

UNIT 4

Performing Arts In The Community

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PROJECT PLAN

OVERVIEW	
<p>We will be producing the performance 'Every Brilliant Thing' By Duncan Macmillan to a live audience in school halls and the performance studio. Every Brilliant Thing is a play offering observed explorations of mental health and human emotion. The productions title refers to a list of everything that's wonderful in the world and throughout the okay when the narrative progresses, the list begins to mature. This piece will be set out by the performing arts diploma students covering all the bases using dance, acting, and singing which we will cooperating ourselves into the play. We have a marketing team to advertise the evening in the college, press and on the radio, furthermore they will organise the posters and leaflets needed to give out the information of who we are and what we want to achieve. The education team oversee contacting the schools, contacting the VIP guests and to also out together an educational pack for the students to take with them for some helpful information and people they can go talk to. We also have someone who oversees social media meaning they have the responsibility of having to create a Facebook page, Instagram and Twitter account to promote our page and keep people updating with our process. Finally, the technical team will have the responsibility of the lights, sound, costume, and props to ensure our piece looks effective within a school hall environment.</p>	
OBJECTIVES AND KEY REQUIREMENTS	
<ol style="list-style-type: none"> 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. Learn new skills that can help us in the future 7. Learn the responsibilities in life without using help from the teachers 8. To gain a mark individually so everyone gets the mark they deserve for this specific unit. 	
APPROACH	
<p>How is the project going to be tackled? Firstly, we need to approach the script by breaking it down and making any annotations such as ideas or transitive verbs we will found helpful to the process. We then need to cut down any scenes which we don't think will work and give out lines. this introduction to the script while help use to speed up the process as well as beginning to allow us to get our heads around the play and we can start to learn our lines. We are going to tackle this project by running various workshops that will help us to rehearse to have a better idea of how the show is going to run and what we need to do to keep our target audience engaged. By doing rehearsing it will ensure that we are confident with the project to make sure that the show we put on will be the best we can make it and portray a clear message. Putting on company meetings every Wednesday that includes the whole company which will allow us to all be aware how everyone is getting on with their jobs, also writing down notes about things that we feel we need to include in the project to make it more successful.</p> <p>How will you decide what jobs need fulfilling? To decide what jobs needed fulfilling we had a company meeting where we discussed what jobs would be best suited for each other by pointing out people's skills that will be appropriate for each job. To help to decide this we had a voting technique that helped us to finalise who would get what job, for example if two people wanted a specific job we had to vote for who we thought would suit the job best and would make the project most successful. However, to help make that decision we had to give an explanation to why we should have this specific job. In addition, we can look at the SWOT sheet we have which lists people abilities in different skills which can help us to decided who is most suitable for the job and will be able to do it best.</p> <p>How will you decide who takes what jobs? We decided who took what job by either using voting technique or people volunteering to do the job they felt would suit them best. We may ask also the person who has the least work to do as this will help with the whole</p>	

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groups time management and allow us to keep on time.

How will you monitor your progress?

To check our progress, we will have a meeting every Wednesday to check where people are and what people need to do to keep up with everyone else. We will also be writing down any key progress or problems we have faced in the rehearsals so we can then bring it up in the meeting. In addition, we will be writing a log book each week which will be discussing our work as well as our success and failures. To help make sure we know what needs to be done by when we have created a schedule allowing us to check what needs to be done and make sure we have completed tasks up to date. Reading whether they feel more confident and successful in their initial jobs can help us to see where people are progressing.

MAJOR DELIVERABLES AND KEY MILESTONES

Deliverables

- Our performance will be lasting approximately 1 hour as that is the time frame that we have been given by schools. Dependant on how long we make the production and contributing factors that we choose to include, this could shorten performance time if we decide upon using an educational aspect as a part on the performance, which means our show can't take up the full hour, if we wish to include any extra additions.
- We will attempt to get the event publicised in the local press, such as the Surrey Advertiser, any of the school's newsletters and around our college.
- For our creation of the FOH display, we will try to tie in as much of the theme of the piece as we can. This could include items from our set as well as information on our theme of mental health and resilience. We should include warnings about some of the content which could be upsetting for some viewers, and contacts for any support which they may need. We will need to have our posters and possibly a programme which could feature elements of our educational pack. Also, a chance for the audience to read a little something written from each of us, to make it more personal. We could write our own brilliant thing to tie in with the theme. I think to decorate, as well as the posters we should also take some of the pieces of set, such as pieces of paper and objects with the list written on them, as this will provide visual aid and entice the audience.
- We could create a questionnaire to give to members of the audience so that we receive feedback on how they think the production went. It will also give us the ability to look at our own strengths and weaknesses and evaluate our performance.
- We need to create a thought-provoking display for the children, and provide them with a form of education. We thought that getting them to write down their own list of brilliant things and pinning it to the set would be a way of successfully involving and consciously make them think.
- We were talking about taking part in some audio interviews before the performance, so that we could play a mix of audio footage at the end which is personal to the audience, and create an ending scene with us producing some movement to their answers and replies to our questions. This will need to be done very early on so that we can create this footage and devise it in time for the performance.
- Each performance must be conducted professionally. We will need to consider how we are going to deliver our set and everything whilst on a tour and to be able to clear up and move out after each performance.
- We need to have contacted the schools for permission to perform to them. Without this we can't create a tour. And we need to ensure we supply them with an educational pack and the performance must be inclusive and have a lasting impact.

Milestones (Give rough dates for completion of each)

- Complete project schedule: w/b 3rd April 2017 – this will be completed through a meeting and agreement of the whole team. We need to complete this so that we keep our progress on track. If this is not reached it will become easy for us to lose focus and lose progress and what we must do and have done already.
- Select charity and contact: between the w/b the 3rd or the 10th of April 2017 – this will be discussed as a group and then given to the educational manager to arrange the charity support, the marketing manager will then advertise our chosen charity of choice, and the social media manager will publicise on our accounts. This needs to be done or we won't have time to raise much money or advertise our charity enough.
- Allocate roles to company members: this was completed on the 21st March 2017 – we discussed this as a group and let the production manager make the final cuts. If this was not completed the production would fall apart as no one would have assigned work and there would be an unfair amount of work-load.
- Marketing / publicity completed: currently in progress and hoping to be completed and finalised by the meeting on the 5th April 2017 – we have been presented with ideas and have discussed as a group what we would like to add to them or how to improve. The blurb draft has been completed and will be checked on

the 31st March 2017. We will be presented with final ideas from the marketing manager on the 5th April, and then decide collectively which is going to be our final design of poster. This needs to be completed because without it, we would not get the publicity required and our audiences will be ill-informed, resulting in poor turn-out and possible lack of enthusiasm.

- Production support roles completed: in the meeting of the 5th April 2017 – this will be discussed as a group in the meeting, it is important we have them so that we can run as a professional working touring company.
- Technical rehearsals: w/b 5th June 2017 – we will ensure that everything is ready by this point and that we are just running the performance and ensuring that any issues are ironed out. We need this to ensure as little amount of flaw in the live performance as possible. If we don't do this we will be underprepared for our performance.
- Performance: 12th – 16th June 2017 – we must ensure all tasks are completed and the performance is ready to be viewed. If it is not, then our performance will lack professionalism and be a poor form of theatre.
- Evaluation and de-brief: 16th/17th June 2017 – this will ensure that we know as a company what needs improvement and how well we managed to complete the tour. This needs to be done to track self and group improvements.

SCOPE

In general:

A performance by 8 lower 6th diploma performing arts practitioners as part of the ClassAction touring theatre company. We will be performing a production of A List of Brilliant Things, which deals with the issues of mental health and resilience. It will be performed to secondary schools as part of a tour over the course of a week (12th June – 16th). We will be starting with an opening night in studio 816, and then touring to local secondary schools for the rest of the week, due to their positive response to have us come and perform.

Technical:

We will have costumes either bought or made for the performance, as well as any accessories that come with it. As well as any props that we are using. The decorative set needs to be made and easily manageable, so that we can pack it in and out of a van. We also need to conduct any of the inclusive audience parts into this process, if we are choosing to use items they have created as part of the set. We will be using various music tracks, and possibly some lighting, so we need to consider the exact effects and items we are looking for and consider how we are going to be able to use them in a touring situation.

Funding:

We need to consider how we are going to fund some of the aspects of the tour, such as costumes, props, set and transportation, as well as any additional fee covers.

Transportation:

As a touring company, we need to organise and book the transportation which will get us from venue to venue, and how we intend on transporting all other equipment with us.

Marketing:

We have posters and resources in the making which will need to be sent out as soon as possible so that we can start our publications of the production, to gain a larger interest, response and audience for our opening night and for the schools that we are attending. We need to contact the local news and possibly radio stations so that we can again advertise and gain recognition. We need to start the running of our social media accounts so that we are more accessible as a company, and our progress is logged.

Education:

We must contact the local schools, to see who is interested in watching and taking part in our performance. We also need to send them the educational pack which is in the process of being made. Then, we need to complete any of the activities we have asked the students to take part in, so that we are prepared for the performance.

RESOURCES NEEDED

For this tour, we will need a large amount of resources from all the college and the department. We will need access to computers to create marketing and publicity material as well as designs for tickets and programmes. We will need contact details for the press release and radio airing, as well as for our transportation and the schools we are performing to. We will also need lighting and sound equipment that is a part of the production, and work out how they can be packed up and taken on tour. Other resources include costumes, props and make-up which we will be providing or re-using from previous performances, or potentially buying. We will need a form of funding for various aspects such as set/costumes/props and travel. This will either be done via fundraising or the department's budget. We will also be providing the human resource of front of house staff on the night who will oversee that the audience are seated and refreshments and programmes are sold. We will need to contact the school to ensure that when we are performing to them that the teachers can act as FOH staff, to seat and

prepare the children.
 Costumes/props/set – department storage and our own supplies
 Sound and lighting – college department resources
 Funding – fundraising and college events, or ClassAction budget
 Computers – college facilities
 Phone – ours or college facilities
 Travel – book online or over the phone with contact details either known or on a website.
 Human resource – teaching faculty, upper sixth volunteers, lower sixth, members of the department.

ORGANISATION / ROLES AND RESPONSIBILITIES

Production Manager: Harvey
 Stage Manager: Char
 Marketing Manager: Jess
 Education Manager: Tiegan
 Social Media: Aimee
 Costume: Tanya
 Set: Skye
 Props: Miles
 Harvey is very commanding when it comes to the group, we all do listen to him and what he must say. The suggestions he puts forward are always pre-meditated and well thought through which results in the ideas working well. Therefore, we decided to have him as the Production Manager.
 Char's forte is organisation and scheduling things, something that will fit the job role incredibly well. The Stage Manager must be very aware of what is going on with the production as well as the cast, Char is very good at connecting with the rest of the cast so this role is best suited to her.
 Jess is creative with her ideas and often thinks outside of the box, this will be useful for the posters and advertising. She also very structured with the way she thinks about things so addressing press will come easily to her.
 Tiegan, within her job must talk to a lot of people within her company, of high status and of equal level. We decided that she will be best for this position since the job role involves talking to teachers and students, so she will be able to communicate well.
 Aimee has a large following on social media, this will ultimately help with raising awareness of the production. She has also been very active with fund raising for charities, with this knowledge she can apply this to raising the money to fund this performance.
 Tanya has a clear idea of what she wants and how she incorporates small details into the performance and how to extend the performances message. Costume should be an extension of the performance, so we found that Tanya would be the best person for this.
 Skye is a very creative person that is very much into their art, she also knows what she wants a performance to be/ look like. She often makes suggestions to what we can bring to the performance (set wise).
 Miles is very good at articulating what certain props mean within a performance and their relevance in the piece, so he can articulate what each prop is in the piece for and how it is an extension of the message.
 Company director(s): Andrew Pullen, Tari Moore, Ryan Stagg, Nicola Devine, Lucy Ward
 FOH staff: company directors, also upper and lower sixth practitioners in the department.

See organisational structure for more detailed discussion of roles and responsibilities

INTERNAL AND EXTERNAL DEPENDENCIES

Internal:
 The devising of the piece.
 The message of the piece.
 The intention of the piece and therefore the quality.
 The script.
 Costume/set/props/sound/lighting
 Choreography.
 Tour dates.
 Rehearsal time.
 Schedule.
 Marketing and publicity as well as social media.
 The educational pack.

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Any audience participation prior, during or after the performance.
The organisation of going to the schools.
The transport.
Equipment.

External:

Response of the school.
Availability of the school.
The availability of transport.
Budget to certain extents.
The involvement of the children.
Willingness to participate.
How the audience will react.
The response towards our piece.
What we can buy to create the costume/prop/set/music/lighting.
Whether we achieve permission to perform the piece to the school.

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ASSUMPTIONS

What are we assuming to plan this project?

General

- All actors and practitioners will know the lines, cues and movement and can perform with confidence
- All practitioners will be open to all ideas while rehearsing and coming into the rehearsal room with positive mind-set.
- Audience will turn up and participate if asked to.
- Actors will all work as hard as possible to create the best performance we can and all meet our deadlines throughout our creative process to reduce stress and maximise success.

Marketing

- We will have the ability to print any relevant posters and leaflets for the promotion of our project.
- We will set aside the correct amount of time to create the leaflets and posters at a high quality.
- We will arrange a deal so that we can advertise our performances in college by putting up posters.
- Radio stations will advertise our work and give details of the production.
- We will invite press to review the performance so that we can advertise on multiple different platforms.

Fundraising

- Sell cakes for students who will buy them to raise money.
- We have enough money after several fund-raising events
- There will be appropriate times to raise money within college.

Charity

- Charities will be supportive of us fundraising and raising awareness for their causes
- Charities will want to be part of our fundraising
- Posters will be allowed to be put up in their name to advertise

Education

- The school will want to be involved in our project
- Students will come to see our performances at college
- Our piece will have a message and a lesson for the children to learn

Technical

- Lights and sound will work for our performance
- We will have appropriate costume
- All forms of technology work on the night

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IMPLEMENTATION STRATEGY

How will we ensure the deliverables are achieved?

- **Performance lasting approx 50 - 60 minutes** – When devising our piece, we will factor in time for

audience participation and any off-script conversations that might take place in the moment on stage yet still stay within our allotted time.

- **Money raised for selected charity through event** – We will put on fundraisers which suit the charity we will have chosen so that we get the most amount of money possible to put on a high-quality performance.
- **Event publicised in local press** – we will contact the Surrey Advertiser and 96.4 Eagle Radio to tell them about our project and the themes behind it. We will look to have reviews written about our performance so that we can get more work and have a platform to bounce off when approaching schools and companies as we will have written proof that our work is at a high standard.
- **Creation of foyer display** – The FOH team will be in charge of arranging possible displays that could be put up to advertise the charity and event whilst organising a spokesperson to attend the performances to give the charity a face. Furthermore, the FOH team will work out how the displays can be put up and taken down quickly whilst also being easy to transport.
- **Evaluation of the project** – after the event, we will create and send out a questionnaire to the audience members, teachers of the primary school children and the children themselves to collect a wide amount of data on how the event ran. We can then use this to evaluate the success and how we could've improved all aspects; workshops, performance itself, marketing, fundraising
- **Provision of workshops** – Before performing at the schools, our management team will give the relevant information to the Head teacher so that they know the topic of the piece, running time, dates and what year groups, we look to perform to. As well as this, face to face meetings with the school need to occur so we know who we are working with but also to have the chance to look around the school and see where would be the best place to performance the piece.
- **Refreshments** – A percentage of our money from fundraising will go towards having refreshments and food at the events for the audience members before the show. Once we have sold the tickets we can calculate the number of people we will be catering for and therefore are less likely to overspend. The FOH team will organise what drinks and food we will be selling and how these will be presented alongside our charity advertising. Furthermore, they will also have to ensure that no stands block fire or emergency exits.

Please see attached marketing strategy

SCHEDULE

Please see attached production schedule

RISK ASSESSMENT AND ISSUE MANAGEMENT

Discuss how you as a company will deal with these issues

Rehearsals

During the rehearsals, physical injuries could occur which will have a negative effect on the final performance and possibly limit what we can do with movement and any physical actions. To limit the chances of this happening, we will remove all wires and unnecessary props from the room so that the chances of tripping up and not maximising the rehearsal space is slim. By reducing the limits and restrictions within the room, as practitioners, we will also be able to feel freer and therefore have a more positive energy within the rehearsal room. During rehearsals and performances everyone must be aware of all fire exits and meeting points in case of emergency to maximise the chance of safety. All practitioners must have long hair tied up during rehearsals and no jewellery should be worn to limit the chances of people getting injured. We will also offer groups and organisations that can help with supporting anyone effected by our performance and feels that they need support. This information will be given to teachers before the show so that the students already know the right places to turn to.

Controls in place

As the performance is heavily based on audience participation, we as performers must be prepared for every answer we might get back in response. This will mean that we are always in control of the story and not fazed by someone not cooperating.

Before all rehearsals, we will complete a quick full body warm up so that when we attack physical phrases of

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movement we are able to complete them without injury. Water will be drunk regularly to keep the voice lubricated maintain a health state of mind when working.

A main prop within our piece is a trolley which has wheels so it can move. At times, actors will stand on this and be moved around the space when on it. This is a risk when performing live. To make this safe we will rehearse every time with the trolley and map out the movement so that we are always in full control.

Who is at risk?

The people at risk would be the performers which are the children, also in case of a fire the audience and staff would also be at risk.

Controls in place

We have to make sure that the performance space is safe for minors and that they can leave quickly in case of emergency at any point in the show. Furthermore, after the show we must be able to quickly clear up all the props and set without any hassle so the school can use the space for another lesson.

QUALITY ASSURANCE AND CONTROL

We will make sure that we are on task and are able to keep control by having strict deadlines and agendas. Every Wednesday we will have a meeting to discuss how deadlines are going and who is not achieving= them and what we can do. This will help us to have control as we will now where everyone is and if anyone needs help. We will be taking control with our physical and vocal health by ensuring that we warm up our voices: by doing various drills, going up and down our scale and sirens and our body: cardio and stretches. This will help to prevent any injury which may affect our rehearsals or performance. This is particularly important because we have plans to involve a lot of singing and movement.

Discuss how you will measure audience experience

We will have a review sheet for the audience to give us any feedback, in addition we will have a Q&A where the audience will be able to ask us any question and from this we can take onboard any tangible feedback as well as it he performances we will be able to see and hear their intangible feedback.

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