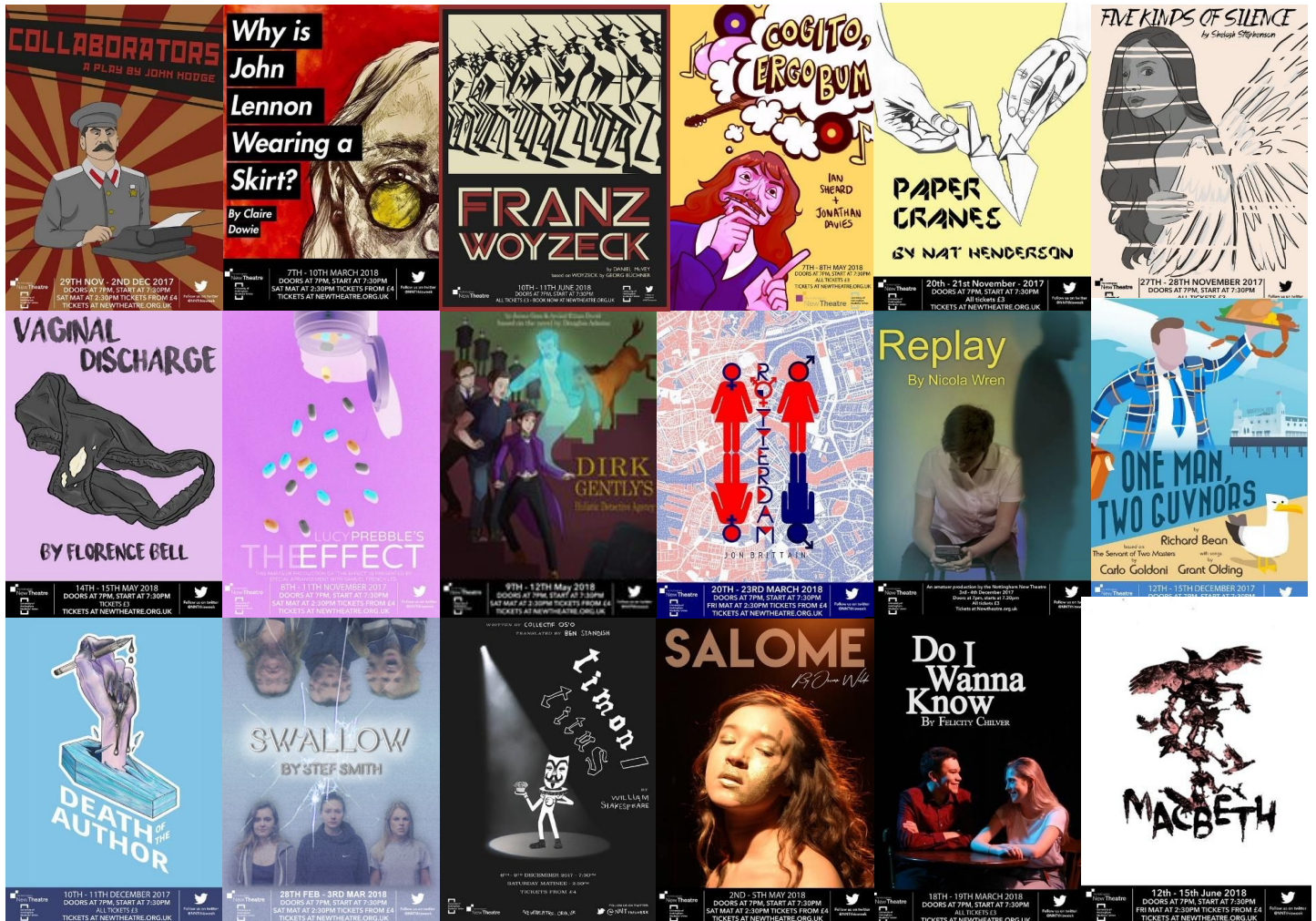


# The Nottingham New Theatre



## Proposals Pack 2018-19



## PROPOSALS PACK

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## A note from your In-House Coordinator:

Hello! I'm Jess and I'm your In-House Coordinator for this year.

One of my main jobs is to run the In-House proposals process. The Proposals Meeting is where the committee select the shows for the upcoming season from the proposals made to us by our membership. The In-House season specifically makes use of our Auditorium space and each show has a 4-day, 5-performance run. Part of the process is guiding people who are interested in putting something on in the In-House season, and that's where this pack comes in. It aims to provide all of the necessary information that you will need when completing a proposals form and how the full process runs.

If you have any questions about your proposal, the In-House season or how you can get involved, please get in touch at [inhouse@newtheatre.org.uk](mailto:inhouse@newtheatre.org.uk)!

All the best!  
Jess Donn

## A note from your Fringe Coordinator:

Hey! I'm Dan, this year's Fringe Coordinator.

I am here to support all teams in proposing for the Fringe seasons and throughout the proposals process. Proposing is really exciting and the information in this pack should help make it significantly clearer and hopefully easier for you, particularly regarding how to tackle the proposals form.

There are a few changes to Fringe this year so if you have any questions about these sections, the process or anything to do with the season at all please don't hesitate to contact me at [fringe@newtheatre.org.uk](mailto:fringe@newtheatre.org.uk). Proposing can be confusing and daunting so no question is a silly one; my role is to help facilitate getting your ideas onto the stage.

Good luck!  
Daniel McVey



## IN-HOUSE SEASON 2018/19 – IMPORTANT DATES

### Proposal Dates:

Autumn	Spring
Forms Deadline – 03/10/18 Proposals Meeting – 06/10/18	Forms Deadline – 30/01/19 Proposals Meeting – 02/02/19

### Launches and Auditions:

Autumn	Spring
Season Launch – 10/10/18 Auditions – 11/10/18 to 12/10/18 Recalls – 13/10/18 Casting – 14/10/18	Season Launch – 06/02/19 Auditions – 07/02/19 to 08/02/19 Recalls – 09/02/19 Casting – 10/02/19

### Show Dates:

Autumn	Spring
Slot 1 – 31/10/18 to 03/11/18 Slot 2 – 07/11/18 to 10/11/18 Slot 3 – 14/11/18 to 17/11/18 Slot 4 – 21/11/18 to 24/11/18 Slot 5 – 28/11/18 to 01/12/18 Slot 6 – 05/12/18 to 08/12/18 Slot 7 – 11/12/18 to 14/12/18 (Tuesday to Friday run)	Slot 1 – 27/02/19 to 02/03/19 Slot 2 – 06/03/19 to 09/03/19 Slot 3 – 13/03/19 to 16/03/19 Slot 4 – 20/03/19 to 23/03/19 Slot 5 – 27/03/19 to 30/03/19 Slot 6 – 03/04/19 to 06/04/19 Slot 7 – 09/04/19 to 12/04/19 (Tuesday to Friday run) Slot 8 – 15/05/19 to 18/05/19 Slot 9 – 12/06/19 to 15/06/19



## FRINGE SEASON 2017/18 – IMPORTANT DATES

### Proposal Dates:

Autumn	Spring
Forms Deadline – 17/10/18 Proposals Meeting – 20/10/18	Forms Deadline – 13/02/19 Proposals Meeting – 16/02/19

### Launches and Auditions:

Autumn	Spring
Season Launch – 24/10/18 Auditions – 25/10/18 to 26/10/18 Recalls – 27/10/18 Casting – 28/10/18	Season Launch – 20/02/19 Auditions – 21/02/19 to 22/02/19 Recalls – 23/02/19 Casting – 24/02/19

### Show Dates :

(optional Sundays are shown in brackets)

Autumn	Spring
Slot 1 – 12/11/18 to 13/11/18 (+11/11/18) Slot 2 – 19/11/18 to 20/11/18 (+18/11/18) Slot 3 – 26/11/18 to 27/11/18 (+25/11/18) Slot 4 – 03/12/18 to 04/12/18 (+02/12/18) Slot 5 – 09/12/18 to 10/12/18 (Sunday to Monday run)	Slot 1 – 11/03/19 to 12/03/19 (+10/03/19) Slot 2 – 18/03/19 to 19/03/19 (+17/03/19) Slot 3 – 25/03/19 to 26/03/19 (+24/03/19) Slot 4 – 01/04/19 to 02/04/19 (+31/03/19) Slot 5 – 07/04/19 to 08/04/19 (Sunday to Monday run) Slot 6 – 13/05/19 to 14/05/19 Slot 7 – 10/06/19 to 11/06/19 (+09/06/19)



## FRINGE OR IN-HOUSE?

One of the first decisions any proposing team must make is deciding which season to propose for. Here are the main differences between the two seasons and why a show may be suited to either.

**SPACE:** The main difference between the seasons is the space the show is performed in. In-House shows use the NNT Auditorium whereas Fringe shows, whilst often using Studio A, can make use of any venue or space.

One of the main reasons for proposing In-House would be the ability to use the auditorium and so justifications for the use of the space should be shown in the proposal. The auditorium could be more suitable for complex tech or set due to its increased capabilities and sizing, however ambitious set and tech can be achieved in Studio A. (For more information on use of venues other than Studio A please refer to the **External Venues pack**, available at [www.newtheatre.org.uk/get-involved/direct](http://www.newtheatre.org.uk/get-involved/direct).)

**PERFORMANCE DATES:** In-House shows have 5 performances across 4 days typically running Wednesday to Saturday with a Saturday matinee (excluding slot 7 in Autumn and Spring which runs from Tuesday to Friday with a Friday matinee).

Fringe shows will have between 2 and 4 performances, most frequently on Monday and Tuesday. However, this year, alongside the option of 9.30pm performances, Sunday performances are also available. Additional Sunday performances are only available for slots 1-4 for Autumn and 1-4 and 7 for Spring. For more information on this see the section of this pack on Number of Performances (page 14).

**BUDGET:** As outlined in the budget breakdown section of this pack the maximum budget for an In-House show is generally £750 and for Fringe is £150. Therefore, when considering which season to propose for, In-House may be more suitable for shows with more expensive performance rights, set pieces or costumes and props. Conversely shows that have cheaper rights or that make use of existing or minimal set, costume and props may work better in the Fringe season.

**Remember, it is still possible to create ambitious sets or put on shows with performance rights in the Fringe season, just as it is possible to put on student writing or lower budget shows In-House!**





## 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 for the committee to consider a proposal, you must:

- Ensure performance rights for your desired show are available (where required).
- Complete all sections of the proposals form.
- Send the form to the relevant coordinator by midnight on the Wednesday before the Proposals Meeting (dates above).

## WHO CAN PROPOSE?

- To propose you **must be a registered student of the University of Nottingham**, due to insurance we require all members of production teams to be UoN students and thus able to be full members.
- You may only propose if you are NOT on a production team for the other season, for example, if you are the director of an in-house show you may not propose to produce a fringe show.
- A proposal must have a director on board to be submitted. You can propose without a producer if you wish.
  - It is possible to co-direct alongside another member, however some justification of the working relationship should be shown in the form or at the Proposals Meeting.

## PERFORMANCE RIGHTS:

You will probably need to contact the playwright, their agents, their estate or a licencing agency to be able to get permission to perform your chosen play.

**No rights? No performance.** We, as a theatre, are required by law to obtain the relevant performance rights for every production we put on. If rights are not obtainable, we simply cannot consider your proposal. It is your responsibility as proposing teams to enquire about rights. If you need any help, please speak to the relevant coordinator.

Rights are not needed for a play that is student written or if it is in the public domain.



## Rights Availability

There is no guarantee that rights for a play will be available. There are many reasons why rights might be withdrawn – the most common being that the play is currently touring professionally. The legal page of the script often has the contact details for performance rights, and they can often be found online.

Contact the rights company early as it can sometimes take a few weeks to get formal confirmation.

## How to make an enquiry

- Often, you will be asked to complete an enquiry form to provide the basic information about your production.
- For dates of the performance, most companies will allow you to enter the dates for the entire season when enquiring if rights are available. If your proposal is successful you can then amend the dates appropriately before purchasing rights.
- For the In-House Auditorium, the capacity is 86. For Fringe shows, it depends on the venue being used. In Studio A, capacity is often between 20 and 35.
- If rights are available, you will be given a quote. This needs to be provided on the proposal form as part of your budget.
- If you have any questions for the rights holder, there will often be a 'Questions/Comments' section. This is a good place to ask about anything that might affect obtaining the rights – such as whether characters can be cast gender neutral. It is important to get permission from the rights holder before making changes to a play.
- For some companies, you will need to email them directly to make an enquiry. The sample email below is a good example of the level of detail needed.

### Inquiry about performance rights for 'Hangmen' by Martin McDonagh



Inbox x



6:29 PM (2 minutes ago) ☆



Hello,

I am a student at the University of Nottingham, and I am writing to inquire about the rights for 'Hangmen' by Martin McDonagh. I would like to make a proposal to direct an amateur production of the play as a part of The Nottingham New Theatres spring season that runs roughly from the 28th February to the 16th June.

If available I would also like to ask about how much the rights would cost per performance for an amateur production. Performances in the main spring season only perform five times, opening on Wednesday night and running till Saturday (with a Saturday matinée) of their performance week. All performances are at the Nottingham New Theatre (FAQ New Theatre, University go Nottingham Students Union, Portland Building, Nottingham, Nottinghamshire, NQ7 2RD) and the venue seats 84 at all times.

Thank you, and I look forward to hearing from you.

Depending on who holds the rights, there may be room to negotiate the price of rights (because of the size of our venue and the fact we are a student company). It is always worth trying to negotiate with the cost of rights as this will give you more overall budget. It can also help show committee that you are serious about your proposal. Below is an example of a successful email that secured a 20% discount to the licensing fee.

Dear Tamara,

Thank you for the speedy response, it is much appreciated.

I am writing to inquire about a possible negotiation for the performance rights cost of Contractions. Nottingham New Theatre is a completely student run theatre, so the production of Contractions will be completely student driven from directing and producing to set design. Furthermore, as we are proposing Contractions for NNT's Fringe Season our venue has very limited seating - only admits 35 people per performance so ticket revenue won't be substantial.

As funding for Fringe Season is very limited, and as a student run amateur theatre that is completely dependant on Student Union funding, a reduction in cost would go a long way to easing our budget strain and allow us to produce a show of a good standard.

I look forward to hearing from you and I hope that you can help.

Kind Regards,

## PROPOSALS ADVICE MEETING (PAM):

This is a session run by the coordinators in the week before proposals to allow anyone who is thinking of proposing to have a further insight into the process, as well as giving a prime opportunity to speak to relevant committee members about parts of the form. This meeting is highly recommended for anyone who wants to propose – especially first time teams. The meeting date and times will be posted on the Nottingham New Theatre Facebook page:

[www.facebook.com/thenottinghamnewtheatre/](http://www.facebook.com/thenottinghamnewtheatre/).

- **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.**
  - It may be helpful to record any spoken responses immediately in order to reduce the chance of misinterpretation.
- There is no such thing as a stupid question! It is much better that you ask 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.

## PROPOSAL 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.
- Stick to the word counts where appropriate.
- 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 set, costume or tech in your form.
- The form should be treated as an application to the theatre and is a chance for you to explain 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.

## 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 functioning as this is how we will contact you to tell you the outcome of the proposals meeting.
- You can approximate running time by saying 1 page of script correlates to 1 minute of stage time. If you are going to have an interval, please include this in the overall run time and specify that there is interval time included (eg 120 mins inc interval).
- 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.

## Redactions

An alternative to not sharing your form is to redact sections. This is generally to be used if there is a pivotal plot point that you don't want people to know or if there is something personal that you would like committee to be aware of, but not the wider membership. If you would like to redact your form you are only able to do so up until the design questions, and any redactions **must** be checked with the relevant coordinator beforehand.

When submitting your form you **MUST** send 2 copies, both in PDF format, clearly labelled:

1. "Complete [show title] form". This must be entirely complete as this is the copy that will be distributed to committee members. It helps if you clearly mark on this form which sections have been redacted in the general release.
2. "Redacted [show title] form". This is the form that will be sent out to the other proposing teams.

**It is your responsibility to ensure that the redactions are made correctly and the two documents are correctly labelled.**

## Synopsis

This is the first opportunity to sell your show to 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 blurb.

## 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.

## Cast Breakdown

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



stage/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.

It may be relevant to provide character-specific welfare warnings in this breakdown too.

## Content Warnings and Welfare Considerations

It is important that you have a plan of action to ensure 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 - for example whether violence is slapstick or realistic - as this will alter how welfare is addressed within the production.

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 and audience 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. On the Productions Resources page online there is a **Welfare Resources Pack** that outlines some of the resources that could provide initial ideas on how to fill out this section. These resources should only be used as a starting point and will not be considered comprehensive enough if simply listed.

## Number of performances (FRINGE)

The amount of performances a Fringe show can have varies dramatically depending on the length of show and venue. The majority of Fringe shows will have 2-4 performances. If you wish to include additional shows or you have a reduced capacity and expect to sell out, you should factor this into your budget. In this section outline if you wish to have performances at 9.30pm (after the normal 7.30pm performance) or performances on the



Sunday (available for slots 1-4 for Autumn and slots 1-4 and 7 for Spring). Matinee performances are available for Sundays however if you are considering more than 4 performances please consult with the Fringe Co-ordinator.

Performances can be added later if felt necessary however this may be more difficult in external venues. Rights are often bought per individual performance, and external venues may only be available for a certain amount of time. Bear in mind that every show in the 2017/18 seasons ended up having at least 3 performances.

## Interpretation

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, and any other information that you think is crucial. It is largely up to you what you focus on when answering these questions. Committee want to see why you are passionate about the show and why it is good for the 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. Where possible outline issues that are specific to your show and interpretation, there is little use explaining issues that are met by all productions.

## 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 consider 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.

## Set Design

We ask for a set design so that we have a sense of how you plan to use the space. It can be drawn very simply but we do ask that measurements are accurate. If you would like a set designer for your play, please contact the Company Set Technician. For non-end-on auditorium seating and for all





raked or raised seating in Studio A we make use of Flexible Staging. Please contact the Company Stage Manager if you have any questions about using this.

Floor plans for our primary spaces are included at the end of this pack. It is strongly advised that you submit a floor plan set design alongside any other design drawings you may have. The auditorium stage dimensions are **7.2mx7.8m with 2.5m between the stage and seating block**. There are stage extensions that can be added to extend the stage 1.25m into this gap if you wish. The stage-right wing measures 4.8mx3.8m, while the left-wing measures 3.3mx2.25m. The largest entrance to the stage is 1.3mx1.9m – if you want big set pieces, they may need to be assembled in parts. For Fringe, Studio A with the curtains fully drawn the space is **9mx5m**. If you are in an external venue, please include staging details here. Stage plans can be obtained from the venues themselves, if you would like any floor plans of other rooms within the theatre (i.e. Studio B) please contact the Theatre Manager.

In this section you should mention if you plan on using the stage extenders, or hanging any set pieces from the lighting rig. If you would like anything hung from the rig, you **must** contact the Theatre Manager.

We can help you recruit a set designer to help develop your set after proposals.

## 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 highly recommended that you include photos and drawings and also to ensure this aligns with your overall interpretation.

In particular, if you have any costume or props related questions, please contact the Props, Costume and Makeup Manager.

## Tech

For proposals it is not expected that teams will have a detailed technical knowledge however some understanding of the capabilities of the space are useful. For lighting ideas it is helpful if you include photos of the sort of thing you are thinking of.



For lighting, sound and video design questions, please contact the Company Technical Director. For more specific queries about NNT technical equipment or equipment hire/purchase, please contact the Technical Manager. It is recommended that you speak with the Company Technical Director prior to proposals to gain an idea of what can be done with the space and your show.

Additionally, if you want to use anything like fairy lights, fluorescent lights, microphones, haze, smoke, or additional speakers, this is the section to let us know and the Company Technical Director should be consulted on their use.

Any electrical items that do not come from the theatre will have to be PAT tested and therefore require budgeting for. The Nottingham New Theatre also regularly hires equipment from TEC, please feel free to enquire about hire costs and availability of equipment.

## 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. We also have a twitter account for each season, @NNTThisWeek and @NNTFringe, and an Instagram account, @nottinghamnewtheatre, which we encourage all teams to consider using for publicity.

To expand the publicity role, teams may also have the option of having a Publicity Assistants. If you would like one for your show, this is where you can explain how you would use them as part of your production.

Please refer to the Publicity Pack available on the productions resources page for more information on what is offered and explanations of how publicity works. For more information on this section of the form please contact the Publicity Managers.

## Budget Breakdown

Please be as thorough as possible. We are happy for estimates to be provided but please put effort into researching/talking to relevant members of committee to find the best possibilities. It is a good idea to



include links to specific items you plan to buy. Check your numbers for the total budget carefully. Overall, committee are looking for a well thought-out budget and evidence that production teams have given some thought to attempting to break even in show week. This is especially important to consider with smaller capacity shows (Fringe shows, and In-House shows with alternative seating).

Maximum budget is **£750** for an In-House show and **£150** for Fringe. However, if your show has exceptional costs please feel free to discuss it with the Treasurer before submitting your proposal.

## Fundraising Ideas

Fundraisers are expected to be held for all shows. The production team of the show take lead on the fundraiser with help from Social and Fundraising Coordinator where necessary. You are permitted to ask for a budget higher than the maximum budgets above if you can show that you have thought of a fundraiser and can justify that you will be able to make the difference through your fundraiser.

Whilst the originality of your fundraiser ideas will not make or break a proposal, your answer to this question should show that the fundraiser has been thought about as it can be used as a powerful marketing tool as well as being important for the show's finances.

Themed fundraisers for your show tend to do better than general ones so it is worth considering something that ties in with your show. For questions about this, please speak to the Social and Fundraising Coordinator.

## Creative Team

If you have recruited any creative or technical 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. It is not possible to pre-assign an Assistant or Shadow team member to your show at the proposals stage, just to say that you would like one to be attached to your show. This is due to the popularity of these roles, if your show is successful the relevant season coordinator will randomly assign your show assistant team members where appropriate.

Most shows will be assigned Shadow or Assistant production team members (directors/producers). It is completely up to you if you would prefer Shadow and/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. This may take different forms; a common example is that Assistant Directors may give notes at the end of runs or rehearsals.

## HOW PROPOSALS WORK:

Each show being proposed will be allocated a 15 minute slot at the Proposals Meeting 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. If you would like, you will have the opportunity to give a short speech of up to 3 minutes. Your decision as to making the speech or not will not be taken into account in discussions.

If you decide to make a speech, some useful tips are:

- Clarify anything that you have noticed is incorrect in your form - this is only allowed for numerical issues (such as incorrect capacity, set dimensions or budget) or missing information. **Please speak to the relevant coordinator to check what is appropriate.**
- Expand on certain areas - particularly surrounding interpretation, as this gives us more depth of understanding.
- It is advised that **if you don't have anything to add to your proposal form, don't give a speech** as it takes time away from the questions which could be used to clarify any queries committee have with the proposal.
- However, it is okay to preempt the questions! If there is something that you feel is important to say and are unsure on whether it will be brought up in the questions, then use the time to say it in a speech! Committee may not get the time to ask all of the questions that they need to ask, and you don't want to leave the Proposal Meeting wishing you could have had the chance to say something more.

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 specific time requirements due to other commitments then please let the coordinator know when submitting the form.



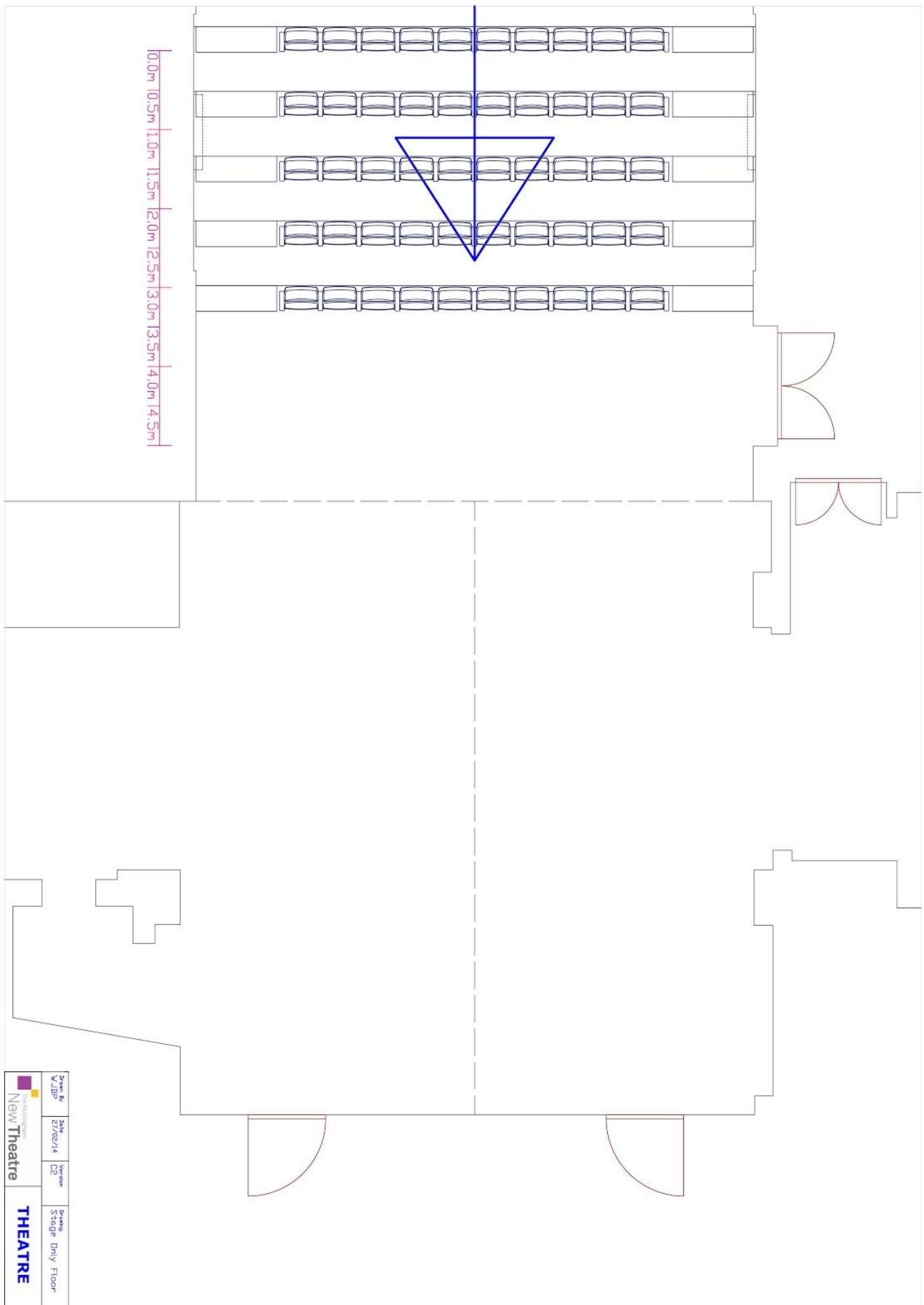
We ask that all proposing teams arrive at least 10 minutes early and wait in the dressing room for your slot. Please use the side entrance to the dressing room as the Proposals Meeting Q&As take place in the foyer. The relevant coordinator will come and collect you for your allocated time slot. There is no real way to prepare for the questions other than being able to justify your decisions and have faith in your proposal, there is however a list of **Sample Questions** on the productions resources page online.

The most important tip is to keep calm and try and be as confident as possible. Everyone on committee knows how nerve-wracking proposals is and they aren't looking to trip you up! Take your time in your answers. It is also important to take it seriously and answer the questions truthfully.

Following the Q&A, 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 on the first try, we offer a maximum of 30 minutes as a grace period. If we still cannot reach 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 book a time for a face-to-face feedback meeting on the Monday or Tuesday before the Season Launch. Successful teams will also be given written feedback and the option of a face-to-face meeting. This is given during the season and in slot order.



	Drawn By	Date	Version	Drawn By
	WJDP	27/02/14	C2	Stage Drily Floor
New Theatre		THEATRE		

