

SGCNZ
Shakespeare Globe Centre New Zealand

Shakespeare Globe Centre
New Zealand

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SGCNZ 2020 COVID-19 UNIVERSITY OF OTAGO SHEILAH WINN SHAKESPEARE FESTIVAL
in association with University of Otago, Ministry of Youth Development, Creative NZ, Trinity College London
Sheilah Maureen Winn Trust, Wellington City Council, Wellington Community Trust, Otago Community Trust, KPMG

GUIDELINES FOR FILMING AND ASSESSMENT

NEW Covid-19 Rules and Regulations - PLEASE make sure you read this VITAL information!!

We're thrilled to have you involved in Shakespeare Globe Centre NZ's Regional University of Otago Sheilah Winn Shakespeare Festival (SGCNZ UOSWSF). We really want to celebrate and congratulate all participants, in whatever capacity.

With your work going up on Vimeo, you never know if there is a 'talent scout' or director, nationally or internationally, searching for just the right 'look' of an actor ...or overseas students seeking a great school to attend.

With our Alumni from SGCNZ National Shakespeare Schools Production and SGCNZ Young Shakespeare Company gaining high visibility through their successful careers, (which began through their participation in the Regional Festivals, and often with references from SGCNZ), there are more incentives still. The add-on activities are stimulating, with huge learning curves and life-changing opportunities.

New COVID-19 Rules & Regulations – VITAL Information!

In response to the issues you have raised in our Zoom calls, we have made changes - so the 'rules and regulations' for your videos scenes are considerably loosened:

- You can now use any devices and video skills available to you, including camera movement (zooming, panning, tilting, hand-held etc.), editing of shots and recorded sound etc. **But keep it simple - this is not a movie festival!!**
- The performances that impress your Assessors will not be the ones that rely on technology - it will be the ones that show you have really thought about Shakespeare's text characters and story, then found creative and powerful ways to communicate these through your camera to your audience via our screens.
- Owing to COVID-19 Level 2 constraints, some schools and homeschoolers may choose to collaborate and present joint performances as well (up to 4 different Schools/Clusters/individuals choosing home schooling – or a mix thereof). Because of the school and cluster 'bubbles', these may have to be filmed separately and edited, or completed by Zoom.
- We are always disappointed to hear of withdrawals, as our funders want to see the participant numbers to justify 'value of their money'. If anyone does really want to 'pull out', replacements are allowed to be 'on book'. The show **must** go on...

Flexibility during assessment will be essential. Almost anything will be acceptable...BUT! ... the maximum and minimum lengths of scenes are the only really hard and fast rule.

DO pay close attention to these new Assessment Guidelines and Criteria the Guidelines and Criteria.

If anything seems unclear, please contact me, Dawn 027 283 6016 or E: dawn@sgcnz.org.nz, at any time.

Chair Paul Foster-Bell

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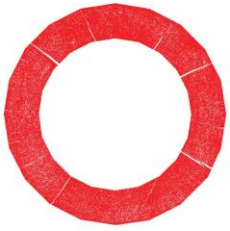
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SELECTION

Selection will be made of:

One 5 Minute Scene for the National SGCNZ UOSWSF

One 15 Minute Scene for the National SGCNZ UOSWSF

1 Student for Direct Entry to SGCNZ National Shakespeare Schools Production (NSSP) who is NOT in a group chosen to attend the National UOSWSF and is 15 years or older on 1 March 2020.

(Those in the National Festival will have the chance to be selected from that.)

If there is no student deemed to be worthy of selection for Direct Entry to NSSP, Assessors do not have to choose anyone. This means there will be another space for a student to be selected from the National UOSWSF.

Regional e-Festivals:

Registration for these, must be made on the University of Otago website: shakespeare.otago.ac.nz by Tues 2 June

Do ensure these are *accurately* completed – any errors are what will show on screen. We cannot edit them, as only the person who enters the data has the Password!

Examples of current errors include: Director's name in the Play box; names of plays spelt incorrectly (Google or Complete Works will confirm these); inconsistent writing of what should be Upper case A and Roman number for eg 'Act III', and lower case for eg 'scene iv'; characters spelt incorrectly; synopsis spelling errors...and then there are the casts' names!

The new date for submission of your videos via We Transfer to Glass Gecko Films is by Mon 15 June at the latest

These will be assessed as soon as the scenes are uploaded for each Region after the closing date, and as determined by the Regional Representative in conjunction with their Assessor/s.

Groups will be advised once decisions have been made – hopefully by the end of June.

The Entry Form for 5 Minute and 15 Minute categories will be on the University of Otago website and sent out by hard copy.

Regional Assessors will choose a back-up in each category, (5 and 15 minute scenes), should the selected group not wish or be able to resubmit their video, and a reserve choice for SGCNZ NSSP Direct Entry, should the selected person have to withdraw.

National e-Festivals:

The existing film may be used for the National Festival, or a new film may be and supplied very soon after. Submission date to be confirmed once timing and Levels are known.

The videos of the selected groups will be viewed by the National Festival Assessors at a time to be determined after the Regional assessing has been completed. The list of Awards will be posted on our website that night, and communicated to the schools and individuals who have won them during the following week.

More information will follow regarding the **Workshops** and other opportunities. Information will be posted on the SGCNZ and University of Otago websites. Keep a look out for these.

- **Larger Regional Festivals:**

An extra scene for the National Festival is permitted from very large regions.

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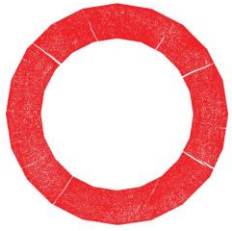
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Policy: If there are either **300 or more individuals** participating, or more than **15 different schools and Homeschool Cluster groups**, or **50 or more scenes** in a Regional Festival, the Assessors are permitted to select 3 groups to attend the National Festival. The additional scene may be a 5 or 15 minute scene.

- **Small Regional Festivals:**

Conversely, a limit is being placed on very small Regional Festivals.

Policy: In regions in which only two schools/Homeschool groups are participating with less than a total of 15 scenes, only one group may be selected to perform at the National Festival. This may be either a 5 minute or 15 minute scene.

All schools registering for the Festival have been sent the Board Policies, which are also on the University of Otago website on the preliminary page, which you have to accept as having read, before submitting their Entry information and so should have read and become familiar with these rulings.

It is acknowledged that some schools are very strong. Although there is no actual Policy regarding this in the Regional selections, the Board - and our funders - would like to see as wide a representation of schools/clusters as possible in the National Festival. We do not want to put off other schools from participating, which happens if only the same ones get through in both categories every year.

PERFORMANCE SELECTION CRITERIA

Adherence to the following Criteria is essential:

- All scenes - including if Shakespeare's poems or sonnets - must be performed by **two or more speaking actors**
- **Time – from: A definitive beginning and ending.** This includes music/dance introduction/finale if applicable.
Duration must be between:
 - 4 minutes minimum - 5 minutes maximum – **5 Minute Student-Directed Scenes**
 - 10 minutes minimum - 15 minutes maximum – **15 Student- or Adult-directed Scenes**

ANY SCENES OVER THE MAXIMUM OR UNDER THE MINIMUM LENGTHS MUST NOT BE SELECTED BY ASSESSORS TO PARTICIPATE IN THE NATIONAL FESTIVAL

(This is both for fairness sake and because of overall time constraints)

Any group which runs over or under time at their Regional Festival or at the National Festival is ineligible for any awards. However, an individual from one of these may be selected for **SGCNZ NSSP** if eligible.

- **Timekeeping:** Do ensure that you note the duration when you film your scene. Keep it within the timings above.
- Selection of a group from both categories need not be made if there is not one up to a suitable standard – however, this is rare. 'Raw talent' or a well-conceived performance in a different language could be chosen. Two groups may be selected from the same category, only if they comply with the Board Policies.
- **15 minute Scenes** may be adult- or student-directed (including by non-teachers)
- **5 minute Scenes** must be directed **only** by students
- **One Play or Poem:**
As per the criteria in the Guidelines, content for each performance must be from **ONE play or poem only.**
- Scenes enacted from **one poem** or **up to three sonnets** are allowed, if performed as a scene with speaking parts by more than one person on stage at the same time.
- **Monologues** may only be performed within a scene and with other speaking characters in the rest of the scene.

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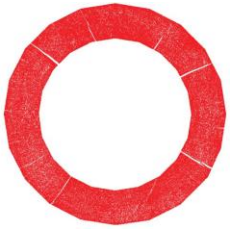
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- **Translations of Shakespeare's text into other languages** may be included, though the Regional Representative needs to be advised in advance and the translated script sent in at least 2 weeks in advance to be checked for accuracy.

School Year & Age Limits:

In response to many enquiries, we have officially opened up the Festivals to students from Year 7 - 13, ages 11 - under 20 years old and still a secondary student. For eligibility to be selected for the National Festival, groups including Year 7 and 8s may have no more than 20% of them in the cast. There may be a higher % of younger students in the Regional Festivals, though those groups would be ineligible for National selection.

SGCNZ NSSP DIRECT ENTRY

This category is to enable a student who may be the best actor or excels in their Regional Festival, but is **NOT** in a group selected for the National Festival, to have Direct Entry to SGCNZ's National Shakespeare Schools Production (NSSP). NSSP is a residential intensive week-long course of workshops, rehearsals and culminating performances, which is being held this year from 26 September-4 October 2020 in Tolcarne Boarding Residence, Dunedin.

Eligibility for NSSP Direct Entry:

- **Students must be 15 years or more on 1 March 2020**
- **The student must NOT be in a scene being performed for the National Festival**

Re Age: The course is very rigorous and demanding. When younger students had been permitted to be selected, they found it more difficult to cope in every way...and took the places from students with only one or two more years of schooling left, who could benefit more. If a younger student is excellent, they will have another opportunity to attend – whereas older students will not.

It should also be noted that students may not attend the SGCNZ YSC course at Shakespeare's Globe if under the age of 16 – as per The Globe's regulations.

- If there is no outstanding student who is **not** already in a group selected for the National Festival, an NSSP Direct Entry selection – it gives more chance to the ones in the National Festival to be chosen, as it will make an extra place for one of them.
- Students may be selected to attend NSSP for a second (or occasionally third!) time.
- However, students who have been members of SGCNZ Young Shakespeare Company (YSC) previously, and are still in secondary schooling, may not be selected for NSSP again. (They may be, and often are, in scenes or direct them.)

ELEMENTS TO CONSIDER

- **Understanding and delivery of the text - ONLY Shakespeare's words are to be used**
 - Comprehension of Shakespeare's text and the essence of what is being conveyed
 - Knowledge of the whole play and faithfulness to the intent of it
 - Intelligent and empathic editing of the text (from one play only) to create a cohesive and cogent performance
 - Articulation of the words of the characters and the ideas of the play so they can be heard, understood and enjoyed by the audience
 - Audible and clear diction - exploration, development and use of the voice as a flexible instrument, remembering to project well and understand that shouting seldom creates the most powerful effect

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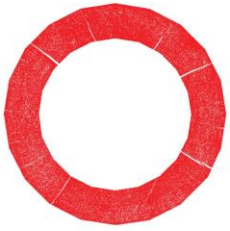
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- **Staging**

- any context, period, place or style may be used but with integrity and not simply gimmicky effect
- other arts forms may be included:

- * live music, rather than recorded, and Shakespeare's words, are preferred
- * use original and royalty-free music
- * if APRA royalty fee applies, it is the responsibility of the group if applicable
- * dance elements may be incorporated in any style or culture where and as appropriate

- preference will **not** be given to thematic, gimmicky performances

- **Interpretation and presentation of characters and their interaction within the play**

- relates to context, period or place, and has a logic and unity which binds these elements
- sincerity of interaction and connection between the actors

- **Connection with the audience**

- embracing and inclusion of the 'audience'

- **Vitality and integrity of performance**

- the vitality of the performers, the freshness, use of imagination and appropriateness of the rendering of the performance

- **Sincerity of presentation**

- this includes how the scene/s is/are performed and if the style could be sustained in a production of the whole play

- **Design and use of the space**

- even though on film, there should be only a 2 minute set up and strike time; any physical set must be minimal
- design of the production is about use of dimensions and space rather than actual set
- maximising use of the stage area, effective groupings and varying physical levels
- the Stage Manager/or assigned person must be advised of any objects being thrown on stage or into the wings

- **Overall impression** – the impact of the performance, the intelligence of its quality, whether it will linger in the audience's memory

Awards & Presentations

Local awards may be added by Regional Representatives.

The Regional Representative will send the Participation Certificates to each school/Homeschool Cluster and the student directors, and Award Certificates and prizes (if applicable) to recipients of these.

Whilst previous SGCNZ YSC members may not be selected for Nssp again, they may receive awards and be in or have directed scenes selected for the National Festival.

At the National Festival, there are no 'winners' - various areas of excellence and expertise are acknowledged through a variety of awards.

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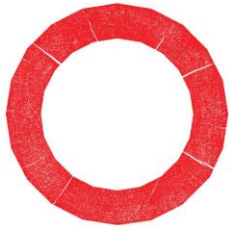
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Feed-back

- Assessors are required to write a brief written report each performance, on headed forms provided, within a month following the conclusion of the Regional Festival. The Reg Rep will then be able to send them out prior to the National Festival, in time for selected groups to take note of any advice given.

The Assessor/s' ultimate recommendations and decisions are binding.

FAQs

Please note that there is now an FAQ section on our website – sgcnz.org.nz/FAQs. It is worth reading this in advance to ensure you have all the same information that the students do!

FACTS re the FESTIVALS

Please absorb the following notes for your information when speaking to the media, individuals or publicly (errors and misconceptions are frequently made in relation to these):

- The Festivals were initiated 29 years ago by, and have always been, an activity of Shakespeare Globe Centre New Zealand
- The first regional festivals were called the SGCNZ Secondary Schools Festivals
- The late Sheilah Winn, through one of her Trusts, was a sponsor of the first National SGCNZ Festival – in her honour, we named it, at that time, SGCNZ's Sheilah Winn Festival of Shakespeare in Schools
- Whilst we have been given some funding from this source ever since, the amount does fluctuate and now makes up only about 4% of the funding we require each year
- At the Trust's request, it has assisted with **some** of the Regional Festival funding which SGCNZ offers as 'seeding money' to each Regional Representative who 'micro manage' each regional festival to the blueprint of the CEO, who does the 'macro-management'
- The University of Otago 14 years ago generously came on board as a considerably more significant funder, and requested the shared naming rights – hence 'SGCNZ University of Otago Sheilah Winn Shakespeare Festival'
- As these two funders alone cover just over a fifth of the total costs of the Regional and National Festivals, a large number of other funders are sought by SGCNZ each year in order to facilitate the Festivals
- Creative New Zealand accorded status of SGCNZ as a Kahikatea recipient in 2013, providing some funding for the 2014 and 2015 Festivals, and through the next application in 2015, for 2016, 17, (at only the same levels of funding as originally!) and 18, 19 with a minor increase. The next multi-year application 2020-2022 has only a just less than \$1000 increase – ie \$31,870 out of the \$265,000 to run the Festivals (much less our other activities). (FYI the Ministry of Education gives ShowQuest \$800,000 per annum – we get nothing from MOE!!)
- The next multi-year application to the Ministry of Youth Development is due to them later this year!!
- As this funding has an express focus on the development 12 - 24 year olds, as well as the performers, it also encompasses the younger directors post-school age, and crew, front of house and volunteers

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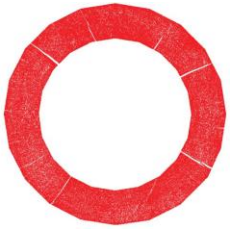
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- In order to retain this funding, MYD's Survey **must** be completed (obviously with positive overtones) by 5000 young people in this age demographic each year - https://www.surveymonkey.com/r/Youth_Development_Initiatives
Survey details are in the programme and on the websites
- It is useful if you can push the above and the fact that we **always need financial support** – sponsors, donors, 1000 Club members, Payroll Givers, donors by regular automatic payments...
- Neither the Sheilah Winn Trust, nor University of Otago have administrative roles in the Festivals – it is all done by SGCNZ – which has only 2 modestly paid staff - the CEO and an Administrative Assistant - plus, thankfully, the 24 wonderful Regional Representatives, volunteers, interns, and those willing to drop their prices to be Assessors to help encourage and advise the enthusiastic and talented youth of NZ!!
- SGCNZ brands itself as a life skills enhancing organisation through Shakespeare
- We are about enhancing literacy and creating leaders, team players, encouraging creativity, innovation and people who can ultimately contribute to society and the workforce in vibrant, progressive and imaginative ways
- Some will join the theatre profession, and, as can already be seen, do and are excelling in a wide variety of roles – including Prime Minister Rt Hon Jacinda Ardern
- Others will join the workforce in a myriad different ways, benefitting from the transferable skills learnt.

Thank you very much again for participating in this exciting new machination of our Festival! Have fun and be daring!!

Dawn Sanders ONZM, QSM

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