

Spring 2019 In House Season Proposal Form

This form must be emailed to inhouse@newtheatre.org.uk by midnight on **Wednesday 30th January**. Handwritten forms will not be accepted. If you have any questions about this form, email the relevant committee members (their emails can be found at<http://newtheatre.org.uk/about-us/committee/>) or consult the Proposals Pack (which can be found at<http://newtheatre.org.uk/get-involved/direct/>). Additionally, if you would like to see an example proposal form, email the In House Coordinator.

# KEY INFORMATION

|  |  |
| --- | --- |
|  | Fill your answers in here |
| Name of Director |  |
| Director’s Phone Number |  |
| Name of Producer |  |
| Producer’s Phone Number |  |
| Title of Play |  |
| Playwright |  |
| Are the Performance Rights available? Y/N |  |
| Approximate Running Time |  |
| Cast Breakdown – M/F/GN (as specified in script) |  |
| Do you plan to cast any of these roles as gender-bent/gender neutral? (if so please outline the new cast breakdown) |  |
| If YES to above, has permission been granted? |  |
| Preferred Slots (in order of preference) |  |
| Total Budget (including rights) |  |
| Are you happy for your form to be shared with other teams? If NO, why? |  |

## Synopsis:

*A 100-150 word blurb for your show to be used on the audition handout and box office website.*

## Plot Summary:

*Please give a brief scene-by-scene breakdown of your play.*

## Characters:

*Please give the name, a brief description, an approximate percentage stage time AND an approximate percentage speaking time (i.e. the percentage of the whole play this character speaks for) for each listed character. If you are planning to gender-bend characters or cast as gender neutral, please specify this here.*

## Content Warnings and Welfare Considerations

*Does your play contain any scenes of a violent, sexual or adult nature, or have any other associated content warnings? Please detail what happens in each relevant scene, and how you plan to combat these elements for both the team involved and the audience watching them.*

# INTERPRETATION

## What is your interpretation of the play? Why does this specific interpretation work for The Nottingham New Theatre?

*In particular it may help to think why you have chosen this play to perform here, now, and why you are the right person to put it on.*

300 – 500 words

## What are some of the key challenges you think you will face, and how do you plan on dealing with them?

300 words MAX

## Why did you choose your slot preferences?

*Are there any slots you absolutely cannot do? (If yes, which slots and why?)*

# BACKSTAGE

## Set Design

*A clear, labelled and to scale diagram (with measurements where appropriate) should be inserted into the document here. Mention here if you plan on hanging any set pieces from the lighting rig. Please also include an explanation of how you will construct any complicated set pieces. The floor plans of each of the theatre spaces can be found in the Proposals Pack. Technical language is not required.*

## What is your expected capacity per performance? (required only for non-end-on staging)

*It may be useful to include photos of the seating in situ if you are using an alternative arrangement.*

## Foyer Design (optional)

*A production is not required to decorate the foyer, however if you believe it would increase the quality of the production aesthetic you are more than welcome to do so. It is advised that you include pictures/sketches/etc.*

200 words MAX

## Costume Design

*It is advised that you include pictures/sketches/etc.*

200 words MAX

## Make-up Design

*It is advised that you include pictures/sketches/etc.*

200 words MAX

# TECH

## Lighting Design

*Be clear with your ideas for specific colours, spotlights, smoke etc. Feel free to include pictures/sketches/etc. Technical language is not required.*

200 words MAX

## Sound/Music Design

*This can be referring to music, sound effects or live on-stage sounds. Feel free to include links to sounds or music. Please consider speaker placements. Technical language is not required.*

200 words MAX

## Video Design (optional)

*Include notes here if you are using TVs on-stage, or projection of any sort. Feel free to include pictures/sketches/links to videos that inspire you or you would like to use etc. If you are planning on creating videos for the show, make clear what you would like to do. Technical language is not required.*

200 words MAX

# PUBLICITY

## Poster Design

*You do not need a finished poster for proposals, merely an idea or concept to inspire it. It is advised that you include pictures/sketches/etc.*

200 words MAX

## Marketing Strategy

*Who are you going to target with your publicity, and how will you attract them to your show?*

100 – 200 words

# BUDGET BREAKDOWN

*Please mention all items that you will have to buy as well as elements that you will not have to pay for, for instance items the theatre already owns. Make sure you speak to the relevant committee member to ascertain which resources you will not have to pay for. It is advised that you include links to items that you will be buying (if available) and pictures of items sourced from the theatre.*

## Proposed Total Budget *£0*

## Performance Rights inc. VAT *£0*

*Please also note if you have negotiated a reduction in the cost of rights.*

## How many people will be required to attend your production for you to break even?

*Please note how you reached this figure.*

## Set Budget *£0*

*Be more specific in this section as to where you will be spending this money – remember to source your items so your budget is as accurate as possible.*

## Foyer Decoration Budget (optional) *£0*

*This can include decorations, specially made tickets, extra stock for the bar or snacks relating to your show etc. Speak to our Front of House Manager if you have any questions about these things.*

## Technical Budget  *£0*

*Be more specific in this section as to where you will be spending this money – remember to source your items so your budget is as accurate as possible. Speak to our Company Technical Director or Technical Manager if you are uncertain about what your lighting/sound designs require.*

## Costume Budget *£0*

*Be more specific in this section as to where you will be spending this money – remember to source your items so your budget is as accurate as possible. Speak to our Costume, Props and Makeup Manager if you wish to look around the costume cupboard. Please provide a breakdown per character.*

## Props Budget *£0*

*Be more specific in this section as to where you will be spending this money – remember to source your items so your budget is as accurate as possible.*

## Make-Up Budget *£0*

*Be more specific in this section as to where you will be spending this money – remember to source your items so your budget is as accurate as possible.*

## Extra Publicity Budget (optional) *£0*

*If you are looking to purchase extra publicity materials, e.g. flyers, posters or banners include these here. It is worth noting that we have increased the ability for shows to publicise off-campus to two weeks before opening night.*

## Miscellaneous (optional) *£0*

*This can include a small ‘buffer-fund’ if properly justified. If you are intending on hiring out an external venue, please list that in this section.*

# Ideas for a Fundraiser

## Do you have any ideas for potential fundraisers?

## How much do you intend to raise from the fundraiser?

*Note that your fundraiser will be paired with an In-House production, so any profits will be split between the two teams.*

# PRODUCTION TEAM

## Have you recruited anyone to be part of your creative team?

*Please include name and intended position. Don’t worry if you haven’t yet– we can help you recruit people.*

## Are any of your team an associate member of the Nottingham New Theatre?

*If yes, why do they want to be part of your team?*

## Assistants and Shadows

*In order to increase opportunity you may be assigned an assistant team member. How will you utilise this extra help? (shadow directing, production assistant, design assistant, etc.)*

*Please note that 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. Also note that due to high demand, assistant roles are chosen at random and organised by the In House Coordinator after proposals.*

# SCRIPT EXTRACT

*We request that each team submits an extract from the script they wish to propose. We ask for 4 pages (2 double pages) of your chosen script. You may choose any part of the script, but it must 4 sequential pages.*

*If you are proposing student or new writing, in addition to the 4-page extract here, we request a full script to be submitted separately to the form, or the full amount that has been written by the date of proposals.*

*This extract can be inserted into the proposals form as a scan or typed up. If it is typed it* ***must*** *be equivalent to four pages in the hard-copy version. If the play is available to read online, either in the public domain or on dramaonline feel free to include a link to the script.*