**BOX OFFICE SETUP REQUEST**

**EVENT**

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Event Name: | | | Meet Fred (Back To Ours Festival West - Feb 2017) | | | | | | | | | | | | | |
| Venue Name: | | | Sirius Academy West | | | | | | | | | | | | | |
| Venue Post Code: | | | HU4 7JB | | | | | | | | | | | | | |
| Ticket On-Sale Date: | | | 50% on sale: 13/12/2016 50% on sale: 18/01/2016 (TBC) | | | | | | | | | | | | | |
| No of Occurrences | | | 1 | | | | | | | | | | | | | |
| Intervals: | | | No interval | | | | | | | | | | | | | |
| Copy & reviews | | | Hijinx Theatre in association with Blind Summit  Meet Fred  “Prejudice against puppetry is the only acceptable form of prejudice”  (David Sefton, Artistic Director, Adelaide International Festival)  Meet Fred, the two foot tall cloth puppet who fights prejudice every day. He just wants to be a regular guy, part of the real world, to get a job and meet a girl, but when threatened with losing his PLA (Puppetry Living Allowance), Fred’s life begins to spiral out of his control.  Edinburgh Festival Fringe 2016 sell-out show Meet Fred is ‘sharp, funny and vastly entertaining’ (Lyn Gardner, The Guardian).  **Age advisory: 14+**  **Contains strong language and puppet nudity.**  *‘Packed full of first-rate theatrical invention, irreverent revelling, and with an urgent human story at its heart, Meet Fred is a real marvel. Essential viewing for humans and puppets everywhere.’*  Total Theatre  *‘The humour here is brilliantly black with mordant social and political relevance’*  The Herald  *‘Meet Fred is an ingeniously conceived, hilarious and truly unmissable piece of theatre.’*  Broadway Baby  *‘A terrifically funny no holds barred subversive satire’*  Edinburgh Guide  *‘If you only see one show at the EdFringe this year, make sure you see Meet Fred’*  Fringe Review  *‘Every moment of the show is captivating’*  To Do List  *‘Prepare to be tickled and devastated in equal measure’*  The Upcoming | | | | | | | | | | | | | |
| Ticket Type: | | | Paid ticketed | | | | | | | | | | | | | |
| Layout *{ Standing / Unreserved Seated Reserved Seated }* | | | Unreserved Seated | | | | | | | | | | | | | |
| Total Venue Capacity | | | 150 | | | | | | | | | | | | | |
| Ticket Types | | | FULL | £5 | | | CONCESSION | | £2.50 | | | SPECIAL | | | N/A | |
| Total Potential Income | | | **£670** | | | | | | | | | | | | | |
| Total Income Target | | | £182.25 (30/70 in favour of conc.) | | | | | | | | | | | | | |
| Seat Capacity Target | | | 87 (65%) | | | | | | | | | | | | | |
| Commission Structure | | | N/A | | | | | | | | | | | | | |
| Refunds | | | No | | | | | | | | | | | | | |
| Returns / Exchanges | | | No | | | | | | | | | | | | | |
| Access | Hearing Loop | Pre-performance notes | | | Level access | Accessible toilets | | | | Baby changing facilities | | | Blue Badge parking | | | Strobe lighting |
| N | N | | | Y | Y | | | | ?? | | | Y | | | N |
| Ticket limits per transaction | Public | Employees | | | Group |  | |  | | |  | | |
| 6 | N/A | | | N/A |  | |  | | |  | | |

To be completed by Box Office Manager:

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Ticket Delivery Options | Digital |  | Postal |  | COBO |  |
| Booking URL |  | | | | | |
| Vanity URL |  | | | | | |
| Related Events |  | | | | | |
| Filter Categories |  | | | | | |

**INSTANCES**

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **PRICING STRUCTURE(S)** | FULL PRICE | CONC. | # TICKETS AVAILABLE FOR\* | | | | | |
| Public | Comps | Partners | Employees | Community Groups | Access |
| OVERALL | | | 150 | 12 | N/A | N/A | N/A | 4 |
| Band 1\*\*\* | £5 | £2.50 | 134 | N/A | N/A | N/A | N/A | 4 |

*On-Sale One: 67*

*On-Sale Two: 67*

*\* Where ticket allocations are from the whole show, use ‘Overall’ rather than a Band.  
\*\* Public equals total number of tickets minus the allocations to the right.  
\*\*\* Insert rows below Band 1 if further bands are required (for reserved seating events), and speak to the Box Office Manager about seating plans.*

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| DATE(S)\* | Doors | Start | End | Band(s) | BSL | Audio described | SubT | SurT |
| 25/02/2016 | 12:50 | 13:00 | 14:20 | N/A | N | N | N | N |

**KEY STAKEHOLDERS**

|  |  |  |  |
| --- | --- | --- | --- |
| Organisation/Hull 2017 Dept | Name | Agreed? | Initials |
| Hull 2017 – Programming | Henri Duckworth |  |  |
| Hull 2017 – Programming | Louise Yates |  |  |
| Hull 2017 – MC&L | Thomas Freeth |  |  |
| Hull 2017 – Digital | David Watson |  |  |

**ADDITIONAL NOTES**

|  |
| --- |
| **50% on sale: 13/12/2016**  of which: 25% on sale through remote box office & 25% on sale online.  **50% on sale: 18/01/2016 (TBC)**  of which: 25% on sale through remote box office & 25% on sale online. |

**COMPS**

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Artists & Guests | 4 | Technical & Production | 0 | Executive & Corporate | 8 | Media | 0 |
| Members | 0 |  |  |  |  |  |  |

Submitted by

Signature \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date