UNIT 4

Performing Arts In The Community

**PROJECT PLAN**

|  |
| --- |
| **OVERVIEW** |
| Our company will be choosing, staging, designing and performing in a piece of community theatre. This performance will be toured to some of Godalming College’s feeder schools, including Rodborough, Broadwater, Woolmer Hill and Glebelands, during the week of 13th June 2022. Our brief was to create a “technique rich” piece of theatre that supports the curriculum for a clientele of Year 9 and 10 students. We, therefore, contacted our feeder schools inquiring as to what they felt would benefit them. Two of the schools replied with “a classical text to support reading and literature”, and the other two requested a performance about “anxiety and mental health”. In response to this, we explored 3 different plays, Romeo and Juliet, Every Brilliant Thing and Four Minutes Twelve Seconds. We felt that Romeo and Juliet was the most suitable choice, because our clients will be studying this for their GCSEs and we had inspiration for a range of techniques we could employ in this performance. Shakespeare’s great tragedy, *Romeo and Juliet*, follows the story of a “star-crossed” young couple from rivalling families who fall in love, but are not destined for a happy ending. Our abridged version, ‘Romeo and Juliet: This is Not a Love Story, features Dead Romeo and Dead Juliet, who act as narrators in the play, questioning whether if people were to know their fate; would they still repeat their actions? We have assigned each section of the play two facilitators, who will bring ideas and lead the directing process for that rehearsal. We have also assigned one cast member to keep the book. This person will annotate the specific section of the script and note all the direction given within the rehearsal.  Alongside directing and performing, we will also take on production roles. These consist of Production Manager, Stage Manager, Assistant Stage Manager, Marketing Manager, Education Manager, Social Media, Props, Costume and Set. We have all been assigned one of the 9 roles, and have specific jobs to do that contribute to the overall production. |
| **OBJECTIVES AND KEY REQUIREMENTS** |
| 1. To put on a professional community theatre event/tour that runs smoothly and safely. 2. Give the audience an enjoyable and positive experience. 3. Promote ClassAction Productions and Godalming College. 4. Act as advocates for the performing arts. 5. Raise awareness for the cause/subject matter 6. To make Shakespeare accessible and engaging for our target audience 7. Overcome personal challenges that working with a Shakespeare text may present 8. To gain experience from working on our specific roles 9. Help support our clients learning by bringing a studied text to life 10. Incorporate some of the key skills and techniques we have learnt in Learning Aim A |
| **APPROACH** |
| **How is the project going to be tackled?**  To tackle the project, we have allocated everyone a role that a professional theatre company would need to operate. This ensures that we can create this piece of theatre independently as everyone has manageable, individual tasks throughout the process which they take ownership of and bring some of their own ideas to (but of course we can still discuss and collaborate). We have scheduled a production meeting for our lesson every Tuesday which will give us a chance to discuss any relevant matters or issues and we can use this to ensure people are keeping up with their roles and we are remaining on schedule. Although this is very helpful and necessary, this means that we lose a lesson every week for practical work which we have to factor into our rehearsal time. To tackle the script, we divided into different sections that we believed would be doable in one session and allocated two people to direct each section. This means that rehearsals can be more focused as there is someone facilitating every session and turning up with ideas which helps speed up the rehearsal process and it can still be collaborative but they have the final say which prevents arguments. This really helps stay on track and it is a fair way to ensure everyone’s ideas are incorporated. We will also create a rehearsal schedule that we will create every couple of weeks. This will include what we are rehearsing in each session, the people directing and who is writing the book. However, we don’t want to do this for too far into the future because we need to be able to adjust for if anything goes wrong and we end up behind schedule.  **How will you decide what jobs need fulfilling?**  To decide what jobs needed fulfilling we looked at the roles a production company would typically need and ensured we all understood what each of these roles do. There were certain roles that a professional theatre company might need that we were able to ignore such as sound and lighting designer as we want to try and make this minimal due to it being for a community tour. We also didn’t want to appoint a director for the whole process because we want it to be a collaboration of all of our ideas. Therefore, we took the key roles which we believed are essential to ensure we can function as a company, serve our clients, have clients to perform to and ensure the piece functions but also looks effective on stage. Any smaller jobs that need doing along the way can be allocated to us by the production manager as we go along.  **How will you decide who takes what jobs?**  We ensured we all understood each of the roles and then had a chance to reflect upon which role we would be interested in taking depending on our specific interests and skill sets. We held a production meeting in which we volunteered ourselves for the role we wanted to take up and explained why we are best suited for that role and everyone could vote to see if they agree or disagree with that person being elected for the role. If multiple people volunteered for a role, we took a closed eye vote to decide who is best suited for the role and help the production run as successfully as possible. We also had to factor in company absences to ensure that we could cover specific roles in foreseen and unforeseen circumstances.  **How will you monitor progress?**  Our production meetings will help monitor our progress as we can look at the minutes from the previous session and check everyone has done the tasks, they were assigned which is an easy way on checking of ensuring we all pull our weight. We also created a production schedule which included all our production deadlines throughout the project. This mainly consists of people’s individual tasks and we have assigned a sensible deadline for each which we can always reference and use to check we are all on track. Likewise, we have a rehearsal schedule which includes the scenes we are going to rehearse and when. This will keep us focused and on track throughout the process and means we can constantly monitor our rehearsal progress. |
| **MAJOR DELIVERABLES AND KEY MILESTONES** |
| **Deliverables:**   * Our performance will last approximately 1 hour. This was the length of our read-through and, while this may be subject to change due to cuts or movement sequences, we are aiming for this performance to last roughly an hour. * We will try to market our show, using posters that our marketing director is creating, in the weekly bulletin at college. This bulletin is widely available to college students and staff, on Teams, Godalming Online and is read out in Tutorials. This will secure our performance a large amount of publicity amongst the students. * Alongside this, we have created an Instagram and TikTok account to promote our production (@romeojuliettour). Our social media manager has taken promotional photos of our rehearsals and meetings in order to publicise the show further. * For our FOH display, we are creating a poster and a programme. The designs will attempt to tie in as many references to Romeo and Juliet, Shakespeare and our performance as possible. Roses will take centrality in the design due as a reference to the metaphor “a rose by any other name would smell as sweet”. Our set features a street lamp, and this will also take some focus in our FOH display. We could also incorporate bottles of poison, leaves and flowers and Shakespeare quotes in our displays as these are motifs within the performance. * In order to help us evaluate the project, we can ask our teachers for feedback throughout the process. They will be able to give us an opinion of which rehearsal methods are effective and how we could act differently. We will also complete a performance of Romeo and Juliet in Studio 816, which will be available for parents, friends, students and teachers to watch, where we could request some further feedback on our overall performance from peers and tutors. During our tour, we could hand out questionnaires or feedback sheets to the students and teachers at the schools, in order to receive some more in depth feedback directly from our clients. We can also use intangible feedback from audiences, which can help us identify the success of our artistic aims. Finally, we can evaluate ourselves and our peers during the process and after the performances, giving them formal feedback. All of this material will help us evaluate this production.   **Milestones:**   * **Complete Production Schedule:** This document was completed in our production meeting on 29th March 2022. We ensured this was reached by including it in the meeting agenda. This meant that we had facilitated enough time for this document to be completed, ensuring that this milestone was reached. If we had not finished it in this production meeting, we would have allocated a small portion of time in the following week’s meeting to finish completing it. This was important so that we could keep track of all our deadlines. * **Allocate roles to company members:** We completed this task during our lesson on the 18th March 2022. This was completed because we wanted to ensure that everyone’s workload was equal and that all tasks would be completed, by someone who had a suitable skillset for the job. We made sure that this was completed fairly by giving everyone who wanted the job an opportunity to pitch why they would be successful in that role, before completing a blind vote that was oversaw by our tutor, to prevent any unfairness. If this was not completed in this lesson, we would have ensured that we finished this task in the next lesson on the 22nd March. * **Marketing/publicity completed:** We began our social media marketing in the week beginning 28th March 2022, and we aim to continue this until our final performance in June. Our poster/leaflet designs will be confirmed by 19th April 2022. We will ensure this is done by allocating some time in our production meeting for a discussion about these documents to take place. Our marketing manager is creating a selection of poster and leaflet designs for this meeting, which will make sure that we can meet this deadline. The posters and leaflets will then be produced by 2nd May 2022, which will give us enough time to publicise the show before our tour. If this deadline is not met, we will set aside a small amount of time during our rehearsals to ensure this task is completed by the end of the week. We will begin the programme, and take our headshots, in the week beginning 16th May 2022. This will be completed by the week of 6th June, the week before our tour. This will give us enough time to produce them, while still leaving some time before the performance. We will ensure that this is completed by this date by arranging a date for the headshots to be taken, to allow us to have enough time to put together a programme. If this deadline is not met, then we will assign another cast member to help the marketing manager to complete these by the end of the week. * **Production Support Roles Completed:** This was completed in our lesson on 18th March 2022 after consultation with our tutor. * **Technical Rehearsals:** We will have our technical rehearsals during the week before our tour. This is the week beginning 6th June. This is a very important final deadline for our production. All props, costume, set, lighting and staging must be sourced, finalised and perfected before these rehearsals. If any lines have not been learnt, these will be cut and if any props, costumes, set or lighting elements are not ready, we will not use them in our tour. * **Performance:** Our performances are set to take place in the week beginning 13th June. This is, however, subject to change due to the requirements of our clients. If our performance is cancelled due to COVID or other problems, we will find alternative dates to perform Romeo and Juliet. * **Evaluation and de-brief:** This will take place in the week following our tour. This will ensure that we can still remember the details of our performances, so we can accurately reflect on the tour. This also means we can complete our project in a more concise way. Evaluating the performance is important because it enables us to understand what was effective and what we would do differently if we were to repeat the project, as well as tracking our progress as individuals and a company. |
| **SCOPE** |
| This project is a Class Action production of Romeo and Juliet which will be created and performed by the lower sixth Diploma Company as our community tour. We want to help bring Shakespeare to life for our clients and try and make Romeo and Juliet more accessible for teenagers with a focus on changing our audience’s perspective and realising that Romeo and Juliet is so much more than just a love story. This is to help support their learning when studying this text or another Shakespeare play in GCSE English. This supports our brief and we will try and ensure the production is ‘technique rich’ throughout in order to best serve our clients. We will tour our production during the week of the 13th of June to year 9 and 10’s at our local feeder schools.  Technical- our props and costume will need to be sourced before our production by our props and costume managers. They should enhance our piece and help engage our target audience as well as be coherent with each other. Our set needs to do the same but it also needs to be easy to transport in order to go on our tour. We will use natural lighting and minimal sound as we cannot rely on the school having vast technical resources.  Marketing- our marketing manager has begun designing our logo and posters for the production so that we can gain interest and build excitement around the production. We have also set up a company Instagram and TikTok account run by our social media manager which can give our clients an insight into our cast and rehearsal process and make them feel involved throughout.  Education- we are going to try modernise our production to help gain the relatability to our story and we will try and incorporate interactive moments where we will get the audience involved to help engage our clients throughout. We may also prepare an education pack to help enhance the educational benefit of our production.  Transportation- before the production we will organise a college mini bus which our tutor Tari will drive with us and all our resources for the production so that we can tour to our production venues.  Funding- the production will be funded through the ClassAction budget which can be shared between costume, props, set and transportation but we will try and keep these costs low. |
| **RESCOURCES NEEDED** |
| For this project we will be needing electronic devices such as laptops and phones in order to market our production to our clients. We will also be needing set, costume and props which will be organised and sourced by the stage manager, set designer, costume designer and props manager throughout the process. Furthermore, we will need to put some travel arrangements in place in order to tour to our schools as well as human resources to organise the event with our clients beforehand.  Set, costume and props- will be sourced beforehand from the college costume and prop cupboard or from independently sourcing items using our budget.  Lighting- we will use natural lighting as we cannot rely on the schools to have any lighting. However, we will have the lamppost acting as set in the middle of the stage which will produce some light at symbolic points which is being built by Karl Cuthbertson. We also have the option to incorporate fairy lights which can be sourced from the college prop cupboard.  Sound- we are hoping to try and incorporate some live music into the production with independently sourced instruments to incorporate all of our individual talents. For other music and sound, we will use a laptop and connect it to a portable speaker sourced from college.  Travel- we will arrange a college mini bus for our tour dates which our tutor Tari will drive to our various tour destinations.  Electronic devices- we can use our own technology or use the colleges computer facilities.  Human resources- our educational manager will be in contact with our clients to ensure dates, timings, facilities, audience etc are arranged before our production dates. |
| **ORGANISATION / ROLES AND RESPONSIBILITIES** |
| Production Manager- Emma:  The production manager overseas the project to ensure everyone is staying on track with their individual roles and as a whole company therefore, they must be very organised themself. They will also plan and run the weekly production meetings which require them to take authority as they must delegate certain tasks and resolve possible arguments.  Marketing Manager- Nil:  The marketing manager overseas the Educational and Social Media Manger. They are in charge of marketing the production which involves the advertising of our production such as with our logo, posters and cast headshots and therefore they need to be quite creative and make the production look professional. However, most importantly they need to promote the play to our clients to try and build the excitement before we tour.  Educational Manager- Freddie:  The educational manager is required to communicate with our clients in order to organise our tour with timings and dates and making sure the schools are aware of the running time of our production, the type of space we will require etc. However, they are also responsible for ensuring the clients get the most education benefit from our production possible which could be through a personal talk, a company Q and A, educational packs and whatever else might help aid our clients learning.  Social Media Manager- Monica  The Social Media Manager is in charge of running the company’s social media accounts. This requires them to keep an active presence on various social media platforms to try and gain a following from our clients which will help include them in our production process. They need to have a good understanding of technology and be creative in order to create engaging content which shows the company in a fun but professional manner.  Stage Manager- Charlotte:  The Stage Manger must oversea set, costume and props and have responsibility for ensuring the backstage elements of the production run smoothly. It is important to be organised and efficient throughout the process to ensure deadlines for set, costume and props are hit and during shows they will be responsible for ensuring the production is set up and prepared, then packed away as efficiently as possible so that we remain professional and do not wate our client’s time.  Assistant Stage Manager, Over Seeing Set- Red:  This role was assigned because stage manager can be quite a big role, specifically towards the end of the process so having two people can make it more manageable and help rehearsals and performances run smoothly. As our set will take centrality in our piece, we decided it would help to have the role focused here to cover for possible company absences.  Set Designer- Atlas:  The Set Designer is responsible for designing, sourcing and building the set for our production. They should be creative and be good at making things. It is essential they think outside the box in order to create a set that can be easily put up or packed into a van and that can fit in a small space as we don’t know the type of space, we will have to perform in.  Costume Designer- Ethan:  Costume Designer is responsible for designing and sourcing all the characters costumes in order to best enhance our piece with the astatic of the costumes without restricting the actor’s movement. They need to work closely with the set and props designer to ensure there are links between all of them. this role requires someone creative and good at working to a budget.  Props Designer- Sam:  Props designer is in charge of souring all the props needed for the production using the given budget and ensuring they are in the right place before the performance begins. They need to think about the practicality of all the props to ensure they are easy for the actors to interact with and consider where they enter and exit the stage from to ensure that will be possible.  See organisational structure for more detailed discussion of roles and responsibilities |
| **INTERNAL AND EXTERNAL DEPENDENCIES** |
| **Internal Dependencies:**  Abridging and editing the script  Devising and directing the performance  Sourcing costumes  Sourcing and designing the set  Generating lighting ideas and sourcing this  Sourcing and designing diegetic and non-diegetic sound  Finding and downloading music  Choregraphing movement sequences  Creating a programme, posters and leaflets  Posting on social media  Organising transport  Liaising with the clients  Providing an educational pack for the clients  Contacting the necessary external services  **External Dependencies:**  Building a street lamp with LED battery-operated bulb  Availability of clients  Audience engagement and response  Performance facilities (space, lights, speakers, chairs etc.) |
| **ASSUMPTIONS** |
| What are we assuming in order to plan this project?  **General**:   * All the company members will have learnt their tracks, including their lines, staging and movement, and perform these correctly * All practitioners will attend all the rehearsals and will apologise for their absence if absolutely necessary * Every practitioner will actively contribute during the rehearsal period, even when they are not facilitating the rehearsal * The book will be completed during each rehearsal by the assigned practitioner * Everyone will be present and well for our tour   **Marketing**:   * All deadlines will be met in the production of our marketing documents * We will be able to print these documents for our project * We will be able to advertise at college, in the bulletin and around campus * People will follow our social media accounts and we will have an active social media presence   **Education**:   * The schools will be keen to get involved in our project * There will be an audience of students present * The clients will be engaged in our performance and will participate when invited * Our message will be communicated effectively to the audience * The audience will be respectful and quiet while watching the performance   **Technical**:   * The street lamp will have been created and will work effectively * The lighting and sound will work in the performance * We will bring all physical props, costume, lighting and set elements with us |
| **IMPLEMENTATION STRATEGY** |
| * **The running time**: when creating the performance, we will frequently film scenes. This will give us a firm idea of the length of all the scenes, which will allow us to keep on top of timings. By doing this, we can make sure that the performance does not exceed this significantly. * **Marketing**: We will ensure that leaflets are produced in time by keeping to a tight schedule of deadlines. We will create multiple poster options which we can vote on as a class. We will also ensure that we are promoting the show by contacting the college and requesting that our poster is incorporated in the weekly bulletin. * **FOH display**: We will produce displays that are quick and easy to transport, put up and take down and this will be done on the day by a few cast members. This will ensure that we have an effective FOH display that is feasible to take with us on our tour. * **Evaluation**: We can give out a questionnaire to the clients in order to receive some formal tangible feedback from the audience. Additionally, we can ask for verbal feedback from our tutors and peers during the process and after the performance. Intangible feedback will be made clear to us during the performance and all of this can be used to evaluate the project.   Please see attached marketing strategy |
| **SCHEDULE** |
| Please see attached production schedule |
| **RISK ASSESSMENT AND ISSUE MANAGEMENT** |
| **Injury to Performers:**  During our rehearsal period, cast members may become injured. This could be from physical or vocal strain during rehearsals and would limit the cast’s ability to deliver certain actions or vocals in the performance. There are many wires and electrical items in the studios, especially in 840. This is a trip hazard, which could cause serious injuries.  **Controls in Place:**   * We will ensure that a physical and vocal warmup are completed before every rehearsal and performance. This will mean that we can get blood pumping round our bodies, easing us into the practical work. By completing a warmup, we reduce the risk of injury during a rehearsal. * In order to protect our voices from damage, we will also ensure that we drink plenty of water during rehearsals. This will moisten the larynx, meaning that the vocal folds can vibrate smoothly, reducing the risk of straining our voices. * We will also remove electrical equipment and wires from our rehearsal space. These are a trip hazard and could cause injury. Removing these means we are managing this potential issue, allowing us to move freely around the space without tripping over.   **Injury to Clients:**  Although it is highly unlikely, students may be injured during our performance. This is due to our use of props and set design as well as audience participation. This puts the students at a very small risk of injury.  **Controls in Place:**   * We will complete run-throughs with our props and set design to ensure that all equipment that we use is safe. This will help us to understand where specifically potential risks may be and give us the time to place appropriate controls in place to reduce these risks. * We will ensure that our performance space is clear and tidy in anticipation of our performance. This will eliminate trip hazards or other potential risks for the students and cast. * We will lead each student through their role during moments of audience interaction and participation, making sure that they complete their role safely in order to avoid injury. * After the performance has finished, we will clear up the performance space so that the room can be used by the school shortly again. This will ensure that we take up as little of the school’s time as possible. |
| **QUALITY ASSURANCE AND CONTROL** |
| We will deal with these issues by trying to maintain spatially aware in rehearsals and in performance to minimise the risk of injury and ensure we are well rehearsed to minimise the chance of aspects of our performance going wrong. To ensure we stay on track with our rehearsal and production process, we will review our progress every few weeks using our production and rehearsal schedule where we can instantly see if we have fallen behind and put a plan in place in order to catch ourselves back up again. We will also review progress and people’s commitments to individual tasks in our weekly production meetings, which will ensure nothing gets forgotten about.  We will measure our audiences experience in multiple ways including using non-tangible feedback throughout the performances such as laughter, applause and other noticeable audience reactions. After our production we will hold a Q and A where the clients can ask questions about the production in which we will be able to see how well they responded and received our performance. Most importantly we are going to speak to the teachers after our performance so that we can gain valuable feedback on how beneficial they believe out production was to our clients and how we could improve it in the future. |