

14 January 2008



## Response from POP-UP THEATRE

The recommendation to withdraw funding from Pop-Up Theatre is based on reasons which materially misrepresent the company's current situation. Where there is evidence, this is frequently partial, inaccurate, out of date, lacks objectivity and does not take into account significant factors concerning the context of the company's current situation. The process has been neither open nor honest and jeopardises the future of all the company and all its activities.

ACE has cited an agreed reduction in activity during a development year as evidence of insufficient public benefit although this was a decision they were complicit in and actively encouraged. The decision to cut Pop-Up was made before ACE had seen the first new production that resulted from the 2006/7 development year. Objective monitoring of clear outputs appears to have given way to making a case for withdrawing investment.

**The process by which ACE have reached their recommendation has not been open and honest.** ACE show reports assessing the artistic quality of the company's productions were only made available to the company in November 2007 despite repeated requests. These excluded a report (dated 26 November 2005) given to the company as a result of a Freedom of Information request which graded the show 4 out of 5 for excellence in all areas (script, concept, direction, set, technical standards etc) and summed up: *"an experienced company; certainly good value"*.

The Freedom of Information request also revealed that 2 negative show reports by ACE officers which were given to the company as evidence of its poor artistic quality were written a week after an internal Summary Document which "recommended that funding for Pop-Up Theatre Company not be renewed". These reports following a performance at William Patten school on 9 November 2007 were the first assessment of the company's new artistic programme of work. (The reports contrast with feedback from the rest of the audience of children and teachers. Of 134 questionnaires returned 79% graded 4 or 5 out of 5 for excellence – from a school used to frequent theatre visits).

ACE assessment of artistic quality is based on 8 internal reports by Arts Council officers, including 2 from the company's lead officer who was tasked with gathering evidence to support the recommended withdrawal of funding. Pop-Up sent 15 independent assessments from audience members, teachers, theatre practitioners and venues to ACE on 19 October 2007.

ACE has communicated inadequately with Pop-Up about this area and has misrepresented the situation and timescale in correspondence. ACE's assessment does not include any external, independent reports or evaluation from arts practitioners with knowledge and understanding of young people's theatre. Their view is at odds with those of young people, peers, theatre venues and teachers. **(see Appendix i Peer Assessment & Comment).**

**Despite invitations, ACE has made no recent assessment of the quality of the company's participatory theatre work with young people, artists, and other adults who work with young people.** This work makes up just over 50% of Pop-Up's artistic programme and directly inspires new productions. The ACE officers

attending the performance mentioned above, left immediately after the show rather than stay 15 extra minutes to see the participatory session with the audience, despite being specifically invited to observe. Since it started in 1991, the participatory programme has been observed only once by ACE, who assessed it on that occasion as *“bound to leave a lasting legacy in the lives of many, many children”*. Ironically, in the letter which informed Pop-Up of the recommendation to withdraw funding, Sarah Weir highlights “participation in high quality arts” as part of what they are looking to fund in the future.

**ACE’s assessment of artistic quality in Pop-Up’s case has been flawed by a lack of objectivity, peer review and balance, and is based only on a partial and out of date view of the company’s work.**

**ACE has not taken notice of relevant information given to it about Pop-Up’s activities and achievements.** Evidence given to ACE by the company has been ignored, omitted and recorded inaccurately. For example, notes taken at the Annual Review meeting in September 2007, which directly informed the recommendation to withdraw funding show a number of factual errors which include inaccurate recording of box office income levels (as lower than reported), incorrect names of individuals and organisations, and the omission of attendance figures for the participatory programme – which showed a 33% increase and exceeded attendance targets during the year (***Appendix ii Notes Pop-Up Theatre Annual Review 2007 - Additions & Corrections***)

Despite communications with ACE requesting that the record be put straight and despite assurances from Pop-Up’s lead officer that this would happen, errors still persist in the documentation obtained under the Freedom of Information Act.

**ACE’s stated concerns about falling audiences and bookings for productions misrepresent the current situation.** In December 2005, an agreement was made between ACE and Pop-Up that the company would produce only one touring show in 2006/7 instead of the usual two, in order to engage in a period of development. This inevitably resulted in a reduction in audience numbers from previous years and it is disingenuous for ACE to present this as evidence of falling audiences. Pop-Up demonstrated to ACE at a meeting in December 07 that its investment in this transitional year is already paying off: in 2007/8, the audience for the company’s first production surpassed the total audience for 2006/7 by 45%, and average audience figures per performance increased by 46%. Bookings are back up to levels of previous years despite a shift away from popular feel-good Christmas shows for younger children to new plays for an older age range – perceived by venues as more difficult to attract (***see Appendix iii Audience and Booking Figures***).

**ACE’s stated concerns around business planning are not born out by the evidence.** In 2006/7, the company produced a 2006-10 Business Plan which clarified its core artistic vision and organisational and financial model. By the end of 2006/7, out of 52 specific targets identified for the first year of the plan, the company had exceeded 7, achieved 31, had 13 still in progress, and only failed to meet 1. Pop-Up is not confident that ACE officers properly read the 2006-10 Business Plan as ACE raises concerns in correspondence about the 2007 Annual Review over specific issues (audience development, succession planning) which it claims were not in the plan but which were clearly covered (***see Appendix iv Details in business plan missed by ACE***).

**ACE concerns about weak venue relationships and audience development ignore evidence** presented to them about successful tour booking and partnerships with five venues (Arts Depot, Nuffield Theatre, Salisbury Playhouse, Norden Farm

Arts Centre, Hawth Theatre) in a three year audience development strategy. (**see Appendix i Peer Assessment & Comment**).

**ACE's notes about Pop-Up's staffing are wholly inaccurate and not supported by evidence. Concerns about its staffing structure are unfounded.** ACE states that *"although a permanent Admin Director has now been recruited, problems with recruitment and retention of staff are still occurring."* In 2006/07, the staffing structure was reviewed and two new roles were created according to identified needs in marketing and administration. A high performance team is now in place with seven permanent staff members including a permanent Executive Director (in place for 18 months). Apart from the new roles which were recruited in March 2007, all other permanent staff have been with the company for over 4 years. Both new positions were filled following a robust recruitment procedure with recognised good practice. One appointment of a candidate did not work out, but this position has now been successfully filled. Pop-Up is currently fully staffed with a clear staffing structure and up to date procedures in place.

**The source of and evidence for some of the specific concerns raised about the company in recent correspondence (around recruitment, appraisals etc) are not clear.** The inference being drawn about staffing from comments in recent correspondence from ACE is of great concern to the company. Without a proper understanding of the source and basis of the concerns, it is impossible for the company to address them. ACE has indicated that their recommendation to withdraw funding is only likely to be overruled if it appears to be "based on flawed evidence or rationale". In this context, it is a concern that material has been refused under the Freedom of Information Act. Despite the fact that some material has been withheld from the company, recent correspondence from ACE asserts that *"we have provided you with all the information we relied on for reaching the recommendation concerning funding in 2008-11.... The internal decision making process did not occur within minuted meetings or via email correspondence, so there are not documents to provide to evidence the decision making process."* If this is the case, it appears that there is no evidence to support these specific concerns, flawed or otherwise.

**ACE expectations of Pop-Up have not been clearly articulated to the company and appear to have changed in recent months.** The 2007 Annual Review letter raised "concerns about Pop-Up's reporting to ACE". In 2006/7, Pop-Up provided ACE with the documentation required in its funding agreement as well as regular Board Papers with financial, artistic and management reports, tour schedules, feedback about artistic programme and other achievements, and invitations to events. When asked to clarify this issue, ACE wrote in November 2007 that they wished to receive tour schedules earlier, and that ACE had not been consulted when Pop-Up invited their interim Executive Director to stay on in a permanent capacity after 12 months in post. They said that this "falls short of [ACE] expectations as a key stakeholder". These expectations had never been communicated to the company despite discussions with ACE about the industry-wide difficulty of finding strong candidates for this type of role at the time of the original appointment.

**An immediate withdrawal of funding from April 2008 with only a few weeks notice will jeopardise the future of the company and makes it highly unlikely that it will be able to find alternative funding sources making its closure virtually certain.**

Pop-Up raises funds for its participatory theatre work which adds value to ACE London's investment. In 2006/7, it raised 85 pence for every £1 of ACE funding, and

there are strong relationships with its other stakeholders including London Councils, Paul Hamlyn Foundation, Esmee Fairbairn and the London Development Agency. If ACE funding is withdrawn, the company will not be able to carry out the additional 300+ participatory theatre sessions that it currently provides across London each year to young people, 60% of whom are from ethnic minority groups and for which it successfully raises separate project funding. If the recommendation goes ahead, £120,000 investment from the LDA to work with young people not in education employment or training until 2010 will be lost to the sector. The timing of ACE's withdrawal of funding has already forced the company to postpone its Spring tour of a specially commissioned new play with 31 performances booked nationally, the creative team, cast and crew have lost work and publicity material has had to be pulped.

**The Secretary of State has asked ACE to prioritise work with children and young people. Yet, unless this recommendation is rejected, there is a grave danger of losing an experienced producing theatre company which commissions and tours innovative new plays for young people across the country, nurtures the skills of young and emerging artists, and works directly in the community across London with young people from nursery age through to job-seekers.**

**Appendices:**

- i. Peer Assessment & Comment**
- ii. Notes Pop-Up Theatre Annual Review 2007 - Additions & Corrections**
- iii. Audience and Booking Figures Presented to ACE at meeting 5.12.07**
- iv. Details in business plan missed by ACE**

**Appendix i)**  
**Response from POP-UP THEATRE**

**Peer Assessment & Comment**

**Venues:**

**Claire Soper, Freelance theatre programmer & arts consultant**

"[Pop-Up] have consistently produced imaginative theatre for young people that explores themes and issues which are a relevant and important part of a child's cultural development and understanding... [they] play an essential role in our cultural ecology... Their insightful and considered approach to creating work sets them apart from other companies producing work for children... they understand the need for a child to experience a piece of drama which 'speaks their language'".

**Marina Kobler, Co-Artistic Director, Komedia Brighton – programming**

"Komedia has been working with Pop-Up Theatre since 1988... a company committed to encourage and enable new writing for a young audience and who have consistently delivered original, innovative, relevant and engaging specialist work of the highest quality."

**Abigail Harte, Education & Outreach Administrator, Salisbury Playhouse**

"you do such fantastic work!"

**Lelia Greci, Arts & Events Officer, The Hawth Centre for the Arts – programming and audience development**

Pop-Up has been a vital force of England's theatre for young people over the past 25 years, and has gained a reputation that only expertise and extensive experience can buy.

"The Hawth, which endeavours to offer a strong family-friendly programme in a wide range of art forms and genres, is very excited to be part of Pop-Up's audience development project. We feel that both the venue and its audiences – existing and potential – can benefit greatly from this initiative.

We feel assured that the project will be led and delivered by one of the best theatre companies for young people in England, taking into account both the young audiences' and the venues' many complex – and sometimes antagonistic – needs."

**Annabel Turpin, Director, Norden Farm Centre for the Arts – audience development**

"This new collaboration with Pop-Up is allowing us to explore work for this age group at limited risk, whilst at the same time strengthening our relationships with local schools. We hope to learn from the research accompanying the work, and to be able to use this knowledge to inform future programming policy."

**John Sprackland, Programmer, Southport Arts Centre - programming**

"Pop-Up will not be viable without Arts Council funding... the disappearance of producing companies will make the whole touring infrastructure collapse like a house of cards".

## **Comment on recent productions**

### **Charles Way, playwright and winner of ACE Children's Award 2004**

"It was invigorating to be amongst so many young people having such a good time. *Soap* didn't pretend to be 'also for grown-up's' although I found it very entertaining. It took the world of its audience and very engagingly put it through the 'soap' mill with the accent on humour...It is crucial that companies like Pop-Up who do often work beneath the public radar, embedded in communities, remain part of our complex theatre ecology and are given the chance to not only survive but grow and develop."

### **John Richmond, Commissioning Editor, Teacher's TV**

"if the engagement of children in tough, culturally diverse areas of our cities in artistic activity is a priority for the Council, I witnessed a highly successful example of such work last month, on seeing 'Soap'".

### **Kate Cross, Programmer, The Egg, Bath Theatre Royal**

(On Soap) "An engaging play marking a departure from a lot of other children's theatre which tends to lack plot..... what was particularly commendable was the quality of performance from the actors...A great piece of theatre with some wonderful characters within."

### **David Almond, author & playwright, winner of Carnegie Medal, 2 Whitbread Awards, 2 Smarties Awards, Michael L Printz Award**

"I have worked with Pop-Up for a number of years... It was in collaboration with Pop-Up, specifically with the hugely talented director Mike Dalton, that I wrote my first children's play, *Wild Girl Wild Boy*. I learnt a huge amount about writing dramatically, and about how to transfer my story-telling skills to the stage. Throughout it all, I was hugely impressed by the creativity and ambition of this theatre company, by its refusal to take short cuts, by its recognition of the necessity for children to be offered work of the highest quality.

Pop Up [has been] crucial in my own career. It was in collaboration with Pop Up I wrote my first children's play... Pop Up has high standards, high expectations, energy, creativity, stamina, the courage to experiment and challenge, and a total commitment to their audience.... It must be supported".

### **Lucy Pitman-Wallace, director**

"I felt the production had a gentle aim of allowing young children to recognise themselves and their situations in the entwining stories. It seemed to reflect the confusion children feel at school as so much is going on for them. I felt it was true to children's experience of life and 'soap' – that stories continue, are left hanging and some things do not have simple solutions. It also introduced a tongue-in-cheek humour which allows children to laugh at their own situations.

I find it hard to gauge the piece because it is not for me but for children and their response to the play must be the final measure of its success. I certainly saw children listening closely and heard them laughing."

### **Natasha Armstrong, Project Manager, KMEBP**

(On Soap) "There was a genuine recognition amongst the children in the audience of the different types of characters portrayed and I believe that they will have come out of the play with a greater understanding of both themselves and their classmates."

## **Comment on Participatory work and Developing & Supporting Artists**

### **Michael Punter, writer & lecturer in English and Drama (Royal Holloway)**

"I was privileged to be involved in Pop-Up's Dramatic Links project in 2000 which brought theatre practitioners into schools in Hackney and Islington. The company's ability to use drama to stimulate debate and imaginative role-play amongst the children was extraordinary, and the social gains were clear to see. Mike Dalton and his team have established ways of working with young people that have been influential in this country and across Europe... the support they give to teachers and others involved in working with children is invaluable"

### **Richard Shannon, Associate Director – New Work, Polka Theatre**

"You gave me my first break into theatre for children and I learnt so much."

### **Titania Krimpas, writer/director & attendee of Soap-Writing Week at Arvon Foundation**

"It is rare, as a freelance theatre artist, to have the opportunity to work in an exploratory, non-competitive environment which lays its emphasis on creative, and skill development. Such opportunities enable emerging writers to develop their voices, and discover ways to forward theatrical forms.

The week-long course which Pop-Up/Arvon organised was just that."

### **Lucy Gough, writer & attendee of Soap-Writing Week at Arvon Foundation**

"I think the process we developed to work towards writing 'a soap for theatre' seemed to go well. Everyone worked really hard and seemed to 'get' what we were driving at and I think that we all found the exploration of this topic very interesting. In fact I feel that what we all did that week was quite ground breaking...and exciting."

### **Naomi Cortes, writer & attendee of Soap-Writing Week at Arvon Foundation**

"As a new writer to children's theatre, I found it incredibly difficult to receive support and interest for the new stories I would like to share with an audience. Pop-Up provided me with an invaluable opportunity of sharing and developing ideas within a supportive setting. Working with like-minded writers who share a passion for theatre, I was able to explore new ways of engaging audiences, as Pop-Up were keen to develop a new style of theatre for young people."

### **Kate Stoneham, writer & attendee of Soap-Writing Week at Arvon Foundation**

"The week was very fulfilling on a number of levels...particularly around the idea of working 'inside out' i.e. starting with a character's passion and working outwards from that, rather than the other way round. I've always felt character development to be my weak point so this is something of a personal breakthrough."

### **Muge Ahmet, young writer attendee of Soap-Writing Week at Arvon Foundation**

"To start with no real knowledge about script writing and move towards the process of getting to write more and more scripts on different themes and issues, to the point where we were working with professionals to help us with our work is a truly amazing experience."

### **Liam Shannon, writer & attendee of Soap-Writing Week at Arvon Foundation**

"I commend Pop-Up... for putting the week together. I know that for those on the course, for their own development the week was a nurturing one, and I hope in the process the project has been developed too. I also know that one of the aims of the

week was to foster relationships between Pop-Up... and those who might potentially work alongside them in the future.”

**Terry Ellen, writer & attendee of Soap-Writing Week at Arvon Foundation**

“The whole week was a very positive experience for me and as a result I have recognised habits of writing that were old patterns and detrimental to my style. I now feel more confident in trying new things which I wouldn't have dreamt of doing and as long as I continue to focus on the structure of my work and get back into the habit of writing everyday then I know there are endless possibilities.”

**Peer & Artist Supporters in response to ACE recommendation**

**Tim Webb, Artistic Director, Oily Cart**

“Quite appalling news”

**Gary Thorne, Head of Design, RADA**

“Through respect for Pop-Up Theatre, I integrate design students into placements, where designers are given insight to Pop-Up Theatre’s meaningful and imaginative processes of creating a show for young people; which in turn nurtures attitudes and interest in theatre for a life time”

**Chris Lawrence, London Drama Ltd**

“Astonishing!”

**Jenny Culank, Co-Artistic Director, Classworks Theatre**

“Shocked... you must get a reversal of this decision”

**Tony Graham (Artistic Director), Rosamunde Hutt (Associate Artistic Director),  
Chris Moxon (Executive Director), Unicorn Theatre**

“Shocked and saddened... [this action] will have devastating consequences”

**Jo Whitehouse, Miss Spent Manager, Clean Break Theatre Company**

“Pop-Up works with more than 15,000 young people every year so it will be a great shame if it were forced to close.”

**Sara Clifford, author**

“a committed and respected company, who have created some of the best children’s theatre of recent years – Mike Dalton is one of the unsung heroes of new writing for young audiences....Can you suggest who might replace this company’s work? These cuts are disgraceful, but to cut Pop-Up is particularly so”

**David Farmer, writer/director, Drama Resource**

“You are doing incredible work... how little the Arts Council understand or prioritise invaluable work with young people”

**Alex Maclaren, actor and teacher**

“Much children’s theatre has to be pitched at parents...in the fashion of a holiday season movie – which means even successful work is safe, derivative and forgettable. Pop-Up is different...if you work with them you have to really listen to children.”

**Julia Rayner, actress**

“Innovative, thought provoking and entertaining theatre – I am deeply shocked at the Arts Council’s decision.”

**Roy Hutchins, writer, director, performer and producer for theatre, radio and television. Edinburgh Fringe and television Award winner**

“Pop-Up’s ground breaking work, especially in the area of addressing the exclusion, bullying and harassment of young people, is of the utmost importance and must be allowed to continue”

**Maggie Crosbie, Literature Worker, SUBTEXT**

“I know how hard you have worked over the years and you have a brilliant project.”

**Steve Guy, Programme Support Worker, SUBTEXT**

“shocking news”

**Robert Fletcher, Headteacher, North Ealing Primary School**

“Genuinely value for money in every sense.”

**Mark Miller, Headteacher, Robert Blair Primary School**

(On pupils at Robert Blair Primary) “Pop-Up Theatre is their one chance to access and enjoy these enriching opportunities, reaching audiences that would otherwise not ever benefit from these experiences.”

**Zoe Aldrich, independent education practitioner**

“Incredibly experienced, skilled, caring company. To lose this resource would be shameful...Pop-Up are experts.”

**Appendix ii)**

**Response from POP-UP THEATRE**

**Notes Pop-Up Theatre Annual Review 2007 - Additions & Corrections**

<b>Page &amp; Detail</b>	<b>Additional information or correction</b>	<b>Supporting Evidence – already given to ACE</b>
<p>P1 Actual outcomes against planned programme</p> <p>Omission: Outreach programme outputs exceeded target</p>	<p>Pop-Up reported 33% increased attendance for Equal Voice participatory work with young people: 304 sessions in 06/07 exceeding attendance targets &amp; bringing total attendance for performance &amp; education work 9906 young people</p>	<p>Annual Submission sent to ACE July 2007</p> <p>Pop-Up Annual Review 2007 Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p>
<p>P2 Audience Development</p> <p>Omission: Key partners</p> <p>Correction &amp; Omission: age range &amp; reported “difficulty reaching age group”</p> <p>Omission: role of outreach programme</p>	<p>Key partners for Audience Development initiative were identified at the meeting: Arts Depot Nuffield Theatre (Southampton) Hawth (Crawley) Oxford Playhouse Salisbury Playhouse</p> <p>focus of audience development initiative on 7+ Age group identified by venues as being difficult to reach</p> <p>All venues are being offered proven Audience Development techniques used previously with Plymouth Theatre Royal: Equal Voice sessions, staff development &amp; First Impressions as part of the programme</p>	<p>Pop-Up Annual Review 2007 Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p>

Page & Detail	Correction or additional information	Supporting Evidence – already given to ACE
<p>P3 Mechanisms for Artistic Evaluation</p> <p>Omission: Gathering reviews &amp; audience feedback</p>	<p>Company seeks and monitors independent feedback on artistic and outreach work through questionnaires &amp; reviews</p> <p>Company attends relevant national networking events for YPT sector, Assitej, ITC etc</p>	<p>Pop-Up Annual Review 2007 Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p> <p>19 Oct 07 DJ sent independent feedback about artistic programme, performance, writer's development and audience development work: 15 assessments from audience members, teachers, writers and venues</p> <p>7 Nov DJ sent independent feedback about Equal Voice outreach programme from 50+ individuals including teachers &amp; pupils from various schools Years 2 – 9 also nursery &amp; reception teachers</p>

Page & Detail	Correction or additional information	Supporting Evidence – already given to ACE
<p>P4 Performance Against Budget</p> <p>Correction:</p>	<p>Heaven Eyes income down by £6,000 – not £10K as reported</p>	<p>Pop-Up Annual Review 2007 Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p> <p>Annual Submission 206/7</p>
<p>P4 Spelling correction</p>	<p>Arvon Foundation</p>	
<p>P5 Correction: Reported “an alternative might be James Simpson”</p>	<p>James Robinson</p>	
<p>P6 Correction Reported “Marketing &amp; Schools Coordinator”</p>	<p>Jennifer Taylor is Marketing &amp; Projects Coordinator</p>	
<p>P7 Diversity</p> <p>Omission:</p> <p>Recruiting workshop leaders</p>	<p>Company has been successful in recruiting diverse team of workshop facilitators</p>	<p>Pop-Up Annual Review 2007 Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p> <p>Annual Submission 206/7</p>
<p>P7 Business Plan</p> <p>Omission Reported “progress against business plan will be considered at next away day”</p>	<p>Progress against business plan formed basis of agenda and discussions at Staff away day in June, further discussion to take place at Board &amp; Staff Away Day scheduled for Sept 18th</p>	

Page & Detail	Correction or additional information	Supporting Evidence – already given to ACE
P8 Partnerships	<p>Other partners discussed at meeting include:</p> <ul style="list-style-type: none"> <li>Arvon – artistic development with writers</li> <li>ITC – provide training for theatres to set up workshop programme to work with young people</li> <li>Subtext – developing young writers</li> <li>RADA – developing set designers</li> <li>East 15 – workshop facilitation training</li> <li>City Hall — facilitating young people’s contribution to International Children’s day for presentation to Mayor of London</li> <li>Children’s Commission – facilitating young people’s focus groups</li> <li>Kith &amp; Kids – professional development exchanges</li> </ul>	<p>Pop-Up Annual Review 2007  Agenda notes given to DJ at meeting 6<sup>th</sup> Sept 07</p>
P8 Audience Development  Omission: Key partners Age range Outreach programme	See table above P2	
P8 Omission	Funders discussed included Columbia Foundation and Ashden	

**Appendix iii)**  
**Response from POP-UP THEATRE**

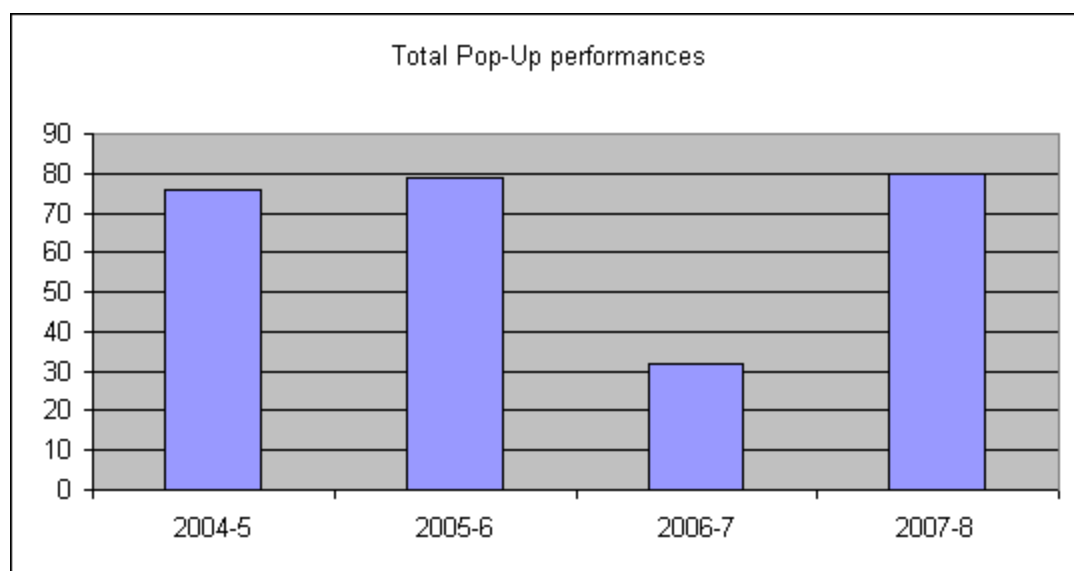
**Audience and Booking Figures**

**Presented to ACE at meeting 5 Dec 2007**

	2004-5	2005-6	2006-7	2007-8
			development year	year not completed
Total Pop-Up performances	76	79	32	<b>80</b>
audience numbers	9388	7960	2453	<b>3557</b>
4-19 years education attendance	6095	5601	7453	
other education attendance	478	640	559	
Total Public: audience & education	15961	14201	10465	
average audience per performance	124	101	77	<b>113</b>

**In 2007/8 Audience for first show (out of 2) already surpassed TOTAL audience for 2006/7 and average audience numbers up 46%**

figures not available in greyed out boxes as 2007/8 financial year not completed



**In 2007/8 Bookings up to levels of previous years**

2007/8	Performances	Audiences
Soap	35	3557
Britain's Next Top Family*	45	
<b>Total</b>	<b>80</b>	<b>3557 year to date</b>

\*as at Nov 07 tour still being booked, 33 theatre performances confirmed, 12 school performances tbc

**Appendix iv)**  
**Response from POP-UP THEATRE**

**Details in business plan missed by ACE**

1)

ACE Annual Review letter 2006

dated 22 December 2006

*The review identified areas of development, or that are of concern... These include:*

*Review of audience development strategies to support future work. Your strategy should contribute to the overall objectives of the organisation and targets and should be measurable, time specific and where appropriate partners identified to support delivery. The strategy should be in place by 1 April 2007.*

Pop-Up letter to ACE

dated 17 November 2007

*Audience Development:*

*Pop-Up outlined Aims and Objectives for Audience Development with identified target groups and selling points in its Business Plan 2006-10 (p22-25), these audience development objectives were included in the organisation's task plan for the year (see Task Plan – Appendix 13 p3 of 14) and allocated Specific Success Criteria, Means of Deliver, Responsible Person, Timescale and identified individual who would sign off on the project. Progress was reported on these areas in the Progress on Plan of Activity 2007-8 which was sent to the Arts Council in advance of this year's Annual Review meeting.*

2)

ACE letter to Pop-Up

dated 8 November 2007

*We asked for your succession plans to be articulated in your business plans, in relation to your Chair and Senior Management. They were not and we have therefore asked again for you to give this serious consideration.*

Pop-Up letter to ACE

dated 17 November 2007

*Succession Plan – on p31-32 of Pop-Up's 2006-10 Business Plan, the plans for succession of Senior Management roles are detailed.*

**ENDS**