**BOX OFFICE SETUP REQUEST**

**EVENT**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| Event Name: | | | Hull Beermat Photography Festival: Winners Announcement | | | | | | | | | |
| Venue Name: | | | Kardomah94 | | | | | | | | | |
| Venue Post Code: | | | HU1 2AN | | | | | | | | | |
| Ticket On-Sale Date: | | | 1st November 2017 | | | | | | | | | |
| No of Occurrences | | | 1 | | | | | | | | | |
| Intervals: | | | N/A | | | | | | | | | |
| Ticket Type: | | | Free ticketed | | | | | | | | | |
| Layout *{Standing / Unreserved Seated / Reserved Seated}* | | | Unreserved Seating | | | | | | | | | |
| Total Venue Capacity | | | 85 | | | | | | | | | |
| Ticket Types | | | FULL | £0.00 | | | CONCESSION |  | | SPECIAL | |  |
| Seat Capacity Target | | | - | | | | | | | | | |
| Commission Structure | | | Funded by Hull 2017, as part of the Creative Communities Programme | | | | | | | | | |
| Refunds | | | N/A | | | | | | | | | |
| Returns / Exchanges | | | N/A | | | | | | | | | |
| Access | Hearing Loop | Pre-performance notes | | | Level access | Accessible toilets | | | Baby changing facilities | Blue Badge parking | Strobe lighting | |
| N | N | | | Y | TBC | | | TBC | TBC | TBC | |
| Ticket limits per transaction | Public | Employees | | | Group | Access | | |  |  |  | |
| 2 | N/A | | | 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\*\* | Hull2017 Comps | Project Comps | Employees | Community Groups | Access |
| OVERALL | | | 75 | 5 | 5 | - | - | - |
| BAND 1\*\*\* | N/A |  |  |  |  |  |  |  |

*\* 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 |
| 15/11/17 | 6.30pm | 7pm | 10pm | 0 | TBC | TBC | TBC | TBC |

*\* Insert more rows for dates where any of the details are different.*

**KEY STAKEHOLDERS**

|  |  |  |
| --- | --- | --- |
| Organisation/Hull 2017 Dept | Name | Agreed? |
| Hull 2017 | Siana-Mae Heppell-Secker | Yes |
| Hull Beermat Photography Festival | Graeme Oxby |  |

**NOTES**

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| --- |
| Please can this be made available to the Hull 2017 website?  Project contact is Graeme Oxby, [mail@graemeoxby.co.uk](mailto:mail@graemeoxby.co.uk)  75 tickets to go ‘on-sale’ via HBO  Can we set up returns/waiting list for this event please?  *Official Copy/Info:*  Martin Parr will be making a personal appearance and will present 1st 2nd and 3rd prizes in The Hull Beermat Photography Festival competition as well as announcing all 20 photographs that will be printed on beermats and exhibited in pubs and venues in Hull in December.  At the announcement ceremony, world renowned photographer Martin Parr will give also give talk about his life and work including his recent pictures of Hull, the setting up of The Martin Parr Foundation and the background to some of his best-known work.  The evening will culminate in announcement of the finalists and winner.  Finalists will be informed separately and invited to attend by invitation.  #HullPhoto2017  About Martin Parr  Martin Parr is a chronicler of our age. In the face of the constantly growing flood of images released by the media, his photographs offer us the opportunity to see the world from his unique perspective.  At first glance, his photographs seem exaggerated or even grotesque. The motifs he chooses are strange, the colours are garish and the perspectives are unusual. Parr’s term for the overwhelming power of published images is “propaganda”. He counters this propaganda with his own chosen weapons: criticism, seduction and humour. As a result, his photographs are original and entertaining, accessible and understandable. But at the same time they show us in a penetrating way how we live, how we present ourselves to others, and what we value.  Leisure, consumption and communication are the concepts that this British photographer has been researching for several decades now on his worldwide travels. In the process, he examines national characteristics and international phenomena to find out how valid they are as symbols that will help future generations to understand our cultural peculiarities. Parr enables us to see things that have seemed familiar to us in a completely new way. In this way he creates his own image of society, which allows us to combine an analysis of the visible signs of globalisation with unusual visual experiences. In his photos, Parr juxtaposes specific images with universal ones without resolving the contradictions. Individual characteristics are accepted and eccentricities are treasured.  The themes Parr selects and his inimitable treatment of them set him apart as a photographer whose work involves the creation of extensive series. Part of his unusual strategy is to present and publish the same photos in the context of art photography, in exhibitions and in art books, as well as in the related fields of advertising and journalism. In this way, he transcends the traditional separation of the different types of photography. Thanks to this integrative approach, as well as his style and his choice of themes, he has long served as a model for the younger generation of photographers.  Martin Parr sensitises our subconscious – and once we’ve seen his photographs, we keep on discovering these images over and over again in our daily lives and recognising ourselves within them. The humour in these photographs makes us laugh at ourselves, with a sense of recognition and release. |