

STAGED PERFORMANCES TOOLKIT

Staged Performances Toolkit

Staged performances can be a great way for a young person to develop a specific talent whilst taking part in a balanced programme of Scouting, as required by POR.

Definitions for toolkits

Staged performances are performances which may include musical performance alongside dance, drama and/or other staged art.

Public performance is performance which may be viewed by those who are not the direct invitee of the participants or leaders involved.

This does include shows with public ticketing, whether free or paid for, as well as where the performance is part of a wider public display, on a one off basis (eg. community fair) but does not include performances with closed audiences (eg. carol singing at care homes) The relevant Commissioner, or their designate, has the ability to restrict the audience of any non-public performance.

Musical performance is performances where the performance is primarily that of an instrument(s) creating sound, including the voice.

Legal Requirements

The legal aspects for running a Scout performance can be found at scouts.org.uk/fs120162.

Further Resources

A word version of the assessment documents can be downloaded in the 'Staged Performances' section of scouts.org.uk/a-z.

Costuming a Staged Performance

Introduction

Costuming can be a great tool of enhancing a performance. The following guidance is just that and the team who organise a production are responsible for deciding what, if any costuming is appropriate. Generally there are four main points to always consider:

1. Costumes should be appropriate to the item within the show
2. Costumes should fit each person well, with care taken over measurements and manufacture
3. Costumes should be ironed and maintained for the run of the show, as should all appropriate accessories
4. Costumes should be a credit to the Movement and should give any possible cause embarrassment to the artists or the audience.

Further points

Ideally everyone would prefer to keep their own costumes, but before you rush off to do so, consider the following:

- Look around and see if you can borrow or hire costumes from another show, or a hire shop. If you can't, then make your own. If you make your own, it is best to make them out of the highest standard possible using good material. This way you will enhance your performance, use these or adapted versions at future performances and, as an added bonus, possibly be able to hire them out and thus get a return on your investment

Consider:

- Do you have suitably skilled people that can put the costumes together?
- Do you have good storage facilities free from damp and rodents, with reasonable access and good insurance cover?
- Will somebody take on the job of looking after the hiring out of costumes on your behalf? (It should be the responsibility of one person who will not allow everyone to have free access)
- In the long run it is not worth using cheap fabrics as they do not wash very well and soon end up looking very shabby
- Specialist costumes such as period, animals, uniforms and so on, are not easy to make and certain fabrics can be very expensive. Therefore it would be better to consider hiring these. You should be able to get quality costumes at reasonable prices and the price should include a laundering service. You may only use a specialist costume once, so consider carefully before manufacturing one yourself
- Hiring from other performance groups is not usually expensive, but if you want to continue to use this service then you should always return costumes promptly, clean and ironed. Also remember to remove all your identification labels and undo any alterations and so on, which you've undertaken. This will be greatly appreciated and assure you of future use

- Ensure that insurance covers all costumes, both your own and those hired. You need to be covered for every eventuality - a pre-show fire could result in the need for professional help to allow the performance to go on
- Consider all the costumes that you manufacture as an investment and show them as an asset on the annual accounts balance sheet
- Try to avoid getting the cast bringing in their own clothes from home for items as they can get lost or even stolen, and the ensuing fuss 'kicked up' isn't worth it. Many items can often be obtained from jumble sales or charity shops - thus avoiding a fashion competition between cast members
- Measuring - chest, hips, waist, inside leg, arm to neck and neck to bottom. When manufacturing trousers or skirts add an extra 10 cm (four inches) onto hip measurements for full freedom of movement. For shirts and blouses also allow extra arm hole width as strenuous movement will soon split tight arm holes. Allow extra length on the bodies of costumes if they are to be tucked in, if they are not, then cut costumes so they all sit at about the same place. Don't have some covering backsides whilst others expose midriff
- Extra consideration should be paid to larger cast members' costumes which should be cut accordingly
- Where T-shirts are concerned, add 10 cm (four inches) to a child's chest measurement and 15 cm to an adult's. This will give a good fit for the stage though not necessarily in the fashion stakes.

Finale

Traditionally staged performances have, by custom and tradition, ended in full uniform, these days some shows end in this manner, whilst others choose not to.

Performance week

Below are some top tips for organizing costuming of a performance:

- Always have two dressers in attendance for each separate dressing room used.
- Provide each dresser with:
 - A running order with a list of the costumes used in each item, with indications for footwear, hats, wigs and so on;
 - A cover to go over cast members' heads to avoid make-up getting smudged or onto costumes.
- Provide one coat-hanger per person for every item they are in. Put a name and number plus the item it's used for on each one.
- Have a separate collection point for wigs and hats, it saves on cluttering the dressing space up and stops hats getting crushed and so on.
- Make sure that all borrowed costumes are labelled with the owner's name.

- On the last night make sure you have plenty of storage boxes available to carefully pack all the costumes, items and accessories into when they are all finished with.
- Allocate costumes to people for washing - ideally by grouping same coloured garments together and so on, rather than by item. Make a list of who has what and chase them up on their progress to get them returned promptly.

Lighting and Sound

The use of lighting and sound equipment will greatly depend on the type and venue of performance.

In smaller venues especially you may choose to bring your own equipment, or to borrow equipment from other sources. In most cases you will need to purchase extra insurance to cover these items. It is best to speak to Unity Insurance so that you budget for this extra cost. If you are using equipment provided by a venue or external hire company ensure that they show you how to use the equipment, and how to troubleshoot if something goes wrong. This will not only inform your performance planning but also your risk assessment.

Some external links which may be helpful include:

<http://www.slideshare.net/artlinks/lighting-design-for-amateur-theatre>

<http://www.slideshare.net/KenCoker/ld-dirfocus?related=1>

<http://www.kats.org.uk/jkcm/kats/Home/Backstage/Sound.cms>

Commissioner Guidelines for Staged Performance

This is part of a toolkit for those organising staged performances. The following gives guidance for District Commissioners (and County Commissioners for County performances) and what their responsibilities are, as well as how they can support performances in Scouting.

Assessment

Each performance needs to be assessed a minimum of every five years, or when their previous assessment expires.

Assessment is organised between the assessor and the performance organisers, and will take place once the relevant Commissioner has approved the performance.

If an assessment is successful the assessor will contact the relevant Commissioner to arrange the relevant celebration. If an assessment is unsuccessful the assessor will contact the relevant Commissioner and inform them. If the assessor has concerns over the safety of young people they must contact the relevant Commissioner immediately.

As with all activities within your District (or County), the Commissioners approval is required before a performance can take place.

A person should be formally and specifically appointed by the Appointments sub-Committee to manage the overall performance (i.e. the production team, business management team and focus on the development of young people). They are referred to in the rest of this factsheet as the 'Performance Chairperson'.

You can then work with the Performance Chairperson to ensure the following minimum assessment standards.

- Ensure that content and material is suitable for the young people involved and also the audience that will be attending.
- Ensure that young people participate as part of the balanced programme within Scouting, and that the time commitment for the show is not such that this is not possible for them.
- Ensure that the show is cast with young people.
- Agree on the key personnel (Producer, Director, Choreographer, trainers/instructors).
- Ensure that key personnel are (or made) at least Associate Members of the Movement and encouraged to undertake Module 1 of the Adult Training Scheme.
- Ensure that all adults working with the young people at any stage of the show are aware of The Association's Child Protection Policy and have completed the required checks.
- Ensure that all legal aspects of public performances are adhered to. The legal aspects for running a Scout performance can be found at scouts.org.uk/fs120162.
- Ensure that a business plan is submitted and agreed as per the normal processes for events with such financial liability.
- Ensure that there is formal agreement from the relevant Commissioner in Girlguiding, where their Members are involved.
- Conduct a review as seen fit.
- Agree the specific and relevant actions required to meet the Key Policies of the Scout Association as set out in POR.

The Staged Performance Assessor

The County will need to appoint one or possibly more, Staged Performance Assessors. This is a specific appointment of the County Appointments sub-Committee. As a minimum to become an Assessor a person must:

- Be at least an Associate Member of the Movement.
- Have completed a modified version of module 25 of the Adult Training Scheme, which can be validated through assessing two performances.
- A special version of the module 25 workbook aimed specifically at Staged Performance Assessors (still referred to as Scout Show Assessors) is available to download the training area of scouts.org.uk or from [Scout Shops](#).
- An Assessor must not assess a performance they are currently involved in, and good practice would say that they shouldn't assess a performance they have had recent involvement in.

An Assessor's role is to support the performance and if they are to critique or give a performance an unsuccessful assessment they must be prepared to work with that performance to bring it to a successful assessment standard.

Application for Assessment

To be assessed a staged performance should contact their local County Assessor using the form attached to this factsheet or similar, at least a month before the show, but ideally at the initial planning stages. This does not surpass the relevant Commissioner approval for the performance, which should also be sort. If the Commissioner is happy that all the minimum standards are reached then the performance can proceed and an assessment can be organised.

Assessment

An Assessor will view the performance and will give feedback to the organisers. The Assessor will point out the strengths of the show and offer points of improvement, no matter what the standard is.

Where a show completes a successful assessment the Assessor will issue the relevant certificate and alert the Commissioner. Assessments are valid for up to 5 years, or as per [POR rule 9.22](#).

If a show is not successful the Assessor will advise the performance on how to improve and support them to achieve this until a successful assessment is completed. A performance may continue while working towards assessment standard, unless the Assessor has concerns about the safety of young people.

Celebration of Successful Assessment

The Assessor, along with the relevant Commissioner and show organisers, will determine an appropriate way to celebrate a successful assessment.

Staged Performance Assessment Checklist

At a Commissioner's discretion a successful assessment can be granted and the performance will be deemed to be public performance ready.

The assessment checklist has two parts-public performance ready, and best practice. All successfully assessed performances are deemed to be public performance ready, and there is no ranking of performances. The best practice column allows assessors to acknowledge great practice in certain areas of a performance.

If a show does not use one of the below (for example lighting) then it can still be successfully assessed, with a restriction placed on it. If the show then decided to use that element of performance it would need to be reassessed to include that element.

The following elements of the assessment checklist (greyed below) must be passed and cannot be issued as restrictions as they relate to the safety and well-being of young people: **Front of House, Venue, Cast, Overall Performance and Wellbeing of Young People.**

Performances can only be assessed for categories relevant to them, and therefore an assessor's feedback should be constructive and focus equally on the positives and the areas of development for a staged performance. Where an assessment is unsuccessful the assessor must:

- Be clear on how the staged performance can meet the below criteria
- Support the staged performance in meeting the below criteria
- Immediately report any concerns about the safety of young people both to the Leader in charge
- Take into consideration the age, maturity, and ability of the young people performing.

	Public Performance Ready	Best Practice
Front of House	Smart and polite staff	Smart and polite staff Scouting uniforms and promotional material (if used) are positive and correct.
Venue	Suitable for the production Suitable changing facilities	Suitable for the production Suitable changing facilities
Printed Programme	Easy to read	Easy to read Useful and applicable content Good use of images Local Scouting contact information
Musical Accompaniment	Competent musicians or sound system Doesn't overpower those on stage	Competent musicians or sound system Doesn't overpower those on stage Adds to the show rather than distracts from it
Sound	Voices from all parts of the stage can be heard. Equipment is used safely.	Voices from all parts of the stage can be heard Sound effects are appropriate and of good quality Equipment is used safely.
Lighting	Performers and their faces visible	Performers and their faces visible Changes smooth and unobtrusive
Cast	Cast is happy and enthusiastic	Cast is happy and enthusiastic Cast is wholly made up of young people (25 or younger)
Singing	Singers in time and in tune Words to the songs can be heard	Singers in time and in tune Words to the songs can be heard Appropriate use of harmony, counterpoint, solos over chorus, etc.
Movement	Good use of the space available Any dancing in time and together	Good use of the space available Any dancing in time and together

	Movement around the stage is managed and unobtrusive	Movement around the stage is managed and unobtrusive Routines are imaginative and varied
Stage Management	Performers and props at the right place at the right time	Performers and props at the right place at the right time Scene changes are slick and unobtrusive
Wardrobe	Costumes are suitable and tidy Uniform (if worn) is smart and correct	Costumes are suitable and tidy Costumes are appropriate to the scene, to the performers and to the audience Uniform (if worn) is smart and correct
Make up	Faces look natural Unobtrusive use of make up	Faces look natural Unobtrusive use of make-up except if the scene requires it
Scenery and Props	Scenery and props are appropriate to the scene	Scenery and props are appropriate to the scene Scenery and props enhance the scene
Overall Performance	Good audience reaction	Good audience reaction Well balanced and put together Slick and good continuity
Wellbeing of Young People	Risk assessment has considered the overall wellbeing and safety of the young people for rehearsals and performances.	Risk assessment has considered the overall Wellbeing and safety of the young people for rehearsals and performances.