

HA HUM AH PRODUCTIONS

# IMPACT REPORT

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December 2024 - December 2025

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Ha

Hum

Ah



# AN OVERVIEW IN NUMBERS



3

productions



6637

audience members



28

freelancers employed



25

weeks of engagement



24

venues



8

film festivals

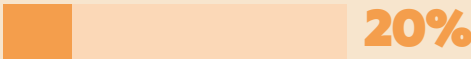


£71,154

paid to creative  
freelancers

## yearly percentage change

\*audience figures do not include film or digital audiences

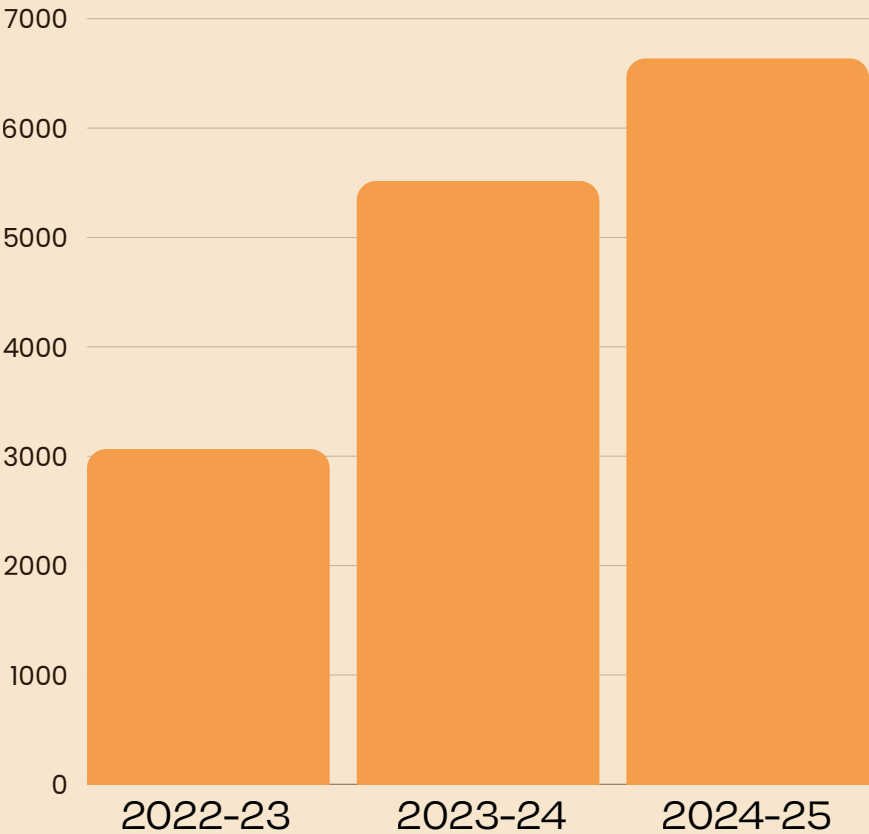


2024-25



2023-24

## Live audience numbers



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# OVERVIEW

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**2024/25 has been Ha Hum Ah's most ambitious and far-reaching year to date — a year defined by creative expansion, deepening partnerships, and bold touring that took our work from Cornwall to central London and across England and Wales.**

It began in December 2024 with the culmination of our tour of *The Massive Tragedy of Madame Bovary*, which transferred to London's Southwark Playhouse for a celebrated final run. This marked a significant milestone for the company: a Cornish-born production stepping onto a major London stage, reaching new audiences and national visibility.

We then reunited with long-standing collaborators intoBodmin to stage an inventive, fast-paced outdoor adaptation of Jules Verne's *Around the World in Eighty Days*. True to our commitment to bringing theatre into unexpected spaces and rural communities, this production toured to outdoor venues across Cornwall and the Isles of Scilly before taking up residency in Bodmin's Cardinham Woods for three weeks — welcoming audiences of all ages, including many experiencing our work for the first time.

The year concluded with the launch of *Making a Killing*, a new darkly comic play created in partnership with our trusted collaborators at the Minack Theatre. Following its premiere at the Minack, the production toured for five weeks to small and mid-scale venues across England and Wales throughout the autumn, and will return in spring 2026 for a second tour.

Alongside our theatre work, this year also marked the final chapter in the festival journey of *Art*, our Cornish-language short film commissioned by Screen Cornwall. The film received international recognition, including a Special Mention at the International Babel Film Festival and the award for Best Composition at London's BIFA-qualifying Kino Short Film Festival.

Across the year, we have expanded our reach, invested in our local creative community, strengthened relationships with venues and partners, and delivered work that is imaginative, accessible, and proudly rooted in the culture and landscape of Cornwall and the wider Westcountry. Our audiences — both in-person and online — grew in size and diversity, with significant engagement across Cornwall, London, and beyond.

This impact report reflects a year of artistic growth, regional pride, organisational resilience, and deeper connection with the communities we serve. It charts not only what we made, but what it meant — to our audiences, our artists, our partners, and our region. We have also dived into feedback and data to analyse the ways in which we engage and connect with both our artists and audiences, providing a snapshot into these relationships. Exploring behaviours and practices this report also offers an insight into patterns around audience behaviour.

# BUSINESS DESCRIPTION

## ALL ABOUT HA HUM AH

Ha Hum Ah Productions CIC is an award-winning theatre and film production company based in Cornwall. We create bold, imaginative and accessible stories that spark curiosity and connection.

Founded in 2018, Ha Hum Ah began as a co-operative-style theatre company — a creative home where actors, directors, writers, and designers of all backgrounds could collaborate and co-produce ambitious new work. From the start, our process has been rooted in ensemble-led making, physical play, inventive storytelling, and deep creative trust between artists.

Our work spans two interconnected paths:

## CORNWALL


One strand of our work is firmly rooted in Cornwall — not just its geography, but its communities, artists, and spirit of collaboration. We work closely with a wide network of regional partners, local businesses, and cultural organisations to develop and deliver ambitious, high-quality productions in both conventional and unconventional spaces.

From village halls to stately homes, woodland clearings to cliff tops, we create theatre that is responsive to place and accessible to the people who live there. We're passionate about reaching rural audiences who may not otherwise have regular access to live performance, and proving that geography needn't be a barrier to artistic excellence.

By making work in Cornwall we've developed a distinctly Cornish approach to creation — one that's playful, resilient and collaborative. This way of working shapes not only what we make, but how we make it — resulting in a vibrant, surprising and unmistakably unique style of theatre that resonates with audiences far beyond the region.





A man with short brown hair, wearing a green jacket and a black vest, is operating a professional ARRI camera. The camera is mounted on a rig with various accessories, including a large lens and a microphone. He is looking down at the camera, adjusting a knob. The background shows a street scene with a building that has a sign that says "Brasserie" and another sign that says "OPEN DAILY". The lighting is warm, suggesting it might be late afternoon or early morning.

## AND BEYOND...

The other strand of our work looks outward — touring nationally across the UK and Ireland to rural, mid and large-scale venues, as well as festivals. This strand is about bringing our Cornwall-grown collaborations and unique way of making theatre to wider audiences, and building relationships with venues and partners across the UK and beyond. Whether performing in a 500-seat theatre or a converted warehouse, we remain committed to bold storytelling, inventive design, and an honest, human connection with audiences.

In 2021, we expanded into screen with the launch of Ha Hum Ah Films, bringing our theatre-rooted sensibility and visual imagination to cinematic storytelling. In 2023, our theatre and film arms united as Ha Hum Ah Productions CIC, allowing us to work fluidly across forms while deepening our partnerships, infrastructure and ambition.

As part of this growth, we've established our own company base and creative centre in Cornwall — a dedicated space for designing, building and rehearsing work in a sustainable, inspiring and environmentally conscious way. Alongside this, we've developed a costume and props store, enabling us to reuse and repurpose materials across productions and offer costume hire to other artists and organisations in the region.

Whether on stage or screen — our goal remains the same: to make great stories happen, in great company.

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# OUR VALUES

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## COLLABORATION

We work hand-in-hand with artists, audiences, and partners, recognising that shared creativity builds stronger work and deeper cultural connections.

## ARTISTIC BOLDNESS

We champion inventive, high-quality storytelling that challenges expectations and sparks the imagination, whether on stage, or on the screen.

## AMBITION WITH PURPOSE

We set our sights high, expanding our reach and impact and always being responsive to opportunity, while staying true to our Cornish roots and our commitment to meaningful cultural contribution.

## ACCESSIBILITY & INCLUSION

We create work that welcomes everyone — breaking down barriers of geography, cost, and cultural familiarity so our stories can reach diverse audiences in Cornwall and across the UK.

## ENVIRONMENTAL RESPONSIBILITY

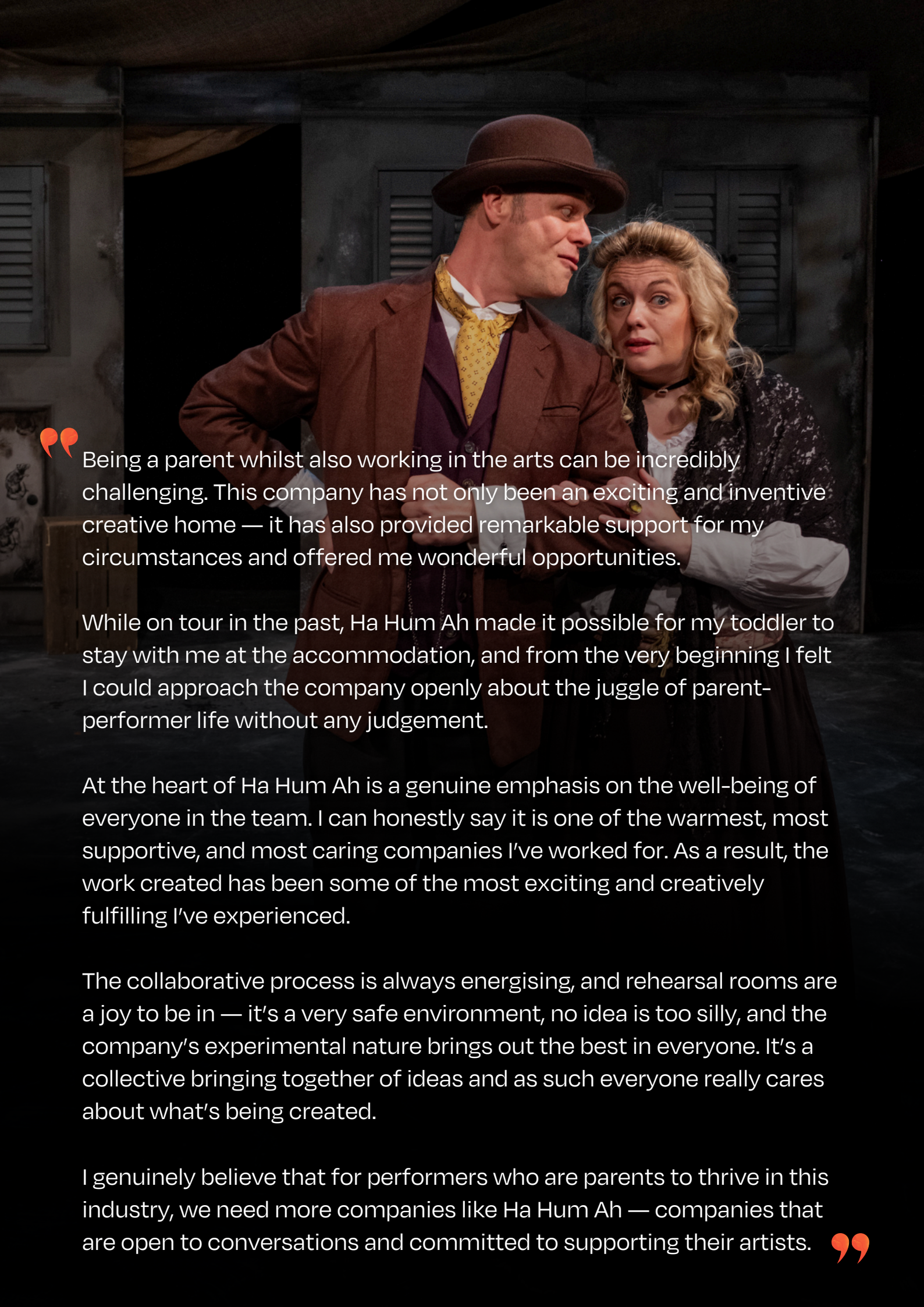
We design productions and operations with sustainability in mind — from reusing costumes and props, championing green practises to investing in circular economy solutions and renewable energy.



Pronunciation Breakdown (simple guide):

- Ha – rhymes with "spa", like a short laugh: "hah"
- Hum – like the sound you make when humming a tune: "hum"
- Ah – a calm, open sound, like when you relax or understand something: "ah"





Being a parent whilst also working in the arts can be incredibly challenging. This company has not only been an exciting and inventive creative home — it has also provided remarkable support for my circumstances and offered me wonderful opportunities.

While on tour in the past, Ha Hum Ah made it possible for my toddler to stay with me at the accommodation, and from the very beginning I felt I could approach the company openly about the juggle of parent-performer life without any judgement.

At the heart of Ha Hum Ah is a genuine emphasis on the well-being of everyone in the team. I can honestly say it is one of the warmest, most supportive, and most caring companies I've worked for. As a result, the work created has been some of the most exciting and creatively fulfilling I've experienced.

The collaborative process is always energising, and rehearsal rooms are a joy to be in — it's a very safe environment, no idea is too silly, and the company's experimental nature brings out the best in everyone. It's a collective bringing together of ideas and as such everyone really cares about what's being created.

I genuinely believe that for performers who are parents to thrive in this industry, we need more companies like Ha Hum Ah — companies that are open to conversations and committed to supporting their artists.





# THE MASSIVE TRAGEDY OF MADAME BOVARY

December 2024 saw the culmination of our tour of The Massive Tragedy of Madame Bovary, with its transfer to London's Southwark Playhouse for a celebrated final run. This marked a significant milestone for the company: a Cornish-born production stepping onto a major London stage, reaching new audiences and national visibility.

Crucially, this moment of increased visibility was paired with a clear commitment to access and social impact. Through a partnership with Crisis, the national charity for people experiencing homelessness, we were able to welcome individuals experiencing homelessness to attend the production free of charge as part of the Crisis at Christmas appeal. At a time of year that can be particularly isolating, the opportunity to experience live theatre offered moments of connection, warmth, and shared humanity.







# 'A MASSIVE SUCCESS'

EVERYTHING THEATRE



'IT'S EXCITING AND TRAGIC,  
IT'S HILARIOUS AND SERIOUS.  
IT'S HIGHLY ENTERTAINING  
AND WE FEEL MORE ENERGISED  
AND ALIVE HAVING SEEN IT.'

'AN HILARIOUS TAKE ON A  
USUALLY BLEAK STORY -  
TRAGEDY MAKES WAY FOR  
FARCE & SLAPSTICK THANKS  
TO THE CAST OF FOUR.'



WEST END BEST FRIEND



PLEASE MIND THE BLOG



THEATRE AND TONIC



LONDON BOX OFFICE



REVIEWS GATE



LONDONTHEATRE1



A YOUNG(ISH) PERSPECTIVE



THEATRE PLAYS UK



FIRST NIGHT MAGAZINE



AJH LOVES THEATRE



# AROUND THE WORLD IN 80 DAYS

In summer 2025, we reunited with long-standing collaborators intoBodmin to create and tour a high-energy outdoor adaptation of *Around the World in Eighty Days*.

A key strand of the tour was our partnership with Culture on Scilly, which enabled us to bring the show to island audiences for whom accessing mainland venues can be costly and impractical.

The project concluded with a three-week residency at Cardinham Woods, near Bodmin, allowing for deeper local engagement and welcoming many audiences to our work for the first time.

*Around the World in Eighty Days* demonstrated how long-term partnerships and site-responsive touring can expand access, build local cultural confidence, and create new pathways for live performance in rural places.

## Production insight

**50%** of audiences were first time bookers

**31%** came from Bodmin

**10%** from Lostiwthiel, followed by Liskeard at **9%** and St Austell accounted for **8%**

word of mouth accounted for **39%** of ticket sales



**THE GREAT ATLANTIC WAY'S SPIRIT OF PLACE SERIES :  
THE ISLES OF SCILLY  
A MIDSUMMERS' NIGHT TO DREAM : 21 JUNE 2025 .....**



In the year 1836, two doors opened to the world.

One, on a bluff above the western sea, where Augustus Smith laid the foundation stone for St Mary the Virgin Parish Church on the Isles of Scilly, it's incumbent a Chaplain, for the islands were deemed 'overseas' by the Church of England..... a world apart.

The other, in the smoky heart of London, the year the Reform Club first flung open its Pall Mall doors to the likes of Phileas Fogg, gentlemen of progress and empire. Who could have known then that these twin thresholds—one weathered by Atlantic storm, the other scented by leather and port—would, nearly two centuries later, be joined in whimsical triumph by a travelling theatre and a ticking clock?

For last night, in the chaplaincy garden, Ha Hum Ah summoned the spirit of Jules Verne, and set off Around the World in 80 Days without ever leaving the lawn.

Magical moments provide feasts for memories. And here..... Amid a whirlwind of waistcoats and suitcases, bowlers and braces..... the church clock struck whimsy

Church & Chaplaincy , both gifts to the Isles imposed with architectural flair and theological stubbornness, looked on with stoic charm. Stones, once set to serve the spiritual fringes of empire, now backdropped a stage for a younger empire of imagination: Ha Hum Ah, a Cornish troupe of miraculous pace, whose talent travels faster than Fogg's balloon.

Here, on Mid Summer's Night, with the constancy of seagulls and gentle salt breeze, three actors burst into dozens of guises. There were split-second transformations, accents tumbling like dice across a map still coloured pink, and swift costume changes so they might have been smuggled in a magician's hat. They brought forth not merely the clatter of trains ,the slap of paddle-steamers, the plod of elephant howdah's..... but the giggles and gasps of grownups, and that rarest applause—the shared joy of a community catching its breath in laughter.

To be there and to see Scilly in such a moment is to touch genius loci—not just the wild grandeur of Mother Nature, of wrecks and saints, but the gentler magic of theatre in a place that allows time to soften. Here, with the evening's glow illuminating the nearby stained glass windows with their stories of lifeboatmen and heroic Schiller feats, another tale was spun—sillier, swifter, incandescent with human wit—and suddenly, the chaplaincy garden was a stage where the past and the present clapped hands.

Let it be recorded, then, that on a gentle island midsummers evening, the clock was ticking..... but no one was minded to race it. The world was round, the laughter was local, and Ha Hum Ah brought the globe to Scilly in a little over eighty glorious minutes.



Jonathan Ball MBE AADip RIBA FRSA Hon FRIAS  
CO Founder, The Eden Project  
Founder, The Great Atlantic Way,



# MAKING A KILLING

We closed the year by launching Making a Killing, a new darkly comic play co-produced with our long-standing partners the Minack Theatre. Following the premiere at the Minack, we took the production on a five-week tour to a mix of small and mid-scale venues across England and Wales, extending the life and reach of a Cornwall-made piece far beyond the county.

The impact of this tour was felt in two directions at once: it enabled mid-scale quality work to land in places that don't always receive it, while also connecting us with audiences in larger receiving houses as the production moved through the wider touring network. Audience responses consistently highlighted the show's craft and ambition.

Alongside audience feedback, the tour delivered tangible professional benefit for the freelance team: one creative reflected that having a production touring "so widely" allowed their work to reach their largest audience yet, taking in many venues outside of Cornwall.

## Production insight



Whilst I'd written music for a few other theatre projects in the past, I feel that working on a project of this duration and depth really helped me to fine tune and cement my skills relating to music in theatre. Working with Louis in the technical department was a dream, he offered lots of support and suggestions, and it was great to have met him. I've had a few little opportunities ping out at me already from this show, and I don't doubt that more will come.

A memorable moment for me was going to the pub after the first public viewing, we all carried such a great sense of achievement and camaraderie, and were proud to see that despite the many hurdles; the project was finally lifting off.





"Saw this tonight. Pretty blown away by it quite frankly.  
Incredible talent. Bravo."

✓ A brilliant piece of  
**TRULY BRILLIANT & UNSETTLING**  
theatre. Best show I've seen in years!  
Seriously impressive. Intense, clever,  
intelligent, and darkly hilarious."



★ Fantastically poised.  
Fantastically clever.

Mega talented duo.  
Switching characters mid-scene  
was mind-blowing!"

**Outstanding, magnificent,  
superb!**  
Clever, darkly comic, and utterly  
compelling. Two **VERSATILE ACTORS**  
deliver superb performances,  
switching characters with incredible  
skill as they bring a brilliant plot to life."

**Sublime.** Can't recommend it  
enough. We just loved it  
— an absolute triumph!"

**An amazing experience.**

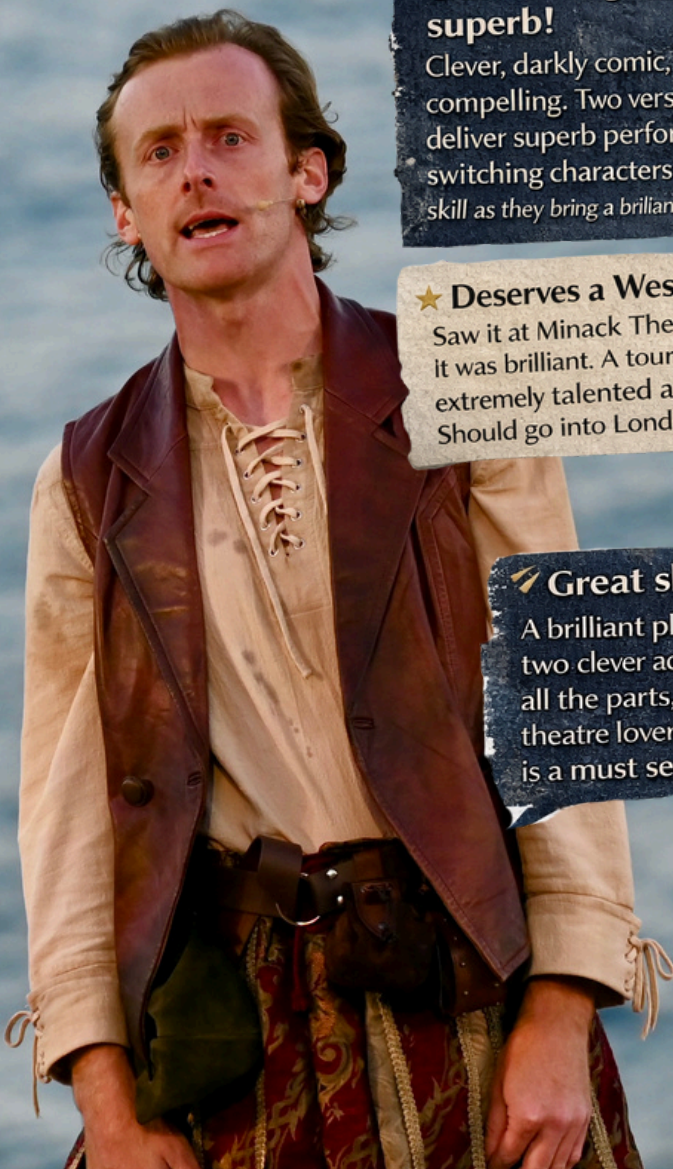
Superb, hilarious and intense. One  
of the best plays we've seen in recent years."

★ **Deserves a West End run.**  
Saw it at Minack Theatre in Cornwall.  
It was brilliant. A tour de force for these  
extremely talented actors.  
Should go into London in my opinion!"

**Saw 'Making a Killing' last night.**  
The acting was incredible, the staging  
was clever and slick, and the script was

✓ **Great show!**  
A brilliant play with just  
two clever actors playing  
all the parts, if you are a  
theatre lover this  
is a must see."

★ **As an audience member, I**  
developed a real sense of connection  
with the characters. It felt very human,  
all too human you might say.







I'm currently working on an online portfolio for my work and having a production I have designed touring the UK so widely is a brilliant opportunity. The tour will allow my design work to reach the largest audience yet, taking in many venues outside of Cornwall.

Working with Ha Hum Ah is always a supportive and creative environment. I feel completely comfortable bringing ideas to the table and discussing challenges or changes that arise along the way. Any differences in the creative process are used to push ideas forward in a constructive way. Communication between the production team is clear and respectful.

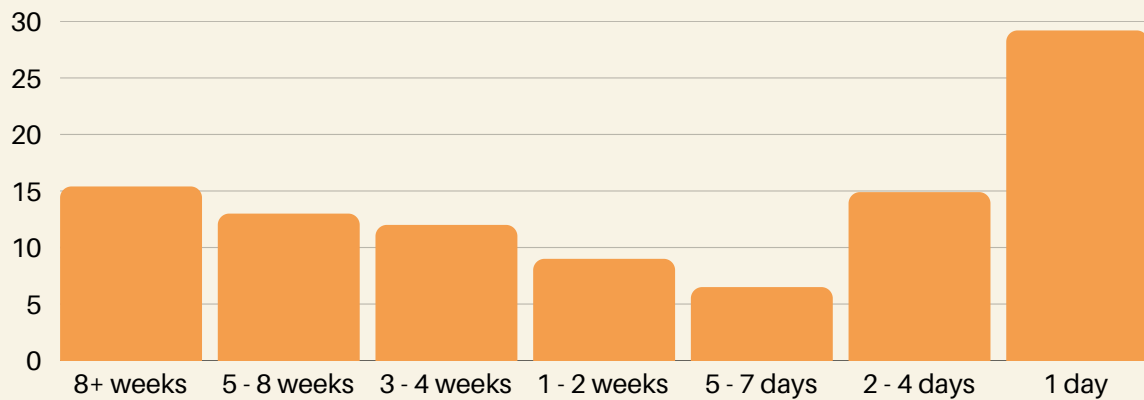




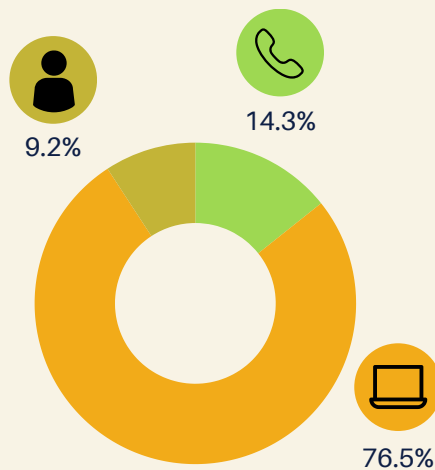
# BOX OFFICE REPORT

The figures below present a high-level overview of booking patterns across all productions during the past year. While they reveal clear trends in audience behaviour, they do not capture every regional fluctuation or project-specific nuance.


## When people book



## How do people book?

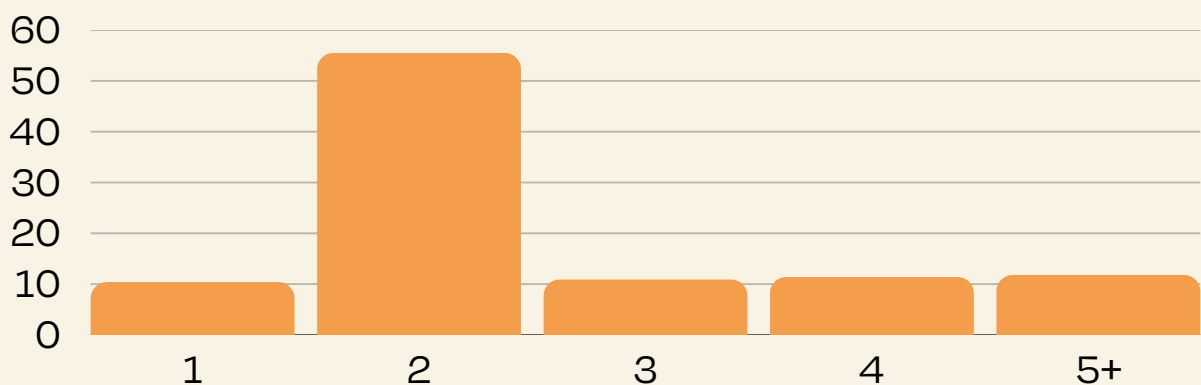


## Key Facts

 50.6% of all tickets are booked in the final 7 days

 55.5% of all bookings are for groups of 2

## Average group size



# SOCIAL MEDIA REPORT

Total Impressions



65,142

Total Engagements



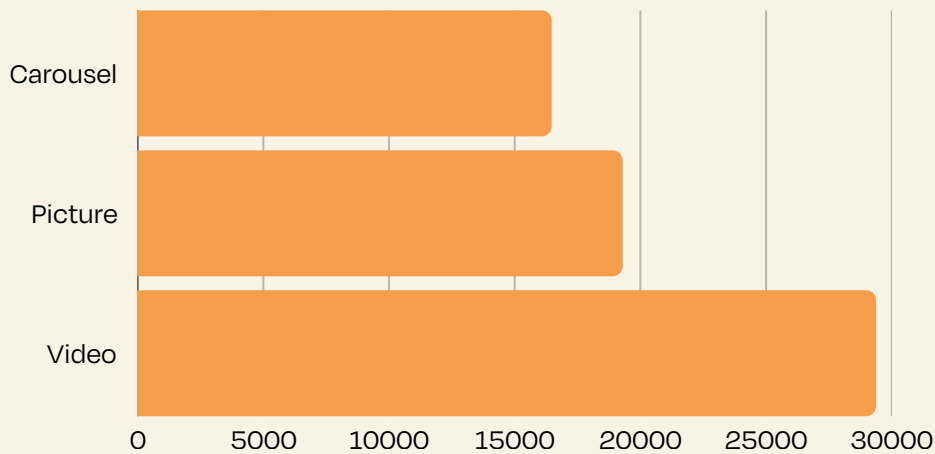
11,677

% Increase in New Followers



33.5%

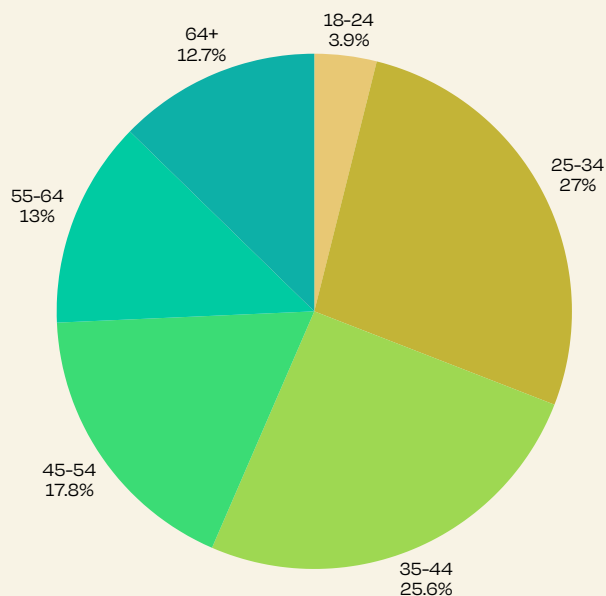
## Content Type Performance



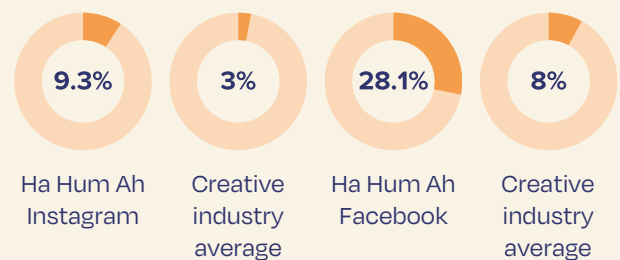
## Geographic breakdown

London	12%
Bodmin	5%
Truro	4.4%
St Austell	4%
Penzance	3.9%
Plymouth	3.2%
Redruth	2.6%

## Social Media Demographics



## Engagement Rates



## Audience Gender Insight



36.4%  
Male



63.6%  
Female



# WEBSITE PERFORMANCE REPORT

Website  
visits



12,644

Average visit  
duration



2m 5s

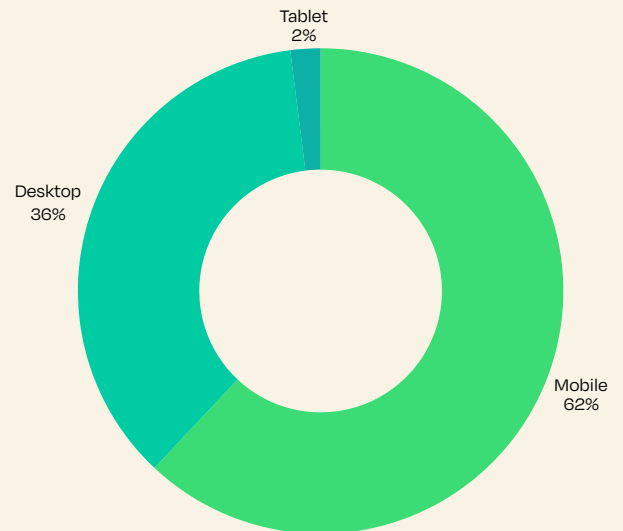
% Increase in  
visits



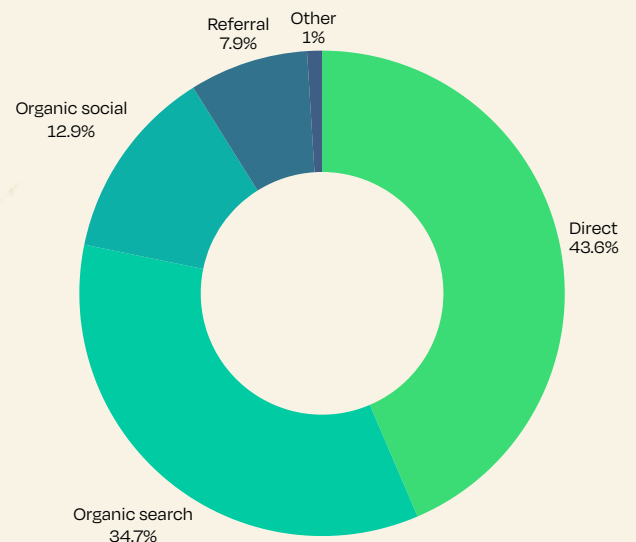
60.6%

## UK Geographic breakdown

### Visits by device



### Top traffic sources





# CONTACT US FOR FURTHER INQUIRIES

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All audience, participant, and digital engagement data used in this report has been processed in compliance with the UK General Data Protection Regulation (GDPR). No personally identifiable information has been shared; all information is anonymised, aggregated, or publicly available.

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