



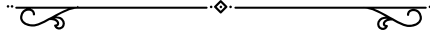
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Shows Among the Shelves

A guide to presenting
performances in libraries

Produced by Scary Little Girls

Introduction



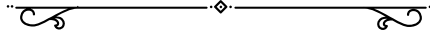
Hello and welcome to this guide! The aim of this document is to provide both arts companies and libraries with advice and practical tools to be able to give and receive successful performances. In writing this, we hope that we can be part of helping to create symbiotic, fruitful relationships with opportunities on both sides – and that others will have the wonderful experience we have had performing for library audiences.

When writing this resource, we've tried to include something for everyone, ensuring it is useful for those who may not have toured a show before (let alone one in a library) and for those who have plenty of experience in this area. Therefore we suggest you pick and choose the sections that are of use to you and, like any discerning reader, feel free to skip bits you already know. We've included an example press release and feedback form at the end of this guide. There is also a check list that we developed as part of our Arts Council South West funded projects in libraries. We believe the check list is invaluable in ensuring a good production and an enjoyable experience all round.

Here's to your up coming adventures in libraries and wishing you many happy stories among the shelves!

Rebecca Mordan, Artistic Director, Scary Little Girls

Romance



There are 31 libraries all over Cornwall and they nestle at the heart of communities. This offers an amazing resource in areas that have no theatres and are not even covered by a rural touring scheme.

Libraries provide warm, welcoming community spaces and often know their users (and therefore a potential audience) very well. Regular groups such as parents and toddlers or Book Clubs are a potential audience for a performance.

At the heart of every library and every performer is a love of stories, so with the right conversations and the right ideas, you can expect a match made in artistic heaven.

People love libraries and artists want to support this wonderful service to help it thrive.

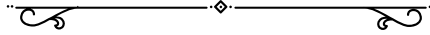
*“At the heart of every library
and every performer is a love
of stories”*

Things have never been tougher for libraries or artists. By working together we can share experiences, pool ideas and combine audiences. Together we can show local and national authorities how vital artistic, literary spaces and services are to content, well knit communities.

Having a performance in a library should be a treat for everyone – library staff, performers and the audience.

Good communication is at the heart of any relationship. Make sure all communications are clear and that actions are planned well in advance. This will ensure that last minute demands, which seem quite reasonable to one party, are not the last straw for the other.

Mystery



Unlike a good detective novel, the artist/company should aim to take all the mystery out of the process!

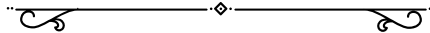
Be clear in all communications and be mindful of the expectations of both parties. Go through the check-list together and agree actions; experience has taught us that this can prevent awkward or even show threatening misunderstandings between artists and libraries.

Don't make assumptions! If a library says there is space for an audience of 30, they may not necessarily have 30 chairs.

Ideally the artists/company should do a site visit in advance or, if the opportunity doesn't exist, the library could email photos of the performance area.



Other Cultures

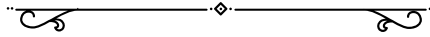


Although they may appear similarly ideologically, libraries and arts organisations are very different.

Artists/companies should be respectful of procedures that are unfamiliar. For example libraries may require DBS checks from visiting artists and there are likely to be health & safety requirements for a public space that artists should respect (for example it maybe a hazard if bags and equipment are left lying around in public areas, and libraries are unlikely to have cloakrooms). A library may require an audit trail which makes invoicing procedures unfamiliar and potentially long-winded for the artist. Artists may have to verify that they are self-employed to trigger payments.

Experience shows that the maximum success is achieved when both the library and the artist/company have the same target audience in mind which takes plenty of communication. We found it best to factor in extra time for this and for slow payments at the planning stage.

People and Places



There is huge scope for bringing performance work to libraries.

The spaces are interesting, the staff are enthusiastic and library users are hungry for something different but... is the work that the artist is asking the library to promote suitable? The usual conventions of theatre do not apply to a library. It may seem perfectly reasonable for the artist to require a silent attentive audience but this may not be achievable. For example, for a busy parent who's come in from the rain with three noisy children wanting to choose books, or for someone who's paid for an hour's internet usage, an unexpected performance may be an unwelcome intrusion.

In our experience, the performances that work well are flexible and inclusive, have elements of comedy and light-heartedness and are related to the books on the shelves around them with added theatrical flourish.

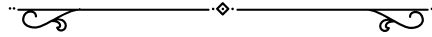
In one sense, libraries are very flexible spaces. Conceptually, audiences tend to come with open minds and be receptive to performance, comedy, storytelling, readings, music, local history, talks and R&D or 'scratch' events.

However, in a practical sense any theatre company working within a library building must expect technical and spatial limitations and choose or adapt their work accordingly. For example sight-lines are often hard to control and acoustics can be muffled because book shelves pad the sound.



*“The spaces are interesting,
the staff are enthusiastic and
library users are hungry for
something different”*

Business



Libraries, generally, don't have much money and are not given the budgets of traditional venues for programming.

You will need to think realistically about how much you need to make on the door and agree this with your library or think about getting funding or sponsorship for your tour if you are bringing work to libraries.

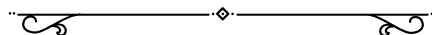
Holding an event in a library can bring in income from ticket sales.

Tickets will probably have to be sold on the door, on the night although some libraries will have the ability to sell in advance, this is by no means the norm.

If the library wants to serve alcohol, or to make a profit rather than break even, or if it is intending to stay open really late, a Temporary Events Notice (TEN) may be necessary. Check with your local council's licensing department.



Local Interest



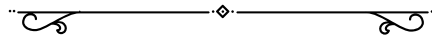
As well as libraries holding knowledge and information about local authors, historical events and places of significance, they also know about local interest groups who are a potential audience.

Experience shows that successful performances contain local material and reflect local interest. Library audiences like to feel they have learned something new about a writer or a local event. So thematic work linked to the interests of local groups or the library's current theme can lead to success.

However, like artists, libraries are always looking for new audiences too. Again, a conversation might well reveal that something with unconventional content is of great interest to the library you want to work with as they feel it will draw in new faces.

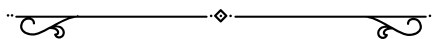


Large Print



- **Love your library! Nurture relationships carefully.**
- **Good Communications are paramount.**
- **Is the performance suitable for a library venue?**
- **Don't make assumptions – holding this event could be new to everyone.**
- **Make sure both parties have the same expectations of the event.**
- **The event will be additional to the library's regular work – make it as easy for them as possible.**
- **Don't underestimate the time it takes to set up and promote an event.**

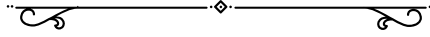
Recommended Reading



- Reading Passport **readingpassport.org**
- Book Start Week **is.gd/bookstart**
- South Western Regional Library Service **swrls.org.uk**
- Literature Works **literatureworks.org.uk**
- Scary Little Girls **scarylittlegirls.co.uk**
- Hall for Cornwall Arts Development **hallforcornwall.co.uk**
- Arts Council Grants for the Arts Libraries Fund **is.gd/acelibraries**
- RIO Real Ideas Organisation **realideas.org**
- Reading Agency Summer Reading Challenge **is.gd/readingagency**
- Unison Love your Libraries Campaign **is.gd/unisonlibraries**
- Eventbrite **eventbrite.co.uk**
- CRBO Cornwall Riviera Box Office **crbo.co.uk**



With Thanks



Thanks to:

Rebecca Mordan and Jasmine Cole, **Scary Little Girls**;

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Claire Marshall, **Carn to Cove**;

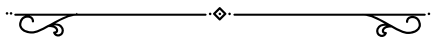
Zannah Doan, **Pavillion Dance South West**;

Merryn Kent, Reader Services Team Leader **Cornwall Council**;

FEAST;

Arts Council England.

Shows Among The Shelves Checklist



This checklist is for the company/artist and the library to work through together. The aim is to agree as much information as possible in advance to ensure everything runs as smoothly as possible and that both parties are clear about who does what. It can be adapted to suit the performance or the library. Once completed it becomes part of the signed ‘Letter of Agreement’ with a copy for both parties.

COMPANY/ARTIST DETAILS	
Name of company/artist	
Artist/company contact details	

Check in with your local Reader Services for your council about premises licences, library users’ data and any funding issues for your event.

LIBRARY DETAILS	
Name and address of library	
Library email and phone number	
Main contact at library	
Out of hours phone number	

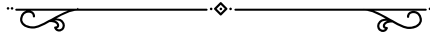
PERFORMANCE DETAILS	
Name of show	
Date and time of performance	
Type of show e.g. Pop-up, promenade, cabaret, dance, drama, children. Is there any potentially offensive content such as strong language or nudity?	
Number of performers	
Is there a recommended minimum audience age for the performance?	
Will the library be open to the public at this time? Will any regular groups or activities be taking place at that time?	
Does the company/artist require the library to provide anything? ie power supply, table, jug of water	
How will you make sure everyone in the audience can see the performance?	
Where will the performance take place? How big is the performance area?	
What is the minimum number of audience members that the company/artist will perform to?	
How many chairs does the library have?	
Is there somewhere private for the performers to get ready? Is there a toilet for the performers to use?	
Is there a programme? Is any photocopying necessary? If so who is responsible?	
Is any evaluation required? How will it be collected? Have the library and the company/artist agreed on evaluation methods?	

TICKETS	
Do the audience members need tickets?	
How much are the tickets?	
Who is printing the tickets?	
Who is responsible for selling them in advance?	
Is an agency such as CRBO or Eventbrite involved?	
Who will set this up?	

MARKETING	
What print will the company/artist supply? By what date?	
Who will take the lead on marketing at the library?	
What support do they need from the company/ artist?	
Who could lead on a social media campaign?	

ON THE PERFORMANCE DAY	
Company/artist arrival time at library?	
If the library is closed who will open up?	
What is their mobile number?	
Where should the company/artist park their vehicle(s)?	
How far is the parking from the library?	
Who is responsible for selling tickets on the performance day?	
Who will set out the chairs?	

How the Library Can Market the Performance



Word of mouth

One of the most effective ways of promoting is word of mouth. If library users are told enthusiastically about the show, that enthusiasm will definitely rub off! Are there any groups that meet regularly at the library? U3A, the local WI, adult education courses, Book Clubs, Storytime groups – talk to them about bringing a whole group. Talk to local English/Drama teachers about bringing a group of young people.

Leaflets/flyers

Make sure these are available in the library at all times! You could hand to borrowers as they leave the library or create a simple photocopied bookmark to slip into books.

Display

Have a display of the books featured in the performance arranged prominently in the library.

Press

Put a notice in the free listings of your local paper. The newspaper usually requires about a fortnight's notice. Write a press release. Local papers are always on the lookout for stories. Make your press release snappy and dynamic, give them a local angle, perhaps a writer from your area is being featured in the performance (an example press release is included with this guide). Utilise your local parish magazine. When contacting the press remember to use headed note paper and to include a contact name and address. After you've sent your press release, follow it up with a phone call to the editorial department and check that your story is being included.



Email

If you have access to the library's contact database, send details of the show to everyone you know who has an email address. Set up a comments book that people can sign at the end of your show that invites them to leave their email so you can build your own email list of supporters for the future.

Social media

Many libraries are excellent at social media. Plan a social media campaign together. You can include a link to the company/artist website or Facebook page.

Posters

Here are some ideas of places to put your posters up: In the library; arts centres; church noticeboards; drop in centres; bus shelters; cafes; council buildings; hospitals; shops; lamp posts; museums; Post Offices; pubs and clubs; recreation centres; schools; surgeries; tourist offices.

When should you start promoting the performance?

Word of mouth can start A.S.A.P. Posters can go up three weeks before your show, any sooner and they'll fall down or be removed, any later and notice will be too short. Contact the press about three weeks before your show. Any sooner and they won't be interested but three weeks leaves plenty of time for people to see the article and then buy a ticket.

Letter of Agreement between () Library and () Company/Artist

DETAILS	
Company/Artist	
Name of Performance	
Contact Person	
Contact Email	
Contact Tel	
Contact Address	

Library	
Contact Person	
Contact Email	
Contact Tel	
Contact Address	

Performance Date(s)	
Running Time	
Financial arrangement	

We have been through all items on the checklist and this information forms the basis of the agreement between the company/artist and the library. **YES/NO**



For and on behalf of ()

Library:

Name: _____

Position: _____

Date: _____

For and on behalf of ()

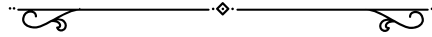
Company/Artist:

Name: _____

Position: _____

Date: _____

Terms of Agreement



1 THE PERFORMANCE

- 1.1 The company/artist will bring the production to present to an audience on the agreed performance date (above).
- 1.2 The performance will be no longer than the running time set out in the details on the checklist.
- 1.3 The library is aware of any recommended minimum age, strong language, nudity, sexual or other potentially offensive content contained within the performance.
- 1.4 The company/artist will provide the marketing materials by the date agreed.

2 THE LIBRARY

- 2.1 The library will provide access to the building at the specified times.
- 2.2 The library will be responsible for displaying the posters and flyers both in the library and the surrounding area (see marketing ideas on the checklist).
- 2.3 The library will provide the agreed performance area in a clean and clear state.
- 2.4 The library will provide () chairs for the company/artist to set out.
- 2.5 The library will inform the company/artist of any planned activity taking place on the performance day.

3 TICKET SALES

- 3.1 A fee of () is payable to the company/artist within 2 weeks of the performance on invoice.
- 3.2 Tickets will be sold by the library on the basis of prices as follows:
 - Full Price:
 - Concessions:
 - i. All income will be retained by the library
 - ii: All income will be handed over to the company/artist after the performance
- 3.3. The performance is free to the public.

4. **LICENCES, INSURANCE AND LIABILITY**

- 4.1 The library will ensure licences (such as Public Entertainment Licences) are in place to allow the performance to take place.
- 4.2 The company/artist will ensure any relevant licences are held to allow the performance to take place, including securing any necessary performance rights, and indemnify us from all fees and royalties arising. Evidence to be provided if requested.
- 4.3. The company/artist shall hold relevant public liability insurance cover.

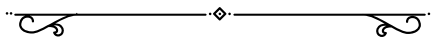
5. **SAFEGUARDING AND HEALTH & SAFETY**

The library will make the company/artist aware of any relevant Code of Conduct or procedures regarding H&S and Safeguarding. The company/artist will follow any advice such as not taking photographs of adults or children without permission.

6. **GENERAL**

- 6.1 These Terms of Agreement and the Details shall constitute the entire agreement, and any amendments to these terms must be agreed in writing between both parties.
- 6.2 This Agreement only relates to the Company/Artist and Production as outlined in the Details. These rights may not be transferred to any third parties without our written consent. A person who is not party to this Agreement shall have no right under the Contract (Rights of Third Parties) Act 1999 to enforce any of its terms.
- 6.3 **FORCE MAJEURE:** If the performance becomes adversely affected as a result of war, riot, civil commotion, flood, order of emergency works, action by local/civil authority, legal action or any other circumstances beyond our control, neither party shall be liable for any loss or damage suffered as a consequence.

Press Release



SLG receives funding for library tour

Arts Council grant will allow Scary Little Girls to deliver a series of shows across the South West

Scary Little Girls will be bringing their highly-acclaimed brand of drama, comedy, music and literature to libraries across the West Country, thanks to a significant award from the Arts Council.

The funding will allow the group to take some of their most popular shows, as well as two brand new ones, to libraries – both big and small – across Cornwall. Additionally, the group will take the tour further afield, to Exeter and Bristol.

Rebecca Mordan, Artistic Director of Scary Little Girls said: *“It is fantastic to have the value of our work recognised and to be given the means to develop new work and share it with an even wider audience. Not only do we get to perform in new venues for people who may not go to traditional theatres, but we will also be running workshops so that other arts practitioners and theatre groups might do the same.”*

The company’s rich repertoire of shows will allow them to choose the most appropriate show for each library.

Rebecca explains: *“Our critically lauded show about the famous Bronte family, The Full Bronte!, is great for larger libraries such as Launceston or Camborne, whereas the smaller libraries of Bude and Wadebridge would be more suited to StorySmiths – a showcase of readings from Cornish literature, song, and local food stuffs. We’ll also be touring a hugely popular cabaret pub quiz called It’s Your Round!, as well as a ridiculously funny spoof radio show (in front of a live audience) entitled I’m Sorry I Haven’t a Minute. Each has been specially chosen to suit the audience and venue.”*

Additional funding for the project will be provided by the Hall for Cornwall, Cornwall Library Services, and private donations.

Merryn Kent of Cornwall Library Services said: *“We are proud to contribute towards this exciting new initiative, bringing entertainment and culture to communities throughout the county and further afield.”*

Commencing in November, with performances in libraries of Liskeard, Falmouth, and Penzance, as well as venues in Grampound and Lelant, the shows will run until Spring next year.

Further information about dates, times and booking can be found on the SLG website as it becomes available: **www.scarylittlegirls.co.uk**

*** Ends ***

Press Reviews:

“The word is out about this lovely performer and her wonderfully warm readings featuring cleverly created characters and witty, satirical or chilling tales! Rebecca Mordan had us alternatively in gales of literary laughter or bewitched with hauntingly sung stories – ever popular and in demand!”

The Cornish Guardian

“The audience lapped up the opportunity to hear such wonderfully chosen, fascinating literary pieces, wound together so charmingly by Rebecca...”

The Oxford Mail

Notes for editors:

Scary Little Girls Productions (SLGP) is an innovative production hub based in London and Cornwall but which tours nationwide. It is currently an Associate Company with The Theatre Chipping Norton. Its first show was produced in collaboration with the Bristol Old Vic and other partnerships include art, drama and film projects with the South London Gallery, Glastonbury Festival and the Curzon Cinema Group.

Their current UK tour included London, Yorkshire, Shropshire, Herefordshire, West Midlands, Oxfordshire and Cornwall.

SLGP has attracted national attention for its sell-out shows, which include “Dracula: The Kisses”, “Maria Stuart”, “The Ladies Cage” and “The Riot Showgrrrls Club”. By popular demand, they recently performed at the Brighton Fringe Festival for a second year and the Edinburgh Free Fringe for a third. Their unique “Living Literature Walks” were warmly praised in the Independent’s “Everybody’s Talking About” feature. They co-produced their first pantomime with the Acorn Christmas 2015, impressing audiences and reviewers from across the county and January 2016 saw them touring libraries across Cornwall with StorySmiths and the Full Bronte! Literary Cabaret, a project funded by the Arts Council to reach rurally excluded communities. SLGP have just finished a Cornish tour of their new production, an all female version of JM Barrie’s Peter Pan which closed with a sell out run at the Minack.

As well as their creative projects, SLGP also run “Wild Woman’s Hour”, a radio project that allows survivors of domestic violence in Cornwall to make their own monthly magazine show and trains them in journalism, public speaking, interview techniques, editing, IT and creative writing. “Wild Woman’s Hour” has won three national awards in its first year, including one from the European Social Forum and one from the BBC.

For more information, interviews and images, please contact:

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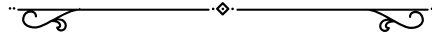
The John Knowles Company Ltd

Mariners, Penwerris Lane, Falmouth, Cornwall, TR11 2PF

Tel: 01326 312451

Email: mail@jkc.co.uk

Evaluation Questions



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Thank you very much for taking part in Scary Little Girls 2016 Library Tour. We would be very grateful if you could take some time to discuss with your colleagues and feed back to us. This information will help to inform future work and hopefully make the case for funding.

1. Name of library: _____
2. Date of event: _____
3. Name of event The Full Bronte/ Storysmiths/both: _____
4. Estimated attendance at event: _____
5. Could you estimate the audience profile i.e ages, ratio of men to women, regular library users, new users, anything else?
 - a. Average age range? Eg. 20-25, 40-50, etc.: _____
 - b. Ratio of men to women: _____
 - c. Regular library users or new users? _____
 - d. Other comments: _____
6. What about this event went well for you? _____

7. What didn't go so well? _____

8. Would you like to see this type of event again in your library? Why? _____

9. What, if anything, would you do differently next time? _____

10. What authors, stories, or style of SLG events do you think would work well in your library? _____

11. Would you be interested in helping to develop events like this in the future with SLG?
- a. Name: _____
 - b. Position in the Library: _____
 - c. Email: _____
 - d. Phone Number: _____
12. How many tickets sold? _____
13. How many were pre-sales? _____
14. How many were Concessions? If there were concessions, what were the reasons?



Shows Among the Shelves Guide

Written by

Sarah Pym

for

Scary Little Girls

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