21
Paid	948	16	20	19.3469	24	49	GUSH	GUSH: Love and Other Filthy Habits	22/03/2012 15:25	24/03/2012 15:25

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	34	77	GUSH	GUSH: Love and Other Filthy Habits	22/03/2012 15:25	24/03/2012 15:25
Paid	575	10	20	16.4285	20	35	SOMA	Girl With A Movie Camera	24/03/2012 15:37	25/03/2012 15:37
UnPaid	0	0	0	0	8	36	SOMA	Girl With A Movie Camera	24/03/2012 15:37	25/03/2012 15:37
Paid	9830.3	49.9	49.9	49.9	80	197	PETA	Peta Mathias LIVE!	4/04/2012 13:57	5/04/2012 13:57
UnPaid	0	0	0	0	5	9	PETA	Peta Mathias LIVE!	4/04/2012 13:57	5/04/2012 13:57
Paid	29451	10	40	28.6209	429	1029	RED	Red	14/04/2012 15:29	5/05/2012 15:29
UnPaid	0	0	0	0	261	774	RED	Red	14/04/2012 15:29	5/05/2012 15:29
Paid	1120	10	10	10	9	112	IMPR	LATE NIGHT IMPROV	27/04/2012 16:34	7/12/2012 16:34
UnPaid	0	0	0	0	19	1309	IMPR	LATE NIGHT IMPROV	27/04/2012 16:34	7/12/2012 16:34
Paid	60747	10	40	28.8447	634	2106	2FIS	Two Fish 'n' a Scoop	19/05/2012 14:01	9/06/2012 14:01
UnPaid	0	0	0	0	329	969	2FIS	Two Fish 'n' a Scoop	19/05/2012 14:01	9/06/2012 14:01
Paid	495	5	5	5	59	99	YW&F	Young Wild and Fortunate	20/05/2012 14:31	28/05/2012 14:31
UnPaid	0	0	0	0	13	45	YW&F	Young Wild and Fortunate	20/05/2012 14:31	28/05/2012 14:31
Paid	945	15	15	15	32	63	SEP	Square Eye Pair	18/06/2012 11:24	23/06/2012 11:24
UnPaid	0	0	0	0	33	77	SEP	Square Eye Pair	18/06/2012 11:24	23/06/2012 11:24
Paid	79984	5	40	32.6066	895	2453	NEXT	In The Next Room	30/06/2012 14:33	28/07/2012 14:33
UnPaid	0	0	0	0	344	1012	NEXT	In The Next Room	30/06/2012 14:33	28/07/2012 14:33
Paid	9800	8	8	8	324	1225	CLOW	A Paintbox of Clowns	7/07/2012 15:04	15/07/2012 15:04
UnPaid	0	0	0	0	33	215	CLOW	A Paintbox of Clowns	7/07/2012 15:04	15/07/2012 15:04
Paid	50	10	10	10	3	5	LNC	Late Night Comedy	27/07/2012 11:53	27/07/2012 11:53
UnPaid	0	0	0	0	1	99	LNC	Late Night Comedy	27/07/2012 11:53	27/07/2012 11:53
Paid	56242	10	40	31.5257	664	1784	HERO	Heroes	25/08/2012 12:52	15/09/2012 12:52
UnPaid	0	0	0	0	312	880	HERO	Heroes	25/08/2012 12:52	15/09/2012 12:52
Paid	1095	10	15	11.1734	57	98	DCJO	Dunedin City Jazz Orchestra	16/09/2012 15:20	16/09/2012 15:20
UnPaid	0	0	0	0	5	24	DCJO	Dunedin City Jazz Orchestra	16/09/2012 15:20	16/09/2012 15:20
Paid	11275	15	35	31.2326	123	361	OXO	The Oxo Cuban's Fortune Theatre Concert Series	22/09/2012 11:18	22/09/2012 11:18
UnPaid	0	0	0	0	6	26	OXO	The Oxo Cuban's Fortune Theatre Concert Series	22/09/2012 11:18	22/09/2012 11:18
Paid	1888	9	11	10.3736	63	182	PUSH	Pushpanjali	19/10/2012 12:32	20/10/2012 12:32
UnPaid	0	0	0	0	4	7	PUSH	Pushpanjali	19/10/2012 12:32	20/10/2012 12:32
UnPaid	0	0	0	0	1	100	SAM	Sam McCool Live!	25/10/2012 12:25	25/10/2012 12:25
Paid	139190	10	40	32.7121	918	4255	CALE	Calendar Girls	10/11/2012 12:58	8/12/2012 12:58
UnPaid	0	0	0	0	421	1060	CALE	Calendar Girls	10/11/2012 12:58	8/12/2012 12:58
Paid	7764	32	45	44.1136	41	176	CGLN	Calendar Girls Ladies Night	22/11/2012 12:23	22/11/2012 12:23
UnPaid	0	0	0	0	10	20	CGLN	Calendar Girls Ladies Night	22/11/2012 12:23	22/11/2012 12:23
Paid	25343	10	40	30.4969	325	831	MJM	Michael James Manaia	1/02/2013 10:54	16/02/2013 10:54
UnPaid	0	0	0	0	239	494	MJM	Michael James Manaia	1/02/2013 10:54	16/02/2013 10:54
Paid	40813	10	45	33.0469	470	1235	LL	Love, Loss, and What I Wore	1/03/2013 11:45	23/03/2013 11:45
UnPaid	0	0	0	0	296	656	LL	Love, Loss, and What I Wore	1/03/2013 11:45	23/03/2013 11:45
Paid	1932.5	7.5	15	12.3089	74	157	PPTM	Porcelain Punch Traveling Medicine Show	20/03/2013 12:23	24/03/2013 12:23
UnPaid	0	0	0	0	16	23	PPTM	Porcelain Punch Traveling Medicine Show	20/03/2013 12:23	24/03/2013 12:23
Paid	126063	10	40	33.8879	1256	3720	YCAH	You Can Always Hand Them Back	26/04/2013 11:55	25/05/2013 11:55
UnPaid	0	0	0	0	478	913	YCAH	You Can Always Hand Them Back	26/04/2013 11:55	25/05/2013 11:55
Paid	210	10	10	10	14	21	ROGE	An Afternoon With Roger	28/04/2013 10:22	28/04/2013 10:22
UnPaid	0	0	0	0	98	164	ROGE	An Afternoon With Roger	28/04/2013 10:22	28/04/2013 10:22
Paid	1045	5	25	20.9	24	50	IS	Island Summer	8/06/2013 12:07	8/06/2013 12:07

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	1	25	IS	Island Summer	8/06/2013 12:07	8/06/2013 12:07
Paid	26100	10	40	26.9349	383	969	TRIB	Tribes	15/06/2013 13:47	13/07/2013 13:47
UnPaid	0	0	0	0	327	649	TRIB	Tribes	15/06/2013 13:47	13/07/2013 13:47
Paid	8824	8	8	8	292	1103	WAMP	Why Are My Parents So Boring?	20/07/2013 14:22	28/07/2013 14:22
UnPaid	0	0	0	0	24	89	WAMP	Why Are My Parents So Boring?	20/07/2013 14:22	28/07/2013 14:22
Paid	61798	10	40	29.054	760	2127	ABZ	Altar Boyz - The Musical	3/08/2013 14:29	31/08/2013 14:29
UnPaid	0	0	0	0	454	1172	ABZ	Altar Boyz - The Musical	3/08/2013 14:29	31/08/2013 14:29
Paid	20502	10	40	26.4541	291	775	GIFT	Gifted	13/09/2013 14:42	5/10/2013 14:42
UnPaid	0	0	0	0	314	623	GIFT	Gifted	13/09/2013 14:42	5/10/2013 14:42
Paid	2182	20	40	31.1714	29	70	BM	Bombshells	31/10/2013 15:04	2/11/2013 15:04
UnPaid	0	0	0	0	5	7	BM	Bombshells	31/10/2013 15:04	2/11/2013 15:04
Paid	108122	10	40	32.8838	979	3288	BOEI	Boeing Boeing	16/11/2013 16:19	14/12/2013 16:19
UnPaid	0	0	0	0	530	1421	BOEI	Boeing Boeing	16/11/2013 16:19	14/12/2013 16:19
Paid	480	10	10	10	24	48	ABBY	Abby Howells - Thank You, Please	24/01/2014 12:37	24/01/2014 12:37
UnPaid	0	0	0	0	7	56	ABBY	Abby Howells - Thank You, Please	24/01/2014 12:37	24/01/2014 12:37
Paid	98585	10	42	33.7273	1071	2923	BE	Book Ends	8/02/2014 12:05	8/03/2014 12:05
UnPaid	0	0	0	0	437	845	BE	Book Ends	8/02/2014 12:05	8/03/2014 12:05
UnPaid	0	0	0	0	1	8	CHER	Cherry Orchard	20/02/2014 15:25	20/02/2014 15:25
Paid	393.5	8.5	17	16.3958	15	24	TEST	The 'I' Test	13/03/2014 15:41	15/03/2014 15:41
UnPaid	0	0	0	0	9	11	TEST	The 'I' Test	13/03/2014 15:41	15/03/2014 15:41
Paid	528	9	18	16	16	33	HGB	Heart Goes Boom	14/03/2014 11:18	15/03/2014 11:18
UnPaid	0	0	0	0	8	23	HGB	Heart Goes Boom	14/03/2014 11:18	15/03/2014 11:18
Paid	865	10	20	15.7272	27	55	FH	Finding Hephzibah	20/03/2014 11:20	22/03/2014 11:20
UnPaid	0	0	0	0	4	6	FH	Finding Hephzibah	20/03/2014 11:20	22/03/2014 11:20
Paid	307.5	7.5	15	12.3	17	25	TBTH	Take Back The Hood	20/03/2014 15:46	22/03/2014 15:46
UnPaid	0	0	0	0	5	9	TBTH	Take Back The Hood	20/03/2014 15:46	22/03/2014 15:46
Paid	39484	10	42	28.2028	503	1400	PEN	Peninsula	29/03/2014 12:13	19/04/2014 12:13
UnPaid	0	0	0	0	346	683	PEN	Peninsula	29/03/2014 12:13	19/04/2014 12:13
Paid	28703	10	42	30.3093	348	947	SOUV	Souvenir	17/05/2014 12:18	7/06/2014 12:18
UnPaid	0	0	0	0	348	661	SOUV	Souvenir	17/05/2014 12:18	7/06/2014 12:18
Paid	14726	15	22	18.6641	313	789	DEM	The Keys Are In The Margarine	19/06/2014 11:42	29/06/2014 11:42
UnPaid	0	0	0	0	83	179	DEM	The Keys Are In The Margarine	19/06/2014 11:42	29/06/2014 11:42
Paid	51860	10	42	31.6026	588	1641	JUMP	Jumpy	5/07/2014 15:10	2/08/2014 15:10
UnPaid	0	0	0	0	424	793	JUMP	Jumpy	5/07/2014 15:10	2/08/2014 15:10
Paid	18816	8	8	8	600	2352	CAT	Cat vs Dog	12/07/2014 9:40	20/07/2014 9:40
UnPaid	0	0	0	0	20	296	CAT	Cat vs Dog	12/07/2014 9:40	20/07/2014 9:40
Paid	2081	5	42	26.6794	31	78	JUM	Jumpy - Parent & Teen Night	30/07/2014 14:25	30/07/2014 14:25
UnPaid	0	0	0	0	9	17	JUM	Jumpy - Parent & Teen Night	30/07/2014 14:25	30/07/2014 14:25
Paid	875	15	25	21.875	22	40	VERB	Verbatim	12/08/2014 14:23	12/08/2014 14:23
UnPaid	0	0	0	0	4	14	VERB	Verbatim	12/08/2014 14:23	12/08/2014 14:23
Paid	16973	10	42	25.9129	233	655	LUNG	Lungs	23/08/2014 15:19	13/09/2014 15:19
UnPaid	0	0	0	0	241	470	LUNG	Lungs	23/08/2014 15:19	13/09/2014 15:19
Paid	395	15	20	18.8095	13	21	TJE	Jeremy Elwood - LIVE	5/09/2014 15:55	6/09/2014 15:55
UnPaid	0	0	0	0	7	8	TJE	Jeremy Elwood - LIVE	5/09/2014 15:55	6/09/2014 15:55
Paid	24854	10	42	24.4385	298	1017	CARE	The Caretaker	27/09/2014 15:43	18/10/2014 15:43

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	277	739	CARE	The Caretaker	27/09/2014 15:43	18/10/2014 15:43
Paid	6480	20	42	37.0285	100	175	SIA	Sisters In Arms	10/10/2014 16:53	13/10/2014 16:53
UnPaid	0	0	0	0	12	22	SIA	Sisters In Arms	10/10/2014 16:53	13/10/2014 16:53
Paid	9563	20	42	37.5019	129	255	NICK	Nick: an accidental hero	10/10/2014 17:39	18/10/2014 17:39
UnPaid	0	0	0	0	7	16	NICK	Nick: an accidental hero	10/10/2014 17:39	18/10/2014 17:39
Paid	6511	20	42	35.1945	92	185	BARD	No Holds Bard	15/10/2014 17:02	18/10/2014 17:02
UnPaid	0	0	0	0	7	14	BARD	No Holds Bard	15/10/2014 17:02	18/10/2014 17:02
Paid	310	10	10	10	12	31	IM	Late Night Improv	31/10/2014 11:42	31/10/2014 11:42
UnPaid	0	0	0	0	12	1126	IM	Late Night Improv	31/10/2014 11:42	31/10/2014 11:42
Paid	74370	10	42	34.4784	617	2157	LADI	Ladies Night	15/11/2014 15:58	13/12/2014 15:58
UnPaid	0	0	0	0	500	998	LADI	Ladies Night	15/11/2014 15:58	13/12/2014 15:58
Paid	7515	45	45	45	40	167	LNGN	Ladies Night Girls Night Out	3/12/2014 14:53	3/12/2014 14:53
UnPaid	0	0	0	0	5	8	LNGN	Ladies Night Girls Night Out	3/12/2014 14:53	3/12/2014 14:53
UnPaid	0	0	0	0	1	227	OUT	Outside Mullingar	6/02/2015 11:28	6/02/2015 11:28
Paid	46673	10	42	32.322	595	1444	OM	Outside Mullingar	7/02/2015 11:57	28/02/2015 11:57
UnPaid	0	0	0	0	375	697	OM	Outside Mullingar	7/02/2015 11:57	28/02/2015 11:57
Paid	4140	45	45	45	43	92	MUL	Valentine's Night at Outside Mullingar	14/02/2015 16:12	14/02/2015 16:12
UnPaid	0	0	0	0	7	13	MUL	Valentine's Night at Outside Mullingar	14/02/2015 16:12	14/02/2015 16:12
Paid	1325	15	20	17.2077	40	77	GWL	Guy Williams Live	21/02/2015 14:52	21/02/2015 14:52
UnPaid	0	0	0	0	2	3	GWL	Guy Williams Live	21/02/2015 14:52	21/02/2015 14:52
Paid	1455	15	20	16.534	52	88	BOY	The Boy on the Swing	5/03/2015 11:48	6/03/2015 11:48
UnPaid	0	0	0	0	32	44	BOY	The Boy on the Swing	5/03/2015 11:48	6/03/2015 11:48
Paid	1125	10	20	17.3076	41	65	AOP	Amputation of Personality	12/03/2015 17:44	14/03/2015 17:44
UnPaid	0	0	0	0	5	5	AOP	Amputation of Personality	12/03/2015 17:44	14/03/2015 17:44
Paid	990	9	18	14.7761	40	67	TASS	Tassel Me This	16/03/2015 18:05	18/03/2015 18:05
UnPaid	0	0	0	0	13	18	TASS	Tassel Me This	16/03/2015 18:05	18/03/2015 18:05
Paid	262.5	7.5	15	13.8157	11	19	MOVI	The Movie Star	19/03/2015 18:08	21/03/2015 18:08
UnPaid	0	0	0	0	5	6	MOVI	The Movie Star	19/03/2015 18:08	21/03/2015 18:08
Paid	654	7.5	15	13.9148	25	47	NIC	Nick Rado He Didn't Stand Up Comedy Tour	19/03/2015 18:12	21/03/2015 18:12
UnPaid	0	0	0	0	6	11	NIC	Nick Rado He Didn't Stand Up Comedy Tour	19/03/2015 18:12	21/03/2015 18:12
Paid	20156	10	42	31.8924	298	632	TWP	The War Play	28/03/2015 14:17	18/04/2015 14:17
UnPaid	0	0	0	0	295	552	TWP	The War Play	28/03/2015 14:17	18/04/2015 14:17
Paid	55901	15	42	37.0205	547	1510	MAM	MAMIL	2/05/2015 14:34	16/05/2015 14:34
UnPaid	0	0	0	0	374	688	MAM	MAMIL	2/05/2015 14:34	16/05/2015 14:34
Paid	6570	25	30	27.1487	129	242	DAL	Dalloway	8/05/2015 15:41	10/05/2015 15:41
UnPaid	0	0	0	0	8	14	DAL	Dalloway	8/05/2015 15:41	10/05/2015 15:41
Paid	1908	18	20	19.875	38	96	ABW	A Boy Wonder	28/05/2015 14:57	30/05/2015 14:57
UnPaid	0	0	0	0	8	15	ABW	A Boy Wonder	28/05/2015 14:57	30/05/2015 14:57
Paid	33545	10	42	24.6111	467	1363	PR	Punk Rock	27/06/2015 14:52	18/07/2015 14:52
UnPaid	0	0	0	0	324	621	PR	Punk Rock	27/06/2015 14:52	18/07/2015 14:52
Paid	19950	10	10	10	468	1995	TDB	The Disaster Brothers	11/07/2015 11:50	19/07/2015 11:50
UnPaid	0	0	0	0	19	95	TDB	The Disaster Brothers	11/07/2015 11:50	19/07/2015 11:50
Paid	67518	10	42	28.7555	799	2348	HOUN	The Hound of the Baskervilles	8/08/2015 11:57	5/09/2015 11:57
UnPaid	0	0	0	0	423	784	HOUN	The Hound of the Baskervilles	8/08/2015 11:57	5/09/2015 11:57
Paid	480	10	15	12.6315	20	38	WING	Wings	17/09/2015 14:16	17/09/2015 14:16

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	4	7	WING	Wings	17/09/2015 14:16	17/09/2015 14:16
UnPaid	0	0	0	0	1	100	TSSM	Time Stands Still	24/09/2015 12:23	24/09/2015 12:23
UnPaid	0	0	0	0	1	225	TSSG	ODT – Time Stands Still	25/09/2015 0:00	25/09/2015 0:00
Paid	21288	10	42	28.5744	316	745	TSS	Time Stands Still	26/09/2015 12:19	17/10/2015 12:19
UnPaid	0	0	0	0	305	584	TSS	Time Stands Still	26/09/2015 12:19	17/10/2015 12:19
Paid	11330	25	35	29.3523	149	386	KEYS	The Keys Are In The Margarine	20/10/2015 15:41	29/10/2015 15:41
UnPaid	0	0	0	0	15	27	KEYS	The Keys Are In The Margarine	20/10/2015 15:41	29/10/2015 15:41
Paid	7640	20	35	29.1603	120	262	BELO	Be Longing	31/10/2015 15:50	7/11/2015 15:50
UnPaid	0	0	0	0	14	23	BELO	Be Longing	31/10/2015 15:50	7/11/2015 15:50
UnPaid	0	0	0	0	1	227	FFF	Flagons & Foxtrots - Emersons	12/11/2015 14:16	12/11/2015 14:16
UnPaid	0	0	0	0	1	180	F F	Flagons & Foxtrots	13/11/2015 14:32	13/11/2015 14:32
Paid	65598	10	42	34.7263	742	1889	F&F	Flagons & Foxtrots	14/11/2015 14:16	12/12/2015 14:16
UnPaid	0	0	0	0	475	930	F&F	Flagons & Foxtrots	14/11/2015 14:16	12/12/2015 14:16
Paid	7584	48	48	48	38	158	FFT	Flagons & Foxtrots Girls Night Out	3/12/2015 14:21	3/12/2015 14:21
UnPaid	0	0	0	0	2	3	FFT	Flagons & Foxtrots Girls Night Out	3/12/2015 14:21	3/12/2015 14:21
Paid	74095	10	45	33.6031	804	2205	KOG	Kings of the Gym	6/02/2016 15:23	27/02/2016 15:23
UnPaid	0	0	0	0	298	821	KOG	Kings of the Gym	6/02/2016 15:23	27/02/2016 15:23
Paid	646	11.5	16	15.0232	27	43	THOM	Thom Pain - Based On Nothing	3/03/2016 15:26	5/03/2016 15:26
UnPaid	0	0	0	0	2	2	THOM	Thom Pain - Based On Nothing	3/03/2016 15:26	5/03/2016 15:26
Paid	773	14	20	18.4047	26	42	JAMI	JAMIE BOWAN, IT GOES ON...	3/03/2016 15:49	5/03/2016 15:49
UnPaid	0	0	0	0	2	3	JAMI	JAMIE BOWAN, IT GOES ON...	3/03/2016 15:49	5/03/2016 15:49
Paid	2560	10	20	19.6923	62	130	SCOT	Best of Scottish Comedy	3/03/2016 17:51	5/03/2016 17:51
UnPaid	0	0	0	0	2	4	SCOT	Best of Scottish Comedy	3/03/2016 17:51	5/03/2016 17:51
Paid	1234	14	20	18.9846	43	65	LADY	LOVELY LADY LUMP	6/03/2016 15:55	8/03/2016 15:55
UnPaid	0	0	0	0	2	3	LADY	LOVELY LADY LUMP	6/03/2016 15:55	8/03/2016 15:55
Paid	620	14	20	18.2352	21	34	IRIS	IRIS PROJECT	6/03/2016 15:59	8/03/2016 15:59
Paid	515	10	15	13.2051	26	39	DANC	SRINGARAM - DANCE OF LOVE	9/03/2016 16:17	9/03/2016 16:17
Paid	390.5	12.5	18	17.75	13	22	LOOS	THE LOOSE DICKS KIDDIES SHOW (Daryl Wrightson)	10/03/2016 16:21	12/03/2016 16:21
Paid	41432.5	10	70	32.2683	559	1284	WIN	Winston's Birthday	12/03/2016 10:42	2/04/2016 10:42
UnPaid	0	0	0	0	223	700	WIN	Winston's Birthday	12/03/2016 10:42	2/04/2016 10:42
Paid	3140	20	20	20	59	157	BOOK	The Bookbinder	27/04/2016 15:16	27/04/2016 15:16
UnPaid	0	0	0	0	5	10	BOOK	The Bookbinder	27/04/2016 15:16	27/04/2016 15:16
Paid	42415	10	45	26.896	496	1577	NIU	Niu Sila	30/04/2016 0:00	21/05/2016 0:00
UnPaid	0	0	0	0	272	633	NIU	Niu Sila	30/04/2016 0:00	21/05/2016 0:00
Paid	5535	25	30	27.814	87	199	GW	Guy Williams Live	28/05/2016 14:55	28/05/2016 14:55
UnPaid	0	0	0	0	4	21	GW	Guy Williams Live	28/05/2016 14:55	28/05/2016 14:55
Paid	50449.25	10	45	32.2978	568	1562	OTR	Over the River and Through the Woods	11/06/2016 0:00	9/07/2016 0:00
UnPaid	0	0	0	0	257	571	OTR	Over the River and Through the Woods	11/06/2016 0:00	9/07/2016 0:00
Paid	24160	8	12	11.7167	523	2062	EMP	The Emperor's New Clothes	16/07/2016 11:07	23/07/2016 11:07
UnPaid	0	0	0	0	39	343	EMP	The Emperor's New Clothes	16/07/2016 11:07	23/07/2016 11:07
Paid	3740	25	30	27.1014	72	138	EVER	EVEREST UNTOLD	16/07/2016 11:08	17/07/2016 11:08
UnPaid	0	0	0	0	5	7	EVER	EVEREST UNTOLD	16/07/2016 11:08	17/07/2016 11:08
Paid	29033	10	45	26.8575	398	1081	GROU	Grounded	13/08/2016 11:20	3/09/2016 11:20
UnPaid	0	0	0	0	207	444	GROU	Grounded	13/08/2016 11:20	3/09/2016 11:20
Paid	1063.5	20	45	34.3064	16	31	GRO	Grounded - Exclusive Meet The Actor Event	26/08/2016 16:00	26/08/2016 16:00

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	4	8	GRO	Grounded - Exclusive Meet The Actor Event	26/08/2016 16:00	26/08/2016 16:00
Paid	1370	15	20	18.0263	42	76	COUN	Tiny Deaths	7/09/2016 14:52	9/09/2016 14:52
UnPaid	0	0	0	0	7	12	COUN	Tiny Deaths	7/09/2016 14:52	9/09/2016 14:52
Paid	4457	15	38	31.6099	79	141	NION	Not In Our Neighbourhood	13/09/2016 12:09	17/09/2016 12:09
UnPaid	0	0	0	0	28	52	NION	Not In Our Neighbourhood	13/09/2016 12:09	17/09/2016 12:09
Paid	815	5	5	5	80	163	4X4	Studio 4 x 4 Emerging Playwrights	20/09/2016 14:43	21/09/2016 14:43
UnPaid	0	0	0	0	16	24	4X4	Studio 4 x 4 Emerging Playwrights	20/09/2016 14:43	21/09/2016 14:43
Paid	2330	25	30	27.738	47	84	UTSM	Under The Same Moon	24/09/2016 14:05	25/09/2016 14:05
UnPaid	0	0	0	0	14	58	UTSM	Under The Same Moon	24/09/2016 14:05	25/09/2016 14:05
Paid	21632.25	10	45	29.9201	331	723	KRA	Krapp's Last Tape	30/09/2016 11:25	22/10/2016 11:25
UnPaid	0	0	0	0	144	298	KRA	Krapp's Last Tape	30/09/2016 11:25	22/10/2016 11:25
Paid	13366	20	45	38.408	161	348	DEVI	DEVIL'S HALF ACRE	1/10/2016 15:43	4/10/2016 15:43
UnPaid	0	0	0	0	11	14	DEVI	DEVIL'S HALF ACRE	1/10/2016 15:43	4/10/2016 15:43
Paid	3245	20	45	37.2988	41	87	MILK	UNDER MILK WOOD - GUY MASTERSON	8/10/2016 15:49	8/10/2016 15:49
UnPaid	0	0	0	0	1	2	MILK	UNDER MILK WOOD - GUY MASTERSON	8/10/2016 15:49	8/10/2016 15:49
Paid	3001	20	45	35.7261	51	84	SHYL	SHYLOCK - GUY MASTERSON	9/10/2016 15:57	9/10/2016 15:57
UnPaid	0	0	0	0	3	4	SHYL	SHYLOCK - GUY MASTERSON	9/10/2016 15:57	9/10/2016 15:57
Paid	12466	46	46	46	117	271	DMSC	Don McGlashan & Shayne Carter	23/10/2016 12:46	24/10/2016 12:46
UnPaid	0	0	0	0	25	43	DMSC	Don McGlashan & Shayne Carter	23/10/2016 12:46	24/10/2016 12:46
Paid	3460	15	25	20.3529	91	170	DEAN	And No More Shall We Part	28/10/2016 14:32	6/11/2016 14:32
UnPaid	0	0	0	0	25	37	DEAN	And No More Shall We Part	28/10/2016 14:32	6/11/2016 14:32
Paid	41335.75	10	45	32.9894	371	1253	SS16	The Mystery of Irma Vep	12/11/2016 0:00	10/12/2016 0:00
UnPaid	0	0	0	0	267	667	SS16	The Mystery of Irma Vep	12/11/2016 0:00	10/12/2016 0:00
Paid	7066	7	11	10.1232	234	698	INTE	interACT End of Year Productions	10/12/2016 11:34	11/12/2016 11:34
UnPaid	0	0	0	0	2	3	INTE	interACT End of Year Productions	10/12/2016 11:34	11/12/2016 11:34
Paid	24657.25	10	45	29.1112	338	847	MDB	My Dad's Boy	11/02/2017 12:10	4/03/2017 12:10
UnPaid	0	0	0	0	188	626	MDB	My Dad's Boy	11/02/2017 12:10	4/03/2017 12:10
UnPaid	0	0	0	0	47	4482	TR	My Dad's Boy 2017 Tour	7/03/2017 16:46	15/03/2017 16:46
Paid	740	15	20	18.0487	24	41	DUBL	Straight Outta Dublin	9/03/2017 14:58	12/03/2017 14:58
UnPaid	0	0	0	0	1	1	DUBL	Straight Outta Dublin	9/03/2017 14:58	12/03/2017 14:58
Paid	1092	18	20	19.1578	32	57	FABR	Fabricate	9/03/2017 15:39	13/03/2017 15:39
UnPaid	0	0	0	0	8	12	FABR	Fabricate	9/03/2017 15:39	13/03/2017 15:39
Paid	905	15	20	18.4693	27	49	ELW	Jeremy Elwood	9/03/2017 15:53	11/03/2017 15:53
UnPaid	0	0	0	0	4	5	ELW	Jeremy Elwood	9/03/2017 15:53	11/03/2017 15:53
Paid	758	18	20	19.4358	22	39	BOSC	Best of Scottish Comedy	9/03/2017 16:10	11/03/2017 16:10
UnPaid	0	0	0	0	5	10	BOSC	Best of Scottish Comedy	9/03/2017 16:10	11/03/2017 16:10
Paid	786	16	18	17.4666	30	45	CHAR	Charmian Hughes - Soixante Mirth	9/03/2017 16:27	12/03/2017 16:27
UnPaid	0	0	0	0	6	11	CHAR	Charmian Hughes - Soixante Mirth	9/03/2017 16:27	12/03/2017 16:27
Paid	402	12	15	13.862	16	29	YEAR	The Year of Magical F*cking	9/03/2017 16:46	11/03/2017 16:46
UnPaid	0	0	0	0	5	13	YEAR	The Year of Magical F*cking	9/03/2017 16:46	11/03/2017 16:46
Paid	324	8	10	9.2571	17	35	LIFE	Life Stories: A Work Showing	10/03/2017 15:12	11/03/2017 15:12
UnPaid	0	0	0	0	2	3	LIFE	Life Stories: A Work Showing	10/03/2017 15:12	11/03/2017 15:12
Paid	530	14	18	16.0606	26	33	TWO	Two Girls, One Shop	12/03/2017 15:55	15/03/2017 15:55
UnPaid	0	0	0	0	5	5	TWO	Two Girls, One Shop	12/03/2017 15:55	15/03/2017 15:55
Paid	795	15	20	18.4883	25	43	ZEQ	way"Ze" - Queer as F*ck	14/03/2017 10:57	18/03/2017 10:57

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	11	15	ZEQ	way"Ze" - Queer as F*ck	14/03/2017 10:57	18/03/2017 10:57
Paid	2385	8	16	14.5426	87	164	QUEE	QUEEN	15/03/2017 14:54	18/03/2017 14:54
UnPaid	0	0	0	0	36	83	QUEE	QUEEN	15/03/2017 14:54	18/03/2017 14:54
Paid	145	12.5	16.5	14.5	8	10	RAPA	Rapanui	17/03/2017 15:15	18/03/2017 15:15
UnPaid	0	0	0	0	1	2	RAPA	Rapanui	17/03/2017 15:15	18/03/2017 15:15
Paid	1040	18	20	19.2592	25	54	HIST	History of Scotland	17/03/2017 16:07	18/03/2017 16:07
Paid	6295	20	30	27.251	99	231	ALEX	Mr & Mrs Alexander: Sideshows and Psychics	29/03/2017 15:17	1/04/2017 15:17
UnPaid	0	0	0	0	50	99	ALEX	Mr & Mrs Alexander: Sideshows and Psychics	29/03/2017 15:17	1/04/2017 15:17
Paid	11370	15	15	15	326	758	UB	Underground Broadway	31/03/2017 12:32	1/04/2017 12:32
UnPaid	0	0	0	0	11	31	UB	Underground Broadway	31/03/2017 12:32	1/04/2017 12:32
Paid	10309.99	20	30	27.4933	157	375	DUNS	The Dunstan Creek Haunting	5/04/2017 15:28	8/04/2017 15:28
UnPaid	0	0	0	0	31	66	DUNS	The Dunstan Creek Haunting	5/04/2017 15:28	8/04/2017 15:28
Paid	2810	15	25	18.4868	61	152	HE	He Kura E Huna Ana	6/04/2017 15:01	8/04/2017 15:01
UnPaid	0	0	0	0	14	27	HE	He Kura E Huna Ana	6/04/2017 15:01	8/04/2017 15:01
Paid	6030	10	10	10	54	603	IMP	Late Night Improv	21/04/2017 16:36	21/04/2017 16:36
UnPaid	0	0	0	0	74	7063	IMP	Late Night Improv	21/04/2017 16:36	21/04/2017 16:36
Paid	14412	12	12	12	366	1201	RIDI	Little Red Riding Hood	22/04/2017 14:30	29/04/2017 14:30
UnPaid	0	0	0	0	31	80	RIDI	Little Red Riding Hood	22/04/2017 14:30	29/04/2017 14:30
Paid	708	12	12	12	21	59	LRR	Little Red Riding Hood - Relaxed Performance	24/04/2017 14:47	24/04/2017 14:47
UnPaid	0	0	0	0	3	9	LRR	Little Red Riding Hood - Relaxed Performance	24/04/2017 14:47	24/04/2017 14:47
Paid	425	25	25	25	9	17	LEGS	Last Legs - Gala Preview	28/04/2017 11:41	28/04/2017 11:41
UnPaid	0	0	0	0	15	32	LEGS	Last Legs - Gala Preview	28/04/2017 11:41	28/04/2017 11:41
Paid	99580.5	10	45	35.4631	976	2808	LLS	Last Legs	29/04/2017 14:37	27/05/2017 14:37
UnPaid	0	0	0	0	253	704	LLS	Last Legs	29/04/2017 14:37	27/05/2017 14:37
Paid	120	5	5	5	15	24	GT	Glide Time	30/04/2017 10:15	30/04/2017 10:15
Paid	65	5	5	5	10	13	MAS	Middle Age Spread	7/05/2017 15:25	7/05/2017 15:25
UnPaid	0	0	0	0	1	1	MAS	Middle Age Spread	7/05/2017 15:25	7/05/2017 15:25
Paid	6296	20	45	38.3902	91	164	JEYR	Jane Eyre: An Autobiography	12/05/2017 16:41	14/05/2017 16:41
UnPaid	0	0	0	0	6	21	JEYR	Jane Eyre: An Autobiography	12/05/2017 16:41	14/05/2017 16:41
Paid	75	5	5	5	12	15	TBC	The Book Club	14/05/2017 15:29	14/05/2017 15:29
Paid	40	5	5	5	5	8	AWOL	A Way Of Life	21/05/2017 13:25	21/05/2017 13:25
UnPaid	0	0	0	0	2	2	AWOL	A Way Of Life	21/05/2017 13:25	21/05/2017 13:25
Paid	830	5	5	5	80	166	EMER	Studio 4 x 4 Emerging Playwrights	29/05/2017 9:30	30/05/2017 9:30
UnPaid	0	0	0	0	32	49	EMER	Studio 4 x 4 Emerging Playwrights	29/05/2017 9:30	30/05/2017 9:30
Paid	350	10	10	10	17	35	BARR	Barrier Ninja: A Unique Verbatim Play about Hauora	16/06/2017 12:34	17/06/2017 12:34
UnPaid	0	0	0	0	1	2	BARR	Barrier Ninja: A Unique Verbatim Play about Hauora	16/06/2017 12:34	17/06/2017 12:34
Paid	20	5	5	5	2	4	TEAO	Te Ao o Nga Tokorima	17/06/2017 12:38	18/06/2017 12:38
Paid	33675	20	55	44.1929	264	762	PICK	The Pickle King	21/06/2017 14:52	24/06/2017 14:52
UnPaid	0	0	0	0	25	48	PICK	The Pickle King	21/06/2017 14:52	24/06/2017 14:52
UnPaid	0	0	0	0	3	228	TNG	Twelfth Night Gala Preview	30/06/2017 13:48	30/06/2017 13:48
Paid	45451.5	10	45	25.854	590	1758	TN	Twelfth Night	1/07/2017 15:08	22/07/2017 15:08
UnPaid	0	0	0	0	262	520	TN	Twelfth Night	1/07/2017 15:08	22/07/2017 15:08
Paid	6444	12	12	12	165	537	WYW	What You Will	15/07/2017 15:28	22/07/2017 15:28
UnPaid	0	0	0	0	22	69	WYW	What You Will	15/07/2017 15:28	22/07/2017 15:28
Paid	194	42	55	48.5	2	4	HTTN	High Tea with Kim Morgan	16/07/2017 11:40	16/07/2017 11:40

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
Paid	2225	25	30	25.5747	38	87	HSCT	House Series Comedy Tour	23/07/2017 16:01	23/07/2017 16:01
UnPaid	0	0	0	0	3	8	HSCT	House Series Comedy Tour	23/07/2017 16:01	23/07/2017 16:01
Paid	1930.5	10	22.5	12.7006	64	152	GWLD	Guy Williams Live	28/07/2017 11:11	29/07/2017 11:11
UnPaid	0	0	0	0	6	14	GWLD	Guy Williams Live	28/07/2017 11:11	29/07/2017 11:11
UnPaid	0	0	0	0	1	227	ITWG	Into The Woods Gala Night	4/08/2017 10:44	4/08/2017 10:44
Paid	59538	10	45	25.7963	749	2308	ITW	Into The Woods	5/08/2017 15:34	26/08/2017 15:34
UnPaid	0	0	0	0	285	703	ITW	Into The Woods	5/08/2017 15:34	26/08/2017 15:34
Paid	1725	5	10	7.2478	117	238	THEA	Theatresports	27/08/2017 15:15	2/09/2017 15:15
UnPaid	0	0	0	0	3	5	THEA	Theatresports	27/08/2017 15:15	2/09/2017 15:15
UnPaid	0	0	0	0	1	1	AWF	Awfully Big Adventure	4/09/2017 16:03	5/09/2017 16:03
Paid	91495.75	17.5	65	51.7217	638	1769	TBW	That Bloody Woman	26/09/2017 15:46	8/10/2017 15:46
UnPaid	0	0	0	0	211	535	TBW	That Bloody Woman	26/09/2017 15:46	8/10/2017 15:46
Paid	14664	12	12	12	356	1222	RUMP	Rumpelstiltskin	7/10/2017 12:40	14/10/2017 12:40
UnPaid	0	0	0	0	26	78	RUMP	Rumpelstiltskin	7/10/2017 12:40	14/10/2017 12:40
Paid	3227.5	10	30	21.8074	79	148	TWH	The Wholehearted	10/10/2017 13:10	13/10/2017 13:10
UnPaid	0	0	0	0	48	104	TWH	The Wholehearted	10/10/2017 13:10	13/10/2017 13:10
Paid	20344.25	10	45	32.4988	263	626	OPM	One Perfect Moment	21/10/2017 16:23	11/11/2017 16:23
UnPaid	0	0	0	0	174	420	OPM	One Perfect Moment	21/10/2017 16:23	11/11/2017 16:23
Paid	90393.75	10	45	36.2009	959	2497	HAH	Hudson And Halls Live!	18/11/2017 16:27	16/12/2017 16:27
UnPaid	0	0	0	0	388	1230	HAH	Hudson And Halls Live!	18/11/2017 16:27	16/12/2017 16:27
Paid	4276	8	12	11.1644	126	383	IS20	Stellar	2/12/2017 12:08	3/12/2017 12:08
Paid	2115	45	45	45	35	47	SEAL	Season Launch	11/12/2017 11:25	11/12/2017 11:25
UnPaid	0	0	0	0	1	1	SEAL	Season Launch	11/12/2017 11:25	11/12/2017 11:25
Paid	64881	10	80	31.9768	746	2029	JAW	Jeeves and Wooster in Perfect Nonsense	10/02/2018 12:10	3/03/2018 12:10
UnPaid	0	0	0	0	220	534	JAW	Jeeves and Wooster in Perfect Nonsense	10/02/2018 12:10	3/03/2018 12:10
Paid	130	10	15	14.4444	6	9	FROM	From Sex to Soccer	8/03/2018 10:13	10/03/2018 10:13
UnPaid	0	0	0	0	5	6	FROM	From Sex to Soccer	8/03/2018 10:13	10/03/2018 10:13
Paid	432	16	20	18.7826	13	23	JAMB	Jamie Bowen It Happened Then, Now	8/03/2018 10:24	10/03/2018 10:24
UnPaid	0	0	0	0	6	12	JAMB	Jamie Bowen It Happened Then, Now	8/03/2018 10:24	10/03/2018 10:24
Paid	167.4	2.4	15	8.37	13	20	AUN	AUNTY	8/03/2018 13:14	9/03/2018 13:14
UnPaid	0	0	0	0	3	3	AUN	AUNTY	8/03/2018 13:14	9/03/2018 13:14
Paid	344	3	25	9.0526	23	38	AUN2	AUNTY	8/03/2018 13:54	8/03/2018 13:54
Paid	1066	18	20	19.0357	36	56	FRIC	Frickin Dangerous Bro - Bringing the Heat	8/03/2018 14:57	10/03/2018 14:57
UnPaid	0	0	0	0	5	5	FRIC	Frickin Dangerous Bro - Bringing the Heat	8/03/2018 14:57	10/03/2018 14:57
Paid	102	8	10	8.5	10	12	HAND	HANDS!	9/03/2018 10:23	10/03/2018 10:23
UnPaid	0	0	0	0	1	1	HAND	HANDS!	9/03/2018 10:23	10/03/2018 10:23
Paid	406	9	14	11.9411	24	34	MILD	Mildly Wild	9/03/2018 10:47	10/03/2018 10:47
Paid	15	15	15	15	1	1	SBIT	Stupid Bitch	9/03/2018 14:07	10/03/2018 14:07
Paid	3332	20	23	22.5135	53	148	DAIH	DAI HENWOOD'S ROCKS OR DAIMONDS	9/03/2018 14:25	10/03/2018 14:25
UnPaid	0	0	0	0	5	10	DAIH	DAI HENWOOD'S ROCKS OR DAIMONDS	9/03/2018 14:25	10/03/2018 14:25
Paid	1050	10	10	10	53	105	BOYB	Boy Braille	11/03/2018 13:58	13/03/2018 13:58
UnPaid	0	0	0	0	2	5	BOYB	Boy Braille	11/03/2018 13:58	13/03/2018 13:58
Paid	724	16	18	16.8372	24	43	BRAT	Charmian Hughes - Bra Trek!	11/03/2018 14:03	14/03/2018 14:03
UnPaid	0	0	0	0	1	1	BRAT	Charmian Hughes - Bra Trek!	11/03/2018 14:03	14/03/2018 14:03
Paid	145	10	15	13.1818	9	11	DEDD	Dead Dads Club	11/03/2018 14:29	13/03/2018 14:29

Value	Total Spend	Bottom Price	Top Price	Average	Number of Sales	Number of Tickets	prodid	Title	StartDate	EndDate
UnPaid	0	0	0	0	3	6	DEDD	Dead Dads Club	11/03/2018 14:29	13/03/2018 14:29
Paid	206	8	10	9.8095	14	21	BINC	Camp Binch	14/03/2018 14:02	15/03/2018 14:02
Paid	190	8	10	9.0476	14	21	TMAS	Toxic Mas	14/03/2018 16:37	17/03/2018 16:37
UnPaid	0	0	0	0	3	3	TMAS	Toxic Mas	14/03/2018 16:37	17/03/2018 16:37
Paid	1266	18	20	19.1818	23	66	MWSB	Macbeth Without the Shakespeare Bollocks	15/03/2018 10:35	16/03/2018 10:35
UnPaid	0	0	0	0	1	2	MWSB	Macbeth Without the Shakespeare Bollocks	15/03/2018 10:35	16/03/2018 10:35
Paid	2295	20	25	23.6597	34	97	LADL	Ladylike: A Modern Guide to Etiquette	15/03/2018 10:45	17/03/2018 10:45
UnPaid	0	0	0	0	1	2	LADL	Ladylike: A Modern Guide to Etiquette	15/03/2018 10:45	17/03/2018 10:45
Paid	1085	15	20	18.3898	32	59	NAST	Nasty Women*	15/03/2018 16:20	17/03/2018 16:20
UnPaid	0	0	0	0	7	10	NAST	Nasty Women*	15/03/2018 16:20	17/03/2018 16:20
Paid	187	2	10	3.6666	29	51	KING	King Lear	16/03/2018 10:26	17/03/2018 10:26
UnPaid	0	0	0	0	1	1	KING	King Lear	16/03/2018 10:26	17/03/2018 10:26
Paid	155	10	15	12.9166	6	12	ELIM	Eli Matthewson: An Inconvenient Poof	16/03/2018 14:55	17/03/2018 14:55
UnPaid	0	0	0	0	1	1	ELIM	Eli Matthewson: An Inconvenient Poof	16/03/2018 14:55	17/03/2018 14:55
Paid	45654.75	3	75	26.7143	625	1709	AIL	An Iliad	7/04/2018 12:13	28/04/2018 12:13
UnPaid	0	0	0	0	169	356	AIL	An Iliad	7/04/2018 12:13	28/04/2018 12:13
Paid	2240	20	20	20	54	112	TROL	Troll	12/04/2018 13:47	14/04/2018 13:47
UnPaid	0	0	0	0	15	30	TROL	Troll	12/04/2018 13:47	14/04/2018 13:47
Paid	15529	3	20	11.4944	378	1351	RBNH	Robin Hood	21/04/2018 14:11	28/04/2018 14:11
UnPaid	0	0	0	0	16	35	RBNH	Robin Hood	21/04/2018 14:11	28/04/2018 14:11
Paid	530	10	20	14.3243	24	37	EDPR	2071: the world we'll leave our grandchildren	22/04/2018 15:38	22/04/2018 15:38
UnPaid	0	0	0	0	5	12	EDPR	2071: the world we'll leave our grandchildren	22/04/2018 15:38	22/04/2018 15:38
Paid	1585	15	40	17.6111	10	90	DP	Dust Pilgrim	7/05/2018 11:37	8/05/2018 11:37
Paid	970	25	30	29.3939	12	33	7DS	Seven Deadly Stunts	16/05/2018 15:47	19/05/2018 15:47
UnPaid	0	0	0	0	1	2	7DS	Seven Deadly Stunts	16/05/2018 15:47	19/05/2018 15:47
Paid	6614	10	45	17.0025	67	389	MCBT	Macbeth	16/06/2018 13:33	28/07/2018 13:33
UnPaid	0	0	0	0	8	28	MCBT	Macbeth	16/06/2018 13:33	28/07/2018 13:33
Paid	8866	3	45	36.0406	57	246	BEAS	Hansel & Gretel	30/06/2018 13:46	28/07/2018 13:46
UnPaid	0	0	0	0	5	247	BEAS	Hansel & Gretel	30/06/2018 13:46	28/07/2018 13:46
Paid	1424	20	36	27.9215	26	51	ELOI	Eloise In The Middle	1/09/2018 13:48	15/09/2018 13:48
UnPaid	0	0	0	0	18	46	ELOI	Eloise In The Middle	1/09/2018 13:48	15/09/2018 13:48
Paid	24	12	12	12	1	2	SNWH	Snow White	6/10/2018 14:21	13/10/2018 14:21
Paid	3497.5	17.5	45	30.413	60	115	ASTR	Astroman	24/11/2018 12:29	15/12/2018 12:29
UnPaid	0	0	0	0	6	249	ASTR	Astroman	24/11/2018 12:29	15/12/2018 12:29

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	2,115	\$	45	\$		45	47 Season Launch	11/12/2017 11:25	11/12/2017 11:25
\$	4,276	\$	12	\$		11	383 Stellar	2/12/2017 12:08	3/12/2017 12:08
\$	90,394	\$	45	\$		36	2497 Hudson And Halls Live!	18/11/2017 16:27	16/12/2017 16:27
\$	20,344	\$	45	\$		32	626 One Perfect Moment	21/10/2017 16:23	11/11/2017 16:23
\$	3,228	\$	30	\$		22	148 The Wholehearted	10/10/2017 13:10	13/10/2017 13:10
\$	14,664	\$	12	\$		12	1222 Rumpelstiltskin	7/10/2017 12:40	14/10/2017 12:40
\$	91,496	\$	65	\$		52	1769 That Bloody Woman	26/09/2017 15:46	8/10/2017 15:46
\$	1,725	\$	10	\$		7	238 Theatresports	27/08/2017 15:15	2/09/2017 15:15
\$	59,538	\$	45	\$		26	2308 Into The Woods	5/08/2017 15:34	26/08/2017 15:34
\$	1,931	\$	23	\$		13	152 Guy Williams Live	28/07/2017 11:11	29/07/2017 11:11
\$	2,225	\$	30	\$		26	87 House Series Comedy Tour	23/07/2017 16:01	23/07/2017 16:01
\$	194	\$	55	\$		49	4 High Tea with Kim Morgan	16/07/2017 11:40	16/07/2017 11:40
\$	6,444	\$	12	\$		12	537 What You Will	15/07/2017 15:28	22/07/2017 15:28
\$	45,452	\$	45	\$		26	1758 Twelfth Night	1/07/2017 15:08	22/07/2017 15:08
\$	33,675	\$	55	\$		44	762 The Pickle King	21/06/2017 14:52	24/06/2017 14:52
\$	20	\$	5	\$		5	4 Te Ao o Nga Tokorima	17/06/2017 12:38	18/06/2017 12:38
							Barrier Ninja: A Unique Verbatim		
\$	350	\$	10	\$		10	35 Play about Hauora	16/06/2017 12:34	17/06/2017 12:34
\$	830	\$	5	\$		5	166 Studio 4 x 4 Emerging Playwrights	29/05/2017 9:30	30/05/2017 9:30
\$	40	\$	5	\$		5	8 A Way Of Life	21/05/2017 13:25	21/05/2017 13:25
\$	75	\$	5	\$		5	15 The Book Club	14/05/2017 15:29	14/05/2017 15:29
\$	6,296	\$	45	\$		38	164 Jane Eyre: An Autobiography	12/05/2017 16:41	14/05/2017 16:41
\$	65	\$	5	\$		5	13 Middle Age Spread	7/05/2017 15:25	7/05/2017 15:25
\$	120	\$	5	\$		5	24 Glide Time	30/04/2017 10:15	30/04/2017 10:15
\$	99,581	\$	45	\$		35	2808 Last Legs	29/04/2017 14:37	27/05/2017 14:37
\$	425	\$	25	\$		25	17 Last Legs - Gala Preview	28/04/2017 11:41	28/04/2017 11:41
							Little Red Riding Hood - Relaxed		
\$	708	\$	12	\$		12	59 Performance	24/04/2017 14:47	24/04/2017 14:47
\$	14,412	\$	12	\$		12	1201 Little Red Riding Hood	22/04/2017 14:30	29/04/2017 14:30
\$	6,030	\$	10	\$		10	603 Late Night Improv	21/04/2017 16:36	21/04/2017 16:36

\$	2,810	\$	25	\$	18	152 He Kura E Huna Ana	6/04/2017 15:01	8/04/2017 15:01
\$	10,310	\$	30	\$	27	375 The Dunstan Creek Haunting	5/04/2017 15:28	8/04/2017 15:28
\$	11,370	\$	15	\$	15	758 Underground Broadway	31/03/2017 12:32	1/04/2017 12:32
						Mr & Mrs Alexander: Sideshows and		
\$	6,295	\$	30	\$	27	231 Psychics	29/03/2017 15:17	1/04/2017 15:17
\$	1,040	\$	20	\$	19	54 History of Scotland	17/03/2017 16:07	18/03/2017 16:07
\$	145	\$	17	\$	15	10 Rapanui	17/03/2017 15:15	18/03/2017 15:15
\$	2,385	\$	16	\$	15	164 QUEEN	15/03/2017 14:54	18/03/2017 14:54
\$	795	\$	20	\$	18	43 way"Ze" - Queer as F*ck	14/03/2017 10:57	18/03/2017 10:57
\$	530	\$	18	\$	16	33 Two Girls, One Shop	12/03/2017 15:55	15/03/2017 15:55
\$	324	\$	10	\$	9	35 Life Stories: A Work Showing	10/03/2017 15:12	11/03/2017 15:12
\$	402	\$	15	\$	14	29 The Year of Magical F*cking	9/03/2017 16:46	11/03/2017 16:46
\$	786	\$	18	\$	17	45 Charmian Hughes - Soixante Mirth	9/03/2017 16:27	12/03/2017 16:27
\$	758	\$	20	\$	19	39 Best of Scottish Comedy	9/03/2017 16:10	11/03/2017 16:10
\$	905	\$	20	\$	18	49 Jeremy Elwood	9/03/2017 15:53	11/03/2017 15:53
\$	1,092	\$	20	\$	19	57 Fabricate	9/03/2017 15:39	13/03/2017 15:39
\$	740	\$	20	\$	18	41 Straight Outta Dublin	9/03/2017 14:58	12/03/2017 14:58
\$	24,657	\$	45	\$	29	847 My Dad's Boy	11/02/2017 12:10	4/03/2017 12:10
\$	571,995			\$	27.74	20617	2017	

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	7,066	\$	11	\$	10	698	interACT End of Year Productions	10/12/2016 11:34	11/12/2016 11:34
\$	41,336	\$	45	\$	33	1253	The Mystery of Irma Vep	12/11/2016 0:00	10/12/2016 0:00
\$	3,460	\$	25	\$	20	170	And No More Shall We Part	28/10/2016 14:32	6/11/2016 14:32
\$	12,466	\$	46	\$	46	271	Don McGlashan & Shayne Carter	23/10/2016 12:46	24/10/2016 12:46
\$	3,001	\$	45	\$	36	84	SHYLOCK - GUY MASTERSON	9/10/2016 15:57	9/10/2016 15:57
							UNDER MILK WOOD - GUY		
\$	3,245	\$	45	\$	37	87	MASTERSON	8/10/2016 15:49	8/10/2016 15:49
\$	13,366	\$	45	\$	38	348	DEVIL'S HALF ACRE	1/10/2016 15:43	4/10/2016 15:43
\$	21,632	\$	45	\$	30	723	Krapp's Last Tape	30/09/2016 11:25	22/10/2016 11:25
\$	2,330	\$	30	\$	28	84	Under The Same Moon	24/09/2016 14:05	25/09/2016 14:05
\$	815	\$	5	\$	5	163	Studio 4 x 4 Emerging Playwrights	20/09/2016 14:43	21/09/2016 14:43
\$	4,457	\$	38	\$	32	141	Not In Our Neighbourhood	13/09/2016 12:09	17/09/2016 12:09
\$	1,370	\$	20	\$	18	76	Tiny Deaths	7/09/2016 14:52	9/09/2016 14:52
							Grounded - Exclusive Meet The		
\$	1,064	\$	45	\$	34	31	Actor Event	26/08/2016 16:00	26/08/2016 16:00
\$	29,033	\$	45	\$	27	1081	Grounded	13/08/2016 11:20	3/09/2016 11:20
\$	3,740	\$	30	\$	27	138	EVEREST UNTOLD	16/07/2016 11:08	17/07/2016 11:08
\$	24,160	\$	12	\$	12	2062	The Emperor's New Clothes	16/07/2016 11:07	23/07/2016 11:07
							Over the River and Through the		
\$	50,449	\$	45	\$	32	1562	Woods	11/06/2016 0:00	9/07/2016 0:00

\$	5,535	\$	30	\$	28	199 Guy Williams Live	28/05/2016 14:55	28/05/2016 14:55
\$	42,415	\$	45	\$	27	1577 Niu Sila	30/04/2016 0:00	21/05/2016 0:00
\$	3,140	\$	20	\$	20	157 The Bookbinder	27/04/2016 15:16	27/04/2016 15:16
\$	41,433	\$	70	\$	32	1284 Winston's Birthday	12/03/2016 10:42	2/04/2016 10:42
						THE LOOSE DICKS KIDDIES SHOW		
\$	391	\$	18	\$	18	22 (Daryl Wrightson)	10/03/2016 16:21	12/03/2016 16:21
\$	515	\$	15	\$	13	39 SRINGARAM - DANCE OF LOVE	9/03/2016 16:17	9/03/2016 16:17
\$	620	\$	20	\$	18	34 IRIS PROJECT	6/03/2016 15:59	8/03/2016 15:59
\$	1,234	\$	20	\$	19	65 LOVELY LADY LUMP	6/03/2016 15:55	8/03/2016 15:55
\$	2,560	\$	20	\$	20	130 Best of Scottish Comedy	3/03/2016 17:51	5/03/2016 17:51
\$	773	\$	20	\$	18	42 JAMIE BOWAN, IT GOES ON...	3/03/2016 15:49	5/03/2016 15:49
\$	646	\$	16	\$	15	43 Thom Pain - Based On Nothing	3/03/2016 15:26	5/03/2016 15:26
\$	74,095	\$	45	\$	34	2205 Kings of the Gym	6/02/2016 15:23	27/02/2016 15:23
\$	396,346			\$	26.84	14769	2016	

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	7,584	\$	48	\$	48	158	Flagons & Foxtrots Girls Night Out	3/12/2015 14:21	3/12/2015 14:21
\$	65,598	\$	42	\$	35	1889	Flagons & Foxtrots	14/11/2015 14:16	12/12/2015 14:16
\$	7,640	\$	35	\$	29	262	Be Longing	31/10/2015 15:50	7/11/2015 15:50
\$	11,330	\$	35	\$	29	386	The Keys Are In The Margarine	20/10/2015 15:41	29/10/2015 15:41
\$	21,288	\$	42	\$	29	745	Time Stands Still	26/09/2015 12:19	17/10/2015 12:19
\$	480	\$	15	\$	13	38	Wings	17/09/2015 14:16	17/09/2015 14:16
\$	67,518	\$	42	\$	29	2348	The Hound of the Baskervilles	8/08/2015 11:57	5/09/2015 11:57
\$	19,950	\$	10	\$	10	1995	The Disaster Brothers	11/07/2015 11:50	19/07/2015 11:50
\$	33,545	\$	42	\$	25	1363	Punk Rock	27/06/2015 14:52	18/07/2015 14:52
\$	1,908	\$	20	\$	20	96	A Boy Wonder	28/05/2015 14:57	30/05/2015 14:57
\$	6,570	\$	30	\$	27	242	Dalloway	8/05/2015 15:41	10/05/2015 15:41
\$	55,901	\$	42	\$	37	1510	MAMIL	2/05/2015 14:34	16/05/2015 14:34
\$	20,156	\$	42	\$	32	632	The War Play	28/03/2015 14:17	18/04/2015 14:17
							Nick Rado He Didn't Stand Up		
\$	654	\$	15	\$	14	47	Comedy Tour	19/03/2015 18:12	21/03/2015 18:12
\$	263	\$	15	\$	14	19	The Movie Star	19/03/2015 18:08	21/03/2015 18:08
\$	990	\$	18	\$	15	67	Tassel Me This	16/03/2015 18:05	18/03/2015 18:05
\$	1,125	\$	20	\$	17	65	Amputation of Personality	12/03/2015 17:44	14/03/2015 17:44
\$	1,455	\$	20	\$	17	88	The Boy on the Swing	5/03/2015 11:48	6/03/2015 11:48
\$	1,325	\$	20	\$	17	77	Guy Williams Live	21/02/2015 14:52	21/02/2015 14:52
							Valentine's Night at Outside		
\$	4,140	\$	45	\$	45	92	Mullingar	14/02/2015 16:12	14/02/2015 16:12
\$	46,673	\$	42	\$	32	1444	Outside Mullingar	7/02/2015 11:57	28/02/2015 11:57
\$	376,093			\$	27.73	13563	2015		

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	7,515	\$	45	\$	45	167	Ladies Night Girls Night Out	3/12/2014 14:53	3/12/2014 14:53
\$	74,370	\$	42	\$	34	2157	Ladies Night	15/11/2014 15:58	13/12/2014 15:58
\$	310	\$	10	\$	10	31	Late Night Improv	31/10/2014 11:42	31/10/2014 11:42
\$	6,511	\$	42	\$	35	185	No Holds Bard	15/10/2014 17:02	18/10/2014 17:02
\$	9,563	\$	42	\$	38	255	Nick: an accidental hero	10/10/2014 17:39	18/10/2014 17:39
\$	6,480	\$	42	\$	37	175	Sisters In Arms	10/10/2014 16:53	13/10/2014 16:53
\$	24,854	\$	42	\$	24	1017	The Caretaker	27/09/2014 15:43	18/10/2014 15:43
\$	395	\$	20	\$	19	21	Jeremy Elwood - LIVE	5/09/2014 15:55	6/09/2014 15:55
\$	16,973	\$	42	\$	26	655	Lungs	23/08/2014 15:19	13/09/2014 15:19
\$	875	\$	25	\$	22	40	Verbatim	12/08/2014 14:23	12/08/2014 14:23
\$	2,081	\$	42	\$	27	78	Jumpy - Parent & Teen Night	30/07/2014 14:25	30/07/2014 14:25
\$	18,816	\$	8	\$	8	2352	Cat vs Dog	12/07/2014 9:40	20/07/2014 9:40
\$	51,860	\$	42	\$	32	1641	Jumpy	5/07/2014 15:10	2/08/2014 15:10
\$	14,726	\$	22	\$	19	789	The Keys Are In The Margarine	19/06/2014 11:42	29/06/2014 11:42
\$	28,703	\$	42	\$	30	947	Souvenir	17/05/2014 12:18	7/06/2014 12:18
\$	39,484	\$	42	\$	28	1400	Peninsula	29/03/2014 12:13	19/04/2014 12:13
\$	308	\$	15	\$	12	25	Take Back The Hood	20/03/2014 15:46	22/03/2014 15:46
\$	865	\$	20	\$	16	55	Finding Hephzibah	20/03/2014 11:20	22/03/2014 11:20
\$	528	\$	18	\$	16	33	Heart Goes Boom	14/03/2014 11:18	15/03/2014 11:18
\$	394	\$	17	\$	16	24	The 'I' Test	13/03/2014 15:41	15/03/2014 15:41
\$	98,585	\$	42	\$	34	2923	Book Ends	8/02/2014 12:05	8/03/2014 12:05
\$	480	\$	10	\$	10	48	Abby Howells - Thank You, Please	24/01/2014 12:37	24/01/2014 12:37
\$	404,675			\$	26.95	15018	2014		

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	108,122	\$	40	\$	33	3288	Boeing Boeing	16/11/2013 16:19	14/12/2013 16:19
\$	2,182	\$	40	\$	31	70	Bombshells	31/10/2013 15:04	2/11/2013 15:04
\$	20,502	\$	40	\$	26	775	Gifted	13/09/2013 14:42	5/10/2013 14:42
\$	61,798	\$	40	\$	29	2127	Altar Boyz - The Musical	3/08/2013 14:29	31/08/2013 14:29
\$	8,824	\$	8	\$	8	1103	Why Are My Parents So Boring?	20/07/2013 14:22	28/07/2013 14:22
\$	26,100	\$	40	\$	27	969	Tribes	15/06/2013 13:47	13/07/2013 13:47
\$	1,045	\$	25	\$	21	50	Island Summer	8/06/2013 12:07	8/06/2013 12:07
\$	210	\$	10	\$	10	21	An Afternoon With Roger	28/04/2013 10:22	28/04/2013 10:22
\$	126,063	\$	40	\$	34	3720	You Can Always Hand Them Back	26/04/2013 11:55	25/05/2013 11:55
							Porcelain Punch Traveling Medicine		
\$	1,933	\$	15	\$	12	157	Show	20/03/2013 12:23	24/03/2013 12:23
\$	40,813	\$	45	\$	33	1235	Love, Loss, and What I Wore	1/03/2013 11:45	23/03/2013 11:45
\$	25,343	\$	40	\$	30	831	Michael James Manaia	1/02/2013 10:54	16/02/2013 10:54
\$	422,935			\$	29.48	14346	2013		

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	7,764	\$	45	\$	44	176	Calendar Girls Ladies Night	22/11/2012 12:23	22/11/2012 12:23
\$	139,190	\$	40	\$	33	4255	Calendar Girls	10/11/2012 12:58	8/12/2012 12:58
\$	1,888	\$	11	\$	10	182	Pushpanjali	19/10/2012 12:32	20/10/2012 12:32
							The Oxo Cuban's Fortune Theatre		
\$	11,275	\$	35	\$	31	361	Concert Series	22/09/2012 11:18	22/09/2012 11:18
\$	1,095	\$	15	\$	11	98	Dunedin City Jazz Orchestra	16/09/2012 15:20	16/09/2012 15:20
\$	56,242	\$	40	\$	32	1784	Heroes	25/08/2012 12:52	15/09/2012 12:52
\$	50	\$	10	\$	10	5	Late Night Comedy	27/07/2012 11:53	27/07/2012 11:53
\$	9,800	\$	8	\$	8	1225	A Paintbox of Clowns	7/07/2012 15:04	15/07/2012 15:04
\$	79,984	\$	40	\$	33	2453	In The Next Room	30/06/2012 14:33	28/07/2012 14:33
\$	945	\$	15	\$	15	63	Square Eye Pair	18/06/2012 11:24	23/06/2012 11:24
\$	495	\$	5	\$	5	99	Young Wild and Fortunate	20/05/2012 14:31	28/05/2012 14:31
\$	60,747	\$	40	\$	29	2106	Two Fish 'n' a Scoop	19/05/2012 14:01	9/06/2012 14:01
\$	1,120	\$	10	\$	10	112	LATE NIGHT IMPROV	27/04/2012 16:34	7/12/2012 16:34
\$	29,451	\$	40	\$	29	1029	Red	14/04/2012 15:29	5/05/2012 15:29
\$	9,830	\$	50	\$	50	197	Peta Mathias LIVE!	4/04/2012 13:57	5/04/2012 13:57
\$	575	\$	20	\$	16	35	Girl With A Movie Camera	24/03/2012 15:37	25/03/2012 15:37
\$	948	\$	20	\$	19	49	GUSH: Love and Other Filthy Habits	22/03/2012 15:25	24/03/2012 15:25
							Richard Meros Salutes The Southern		
\$	1,625	\$	20	\$	18	92	Man	20/03/2012 15:21	23/03/2012 15:21
\$	878	\$	10	\$	10	92	Pecha Kucha Night	18/03/2012 15:34	18/03/2012 15:34
\$	438	\$	18	\$	15	29	My Dinner With Dick	15/03/2012 15:16	18/03/2012 15:16
\$	2,075	\$	20	\$	19	112	The Fickle Finger of Fate	15/03/2012 15:09	17/03/2012 15:09
\$	95,467	\$	40	\$	33	2885	The Motor Camp	18/02/2012 16:14	10/03/2012 16:14
\$	511,882			\$	29.35	17439	2012		

Total Spend		Top Price		Average		Number of Tickets	Title	StartDate	EndDate
\$	104,643	\$	40	\$	33	3188	A Short Cut to Happiness	18/11/2011 16:29	17/12/2011 16:29
\$	12,352	\$	8	\$	8	1544	The Little Jester	10/10/2011 16:31	22/10/2011 16:31
\$	28,774	\$	40	\$	32	907	The Truth Game	7/10/2011 16:27	29/10/2011 16:27
\$	107,173	\$	40	\$	29	3673	Avenue Q	19/08/2011 16:24	17/09/2011 16:24
\$	17,312	\$	8	\$	8	2164	Super Nan!	18/07/2011 16:32	30/07/2011 16:32
\$	43,559	\$	40	\$	29	1508	The Tutor	8/07/2011 16:22	30/07/2011 16:22
							Five Women Wearing the Same		
\$	65,539	\$	40	\$	31	2089	Dress	3/06/2011 16:07	25/06/2011 16:07
\$	843	\$	5	\$	5	169	Young Wild and Fortunate	8/05/2011 16:38	16/05/2011 16:38
\$	34,104	\$	40	\$	31	1115	God of Carnage	29/04/2011 14:54	21/05/2011 14:54
\$	10,570	\$	30	\$	24	443	The Second Test	30/03/2011 16:46	17/04/2011 16:46
\$	1,042	\$	20	\$	18	57	Capturing Others	23/03/2011 15:22	26/03/2011 15:22
\$	6,226	\$	23	\$	19	328	Mates & Lovers	22/03/2011 11:38	26/03/2011 11:38
\$	721	\$	7	\$	7	103	Once Upon a.....	19/03/2011 13:44	20/03/2011 13:44
\$	1,800	\$	20	\$	19	93	Love You Approximately	17/03/2011 11:49	20/03/2011 11:49
\$	434,658			\$	25.01	17381	2011		

**END OF THEATRE CONSULTANT'S REPORT
DUNEDIN FEASIBILITY REPORT**