**Back To Ours**

**Made in Hull \_ February 2017**

**Show Report Comments**

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| **Name** | **Show** | **Comments** |
| **Henri Duckworth** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
| Meet Fred |  |
| The Secret Gig |  |
| **Louise Yates** | The Story of Mr B | Archie - 6th form room small for future showsWinifred – drama room is a bit messy and dark on initial entrance The amount of volunteers and staff stood out as small audience – spaces were away form entrance to building so placing of box office, food and evaluation was important to overall audience experience  |
| Picture House | Music in foyer needed.Volunteers as ushers in the theatre space, help with children on stairs.Market experiential element earlier |
| Joan & Hekima | Heating need in North PointSpare scanners and confirmation on box office presenceAsks groups holding tickets to confirm 3 days in advance so tickets can be sold |
| The Red Shed | Tech spec to be double checked with companies.Expect bar queues at evening shows |
| The Pigeon Detectives | Freedom light for gigs and capacity to increase to 400/450Pit barriers – increase mojo to either end with gateToo many staff and volunteers on entrance, stamps worked well |
| Meet Fred | Music in foyerFire exit in Sirius theatre Disruption during Kingswood performance, young people and volunteers entering and exiting |
| The Secret Gig | Use HPSS to avoid H&S issues with touring equipment. Clarity on doors and show start time on ticket.  |
| **Thomas Freeth** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
| Meet Fred |  |
| The Secret Gig |  |
| **Carys Tavener** | The Story of Mr B | * Consider capacities and seating plans for productions with small children.
* Test smaller, underused venue spaces' capacities before usage
* Schedule more time to tidy classroom spaces
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| Picture House | * Outline expectations of TSM roles with more emphasis on the festival's universal language
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| Joan & Hekima | * Enquire as to artist evaluation/signage requirements prior to festival live dates
* Check with artists again just before confirming hire list with supplier
* Musicians require completely separate room to rehearse and sound check during prior production
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| The Red Shed | * Confirm technical riders with Touring/Technical Manager.
* Schedule more efficient method of access to grid @ 'Archie'
* Consider who and where with engineers (assign to venue or assign to show?)
* Consider comms packs across all venues
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| The Pigeon Detectives | * Attain a more thorough risk assessment
* Consider added risks (such as artist encouraging spectators' behaviour)
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| Meet Fred | * CT to arrange meeting with HPSS to spend time in Archbishop Sentamu's theatre for patching
* Clarify in-house technician assistance before festival
* Warn artists of venue hindrances (e.g. sound-proof control box)
* Bar was flown in an out to focus (bounce focus disliked by all artists) - hire zargees
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| The Secret Gig | * Appoint TSM and/or operator to Secret Gigs.
* Insist on thorough artist risk assessment
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| **Lisa Mayes** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
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| The Secret Gig |  |
| **Jo Charlton** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
| Meet Fred |  |
| The Secret Gig |  |
| **Alix Johnson** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
| Meet Fred |  |
| The Secret Gig |  |
| **James McGuire** | The Story of Mr B |  |
| Picture House |  |
| Joan & Hekima |  |
| The Red Shed |  |
| The Pigeon Detectives |  |
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| The Secret Gig |  |