



Opera Warwick Submissions Policy

May 2020

Contents

- Overview – Pg 3
- What is a Pack? – Pg 3
- What is Panel? – Pg 3
- What Slots Are Available? – Pg 4
- Tell Me More About The Venues – Pg 4
- A Note On Production Team Roles – Pg 5
- General Pack Information – Pg 6
- Shortlist – Pg 6
- Pack Requirements – Pg 7
- Panel Procedure – Pg 11
- A Final Note Pg 14
- Contacts – Pg 14

Overview

Hello there! If you're reading this document because you have the tiniest interest in putting a show together with Opera Warwick, then you're in the right place! This document should explain everything you need to know about submitting a show with us, from the slots available, what you need to submit and how the process will work. If you do have any other further questions, **please don't hesitate to get in touch with the OpWa Productions Manager** who will be able to help you no matter how small an issue it may be.

OpWa holds submissions to allow any group of its members to come forward as a production team and create a show. Submissions exist to decide which/if a production should go ahead for a given slot. **The aim of the submissions process is to get the best out of the teams submitting** to allow them show why their submission should be awarded the slot whilst also giving the team and the society the chance to think through the practicalities and ensure the feasibility of the production.

Though this may sound scary but please don't worry, the process will be a supportive one and the Productions Manager (PM) will be there to lend a helping hand along the way as will the rest of the exec!

What is a Pack?

A pack is basically a document that you and your team will be asked to put together with information all about your submission. You will find later in the document what you need to put in a pack.

What is Panel?

Panel happens after pack submissions and is a chance for teams to present their submission face to face to a group of society members and associates who will have read their pack. After presenting the panel will ask some questions to the team. The panel will then deliberate and vote on the submissions for a given slot.

What slots are available?

We have two slots a year in the Warwick Arts Centre to put on established Operas. One of these is in Theatre and one in the Studio (see below for more information). These slots are 3 show runs, 3 nights Thursday - Saturday. When choosing which slot you want to go for, think carefully about your chosen show can work in the venue you are staging it in.

Tell me more about the venues!

THEATRE – Submissions Term 3, Shows Term 2 the following year



The theatre is a 550-seater auditorium with a large permanent stage, orchestra pit and flying capabilities

Great for: Spectacle, large cast shows, orchestral/rock operas

STUDIO – Submissions Term 2, Shows Term 3 same year



The studio is a flexible space with no fixed stage or seating that can sit up to 150. It also has two balconies and is kitted out with both lights and sound equipment.

Great for: Intimacy, immersion, great for acoustic, folk or jazz Operas and heavy acting shows

A Note on Production Team Roles

Before submitting a pack, you should have ensured that major production roles have been filled for your submission. If you have difficulty, let the PM know. **Examples** of production team roles to be filled are given below:

Producer, Director, Musical Director, Choreographer/Movement Director, Marketing Manager, Publicity Designer, Diversity and Outreach Officer, Costume Designer, Hair and Make Up Designer, Fight Choreographer, Accent Coach, Lighting/Sound/Set Designer, Stage Manager

Please note that Directors of a submission for a given slot cannot be on another submission for that slot.

Co-Producers are greatly encouraged for OpWa submissions as are multiple AMDs.

With regards to technical crew members for your submission you are encouraged to find your own team members in conjunction with Tech Crew. Again, if you are struggling to find members you are strongly advised to get touch with the PM and the Tech Crew President. Some examples of technical roles to filled are given below. Please note that Technical Managers must be chosen with the Tech Crew exec's approval.

Technical Manager, Set Designer, Lighting Designer, Sound Designer, Stage Manager, Video Designer

You are required to meet with the Tech Crew President to discuss your pack before submission, you should do this as early as possible.

For more information about sourcing a technical team a guide to working with the technical team can be sent on request.

You are also encouraged to find or think about the possibility of having assistants for production team roles, especially for key roles on large scale shows.

General Pack Information

- All submissions for a slot will be announced to the society by the PM via email at least 3 weeks before the pack submission date.
- During this time, all submissions will get the chance to meet the PM and get feedback on a draft pack
- A PDF copy of the pack must be emailed to PM by the given deadline in the email to be considered.
- Submissions Packs should be kept as brief as possible. There are specific areas where description of artistic vision is required and these should be used to express the ideas and enthusiasm of the Submissions Team. Facts should be presented, however, simply without decoration.
- Example packs and budgets can be provided upon request by the PM

Shortlist

To put on a show, you must select one from the OpWa shortlist.

The shortlist is a list of shows for a given slot that teams can pick from to put on. The shortlist is produced by the PM and Musical Director, sometimes with help from the President and other exec members if relevant and appropriate. A shortlist reveal meeting is done for every slot, if you miss the shortlist reveal then you can get a copy of the shortlist from the PM.

If you wish to put on a show that is not in the shortlist then you **MUST** discuss this with the PM, but normally you should pick a show from the shortlist. The PM and exec reserve the right to turn down any show ideas not on the shortlist without giving reason.

Pack Requirements

Please arrange your pack using the headings below. The pack **MUST** be no longer than 40 pages for Theatre and 25 pages for Studio. You may attach make up and costume breakdowns/mood boards/designs, budget, set ideas/plans and the like as appendices which will be counted outside of your page limit. Your cover page and biographies will also be outside of your page limit.

Cover Page

- Example publicity mock up for the show
- Show and writer(s) names
- Slot name you are submitting for

Biographies

- Name, Year, Course and Role of each team member
- Each team member should give a short biography detailing any relevant experience

Role Clarifications

- If you have any particularly unusual roles you may wish to clarify these or if you have anyone sharing a role or assistants you may wish to discuss and clarify these relationships
- Any opportunities for nurturing future production team talent?
- If any of your team have many other commitments (such as other shows, time consuming exec roles etc.) please make these known and demonstrate how they plan to manage their time

The Show

- Plot summary
- Character breakdown summarising the different roles
- Vocal ranges and specified gender (if any) of characters
- List of musical numbers

Artistic Vision

- Director's vision and aims of the production
- Why should OpWa do this show, how does it suit the composition of our members? How does it complement with our previous work?
- Why is your show right for the Theatre/Studio slot?
- Choreographer/Movement Vision (if applicable)

Music

- Musical vision for both vocals and band/orchestra
- Band/orchestra requirements

Timetable

- Plan for the auditions process, including key timings
- Rough rehearsal timings/plan

Safeguarding

- Sensitive themes and how you plan to handle them
- Safeguarding and inclusivity plans (for cast, crew and audience)
- Ensuring health and safety (especially if you have any fights, lifts or special props etc.)

Marketing, Diversity and Outreach

- Marketing strategies, including key timings
- Fundraiser/charity plans
- Diversity and outreach plans (How will you ensure a diverse cast and crew? How will you ensure the show is representative of those groups it portrays? How will you ensure extensive audience outreach?)

Technical Requirements

- Set design
- Lighting design
- Costume design
- Hair and Make Up design
- Any special properties? (such as guns etc.)
- Any other technical requirements

Appendices

- Proof of rights
- Budget (example layouts can be given upon request)
 - You must produce a breakdown of all incomings and outgoings (including Arts Centre venue hire fee and production rights) always using real figures and sources where possible.
 - You must remember to put in **at least** a 10% contingency in your budget's expenditure as an emergency fund. The budget should air on the side of being a generous reflection of expected costs before the contingency is added.
 - You should produce a table showing an after sales profit/loss for 20%, 30%, 40%, 50%, 60%, 70%, 80%, 90% and 100% audience turnout.
 - OpWa's ticket sales are typically 75% concessions and 25% full price ticket sales. Please reflect this in your ticket sales calculations.
 - Breakeven levels above 50% are **strongly** discouraged, but please get this as low as possible! Please show the % turnout required to breakeven.
 - You discouraged to spend more than £5000 for Theatre and £2000 for Studio

- Make sure to think of ALL possible costs you could incur (down to printing for rehearsals, hair clips, make up wipes, postage, WAC credit card charges etc.)
- Consider sustainability when sourcing
- Set Ground Plans
- Costume sketches and breakdown by character
- Make Up and Hair sketches (and breakdown if appropriate)
- Mood boards, further publicity mock ups etc.

REMEMBER TO PROOF READ YOUR SUBMISSION AND MAKE SURE IT IS CLEAR AND APPEALING TO READ!

Panel Procedure

Pre-Panel

- The submissions panel should be held ideally 10 weeks before the first performance of a slot but no less than 8 weeks before
- The deadline for packs shall be at least 5 days before the submission panel. These must be circulated to panellists and the society via email (who can send questions to the PM for panellists to consider) at least 3 days before panel.
- A Tech Crew Representative (agreed upon with Tech Crew exec) and a representative from the Arts Centre Technical Department (normally the Technical Director) should be present. The Tech Crew rep should be a voting member whereas the Arts Centre rep should not, though they should voice their opinion to the panel before voting as should the Tech Crew rep.
- There should be a minimum of 5 voting panellists. It must be noted that any members involved in a submission team CANNOT sit on the panel for the given slot.
- An individual CANNOT be on panel if they would like to audition to be a principal in any submission
- The order submissions are seen in will depend upon team availabilities

How Panel Will Run

The panel will be chaired by the PM who will act as unbiased individual without a vote. The PM will ensure all teams are treated fairly and that the panel keeps to time as best as possible.

The Panel will consist of the following sections:

Pre – Panel Briefing - The panel process should begin with the PM welcoming panellists, briefing them on the day and reminding them of the 'Panellist Guidelines'.

Welcome and Presentation – The submission team will then be welcomed in by the PM and the panel will introduce themselves. The PM will remind the team of how the panel will run and get the team to introduce themselves. The team will then have a maximum 15 minutes to do a short presentation for their submission. **Please note:** if key members are missing from a submission team at panel, this may reflect negatively on your submission as the panel will not be able to ask them any questions.

Questions - The panel will then ask any questions they have. The PM will lead this. This section should take no longer than 45 minutes, meaning submission teams are kept for no more than an hour.

Other Submissions – The welcome, presentation and questions are then repeated for each submission

Post Submissions Discussion – When all the submissions have been seen the PM will lead a discussion amongst the Panel on each Submission in turn, considering its strengths and where it could be improved. Constructive feedback will be noted down by the PM to help panellists make their decision and to feedback to submission teams. This should last no longer than 30 minutes per submission.

Conditions – In light of the Post Submissions Discussion the panel must consider if they wish to apply any conditions to a submission if it were to be awarded the slot, to help make the production successful. The power of the Submissions Panel to make conditions is limitless, but should be reasonable. The PM will be responsible for deciding whether a condition is reasonable and will be responsible for the enforcement of the condition.

Voting – The panellists will then vote by secret ballot using the Single Transferrable Vote system in which they list the submissions in order of preference. It must be noted that RON (Re-Open Nominations) is an option in every submissions panel.

Results and Feedback - The Producer of each Submission Team should be called by the PM immediately after the Panellists have made their decision. The PM will make arrangements to give the Submissions Teams feedback as soon as possible after the Submissions Panel.

Guidance for Panellists

Panellists should consider each submission fairly, taking into account the following:

- Panel is about getting the best out of panellists, not tearing them down.
- Personal preference should not influence your vote.
- The submission should be suitable for the composition and capabilities of OpWa members.
- The submission should be appropriate for the performance space.
- The submission should be practical within the available time, budget and resources.
- The Submissions Team should demonstrate appropriate ability, capacity, commitment to and enthusiasm for their submission.
- Previous unsuccessful Submission of a show should have no bearing on its re-submission.
- What is said in the room stays in the room, it is not discussed outside of panel.
- In the question section of the panel, panellists should be asking questions not making statements or giving advice.

RON Panel

A RON panel is a positive thing. It means that the submissions were not quite ready to be awarded the slot and rather than rushing the process and it effecting the final production instead some time is being given now to give the submissions feedback to become the best they can be so they can submit again.

If a RON panel has occurred, then the pack and panel timings alter slightly and do **NOT** strictly adhere to the timings laid out earlier in this document,

so that the submissions process can occur in enough time for the successful production to rehearse but also to give enough time for packs to take on board feedback or for new packs to arise.

An email must be sent announcing the re-opening of submissions. One week must be given for teams to submit or re-submit packs.

For panel, two new voting members who were not on the previous panel should be found.

Extenuating Circumstances

Though this document must be followed under every reasonable circumstance, if there are justifiable extenuating circumstances the PM and exec reserve the right to make certain allowances to a submissions process as long as all submission teams are treated fairly and the actions are in the best interest of the submissions process and the society.

A Final Note

Well done on navigating such a wordy document! Please don't get bogged down by all the jargon and wordiness, the PM will be there to support you along the way and help you to be the best you can be, so go for it! The sky's the limit!



OpWa Acting Productions Manager Term 3 2020:
Jacob Buckley (He/Him/His) –
J.Buckley.1@warwick.ac.uk

Other Useful Contacts:

Tech Crew President:
Ed Kilcawley (He/Him/His) –
exec@warwicktechcrew.co.uk

OpWa Musical Director:
Farbod Salamat-Zadeh (He/Him/His) –
Farbod.Salamat-Zadeh@warwick.ac.uk