

# Anywhere Theatre Festival

## who

### 1. Artists and producers

The Anywhere Theatre Festival wants theatre to be everywhere: parks, houses, cars, public toilets, and even online. Anywhere, but a traditional theatre.

The inaugural Anywhere Theatre Festival ran from the 5-14 May 2011 in and around the greater Brisbane and Ipswich City limits.

Anywhere Theatre Festival Limited is a Brisbane based not-for-profit company with a vision to propel a world-wide trend for exciting, engaging, passionate theatre outside of traditional theatre spaces.

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## what & why

### 2. The project

At its core, Anywhere Theatre Festival Ltd provides the framework and infrastructure for other theatre practitioners to present their work... anywhere.

What does it mean to have a festival 'anywhere'? Ordinarily, a festival is defined by its containment within a geographic space where you expect a festival. Having a theatre festival 'anywhere' plants a seed that anything you see anywhere could be part of the festival: two people arguing in the middle of the mall, a person singing and skipping as they listen to their iPod, a giggling group of students on the bus. Is it a performance or is it not? How does that change the way we engage?



*Snare* presented by the Circa Zoolings and 2011 Anywhere Theatre Festival as a special taster at King George Square, Brisbane, Queensland, Australia. Image courtesy of Aaron Singfield of Image Solutions

Shakespeare said: “All the world’s a stage, and all the men and women merely players.” If theatre can be anywhere then maybe anywhere there can be theatre.

The concept was to see what happens when the barriers of venue cost and availability are removed, and theatre practitioners are released from the confines of the black box of a traditional theatre venue. The Anywhere Theatre Festival framework manages location negotiations, marketing, ticketing and administration work, allowing theatre practitioners to focus on experimenting with the innovative ways that alternative spaces can influence and enhance their work. The venue becomes part of the work and the work part of the venue.

The Anywhere Theatre Festival was driven by three things: Paul Osuch’s experience directing and experiencing works outside traditional venues, a desire to look beyond the fully booked existing venues in Brisbane and a gut feeling that audiences and theatre practitioners would see this as an option for exciting theatre if the right framework could be created.

The overall aim of the festival was to test interest in the concept while creating the underlying framework. The major indicator of the festival’s overall success is that the number of expected productions (38) and performances (152) nearly quadrupled when compared with the numbers the festival set out to deliver. Moreover, the average audience capacity for shows in the festival was approximately 75%.

**‘It was really good as well because it was a really small audience size. It made you feel far more involved with such an intimate atmosphere.’**

Audience member at *Dirty Laundry* by Crack Pavement Productions, part of the 2011 Anywhere Theatre Festival.



Audience watching *Black Forest* presented by Underground productions and 2011 Anywhere Theatre Festival in Indooroopilly, Brisbane, Queensland, Australia. Image courtesy of Aaron Singfield of Image Solutions

# where & when

## Place and space

Festival locations were within the greater Brisbane and Ipswich City limits. Locations included King George Square, an empty lot in West End, upstairs at the Judith Wright Centre, a car driving around Bulimba, Newstead Boxing Ring, Yungaba 'Old Immigration House' in Kangaroo Point, Gooloowan House in Ipswich, the Musgrave Park Pool change rooms, The Edge at State Library of Queensland and a boat travelling to St Helena Island.

Many of the most successful productions were very much tied to a specific space. The performance of *Rose* by Fractal Theatre around a well at the heritage house Gooloowan in Ipswich was chosen because of the real life story of a servant who drowned her baby down that very well in 1889. Black Fox Theatre's *Captive* was staged in a basement with six foot ceilings that recreated the feeling the author wanted to convey before any set decoration or dialogue. *Passenger* by The Deconverters created a unique relationship between audience and performers by the very nature of being trapped in a car being driven to an undisclosed location. *Confessions* by Bella Diva in a Newstead Boxing Ring created a unique experience by introducing audiences to what was probably for most a very unfamiliar space and then demonstrated how easily it could become an arena for gladiatorial divas instead of boxers.

The performance of *Shit* by Two Hours Traffic at the Musgrave Park Pool on Edmonstone Street West End is a great example of a production devised for a space that, to quote Dominc Fay, one of the Anywhere Reviewers: 'Theatre in a toilet isn't an everyday occurrence...but that's the joy of this festival. I don't believe it would have been anywhere near as effective if it were on a stage...'

This production demonstrates the challenges and the successes at the same time.

Two Hours Traffic registered the production before the deadline of 31 January. They were working on the concept of a show for a public toilet and began looking for a space. After a number of dead ends, a possibility at the Queen Street Mall came up out of discussions with Queen Street Mall management. There were discussions about temporary toilet closures but in the end it came down to the space not having quite the right feel for the team at Two Hours Traffic. The need for a specific location was proving to be as specific as the need for a specific traditional theatre. The performance was to be anywhere but the requirements were quite specific.

Musgrave Park Pool provided a change room with toilets and not simply public toilets with the potential health concerns that come with it. The space also allowed for scalability in that it could work with the originally estimated audience of 8-10 but could also comfortably fit 30 people.

After opening night word soon spread – all the tickets for the remaining performances were sold.

**'Totally different to any way this play could have been presented on stage inside a building. It's just a completely different concept. Fantastic.'**

Audience member on *Black Forest* by Underground Productions, part of the 2011 Anywhere Theatre Festival.

The festival ran over 10 days from 5–14 May 2011. The timing for the festival had aimed to avoid major festivals in Australia and major local events. In addition, an analysis of the weather patterns determined the dates where rain would be least likely. All these factors suggested May.

The length of the festival was set so as to cover two weekends.

The decision to announce the festival was made in May 2010 to ensure adequate time to promote the concept and set up the infrastructure. The timeline below was the actual timeline for the 2011 Anywhere Theatre Festival.

**'We had to add an extra half hour of performances on the last day to cater for the huge number of callers, and we still had people on waiting list who didn't get to see it. In other words, audience wise we consider our show a huge success!'**

Oystein U Brager, *Imploding Fictions* (U.K), *You Are Invited* presented as part of the 2011 Anywhere Theatre Festival.

## Timeline

### 2010

March	Feasibility study focusing on three major risks – public liability, theatre practitioner involvement and audiences
May	Festival dates announced Press release announcing festival Temporary blog web site, twitter and Facebook and eNewsletter set up
June	Anywhere Activators (volunteer program) launched
July	Design and branding discussions with Oblong + Sons
August	Online registration form completed
September	Registration opened for theatre practitioners
October	Official web site launched with branding
November	Deadline for seeking major festival partner

### 2011

January	Registrations close Creation and distribution of Marketing and Public Relations pack for participants
February	Venues confirmed Partner discussions recommenced post flood
March	Program produced
April	Publicity and marketing plan began (belatedly) Major update to web site with geographic, date based searches Online box office live
May	Festival



*The Magic Garden* presented by Spangled Aura Productions and 2011 Anywhere Theatre Festival at the Roma Street Parklands, Brisbane, Queensland, Australia. Image courtesy of Aaron Singfield of Image Solutions

# with

## Partners and people

Companies and individuals that produced shows as part of the festival were:

Allison Manson	Michael Weston Organisation
Black Fox Theatre	Queensland Arts Council
Booster Cushion (UK)	Queensland Shakespeare Ensemble
Candy Royale (NSW)	Rag Tag Productions (NSW)
Circa Zoo	Riot Stage
Circa Zoolings	Roundabout Theatre (NSW)
Cracked Pavement (Vic)	Soapbox Theatre
Cradle Productions (Vic)	Somerset Mills Productions
The Deconverters (NSW)	Spangled Aura Productions
Divalution	Two Hours Traffic (USA/Qld)
Edge Improv	Underground Productions
Flipside Circus	Vanguard Youth Theatre
Fractal Theatre	
Imploding Fictions (UK, Norway, Spain, USA, Germany)	

**'We were delighted with it all, especially with Thursday and Saturday obviously. I wouldn't be surprised at all if we apply to join you again next year!'**

Jeremy Wood, Somerset Mills Productions *The Fearful* presented as part of the 2011 Anywhere Theatre Festival.

## Core team

The 2011 Anywhere Theatre Festival was run by a core team of two: Paul Osuch and Alexandra McTavish. Two other key personnel who were to be involved left the festival for paid overseas opportunities.

The small core team were the major driver in developing the Anywhere Theatre Festival concept and structure to ensure the empowering nature of this festival and allow production companies artistic freedom while leveraging exciting presentation opportunities.

## Volunteers

The Anywhere Activators were set up as a group of volunteers early in the process. Often volunteers are roped in at the last minute; the early establishment of Anywhere Activators gave people the opportunity to contribute to the formation of the festival. Of the fifty people in the group, many were very keen to share their opinions early on in the design, though organisers found this enthusiasm diminished when they were invited to help out more significantly closer to the festival. This was not attributed to lack of interest among the volunteers. Rather, a key learning for the festival is the importance of face-to-face communication with volunteers and the need to allow for sufficient time to properly facilitate a volunteer group, beyond regular meetings on a Facebook group.



## Partners

Ambitious targets were set for partnerships for two reasons. Firstly, the concept was expected to sit well with a number of corporations interested in the association with 'anywhere'. The organisers' research indicated a breadth of coverage of medium to large companies would be required to connect the concept of delivery 'anywhere' (i.e. 'Transfer money from your Bank of Queensland account anywhere'). Secondly, the innovative and new models proposed and the access to research information provided a solid basis for attracting support.

## The major sponsors

Oblong + Sons was the first major partner responsible for branding concepts, creation of letterhead and document templates, program design and website development and maintenance. Oblong + Sons did an incredible amount of work. The web site became an amazing repository of festival activities, with many ways for audiences to find performances (by geography, day or show name) along with links to reviews and media information.

Quest Newspapers provided free advertising in the lead up to the festival. Necessarily, Quest came on board quite late once the locations within Brisbane had been confirmed, so they could determine which papers in the newspaper group would be accessed and the level of involvement. Unfortunately, due to an internal booking issue at Quest, two weeks out from the festival a week of advertising was omitted. Quest very quickly resolved the issue by giving the festival twice the space for the next issue.

Image Solutions came on board to provide video production expertise. Image Solutions produced the 60 second TVC, undertook photography that was used in the designs by Oblong + Sons and produced an edit of the first weekend of the festival. Footage was also used by Arts Queensland.

Arts Queensland was a major supporter of the idea since early on in the development of the festival. As well as the \$10 000 grant awarded, the festival benefitted from a continuing presence on the Arts Queensland Twitter account which helped to build credibility for an inaugural festival. Arts Queensland also documented the festival, taking video of a range of performances.

Queensland Arts Council came on board at a very late stage and supported the festival through their Youth section, paying to bring Roundabout Theatre's *The Flying Machine*.

Brisbane City Council was a great supporter, assisting with the negotiations of venues. Discussions initially began with Creative Communities and spread out to include Festival Liaison, organising space at King George Square and Queen Street Mall through Brisbane Marketing.

**'Can you tell me who does your website and mail-chimp mailouts etc? I am very impressed by the publicity and organisation so far.'**

Valley Lipcer, Roundabout Theatre, *The Flying Machine* on at the Queen Street Mall as part of the 2011 Anywhere Theatre Festival.

## Key partnership statistics

- \$10 000 in grant funding from Arts Queensland
- \$22 000 value of in-kind development of corporate ID, program and web site from Oblong + Sons
- Almost \$10 000 value of in-kind advertising and other benefits from Quest Newspapers
- Approximately \$8000 value of in-kind photography, video work and documenting the festival from Image solutions.

## Key partnerships challenges

The festival's ability to service the partnerships was hampered by a lack of additional corporate cash sponsorship amounts caused by:

- floods in Brisbane, with many companies lined up and interested prior to the floods quite rightly diverted their cash to the Premier's Appeal or to their own business recovery, and
- being a new festival.

While the brand was confirmed in November 2010, the show registration deadline was not until the end of January and performance locations were not often confirmed until April. This provided little time to undertake location-based sponsorship or to give potential larger partners a clear idea of the exact nature of the festival.

The original festival budget included an amount to pay Oblong + Sons. As the corporate funds dried up post flood, payment became impossible. Oblong + Sons still delivered the iconic designs ready under difficult circumstances. For 2012, it is proposed to budget for their professional services. An efficient website and strong brand will add to the partner benefits hoped to be delivered for the 2012 Anywhere Theatre Festival.

The fact that the festival was able to happen is testament to the faith Oblong + Sons, Quest Newspapers, Image Solutions, Arts Queensland, Queensland Arts Council and Brisbane City Council put in an unknown and unseen festival.

# the wins & what next

## Outcomes and learnings

### Key performance data

Producers and performers

- 38 productions
- 154 performances
- 283 participants

Ticket sales

- 1025 online and phone ticket sales
- 4000 tickets purchased at the door or attendance at free events. (Many free events were not ticketed and therefore exact figures for those events are not available.)
- 75% average capacity. Due to flexibility of the non-traditional spaces, many performances were able to sell up to 150% more than their original ticket limits. Examples include *Black Forest*, *Rose*, *The Fearful*, *After 3*, *Shit*, *Dirty Laundry* and *You Are Invited*. Many venues set a seating limit well under capacity or were based in an environment that allowed for seating capacity to be added without causing any safety issues or damaging the audience experience
- Approximately 40 of the 152 performances were sold out through online and phone bookings
- \$35 000 earned on ticket sales. Income from ticket sales did not achieve the target of nearly \$85 000 for two reasons:
  - Significantly higher proportion of free events than originally anticipated (the major cause of the difference between target and actual income)
  - Inability to collate data from theatre companies post festival to confirm total sales at door (which might have increased earned ticket sales figures)
- \$9.43 average ticket price, taking into account free performances and attendance at free events.

**'Also, thank you so much! I absolutely loved *The Fearful*, probably my favourite production to have worked on in a long time. As I'm sure you've heard the audience responded really well, and we were standing room only on closing night.'**

**Caitlin Armstrong from Underground Productions, *Black Forest* presented as part of the 2011 Anywhere Theatre Festival.**

#### Approximate audience numbers at free events

- 800 – The Flying Machine
- 300 – Flashmob launch
- 100 – Taming of The Shrew taster @ King George Square
- 350 – Volt taster @ King George Square
- 150 – Queensland Shakespeare Ensemble @ King George Square.

#### Digital exposure

- 830 Twitter followers with a klout.com maximum at a peak of 48 (out of 100)
- 401 Facebook Group members
- 632 eNewsletter subscribers in categories of audience, theatre practitioner, VIP, volunteers
- 15 653 Web Site visitors and 40 309 page views from 15 May 2010 to 15 May 2011.

#### Media exposure

From July 2010 to May 2011 Anywhere Theatre Festival or individual productions had independent media exposure 47 times in media outlets from online publications through to community newspapers and national television.

#### Examples include

- Green Room Interview with Paul Osuch (15 July 2010)
- The Australian Interview with Paul Osuch by Rosemary Sorensen (20 September 2010)
- Anywhere Theatre Festival Launch – ourbrisbane.com (25 March 2011)
- The Anywhere Theatre Festival – it's everywhere – artshub.com.au (29 April 2011)
- Anywhere Theatre Festival set to shake up Brisbane theatre scene – The Courier-Mail (29 April 2011)
- Theatre takes a step outside the box – Queensland Times (30 April 2011)
- Performers Flip Out For Anywhere Theatre Festival (1 May 2011)
- Interview with Festival Director Paul Osuch – www.linkadelaide.com (2 May 2011)
- Brisbane gears up for theatrefest – Nine MSN (3 May 2011)
- The 7PM Project 'Weekend Wrap Up' (6 May 2011)



Audience members arrive at *Black Forest* presented by Underground productions and 2011 Anywhere Theatre Festival in Indooroopilly, Brisbane, Queensland, Australia. Image courtesy of Aaron Singfield of Image Solutions



# reflections

Reflections by Paul Osuch, Director of Anywhere Theatre Festival.

## What worked well

Overall, what worked well was planting the seed of an idea, creating the basic infrastructure and then allowing everyone to access it. To steal some computer programming nomenclature, the festival was created to be an 'open source' festival. Core to the concept was the definition of 'theatre' as 'a dramatic moment in space and time'. This allowed us to be inclusive of everything from circus to new written works and to encourage works to be delivered in innovative ways where the venue became an integral part of the work, rather than just a platform for the work.

## The planning

It was important that we spent time talking with other festivals and learned from the way they did things.

Arts Queensland and Australia Council's research (More than Bums on Seats) as well as undertaking our own research provided input into creating the original business and marketing plan. The research was useful particularly in creating and reinforcing the target audience groups and the approaches to attract potential audience members from those groups. It also allowed the team to make realistic assumptions on the percentage breakup between 'Conservative' as opposed to 'Experiential', 'Time Poor' or 'Big Night Out' audience members.

Public relations and marketing was a major part of the service provided to theatre practitioners. We undertook this in house, which enabled us to build the activity as we developed the program and respond promptly because we had the necessary knowledge of the performers and productions. Making public relations and marketing part of the service for theatre practitioners made it more realistic for companies without the expertise or resources in the area to gain broader exposure than they would have achieved as a stand-alone production.

We implemented a theatre practitioner-focussed campaign that looked beyond Facebook and went through Twitter, eNewsletters, PR and industry groups, and we promoted the festival to interstate and international artists. We know this was successful because we had to tell several companies to hold back because we were unsure we would be able to service them for the first festival.

Through the company registration process using jotform.com as an online form registration methodology, we established the program far in advance with clear deadlines.

We started looking for our partners early; from May to September 2010 we had a concerted campaign asking for letters of support. One of the major ways we were able to engage partners outside the arts, despite the time restrictions we faced, was through the creation of a comprehensive marketing and communications plan. For partners outside the arts, this document was more important than the business plan as it discussed the audiences, research, how we would target them and how this would connect with their business. We feel this component is very strong and only want to spend the time pursuing the larger and smaller companies for the 2012 festival.

The way we implemented our digital platform, particularly during the festival dates, was a major contributor to making it easy for audience to engage with the festival. Using google maps we created a map that showed all the show locations (with show details). The web site was also split up into days and genres that allowed easy access. New information was released through the daily eNewsletter, Twitter and Facebook accounts, although statistics show that the eNewsletter had the best connection with audiences.

We created pull-up banners that could be used anywhere; in future we plan to make more in a more durable format.

### **The community**

Using Seat Advisor Box Office to provide a centralised box office worked well, and it was important that we were clear the box office would be primarily online.

Through the Anywhere Theatre Festival Reviewers concept we invited a group of 'budding' theatre writers to review the shows and write about their theatre experience on the website. The concept generated further interest leading up to the festival and created the opportunity for small short-run shows to be reviewed and discussed.

### **The performers**

We made it possible for international acts to be involved through online performances. This is an aspect we would like to expand for 2012 to include high profile interstate and international acts that local audiences would not be able to access.

To support companies and practitioners we created the producers pack and the publicity and marketing pack for theatre companies, sample venue contracts and front-of-house sheets.

It was important that we established a registration fee for companies so the people who paid invested in the festival and we knew they were serious. However, a key lesson has been to provide no exceptions that fees could be waived. Some companies were given free registration because it was felt they could add something beyond that value. In most cases this ended up being incorrect and those companies ended up being the most labour intensive to support.

The festival was deliberately set at a size so practitioners would gain the most benefit. We did not want to create a festival so large that audiences would be spread too thin over too many performances and run the risk of performances in near-empty houses.

### **What would we do differently next time?**

There is a whole raft of things we would do differently next time. This does not imply that we did a lot of things wrong, but there were simply a range of issues we could not avoid because it was an inaugural festival and we did not know if we would have any funding beyond registrations until early 2011.

### **The planning**

Major locations should be booked before registrations open. This was left to companies to organise and by the time the registration date closed, major locations (South Bank, Brisbane City Council, etc) were no longer available as potential spaces

We need better coordination with Brisbane City Council Licensing. Although we had been in discussions with other parts of Brisbane City Council, some issues arose at the last minute around the use of a residential site. These issues were resolved with one meeting the day before the festival opened.

The budget needs to include funding to pay ourselves (Paul Osuch and Alex McTavish) as the two major organisers to be officially working on the festival in a part-time capacity. Being officially funded to deliver the festival would have enabled us to spend time during the day pursuing corporate funding that was otherwise difficult to arrange into meetings around two full-time jobs (and two young children). We want to seek corporate and public funding towards this on the premise that we need to be paid for the work.

It is critical that we source media partners earlier. Quest Newspapers were confirmed at a late point, but were also a perfect fit for us. We will be looking to them as well as a radio partner while also ensuring we can deliver on the partnership benefits we feel we were not able to in the 2011 festival.

### **The community**

We established a volunteer group, the Anywhere Activators group, as a sounding board and source of opinions. The group worked well in the initial conception stages, but was less effective during the festival. We needed to manage them as volunteers throughout the planning and the festival, and not just ask them to provide opinions.

More liaison with community groups could have provided input into a more inclusive selection of productions.

To better prepare audiences and potential audiences, the web site and box office could provide accessibility information about the space and more detail about shows so audiences know whether they have to rug up, bring seats or eat before hand.

Next time tickets will be required for free performances. We only did this for a couple of shows this year, so while we have accurate audience numbers on all ticketed events, we only have audience estimates on the others. It worked out that free shows were a much larger component of the festival than originally planned, but the lack of ticket requirements mean we can only estimate the audience numbers.

### **The performers**

We need to create a contract for companies to sign as a final step in the registration process. The contract would state very clearly what we provide and what we expect. This is also a way of overcoming the difficulties we experienced in confirming that companies had public liability cover in writing. Among other things, a contract could require this confirmation before a show is confirmed.

We need to engage with other professional and partially funded indie companies. Although companies were engaged in May about the idea, Flipside and Circa were the only two to get involved. An honourable mention must go to David Berthold at La Boite whose constant mentioning of us in the context of the theatre landscape kept us going at a couple of low points.

The industry forums did not work well. We found that theatre practitioners were mostly focussed on their own show and had little time or interest beyond that. We had planned to have industry interviews and resources available in the lead up to the festival. This did not happen; however, the plan for 2012 is to make a mash-up by topic of all the resources available through other websites and organisations. The other concept we are working on is to run specifically tailored forums in the lead up to the festival at a time where registered practitioners are looking for that type of information (i.e. a production manager talking about setting up an external venue or a public liability expert talking about required coverage).

### **Future plans for the festival**

We plan to do the festival again in 2012 and have convened the first board meeting of Anywhere Theatre Festival Ltd to ensure the company is properly set up to achieve its goals. Following a scan of other events, we are planning for it to be approximately the same period of time (10 days) and starting at the same point on the Thursday after Labour Day (Thursday 10 – Saturday 19 May 2012). We feel the timing will provide enough free space in media schedules to gain a profile. Although moving the festival one week earlier was considered, we do not want to run over Labour Day weekend as more people may be away on a long-weekend vacation. It also provides an additional day for performers getting ready for the festival.

By keeping the date range and the time the same, we hope to focus more time on developing the financing component of the festival instead of stretching ourselves trying to make it 'bigger'. Instead, we want to create a festival that is slightly bigger but is more appropriately funded to ensure that it will continue to run.

Once the second year is underway and the refinements in the framework and funding model have been proven, we then plan to roll out the concept to other larger regional centres, cities and countries.

## Space for theatre: a new approach

This was an incredible project to work on in many ways, but in large part because it was all about putting the idea out there that something does not have to be done the 'normal' way. A major focus early in the process was educating theatre practitioners. We hooked into the issue many people had raised about having to invest a lot in venues and the production requirements around established venues. We wanted to focus on how practitioners would be freed up if they simply used a 'found space'.

Creatively we wanted to demonstrate that you can find a space anywhere and perform theatre. Why spend a lot of time, energy and money converting a black box theatre space into a warehouse or a park for your show, when it is easier to use what is there and give the audience a unique experience?

All the venues with their facilities – potential seating capacity, type of seating (if at all), eateries, toilets, proximity to public transport and car parks, accessibility, availability of three phase power – were listed for companies and performers.

We delivered the project by creating a conversation with everyone with the intention that would flow through to the final productions. Engaging with theatre practitioners about a new approach and justifying why they should pay for a brand new festival where they did not even get a venue was a lot easier than we imagined it would be.

We wanted the festival to provide a framework to allow theatre practitioners to focus on producing great work. We feel we made a good start on that with the online box office, web site and general marketing. We feel we could do more to educate theatre practitioners beyond the packs we provided, although we do feel they were a good start.

The 'Producers Pack' for those interested in the festival contained a general introduction to the festival with a range of frequently asked questions and responses that ranged from 'Where can I perform?' to 'What if it rains?' along with the schedule leading up to the festival and a list of all other festivals to allow for them to plan their attendance with us around the other festivals. This pack was available on the Anywhere Theatre Festival web site from June 2010

In January, all registered companies were given a 21-page Marketing, Communications and Public Relations document containing a quick checklist of things they should do, how to write press releases, a list of media contacts in Brisbane and a 'Marketing 101' document that covered suggestions ranging from leafleting through to use of Twitter. Feedback on this pack was very positive. We would look to add a separate document that talked more about logistics from venue contract, negotiation, public liability, risk assessment, how to run front of house, etc.

When we look at it, we feel very proud that over ten days there were 154 performances of theatre happening in Brisbane that would not have happened, but for the Anywhere Theatre Festival. Even better, the performances were on the whole very well attended which we hope demonstrates that there is capacity for more theatre in Brisbane. We have just got to think outside the box, take it to the audiences and give them a unique experience that makes them want to come again.