



School Theatre Support Committee

Performance Support Award

**Version 5.1
September 2024**



The **ABTT School Theatre Support Committee (STSC)** was formed in July 2024 from the organisation previously known as the **School Theatre Support Group (STSG)**, who originally created and published this Award. The committee is part of the Association of British Theatre Technicians. We are a network of professional Theatre Technicians and theatre practitioners working in UK schools and educational venues. We offer a community of support in this specialist field. Our members are responsible for many professionally-equipped theatres, studios and other performance venues across the country, as well as training and facilitating the next generation of theatre makers.

Our main focus is technical production, venue management and backstage education. The majority of our members work in secondary schools, but we welcome members from all sectors of education with any type of facilities (whether that be theatre, school hall, drama studio or classroom).



The **Association of British Theatre Technicians (ABTT)** campaigns on behalf of the theatre industry; provides training and career development; publishes safety advice, codes of practice and technical standards; organises an annual trade show; and encourages technical education at all levels.

www.abtt.org.uk

Development

The PS Award originated as a long-term project of the STSG, which was first suggested in 2011. It was developed from initial discussions and contributions from STSG members, including several members who had already developed their own 'home-made' schemes.

In 2014 a voluntary sub-committee was established to develop the Award, which led to the first draft being launched at the STSG conference in February 2015. Initial feedback at the conference was very positive and encouraging. The Award was officially launched at the ABTT Theatre Show in June 2017.

Since then, the Award has proved to be very popular with members and is in use at many schools and youth groups around the country. In 2024, the STSG became a committee of the ABTT.

The Award was written by **Paul Haynes** (King's School, Worcester), **Christopher Stone** (Mulberry Schools Trust), **Bex Key** (formerly at Uppingham School) and **Paul Durose** (The Leys, Cambridge) with additional contributions by **Jennifer Chislett** (formerly at Sir William Borlase's Grammar School), **Peter Humphreys** (Cranleigh School) and incorporating feedback from STSG members since the original issue.

We are also grateful to those organisations who have previously sponsored/endorsed the Award, including Mountview Academy of Theatre Arts, Rose Bruford College and Falmouth University.

This edition has been re-edited by Paul Durose (July 2024), and is published by the ABTT.

Please contact the ABTT Office if you would like to get in touch with the Award team.

Introduction

Launched in 2015, the Performance Support Award has been created in order to recognise and encourage the achievements of young people who want to be involved backstage outside the classroom.

It has been developed in response to demands for a non-academic course which can be tailored to suit the needs of technicians/tutors responsible for pupils undertaking extra-curricular activities in the school theatre.

The Award provides a reference framework for busy technicians/tutors to use as the basis for a regular activity programme, in a similar way to a teacher using a scheme-of-work or lesson plan.

This is not an academic course, although it can be incorporated into a curriculum if required. It is intended to be delivered outside of classroom hours in whatever format works best for your learners. There are no time limits or exam dates.

The scheme is divided into Bronze, Silver and Gold levels. The modular nature of each level will allow tutors to adapt the content to suit the time available, the facilities and equipment available, and the specific interests and skills of the participants.

The final portfolio may be used by the pupil as evidence of skills and experience during a university or college interview process, for example.

Who is it for?

The Award is mainly for secondary school pupils (age 13-18) at an extra-curricular level, such as those participating in a 'Tech Club' or helping backstage on school productions. It is designed to support and encourage development outside of the classroom, and to offer a standardised method of recording skills and achievements.

Progress through the scheme is intended to encourage a potential future career path in the backstage industry, but can equally be used by those seeking a hobby activity. Bronze is aimed to start at Year 9 (13+), but the Award can be used with any students or young people.

Who can run it?

The Award is designed to be managed by any technician or tutor involved in the extra-curricular support of performance activities. The tutor does not need any teaching training or qualifications. Tutors can use as much or as little of the scheme as required to suit your environment.

The Award is free as a PDF download to all interested parties.

What is the outcome?

At the very least, we want schools to use this scheme to increase the level of interest and participation in backstage activities, by rewarding pupils who may otherwise be unrewarded. It should encourage those pupils to consider the possibility of a future career in the theatre industry, and could be used on a CV or university interview to demonstrate skill and interest.

'Print your own' certificates can be awarded for completion of each level, and Gold Awardees may be entitled to further benefits through the ABTT (see overleaf).

Assessment

Progress is assessed internally by the tutor(s) delivering the course. The intention is that participants gather evidence as they work through the course to create a portfolio of work. Evidence can be photos, video or audio recordings, reports, notes, plans, lists, cue sheets, scrapbooks, etc.

Each unit contains a number of learning objectives, against which the tutor should record an assessment with evidence for each participant. The specific details of the assessment criteria are intentionally broad, so that the tutor can adapt the programme to suit the particular learning environment.

There is a flexible pathway through the modules and levels, in order to cater for those with specific interests or time/resource restrictions.

Gold Awardees

Tutors/schools can optionally submit Gold candidates for validation upon completion of the Award. This will involve providing details of the awardees to the ABTT Office and certifying that the Award has been completed to the tutor's satisfaction.

We may require some element of moderation—which will require any available evidence to be sent electronically to the moderator, or may involve a visit from a moderator. Moderators are volunteers from the ABTT School Theatre Support Committee.

Please note that this facility is currently in development and may not be immediately available. Please check details on the ABTT website and contact the ABTT Office to enquire.

This facility is only available to technicians/tutors/schools who are members of the ABTT.

Inclusivity

It is the responsibility of those running the Award to ensure that all elements of it are accessible to all young people who wish to participate. Tutors should use their professional judgement to make reasonable adjustments for students to ensure that no participant suffers a substantial disadvantage in comparison to others. This may include changing a task from practical to theoretical, allowing more time to complete a task, or providing additional mentoring.

The criteria for each unit, whilst indicating what is reasonably expected, is intentionally not too prescriptive to allow centres to tailor it to their needs and the facilities available. The method of collecting evidence has not been prescribed, which means those running the Award can use methods that work best for their students.

Most importantly, completing the Award should be an enjoyable and rewarding experience for all involved. The environment in which the Award is run should ensure students feel supported by staff and their peers, and that they are not undermined when they input ideas or if they make a mistake.

Safeguarding

We recognise that sharing of pupils' information is a safeguarding concern for many schools. The Award does not require that identifiable information is provided to us (except for optional submission of Gold Awardees and optional inter-school moderation). The use of photos and videos of pupils, and the use of online file sharing facilities is at the discretion of the school concerned.

Award Structure

The Performance Support Award is a modular award split into three levels. Participants must complete the levels in consecutive order, starting with Bronze.

Bronze

Bronze participants must complete all of the bronze objectives for **FIVE** units. This includes the compulsory Unit 1 (Performance Support), plus at least 4 of 8 further optional units.

Silver

Silver participants must have first completed the Bronze award, including the equivalent unit(s) they wish to take at Silver level. They must complete any **TWO** silver objectives from ANY unit, which can be from the same unit or preferably different units.

Gold

Gold participants must complete the Gold level objective from any **ONE** unit. They must have previously completed the Bronze and Silver objectives from this unit. Evidence for the Gold level must be distinctly different from that used for the Bronze and Silver levels – i.e. a different performance.

Gold Awardees can optionally apply to the ABTT for further recognition.

Notes for Tutors

Objectives

In each unit there are a number of objectives which must be completed in order for the participant to 'pass'. The objectives for Bronze are generally formed of:

- two objectives which progressively introduce the topic;
- one practical activity; and
- one covering safety and sustainability (which should be included as a part of all of the activities).

At Silver, only one of the two objectives is required, although both can be completed if desired (there is only one Silver objective for the Stage Management unit).

At Gold, there is only one objective, but this can be adapted to suit your particular circumstances or the type of performance being supported. The Silver and Gold objectives are largely practical, based on professional theatre roles.

Each objective has suggested criteria which it is felt are appropriate for the level, but can be modified by tutors to suit resources, time, pupil ability and individual circumstances, as long as the overall intent of the objective is met.

To ensure that appropriate standards are kept in line with other schools, tutors should annotate any modifications or allowances where it is not obvious that all criteria have been met.

Performance roles

In general, each module will allow participants to complete at least some of the objectives whilst working on performances; progressing from junior roles to senior roles.

Pupil roles may vary from school to school, or it may be that pupils don't have the opportunity to work on performances at your school; in which case tutors can adapt the Award to suit, providing that sufficient level of skill and understanding can be demonstrated.

At Silver it is generally expected that a 'small' performance will involve 2-5 performers and a duration of at least 10 minutes. For Gold this increases to at least 5 performers and a duration of 20 minutes or longer, although allowances can be made depending on complexity.

Other performance types & venues

The Award is primarily based around theatre, but 'performances' can be any type of performance or audience experience—whether that be drama, music, dance, multi-media, or another type of event to suit your environment.

Similarly, the Award can be undertaken in a theatre, school hall or classroom—although at least some access to a performance space with technical facilities will be essential.

Green Book

For reference to "the Green Book" please visit theatregreenbook.com

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Please ensure that all work carried out in relation to this course is fully compliant with your organisation's health and safety policies, current legislation and relevant risk assessments.

If in doubt, please contact the ABTT for further advice.

Performance Support

PSA. 1

Compulsory Unit

This unit will give an introduction to the world of performance support and an understanding of the terminology which is used throughout the industry.

<h2>Bronze</h2>			
<i>All four objectives must be completed.</i>			
	EVIDENCE	DATE	ASSESSOR
<p>1.B1 People in Performance Support</p> <ul style="list-style-type: none"> Be able to identify different job titles in the theatre, and understand the hierarchy of roles. Identify the main responsibilities associated with each role. 			
<p>1.B2 Knowing the performance space</p> <ul style="list-style-type: none"> Understand a range of key terms found in the theatre. Understand the main types of stage layout; e.g. proscenium, thrust, in-the-round, etc. Be able to use stage directions; e.g. stage-left, stage-right, up-stage, down-stage, etc. Be able to apply the terms to your venue’s performance space. 			
<p>1.B3 Understanding performance styles</p> <ul style="list-style-type: none"> Consider the technical needs of different types of performance styles. 			
<p>1.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> Be aware of general H&S concerns and legal requirements in the theatre. Know the safety requirements and emergency procedures for your venue. Understand how to follow safe systems of work, and where to find more information if in doubt. Know of ‘the Green Book’ and identify ways to reduce, reuse and recycle within the venue. 			

Costume

PSA. 2

Optional Unit

This unit will give a general understanding of costume and its use in performance. It looks at different styles and how costume can be used to create a character.

If facilities or time do not allow for work with actual costumes or performers, the use of sketches, images and samples can be sufficient.

Bronze

All four objectives must be completed.

		EVIDENCE	DATE	ASSESSOR
2.B1	<p>Understand how costume enhances a performance</p> <ul style="list-style-type: none"> • Consider how costume can enhance the characterisation and movement of a performer. • Understand how costume works with other design elements such as set and lighting to create an overall design concept. • Look at how colours and materials can be used in the design. 			
2.B2	<p>Choose a costume to show a particular time period or setting</p> <ul style="list-style-type: none"> • Research clothing styles from different time periods and for different social classes. • Find or draw a costume to show the chosen time period, setting and social status. • Present the costume design and explain the choice of colours, materials and style. 			
2.B3	<p>Undertake the role of Costume Assistant/Dresser</p> <ul style="list-style-type: none"> • Take measurements of the performers, and record the data accurately. • Assist with preparing the costumes for the performance. • Assist with costume changes and running the performance. 			
2.B4	<p>Health and Safety / Sustainability</p> <ul style="list-style-type: none"> • Assess the hazards for costume (e.g. hem length, fire proofing, stitching, practicality for scenery, needles, hygiene, etc.) • Identify ways to meet the basic target of ‘the Green Book’ for costume. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

	EVIDENCE	DATE	ASSESSOR
<p>2.S1 Design and assemble costumes for a small performance</p> <ul style="list-style-type: none"> • Research characters in relation to the script, setting or brief. • Produce sketches and style board for each character. • Assemble the costumes and adjust as needed. 			
<p>2.S2 Create a costume from scratch</p> <ul style="list-style-type: none"> • Research character in relation to the script, setting or brief. • Create a style board for the character. • Measure model/performer. • Research and source the appropriate materials and patterns. • Research a range of techniques for costume making. • Make / assemble the costume/item, fit and adjust if needed. 			

Gold

Silver must be completed, plus the Gold objective.

<p>2.G Undertake the role of Costume Designer</p> <ul style="list-style-type: none"> • Work from the script and oversee the design of the costumes for all characters. • Research the time period, setting and other factors which influence the design. • Create style/sample boards for all characters. • Organise measuring and fittings. • Lead the assembly or making of the costumes as necessary. • Understand / use a range of techniques for costume making. • Create costume lists, quick changes and plan costume rails for changing areas. • Ensure that all costume requirements are met for the performance. • Understand and implement the intermediate targets of ‘the Green Book’ for costume. 			
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Digital Media

PSA. 3

Optional Unit

This unit will give a general understanding of digital media and its use for performance. It looks at types of equipment and how digital media can be used alongside other technical elements such as set and lighting to create ‘immersive’ theatre.

Digital media can cover many aspects of performance technology such as projection, screens, content creation, live camera feeds, virtual reality, etc. Facilities can be as simple as a laptop and classroom projector.

Bronze

All four objectives must be completed.

	EVIDENCE	DATE	ASSESSOR
<p>3.B1 Consider the uses of digital media in live performance</p> <ul style="list-style-type: none"> Find examples of digital media use in live performance/immersive events and consider how it has been used to enhance the audience experience. Understand the limitations and issues of digital media usage, including copyright. 			
<p>3.B2 Research the equipment needed to create a digital media system</p> <ul style="list-style-type: none"> Discover the types of equipment available and the different ways of delivering digital media content during live performance. Consider the various methods for interconnecting signals and their benefits / limitations. 			
<p>3.B3 Set-up a simple digital media playback system</p> <ul style="list-style-type: none"> Include a playback device (laptop or PC) and a projector. Focus the projector on the display surface. 			
<p>3.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> Assess the hazards for digital media systems (e.g. trailing cables, projector brightness, VR headsets, motion sickness, position of equipment, etc.) Identify ways to meet the basic target of ‘the Green Book’ for digital media. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

	EVIDENCE	DATE	ASSESSOR
<p>3.S1 Source and edit appropriate media content</p> <ul style="list-style-type: none"> Using a script or Director’s brief, identify some digital media content which would work in a live performance or experience. Find the content and edit it appropriately. Content can include a mixture of static images and/or video. 			
<p>3.S2 Set-up and operate a simple digital media system for a small performance</p> <ul style="list-style-type: none"> Include a playback device with programmed material and at least one display surface (projected or screen). Create a playlist / cue list to deliver the media content as required. Demonstrate how digital media has been integrated into the performance, particularly with regard to set and lighting. 			

Gold

Silver must be completed, plus the Gold objective.

<p>3.G Provide a digital media system and content for a performance or experience</p> <ul style="list-style-type: none"> Select appropriate content for the performance and edit as necessary. Use a Media Server (e.g. QLab or Arkaos, etc.) to programme layers, transitions, masks and effects. Annotate the script and produce a cue sheet. Oversee the setup and operation of equipment. 			
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Lighting

PSA. 4

Optional Unit

This module will give a general understanding of lighting for performance. It looks at the basic principles of design and how lighting can be used to create settings and mood, as well as enhancing the set and costume.

Bronze

All four objectives must be completed.

	EVIDENCE	DATE	ASSESSOR
<p>4.B1 Basics of lanterns and colour</p> <ul style="list-style-type: none"> • Look at the types of lanterns and uses. • Understand the basic principles of lighting design in terms of illumination, selectivity, scene and mood. • Investigate how barn doors, shutters and gobos can affect the light output. • Look at filters (gel) and the effect of colour for setting the scene/mood. 			
<p>4.B2 Rig and focus lanterns</p> <ul style="list-style-type: none"> • Understand lantern symbols and rig from a plan. • Practice hanging lanterns correctly using hook clamp, safety bond, etc. • Focus each type of lantern, and understand the capabilities / limitations of each. 			
<p>4.B3 Operate a simple control desk</p> <ul style="list-style-type: none"> • Use a simple control desk to fade channels. • Create two basic states using multiple lanterns. • Practice fading between lighting states. • Understand how to give/read lighting cues from a prompt script. 			
<p>4.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> • Assess the hazards for lighting (e.g. Working at height, trailing cables, hanging equipment, hot lanterns, electrical loads, etc.) • Identify ways to meet the basic target of ‘the Green Book’ for lighting. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

4.S1 Lighting design

- Research styles of lighting appropriate for a performance or Director’s brief.
- Consider the principles of lighting design in terms of selectivity, direction and choice of lanterns.
- Design a lighting plot using several lanterns and at least two lighting states.
- Annotate the script and produce a cue sheet for a short performance.

4.S2 Undertake the role of Lighting Operator / Programmer

- Programme the lighting desk.
- Operate the lighting for a performance.
- Receive cues from the DSM and/or follow a cue sheet/script

EVIDENCE	DATE	ASSESSOR

Gold

Silver must be completed, plus the Gold objective.

4.G Undertake the role of Lighting Designer

- Research & prepare the lighting for a performance, working alongside a Director or performers.
- Consider how lighting design complements other production elements.
- Consider how lighting design can be used to create a stage picture.
- Design & draw a lighting plot using several different types of lantern and varying lighting states.
- Annotate the script and produce a cue sheet.
- Oversee the rigging and focusing from the lighting plan.
- Programme the lighting desk.
- Run the lighting desk during the performance, or oversee the operation.
- Understand and implement the intermediate targets of ‘the Green Book’ for lighting.

EVIDENCE	DATE	ASSESSOR

Make-up & Hair

PSA. 5

Optional Unit

This unit will give a general understanding of make-up and hair design for performance. It looks at different styles and how it can help create a character.

Bronze

All four objectives must be completed.

	EVIDENCE	DATE	ASSESSOR
<p>5.B1 Understand the importance of make-up and hair style in performance</p> <ul style="list-style-type: none"> • Look at how make-up & hairstyle can be used to show and enhance a character. • Understand how hair and make-up is influenced by costume design and the overall design concept. • Find examples of hair and make-up for different styles of performance. 			
<p>5.B2 Choose a make-up and/or hair style to show a time period or setting</p> <ul style="list-style-type: none"> • Research make-up and hair styles from different time periods and for different social classes. • Find images or draw a make-up/hair design to show the chosen time period, setting and social status. 			
<p>5.B3 Create a character</p> <ul style="list-style-type: none"> • Produce a design schematic and find example pictures. • Undertake colour matches for the model/performer. • Research and obtain the products needed. • Demonstrate skills and techniques. • Present the design and explain the choice of colours, products and style. 			
<p>5.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> • Assess the hazards for make-up/hair (e.g. hygiene, allergies, etc.) • Identify ways to meet the basic target of ‘the Green Book’ for make-up/hair. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

5.S1 Hair styling for a performance

- Research & produce designs and schematics for the character(s).
- Demonstrate use of different hair products, equipment and styling techniques.
- Create the hair styles for the performance.

5.S2 Make-up for a performance

- Research & produce designs and schematics for the character(s).
- Plan the required make-up resources.
- Test make-up with performers and practice the techniques needed.
- Apply the make-up for the performance.

EVIDENCE	DATE	ASSESSOR

Gold

Silver must be completed, plus the Gold objective.

5.G Design the make-up and/or hair for a performance

- Prepare the make-up/hair designs, working alongside a Director or performers.
- Research the time period, setting and other factors which influence the design.
- Liaise with the Costume Designer to achieve a coherent design.
- Source all equipment and materials needed.
- Create make-up packs and plan any make-up/hair changes during the performance.
- Assign make-up artists to each performer and lead the team through the performance.
- Produce Health & Hygiene Guidelines for the team and cast.

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Set Design

PSA. 6

Optional Unit

This unit will give a general understanding of set design and scenic construction. It looks at different design styles, and how scenery can be used to show location and affect the mood/style of the performance. Prop-making can also be incorporated into this module, in conjunction with the Stage Management section.

Bronze

All four objectives must be completed.

		EVIDENCE	DATE	ASSESSOR
6.B1	<p>Understand the importance of set design and identify different styles</p> <ul style="list-style-type: none"> Consider how scenic elements help enhance the performance both aesthetically and practically. Understand certain scenic conventions such as use of rostra, flats, flying, sight lines, etc. Research different set design styles including minimalist, surreal, naturalistic, etc. 			
6.B2	<p>Identify materials used for set design</p> <ul style="list-style-type: none"> Look at the advantages and disadvantages of different materials; e.g. timber, MDF, metal, cloth, etc. Consider budget and construction time associated with each. 			
6.B3	<p>Paint a scenic element</p> <ul style="list-style-type: none"> Scenic element could be a stage flat, an item of furniture or a prop. Consider different types of painting techniques such as brushing, stencilling, spraying, sponging, etc. 			
6.B4	<p>Health and Safety / Sustainability</p> <ul style="list-style-type: none"> Assess the hazards for set design and construction (e.g. Power tools, blades, heavy scenery, paint, vapours, sawdust, etc.) Identify ways to meet the basic target of ‘the Green Book’ for set construction. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

	EVIDENCE	DATE	ASSESSOR
<p>6.S1 Design a set concept</p> <ul style="list-style-type: none"> • Research the time period, setting and other factors which influence the design. • Design and draw scale plans for a stage scene, incorporating various scenic elements to suit your venue. • Design can be presented as a model, or drawn in SketchUp or other CAD/3D software. 			
<p>6.S2 Prepare an item of scenery or prop</p> <ul style="list-style-type: none"> • Build from scratch a scenic element, flat or large prop. • Show an understanding of design and the style of the production. • Prepare plans and sketches, and assemble the materials and tools required. 			

Gold

Silver must be completed, plus the Gold objective.

<p>6.G Undertake the role of Set Designer</p> <ul style="list-style-type: none"> • Design the set according to the concept of the performance provided by the Director. • Research the time period, setting and other factors which influence the design. • Draw all necessary stage ground plans, elevations and construction drawings. • Oversee the set construction team, including delegating tasks and ensuring the set is built on time and within budget. • Previously built or found items can be adapted, although some element of the set should be constructed from scratch. • Plan and co-ordinate the fit-up, including a Construction Plan. • Build the set on stage for the performance. • Plan the get-out and manage the sustainable disposal of the set. • Understand and implement the intermediate targets of 'the Green Book' for set. 			
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Sound

PSA. 7

Optional Unit

This unit will give a general understanding of Sound for performance. It looks at different styles and how sound can be used to help create mood and atmosphere.

Bronze			
<i>All four objectives must be completed.</i>			
	EVIDENCE	DATE	ASSESSOR
<p>7.B1 Understand the components of a basic sound system</p> <ul style="list-style-type: none"> Be able to identify the components of a PA system including amps, mixer, speakers, etc. and understand the role of each. Set-up a basic PA system including a playback device (e.g. CD player, MP3 player). Understand the basic principles of a sound desk layout and the mixing process. 			
<p>7.B2 Sound for live performance</p> <ul style="list-style-type: none"> Set-up and correctly position a microphone for a vocal performance or presenter. Use the sound desk to set appropriate levels, including mixing more than one mic. 			
<p>7.B3 Cueing and adjusting sounds</p> <ul style="list-style-type: none"> Consider the pros/cons of various playback devices in terms of storing, cueing and playing sounds. Create a short cue list of at least 5 sounds, with cross-fade transitions or cuts. Play and adjust background music levels to match a live performance. Understand how to give/read sound cues from a prompt script. 			
<p>7.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> Assess the hazards for sound (e.g. Hearing damage, heavy equipment, trailing cables, hanging equipment, sound limits, etc.) Identify ways to meet the basic target of ‘the Green Book’ for sound. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

7.S1 Undertake the role of Sound Operator for a drama performance

- Operate a playback device to provide sound effects and music on cue.
- Receive cues from the DSM and/or follow a cue sheet/script.
- Mix appropriate levels to suit the performance.

7.S2 Undertake the role of Sound Operator for a music performance

- Create a mic plot to show the channels required for the performers and their instruments.
- Set the equipment appropriately.
- Mix the performance using levels, EQ, aux sends and effects as required.

EVIDENCE	DATE	ASSESSOR

Gold

Silver must be completed, plus the Gold objective.

7.G Undertake the role of Sound Designer

- Research & prepare the sound for a live performance, working alongside the Director or the performers.
- Consider the setting and mood of each scene, and how the sound can be used to enhance this.
- Create/compile the required music and sound effects, including original recordings where possible.
- Plan & rig the position of loudspeakers, microphones and other equipment.
- Consider loudspeaker dispersion angle and matching to amplifiers.
- Programme a computerised playback system, including automatic fades and effects as appropriate.
- Annotate the script and produce a cue sheet.
- Operate the sound desk during the performance, or oversee the operation.

EVIDENCE	DATE	ASSESSOR

Stage Management

PSA. 8

Optional Unit

This unit will give a general understanding of Stage Management, including rehearsal processes, props and running a live performance. The emphasis should be on working as an effective team and close liaison with the other departments to plan and deliver the performance.

As a DSM is often more involved than the SM, this is recognised as GOLD level.

Bronze

All four objectives must be completed.

	EVIDENCE	DATE	ASSESSOR
<p>8.B1 Understand the roles and responsibilities of the SM team</p> <ul style="list-style-type: none"> • Be able to identify the main roles within the Stage Management team (ASM, DSM, SM) and the responsibilities of each during the production process. • Look at the methods of communication between team members and how information is received from the rehearsal room. 			
<p>8.B2 Create a props list or scene list</p> <ul style="list-style-type: none"> • Identify the props and scenic elements required for the production. • Write a list of which actors are in which scenes and include stage entrances if known. • Create a list, stage plan or sketch showing the position of scenery and props as required in each scene. 			
<p>8.B3 Work as a member of crew</p> <ul style="list-style-type: none"> • Carry out scenes changes and ensure props/ scenery are ready for use when required. • Use correct comms protocol for backstage communications; receive cues from the SM/ DSM. 			
<p>8.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> • Assess the hazards for stage management (e.g. Platforms/rostra, stage fighting, candles, working in the dark, etc.) • Identify ways to meet the basic target of ‘the Green Book’ for props, etc. 			

Silver

Bronze must be completed, plus this ONE objective.

	EVIDENCE	DATE	ASSESSOR
<p>8.S1 Undertake the role of Assistant Stage Manager (ASM)</p> <ul style="list-style-type: none"> • Complete text analysis on the script and produce a props list. • Source and adapt the props as required. • Create and label the props table. • Complete the duties required of an ASM during the performance, including running the props tables and participating in scene changes. 			

Gold

Silver must be completed, plus ONE of these two objectives.

	EVIDENCE	DATE	ASSESSOR
<p>8.G1 Undertake the role of Deputy Stage Manager (DSM)</p> <ul style="list-style-type: none"> • Mark-up the script with blocking notes and script changes, and produce rehearsal reports. • Mark out the set in the rehearsal room. • Distribute call sheets to actors and crew. • Give the actors calls before and during the performance. • Follow the prompt script and give stand-by and go cues during the performance. 			
<p>8.G2 Undertake the role of Stage Manager</p> <ul style="list-style-type: none"> • Lead the SM team. • Run production meetings and keep minutes. • Ensure that all props are sourced. • Ensure notes from rehearsals are followed-up by the relevant departments. • Write a formal risk assessment for the production. • Oversee the technical rehearsal. • Plan and lead the scene changes. • Complete show reports. 			

Front-of-House/Production Management

PSA. 9

Optional Unit

This unit will give a general understanding of elements of producing an event for an audience. The module can be broadly covered as a general introduction with all roles considered, or with a specific focus on either Front-of-House, Marketing, Production Management, or another appropriate role to suit your organisation.

Bronze

All four objectives must be completed.

	EVIDENCE	DATE	ASSESSOR
<p>9.B1 Understand how a production/event is created from scratch</p> <ul style="list-style-type: none"> • Look at the role of a Producer in taking an idea from concept to reality. • Have an overview of how events are funded and how to generate income. • Look at how marketing and publicity is used to attract an audience. • Create a poster or flyer for an event. 			
<p>9.B2 Understand Front-of-House operations and how to manage an audience</p> <ul style="list-style-type: none"> • Identify the needs of an audience. • Understand how audiences are managed at your venue. • Be aware of Premises Licence requirements and restrictions. 			
<p>9.B3 Work as a member of the Front of House or Marketing team</p> <ul style="list-style-type: none"> • Be involved in helping Front-of-House for an event (e.g. ushering, box office, etc.) • Be involved with creating and distributing posters, flyers or online media to promote an event. 			
<p>9.B4 Health and Safety / Sustainability</p> <ul style="list-style-type: none"> • Assess the hazards Front-of-House. • Understand fire safety and evacuation procedures for your venue. • Identify ways to meet the basic target of ‘the Green Book’ for sustainable productions. 			

Silver

Bronze must be completed, plus ONE of these two objectives.

	EVIDENCE	DATE	ASSESSOR
<p>9.S1 Undertake the marketing for an event</p> <ul style="list-style-type: none"> • Research marketing techniques. • Research the expected audience for an event and understand how the marketing may be adapted for different audience types. • Produce original marketing materials for an event. • Undertake the distribution of marketing materials for an event. 			
<p>9.S2 Undertake front-of-house duties for an event</p> <ul style="list-style-type: none"> • Research the duties and responsibilities for each member of the front-of-house team. • Be able to describe and carry out the evacuation procedures for your venue. • Understand how the front-of-house team can set the atmosphere for a performance. • Understand the access needs of audience members and ensure that all accessibility requirements are provided. 			

Gold

Silver must be completed, plus the Gold objective.

<p>9.G Act as Production Manager / Event Manager for a real or imagined event</p> <ul style="list-style-type: none"> • Take the lead in creating a plan of action for the event, and identify what planning procedures are needed. • Devise a marketing plan. • Identify and source the resources required for the event, both physical and human. • Take a lead role in running the event OR present a pitch describing how you would run the event. • Carry out a health & safety and fire risk assessment for the event. • Understand and implement the intermediate targets of ‘the Green Book’ for the production. 			
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