



Advocacy Document

Proper Job Theatre Company

Introduction

This document is a collection of comments from venue managers and programmers, peers and audience members from the recent tour of **Medusa** by Proper Job Theatre Company.

We have tried to reflect the range of comments we have received from people who have worked with us directly, hosted or seen our work.



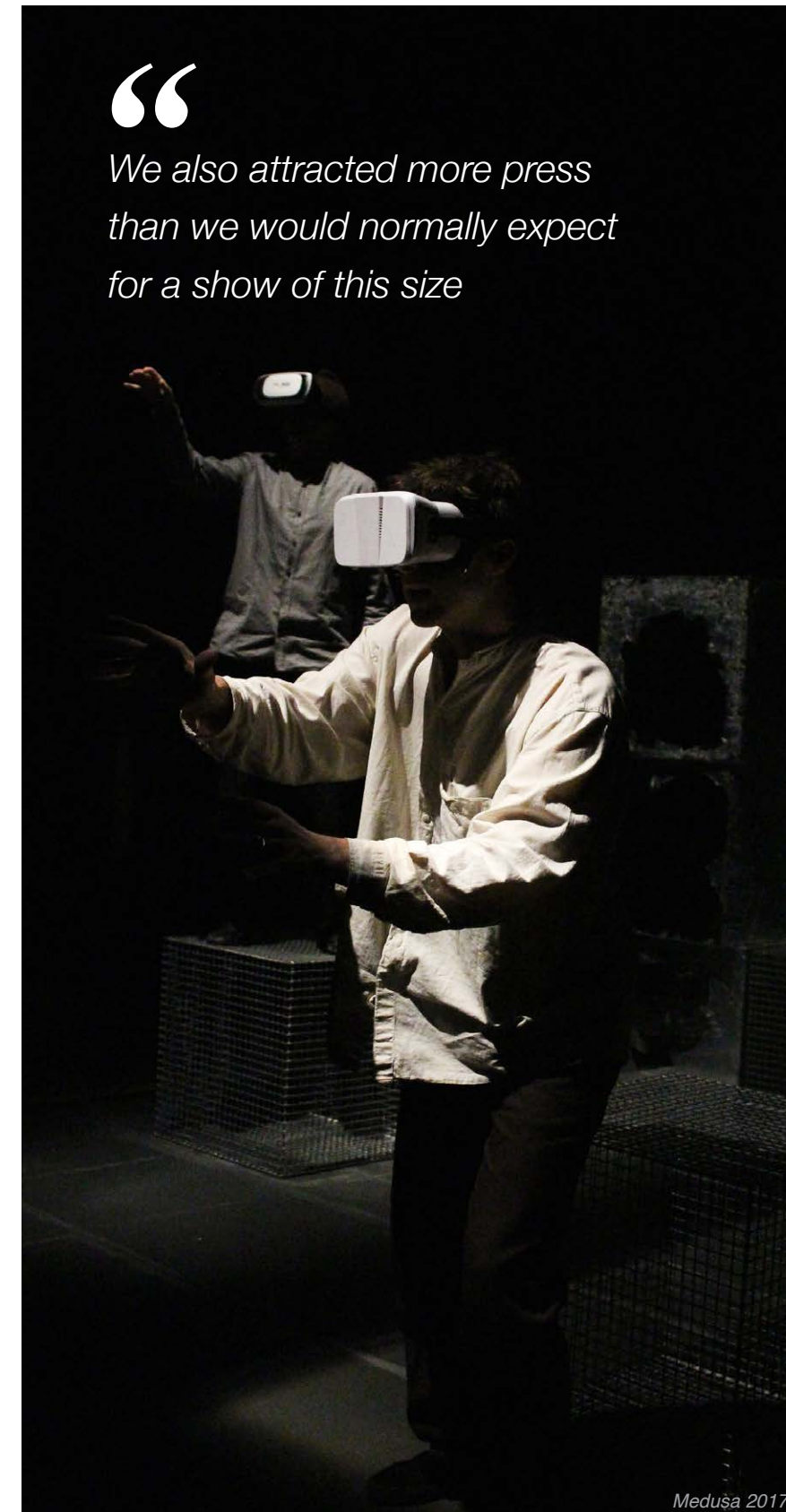
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*It is glorious to have
a company of this
standard making
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city context*

I have been familiar with Proper Job's work for almost a decade. The first two productions in their Monster Trilogy have seen them commission bold new scripts from both established and new writers – in both cases the writers being challenged to stretch themselves into new areas. Alongside this they have commissioned original music scores which touch on the operatic and have developed ensembles of musicians, singers and physical performers who can deliver these different vocabularies seamlessly on the stage.

It is glorious to have a company of this standard making work outside of a city context. I am hard pushed to name any other contemporaries who are doing this kind of work on the small / smaller-middle scale. It's time to take a new look at this company and recognise their unique aesthetic and role within theatre making in the North.

Victoria Firth

Artistic Director at the LBT, Huddersfield



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*We also attracted more press
than we would normally expect
for a show of this size*

Compelling, unsettling and mesmerising Medusa tonight at Square Chapel. Ancient but horribly topical.

David McQuillan

*Artistic Director of Square Chapel for the Arts,
Halifax*

We were very happy with Proper Job and the numbers they attracted to The Lowry this season. We also attracted more press than we would normally expect for a show of this size.

Nicky Jones

*Marketing Assistant at the Lowry,
Manchester*

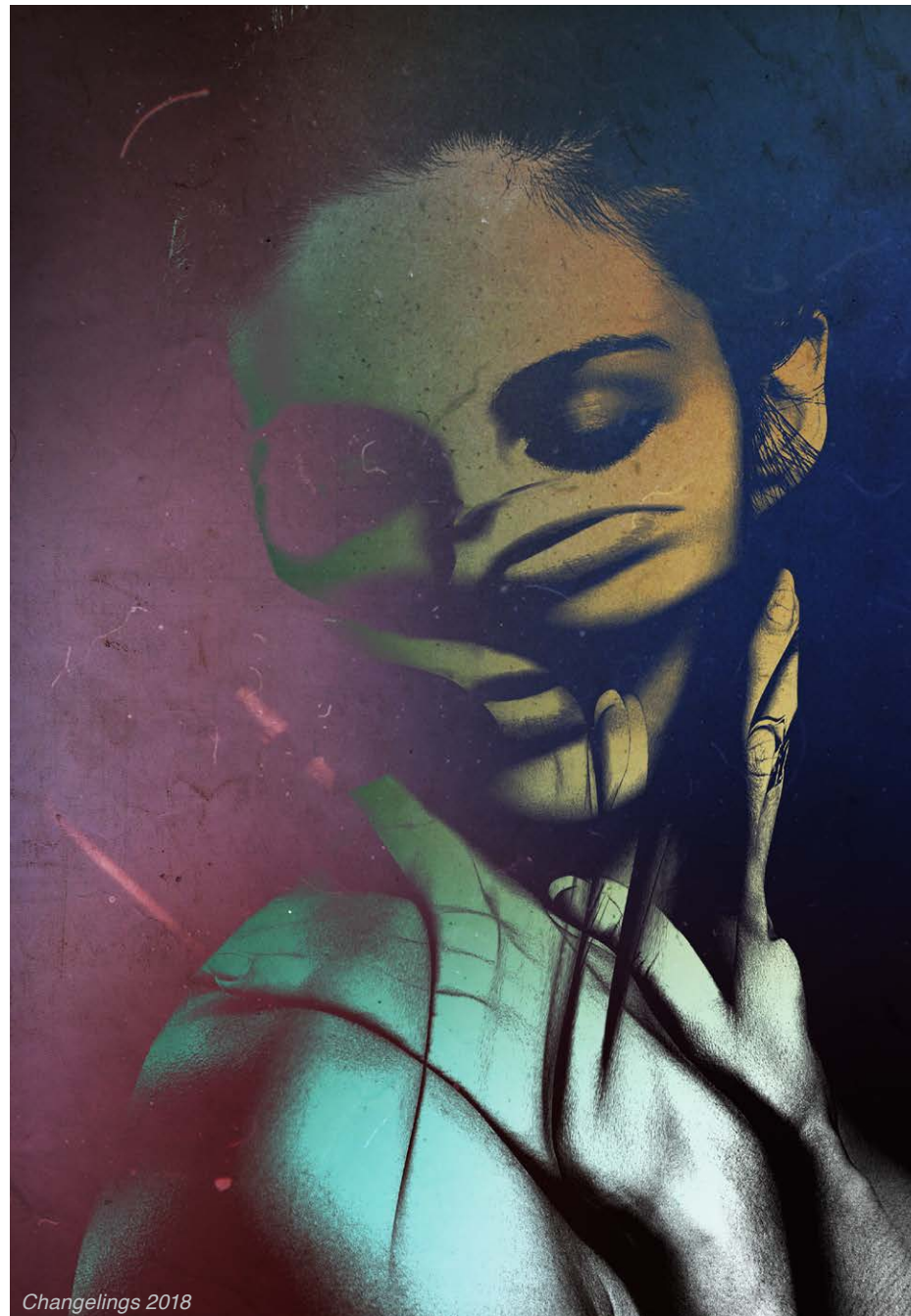
Proper Job tackle good narratives in interesting ways using contemporary, multi-skilled storytelling and I very much look forward to what they get up to next.

Nolly Bouameur

*Marketing Assistant. MAC,
Birmingham*

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We were thrilled to feature Proper Job as one of the first co-productions



Changelings 2018

Square Chapel Arts Centre is delighted to be collaborating with Proper Job Theatre on this co-production of Medusa that will feature in the launch season for Square Chapel's new £6.6m building.

The collaboration continues a long-standing partnership between Square Chapel and Proper Job which comes at a time of both physical and artistic growth for Square Chapel. We were thrilled to feature Proper Job as one of the first co-productions to come out of that programme.

Ali Ford

Programmer at Square Chapel, Halifax



Medusa 2017

I really enjoyed the show and ended up seeing it twice! It was uncomfortable and challenging but addressed some very relevant topics.

Nancy Taylor

Producer, The Carriageworks, Leeds



Changelings 2018

What an absolutely fabulous, thought-provoking, topical, relevant inspired production. It is the most powerful work I have seen this year made all the more relevant by the state of the theatre and film industry. I will continue to be blown away by the musicianship, acting, design performers and direction for a long time.

Andrew Rawlinson

*Head of Operations,
Ambassadors Theatre Group*

Building Audiences

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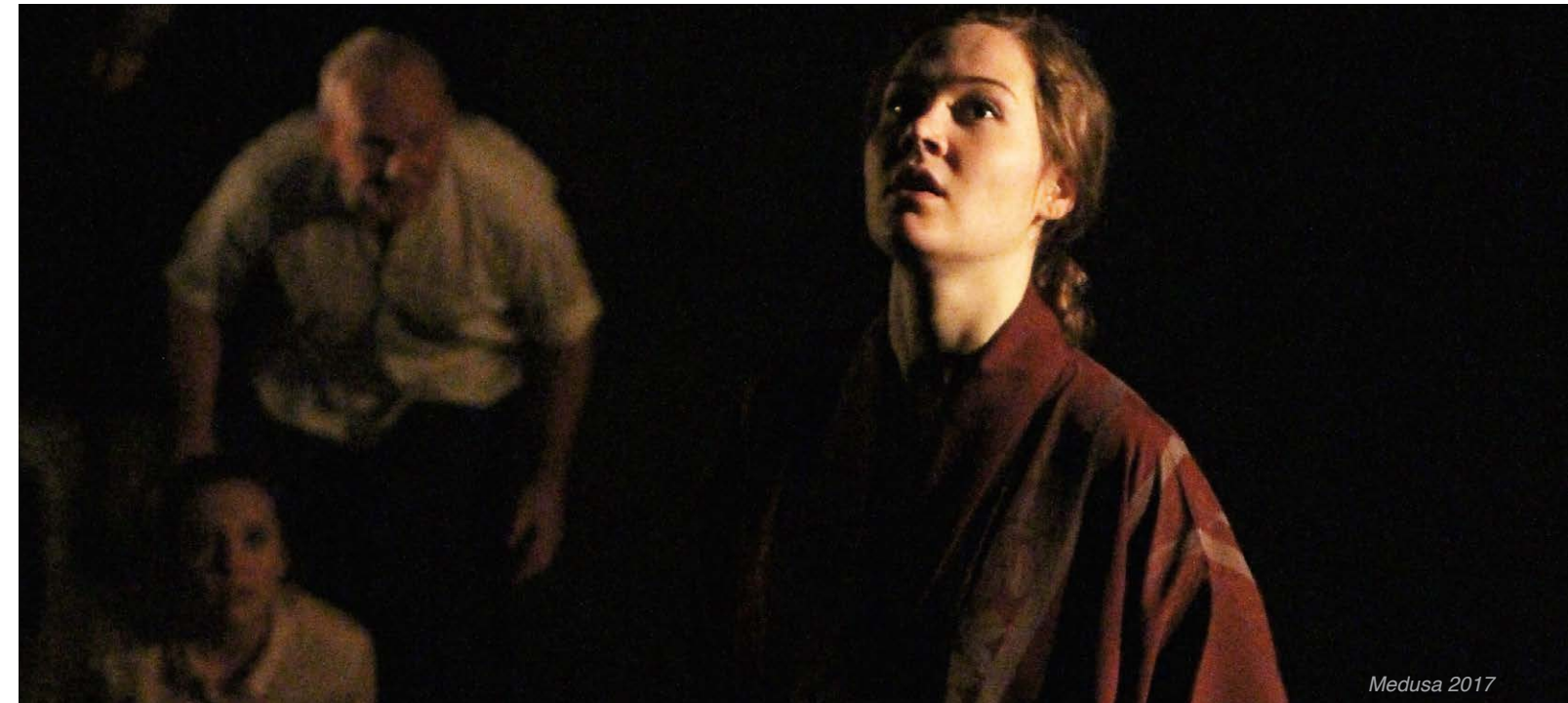
Helen Mort is one of the brightest stars in the sparkling new constellation of young British poets

Carol Ann Duffy

“

Hauntingly beautiful

British Theatre Guide



We performed to over **2,000 audience members in 13 different venues.**

Over 45% of audiences at venues were either new to the venue or to the company.

Across the tour we reached over **75,000 people** through social media.

Spent less than **1p per person** (online engagement) and 6p per live audience member.

We consistently saw two types of demographics:

1. 18-26 year olds

Often students, who were new to either the company or the venue. Many of these engaged in free theatre/ Biomechanics workshops to gain a deeper insight into the company's actor training methods.

2. 35-60 year olds

Traditional theatre audiences, who would book the show based on their knowledge of the company, or due to the programming at the venue.

We increased our mailing list by 25% and increased our online engagement rate (open rates, click rates) by 30%.

Something that really helped this was our ability to release exclusive content to our subscribers only. This included company research into the piece, extra text and poems from the writer Helen Mort.