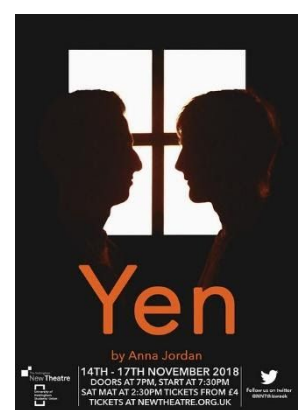
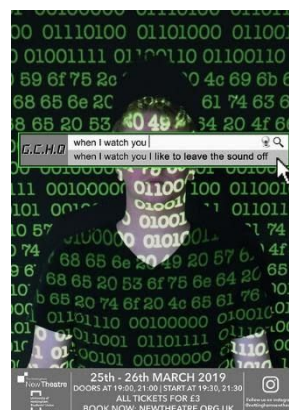
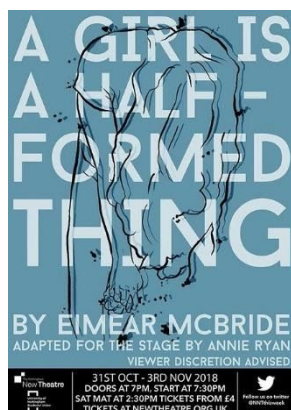
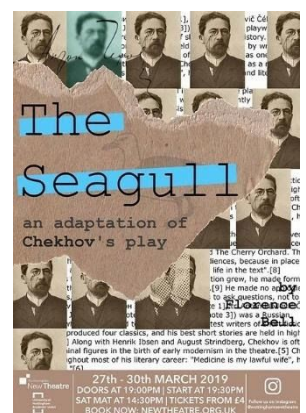
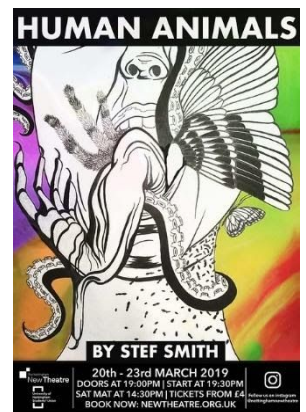


## Quarantine Proposals Pack 2020



## Committee 2020/21

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### **A note from your Coordinator:**

Hello everybody! I am incredibly excited to invite you back to another exciting season of Online Theatre. The Quarantine Season that was run over the summer was an enormous success and I am really looking to build on that.

I hope that you are all excited by the creativity that was shown in the previous season with some brilliant shows in unusual formats, such as radio plays and verbatim pieces. I hope this made you all see how far this format can be pushed and I am excited to see what our incredibly creative membership comes up with this time.

If you have any questions at all please feel free to add me on Facebook and send me a message!

Good luck and much love,

Jack Titley

# Autumn Online Season 2020 – IMPORTANT DATES

## Proposal Dates:

### Autumn:

Forms Deadline – 14/10/20

Proposals – TBC (17/10/20 or 18/10/20)

## Launches and Auditions:

Season Launch – 21/10/20

Auditions – 22/10/20 to 23/10/20

Recalls – 24/10/20

Casting – 25/10/20

## Upload Dates:

Slot 1 – 18/11/20

Slot 2 – 25/11/20

Slot 3 – 2/12/20

Slot 4 – 09/12/20

Slot 5 – 16/12/20

We expect complete show footage to be sent to [fringe@newtheatre.org.uk](mailto:fringe@newtheatre.org.uk) **at least 2 days** prior to your allocated upload date.

We advise that all filming is completed **at least \*16 days\*** (Please note this is different from this summer's Quarantine Season) prior to your upload date to allow the editing/captioning team sufficient working time.

Any publicity material (posters, trailers etc.) should be sent to [publicity@newtheatre.org.uk](mailto:publicity@newtheatre.org.uk) **at least 9 days** prior to your upload date so they can be posted on the main NNT pages.



## THE PROPOSALS PROCESS

The aim of this pack is to show you all of the necessary requirements that will need to be fulfilled in order for your production team to make a proposal to the Nottingham New Theatre. It will guide you through filling out the form and how the proposals day works.

In order to submit a proposal you must make sure that you have:

- Have completed all sections of the proposals form
- Have sent the form to the relevant coordinator by midnight on the Wednesday before proposals (dates above)

For this Season we have taken the **decision to provide shows with a limited budget of £35**. This will be split between a £25 budget for general use across the show (such as buying specialist makeup or costumes to be delivered to actors homes and then given to the theatre after filming is finished) and then £10 to be used for publicity (such as targeted ads). This is for a number of reasons, the primary of which being the current pandemic limiting the theatre's revenue and our desire to encourage student written pieces. Because of this the shows on offer to you are either ones that are written by members of the NNT, shows in the public domain or any show that you can negotiate getting the rights for for free (although we anticipate this to be a difficult process). It is important to note that there is a distinction between performance rights and distribution rights. We will be distributing the shows online, if you are trying to negotiate free performance rights you must inform them of this.

### General Advice For Proposing:

- **Speaking to the relevant committee members is vital for your proposal. It will work against you if there is a fault/something**

**unfeasible in your form and you haven't spoken to the relevant committee member.**

- There is no such thing as a stupid question! It is much better that you ask the committee if you have any queries (as opposed to guessing what the answer might be).
- If you are unsure who to talk to, the season coordinators can point you to the correct member of committee for your question.

## **PROPOSALS FORMS (A HOW TO GUIDE):**

This section will break down each section of the proposals form and show you what is expected of you in each question.

- All production teams must have submitted a typed proposal form to the relevant coordinator by midnight on the Wednesday before proposals (see key dates).
- Handwritten proposals will not be accepted.
- Word counts are approximates and guidelines.
- If you would like to see an example form, please contact the relevant coordinator.
- The key to filling out a proposals form is to be as detailed as possible whilst still remaining clear and succinct.
- It is completely okay to not be certain on all ideas – please don't be afraid to include a few different ideas for things such as costume or editing in your form.
- The form should be treated as an application to the theatre and is a chance for you to justify why you want to put your play on.
- The best advice for the form is to be prepared to justify all of the decisions you make. It is great to push yourself but being aware of your own limitations too.
- Forms will be shared in their entirety with all other proposing teams. If you would like to redact any creative aspects from your form from

other teams, such as plot spoilers, you must speak to the relevant coordinator first. A complete form must still be submitted alongside a redacted version. Any redactions made without permission will be ignored.

## FORM SECTIONS

### Key Information

This is simply a list of the key elements of your proposal and production.

- Please make sure the mobile numbers in the section are accurate and workable as this is how we will contact you to tell you the outcome of the proposals
- A good way to approximate run time is by pages of script where 1 page of script correlates to 1 minute of stage time.
- We ask if you are happy for your form to be shared with other teams for the sake of transparency and to help eliminate any doubt of committee bias. If you allow your form to be shared, you will be given access to all of the forms being proposed with teams who have also said that they are willing to share forms. If you opt out of sharing your form, please also provide a reason as to why you are opting out of the form share. It is worth noting that by not sharing your form, you may not have access to the forms that have been shared by other teams.

### Synopsis

This is the first opportunity to sell your show to the committee. This will also be the synopsis that is used to advertise your show to the membership if your proposal is successful. The best way to think about this is if your production was a book, this would be the back page blurb.

### Characters

This is your chance to further introduce us to the characters in your play. It is important that these are written well and that percentage screen/speaking times are as accurate as possible as this information will be presented to the membership at auditions. The best way to work out percentage stage time is to calculate how many pages of the script each character appears on. Similarly, percentage speaking time is best calculated by counting individual lines of the script. This is also a place to highlight which (if any) characters are gender-bent/gender neutral or multirole parts.

### **Plot Summary**

It is very important to provide a brief summary of the play's plot. A scene-by-scene breakdown is suggested but if your play does not have traditional scenes then it is okay to use your own judgement on how to present this. We advise that you be succinct in this section but please make sure you highlight the key areas of the story so that a complete understanding of the plot can be formed from this section.

### **Welfare**

It is advisable that you have a plan of action as to how you will make sure that difficult elements of your play are treated sensitively. Consider both the depictions of certain topics as well as any overarching discussions or themes that the play presents. Also consider the levels and intensities of these elements.

In this section, also outline if there are any physical as well as mental and emotional welfare considerations within your play (e.g. how you would maintain actors' safety during rehearsals on physically strenuous sections, such as lifts).

Welfare issues need to be considered from different perspectives as the response to problems could differ between groups (for example, cast,



crew, audience and your own welfare may all be handled in very different ways).

We advise that you talk to the Secretary or the relevant coordinator if there are any possible welfare issues.

### **Interpretations**

This section is so that you can tell us why you want to put on this play: why this play is important to you, what you want it to say to the audiences of NNT, your specific directorial choices for the style of the show, or any other information that you think is crucial. It is largely up to you what you focus on when answering these questions. The committee wants to see why you are passionate about the show and why it is good for NNT.

### **Key Challenges**

For this section we are looking for show specific issues that may arise throughout the production process. You can choose to answer this question how you see fit and highlight the parts that you consider necessary. The nature of these challenges will differ greatly between shows and could be about style, rehearsals, themes etc.

### **Design Ideas**

It is good to get creative in this section as you are explaining the aesthetics of your play. You are welcome to include a range of ideas but it is advisable to include reasons and justifications. It is a good idea to include pictures and drawings and also to ensure this aligns with your overall interpretation. It is also worth noting that these should ideally be things that could be expected you would find in someone's home or that the NNT have in their props/costumes store (for info on this please talk to Charlie Basley [wardrobe@newtheatre.org.uk](mailto:wardrobe@newtheatre.org.uk))

### **Editing**

In this section it is important to illustrate the concept and aesthetic that you have planned for the editing. Including images and YouTube links can

be really useful here. For proposals it is not expected that teams will have detailed technical knowledge however some understanding of the limitations of what one can do are useful, especially online.

After the initial filming period, you and your team will need to edit your film via software, such as kdenlive and Audacity. We will be assigning you a team of video editors, so the job will not fall solely on your shoulders, however you will be expected to keep up with and direct the editing process to ensure that communication is strong and the outcome of the production is of a decent standard.

### **Publicity**

It is important that you have considered target audiences for your show and how you will attract them. A fully realised poster design and marketing plan is not necessary, merely an understanding of who you wish to attract and how you will do it. You should think about possible university societies you could contact or any social media campaigns you could run to market your show, this could include personalised profile pictures and show trailers.

### **Budget**

Your budget should be used for things that you know are not likely to be found in someone's house and also that the NNT do not already have. Contact Charlie Basley for information on what we have 'wardrobe@newtheatre.org.uk '. These are likely to be very specific props or pieces of costume. Please for this section include a link to the products' webpage. It is also worth noting that having a fair sum in reserve for any unexpected purchases may be wise. Please specify what your reserve amount is.

### **Creative Team**

If you have recruited any creative team members before proposals, please list their names and what position they will hold. An additional member

may be added to your team if your show is successful. We ask that you have an idea of where this team member will be most useful to your show.

Most shows will be assigned either Shadow or Assistant production team members (directors/producers). It is completely up to you if you would prefer Shadow or Assistant team members. Shadow team members are there to learn about the production team roles. They tend to want a more passive, observer role in rehearsals and during show week. Assistant team members take a more active role in the putting on of the show and can be used to help develop the show.

### **Upload Slot Allocation**

If your show is successful in proposals, you will be offered a slot. These slots are non-negotiable and so it is vital that you only list slots you can commit to. We cannot guarantee that you will be given your first choice slot so it is worth considering your preference order carefully. The amount of slots that you can do will not impact your play being successful so don't worry about only being able to do a limited number of dates, although we don't expect this to be a problem as this is only an upload date. Please ensure that you review how your preferred upload date relates to deadlines for filmed content and a finished piece.

### **HOW PROPOSALS WORK:**

Each show being proposed will be allocated a 15 minute slot on the Proposals Day where the director and producer will have a chance to discuss their form with the whole committee. The session takes on a round table, Q&A format. You may be asked to prepare and deliver a short (max 3 minute) speech about your show.

The allocations of proposal slots will be dependent on how many shows are being proposed. The relevant coordinator will contact each team to allocate a time. If you have a specific time requirement due to other

commitments then please let the coordinator know when submitting the form.

Proposals will be conducted on zoom, please ensure that you have the software downloaded before proposals day. You will receive a link to the meeting at the start of the day. We ask that all proposing teams join the meeting at least 10 minutes before your allocated slot where you will wait in the zoom waiting room and be let into the meeting at the start of your slot.

There is no real way to prepare for the questions other than being able to justify your decisions. The most important tip is to keep calm and try and be as confident as possible. Everyone on the committee knows how nerve-wracking proposals is and they aren't looking to trip you up! It is also important to take it seriously and answer the questions truthfully.

Following your proposal, it is essential that both director and producer keep their phones on at all times. Usually committee discussions run late into the evening before a final decision is made but you may receive a call at any point in the day so stick to your phone.

Every production team will be called once the final decision has been made regardless of whether they are successful or not. Successful teams will be rang first so that they can confirm their slot and the season can be 'locked in'. If you are a successful team but we are unable to get hold of you this may result in you forfeiting your show and the slot will be allocated to another team. This is rare but has happened so keep your phones charged and on loud.

All other teams will then also be phoned. Unsuccessful teams will be sent written feedback about their proposal by Monday. If the team wishes, the relevant coordinator will be happy to make a meeting time for a zoom feedback meeting on the Monday or Tuesday before the season launch. Successful teams will also be given written feedback and the option of a zoom meeting but this is less urgent and may be given later in the season.

