



The Nottingham

New Theatre

EdFringe Proposals Pack 2021

This year we are in theSpace venue: Perth Theatre. Find the full specification of the venue here: <https://production.thespaceuk.com/venues/nb-perth>

The festival is currently planning to go ahead as usual and thus this is our approach too. With the ever changing nature of government restrictions and COVID-19 itself, we cannot guarantee that things will go ahead as planned. **By proposing you are accepting this risk.** We guarantee that you will not be negatively impacted in any financial capacity. The venue director will advise us on the best strategy concerning any new developments. It is unclear which restrictions we may need to follow during a real life performance. TheSpace are considering multiple avenues from **'normal' to 'outside' to 'distanced' platforms.** At the time of writing **the most likely option is an outside performance.** They will advise us on the safest way to perform and we will need to make the necessary adjustments. We ask for **flexibility and adaptability** in all proposing teams. We want the chosen shows to have the best chance at going ahead regardless of changing restrictions.

Any decisions regarding the possible cancellation of the festival will take place by May 1st 2021 at the latest. Regardless, we are optimistic and cannot wait to start making real theatre again.

We are hopeful that the shows will take place in person but there is a risk that this will not be possible. TheSpace is holding another **online season** regardless of whether the real life festival goes ahead. Please consider whether your show would translate to an online format and whether this is something you would be interested in doing if the real life festival is cancelled. This is not a necessity and will not be considered during the proposals process, but would be a brilliant chance for your work to still be showcased.

If you have any general questions about Edinburgh, or your Proposal form, do not hesitate to chat with the External Relations Manager (ERM), Caitie Pardoe edinburgh@newtheatre.org.uk

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Useful Contacts

External Relations Manager: Caitie Pardoe

edinburgh@newtheatre.org.uk

Secretary: Alice Walker

secretary@newtheatre.org.uk

Treasurer: Sofia Loreti

treasurer@newtheatre.org.uk

Publicity Managers: Ace Edwards & Ella
Seber-Rajan

publicity@newtheatre.org.uk

Theatre Manager: Barney Hartwill

theatremanager@newtheatre.org.uk

Company Stage Manager: Pete Rouse

CSM@newtheatre.org.uk

Company Technical Director: Tara Anegada

techdirector@newtheatre.org.uk

Technical Manager: Cecilia Alexander

techmanager@newtheatre.org.uk

Company Master Carpenter: Nick Landon

workshop@newtheatre.org.uk

Costume, Props and Make-Up Manager:

Charlie Basley

CPM@newtheatre.org.uk

Important Dates

These dates are subject to change.

They will only be pushed back, they will not be any earlier than stated.

| | |
|--|---------------------------------------|
| Monday 22nd March 6:30pm | Proposals Advice Meeting |
| Wednesday 28th April | Form Deadline (Midnight) |
| Saturday 1st May | Virtual Proposals Day |
| Wednesday 5th May | Season Launch Video Released |
| Friday 7th May | Applications for team allocation open |
| Thursday 6th - Saturday 8th May | Auditions & Callbacks |
| Sunday 9th May | Casting |
| Monday 1st March | EdFringe Registration Opens |
| TBC | Publicity Materials Deadline |
| TBC | EdFringe Registration Deadline (5pm) |

| | |
|--|------------------------------------|
| Wednesday 4th August | Latest date to travel to Edinburgh |
| Thursday 5th August | Technical Rehearsal |
| Friday 6th - Saturday 28th August (5:20pm - 6:20pm) | The Run |

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 proposal process works.

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

- Have ensured performance rights for your desired show are available
- Have completed all sections of the proposal form
- Have sent the form to the edinburgh@newtheatre.org.uk by 23:59 on Wednesday 28th April.

Performance Rights

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 proposal teams to enquire about rights.

Rights for an Edinburgh production need to come under the **£400 budget**. As such we advise you to only consider shows without rights (e.g. Published work in the Public Domain, or Student Written pieces). If you have any queries as to whether your show has available rights, speak to the Edinburgh Coordinator (Caitie Pardoe).

This is a good article for explaining exactly what is the 'Public Domain' and good places for your to check:

<https://www.theatrefolk.com/blog/public-domain-mean-guide-drama-teachers/>

Proposal Forms (A How To Guide)

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

- All production teams must have submitted a typed proposal form to edinburgh@newtheatre.org.uk by the set deadline.
- Handwritten proposals will not be accepted.
- Word counts are approximates and guidelines.
- The key to filling out a proposal form is to be as detailed as possible whilst still remaining clear and succinct.
- Use a formal tone and avoid making jokes.
- Make sure to fully explain your ideas and justify your choices.
- It is completely okay to not be certain of 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 justify why you want to put your play on.
- 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, please include this in your email submission along with two copies of your form (one full, and one redacted).

The more information and details you can provide, the better. For design sections, it's helpful to provide sketches, photos and other relevant visual references. For the budget breakdown, research prices of individual items, be as accurate (and honest) as possible with estimates, and make sure the breakdown adds up to the overall total.

Have You Talked to the Relevant Member of Committee

Throughout the form, you are asked if you have spoken to the relevant members of committee. It is not a requirement to talk to members of committee and it will not count against you if you do not. However, it will work against you if there is a fault / something unfeasible in your form and you haven't. We encourage you to do so, especially in areas

where you may lack precise knowledge, such as Welfare. 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). They are here to help you and are happy to advise you, so please chat to them about your ideas and concerns.

You should contact Caitie (Edinburgh Coordinator) to let her know that you are proposing. If you are unsure who to talk to, Caitie can point you to the correct member of committee for your question.

Key Information

- If you need help with this section please speak to Caitie Pardoe our Edinburgh Coordinator (edinburgh@newtheatre.org.uk)

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

- Please make sure the mobile numbers in this 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. Edinburgh shows **do not have an interval**, and have a **max running time of 50 minutes**.
- We share your form with other teams for the sake of transparency and to help eliminate any doubt of committee bias. If you are redacting part of your form, please also provide a reason as to why you are redacting a section(s).

Synopsis - (100 Words)

This is the synopsis that is used to advertise your show to those auditioning, for StuFF, and for online advertising on the Fringe website. This should complement your description. The best way to think about this is if your production was a book, this would be the back page blurb.

Description - (40 Words)

This is the short description used in the Fringe handbook to sell your show. Think simple, clear and informative.

Characters

Please give the name, a brief description, an approximate percentage stage time AND an approximate percentage speaking time (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.

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.

Plot Summary

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

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.

Content Warnings and Welfare Considerations

- If you need help with this section please speak to **Alice Walker** our Welfare Officer (secretary@newtheatre.org.uk)

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 - 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).

The Edinburgh run is unique in its length and intensity. Please consider how you will look after your cast and crew throughout the whole month, outside the show itself.

Content Warning Breakdown

Does your play contain any scenes of a violent, sexual, or adult nature, or have any other associated content warnings? Please provide a scene by scene breakdown.

Welfare Considerations

How do you plan to combat these elements for both the team involved and the audience watching them?

Age Certification

Please use the below grid to identify the most appropriate age guideline for your show. Use this information to identify for each category whether your show is appropriate for 'Under 12s', 12+, 15+, or 18+.

| | 12 | 15 | 18 |
|--|---|---|--|
| Dangerous behaviour E.g. self-harm, suicide, asphyxiation | No promotion of behaviour which may be imitated by children. No glamorisation of accessible weapons. No endorsement of anti-social behaviour. | Do not dwell on explicit details that can be copied. Do not depict easily accessible weapons in a realistic or graphic context. | Anything beyond this. |
| Description | No endorsement of any form of discrimination. Any mild discrimination depicted must be condemned. | No endorsement of any form of discrimination. Themes of discrimination i.e. racism or homophobia are permitted. | Anything beyond this. |
| Drugs and Smoking (Including alcohol misuse) | No glamorisation or frequent explicit depictions of drug misuse or smoking. | Drug use may be depicted but not promoted. Smoking may be depicted abstractly or mimed. It cannot be promoted. The misuse of easily accessible substances, e.g. aerosols is not permitted | Anything beyond this. Live smoking, herbal or otherwise, is limited to 18+. This is non-negotiable. |
| Language | Moderate bad language is permitted. Strong language may be permitted infrequently and non-aggressively. | Strong language is permitted. Very strong language may be permitted infrequently and non-aggressively. | Anything beyond this. |
| Nudity | There may be nudity and partial nudity but in sexual contexts it must be brief and discreet. Coerced nudity is not permitted. | Nudity is fully permitted in a non-sexual context or non-violent/coerced context. Sexual nudity is permitted in brief or comedic contexts. | Anything beyond this. |
| Sex | Sexual activity may be briefly and discreetly portrayed. Moderate, non-crude sexual references are permitted. | Sexual activity is permitted without strong detail. Strong verbal references to sexual behaviour are permitted. Repeated or strong references or use of | Anything beyond this. |

| | | | |
|------------------------------|--|--|-----------------------|
| | | pornographic language is not permitted. | |
| Threat and horror | Moderate physical and psychological threat and horror sequences are permitted. Although some scenes may be disturbing, the overall tone should not be. | Strong threat and horror is permitted. Sustained sadistic threat is not permitted. | Anything beyond this. |
| Violence and sexual violence | Moderate violence is permitted although explicit detail is not. Sexual violence is not permitted. No emphasis on gore. Mild gore is permitted if in an appropriate and necessary context e.g. medical. | References to sexual violence and mild depictions are permitted. Graphic discussions or depictions of rape are not. Strong and sustained focus on sexual threat is not permitted. Other strong violence may be depicted as long as the infliction of pain is not dwelled upon. Extreme gore and sadistic violence is not permitted. | Anything beyond this. |

Interpretation

- If you need help with this section please speak to **Caitie Pardoe** our Edinburgh Coordinator (edinburgh@newtheatre.org.uk)

This section is so 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 audiences, 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. Committee wants to see why you are passionate about the show and why it is good for NNT and the Edinburgh Fringe Festival.

What is your interpretation of the play? Why does this specific interpretation work for The Nottingham New Theatre? - (300 - 500 words)

Why have you picked this play for the Edinburgh Festival Fringe? What makes it Edinburgh appropriate? - (200-300 words)

What are some of the Key Challenges you think you will face, and how do you plan on dealing with them? - (300 words)

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, the nature of the Edinburgh run etc.

What is your plan for approaching the show considering the potential limitations of government restrictions? (300 words)

At the time of writing, England is in lockdown. Whilst we are hopeful restrictions will reduce during the run up to the show, we do not know what rules NNT may need to adhere to throughout the process. Please consider a contingency plan for rehearsing and developing your show which allows work to go ahead regardless of potential cast / crew isolation, group size limits, social distancing, no in-person meeting etc. Please see the backstage section for information on the possibility of an outside performance.

The Edinburgh Coordinator will advise on how these rules affect your show throughout.

Backstage

- If you need help with this section please speak to our Backstage Committee members:

- Theatre Manager: **Nadia Elalfi** (theatremanager@newtheatre.org.uk)
 - General Health and Safety Queries
 - General Backstage Queries
 - Large Props from the NNT
- Company Master Carpenter: **Barney Hartwill** (workshop@newtheatre.org.uk)
 - Set design and construction
 - Use of flats
 - Set budgeting
- Costume, Props, and Make-up: **Alice Walker** (costume@newtheatre.org.uk)
 - Costume design
 - Small props from the NNT
 - Make-up design
 - Costume and make-up budgeting

When discussing the following elements, please keep in mind the limitations of the Edinburgh Festival Fringe. This year we are in **Perth Theatre at theSpace**. An outside venue is the most likely option at the moment but it is unclear what this will look like in relation to the stage and technical capacities. We are hopeful that it will closely resemble the Perth Theatre, as such we ask that you fill in these sections as though you will be in the inside space. Please leave room for alterations and demonstrate an understanding that your design may need to be simplified for an outside space.

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.

In relation to items we already have available at the NNT, please consider their transportation up to Edinburgh. This is most important in relation to bulkier items.

Set Design

A clear, labelled and to scale diagram (with measurements where appropriate) should be inserted into the document here. Please also include an explanation of how you will construct any complicated set pieces. Technical language is not required.

We ask for a set diagram 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 to come on board before proposals please contact the Company Master Carpenter.

Please be aware that the stage is 5x3m and is black painted hardboard. Onstage height clearance is approximately 2.5m. The seating arrangement is in thrust so be aware that the audience will be sat on three sides of the stage.

Storage is limited in Edinburgh so think carefully about your set pieces and how they can pack down for transport and storage. Please also show this consideration in your notes for this section.

Here is the general layout plan of the venue:

<https://production.thespaceuk.com/downloads/specs/nb-perth/%5BtheSpaceUK-VP-21-01%5D%20North%20Bridge%20-%20Perth%20Theatre%20-%20General%20Plan.pdf>

We ask for a set design so that we have a sense of you how plan to use the space. It can be drawn very simply but we do ask that measurements are accurate.

Costume Design - (200 words)

Please provide a detailed breakdown of the costume for each character.

It is advised that you include pictures/sketches/etc. Please consider what we have already available at the NNT. Contact Charlie Basley for information on what we have

wardrobe@newtheatre.org.uk

Make up Design - (200 words)

Please provide a detailed breakdown of the hair and make-up for each character.

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

Tech

- If you need help with this section please speak to our technical committee members:
 - Company Technical Director: **Tara Prasad** (techdirector@newtheatre.org.uk)
 - Technical Manager: **Skylar Hurd** (techmanager@newtheatre.org.uk)
 - Please consult about all equipment queries that may result in hires

Any electrical items taken to the venue will need to be PAT tested, though this will not need to be budgeted for as we will arrange one date for all equipment that needs testing to be done together.

Lighting Design - (200 Words)

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

The rig in Perth Theatre is a fully-LED lighting rig. There is a full fixed wash in open white from all sides, these fixtures can be gelled so please consult our gel inventory for the colours we keep in stock: lx.newtheatre.org.uk

There are 3x ETC LUSTR+ LED Source 4 Spots on the downstage edge of the stage, and Tri LED PAR 64s on the side for colour mixing.

Find the full rig plan here:

<https://production.thespaceuk.com/downloads/specs/nb-perth/%5BtheSpaceUK-VP-21-19>

Sound Design - (200 Words)

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

Sound in the venue is set up in stereo from two speakers either side of the stage. 2x microphones with stands are available from the venue, as well as 1x DI box.

Venue staff reserve the right to limit sound levels for the sake of other venues or for public health.

Video Design (Optional) - (200 Words)

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.

Projection equipment isn't available as standard so please consider any projection carefully as a hire would need to be arranged. Also as the staging is in thrust do consider sightlines.

Any screens would preferably be floor standing and would need to be hired in.

Publicity

If you need help with this section, please speak with the publicity managers: Ella Seber-Rajan & Ace Edwards (publicity@newtheatre.org.uk)

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 any social media campaigns you could run to market your show, this could include personalised profile pictures and show trailers.

We recommend giving the Fringe's 'Guide to Selling a Show' a read for useful tips and information:

https://www.edfringe.com/uploads/docs/participants/Fringe_Guide_to_Selling_a_Show.pdf

Please outline any ideas you have for the design of publicity materials:

Posters, listing icon, flyers, trailers, etc. - (200 words)

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

Marketing Strategy (100-200 words)

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

Who is your target audience?

How do you plan on advertising your show to the public? What will make your show stand out on the Mile amongst thousands of others?

How will you use the NNT social media accounts (Facebook, twitter, instagram, etc.) to publicise your show during the festival?

Budget Breakdown

- If you need help with this section, please speak to our treasurer, Sofia Loreti (treasurer@newtheatre.org.uk)

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. Please include links to specific items you plan to buy. Check your numbers for the total budget carefully, and don't forget delivery!

Overall, committee are looking for a well thought-out budget and evidence that production teams have given careful thought to each proposed purchase. Each show has a maximum budget of **£400**, this is not a goal to reach but merely a cap on how much we are putting aside for each production. Any unjustified expenditure will be questioned.

Your budget should not include:

- Van Hire to transport set and equipment to Edinburgh
- PAT costs

| | |
|--------------------------------|--|
| Proposed Total Budget: | |
| Performance Rights (inc. VAT): | |

Set Budget

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 Master Carpenter** if you have any questions.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Technical Budget:

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 **Technical Manager** if you are uncertain about what your lighting/sound designs require.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Costume Budget:

Be more specific in this section as to where you will be spending this money - remember to source your items so your budget is accurate as possible. Avoid items on sale as prices may change between now and when you would be purchasing them. Speak to our **Costume, Props and Make-up Manager** if you wish to see a piece from the inventory.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

If you are intending to hire costumes, what company do you intend to use?

Be specific as to which costumes you will be looking to hire.

Props Budget:

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. See the props inventory for items you wish to borrow from the NNT.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Make-up Budget

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.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Publicity Budget:

Speak to our **Publicity Managers** if you have any questions.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Miscellaneous Budget:

This can include a small 'buffer-fund' if properly justified.

| Item | Sourced From / Link | Price (Incl. Delivery) |
|------|---------------------|------------------------|
| | | |

Creative Team

Each show going up to Edinburgh will advertise for a Production Assistant, Technical Director, and Publicity Manager, to go with them up to the Fringe. These roles cannot be pre-assigned. You may determine the specific role of the Production Assistant. This may take the form of an assistant director, production assistant or a combination.

If your show is selected, you will have a meeting with the Edinburgh Coordinator to discuss extra roles you would like to get on board. The team can also include a **Lighting Designer** and a **Sound Designer**. These roles will be Nottingham based, to help prep the show for StuFF and tidying up technical aspects before Edinburgh, where the Technical Manager will take over.

Roles will be assigned using an application form.

Script Extract

We request that each team submits an extract from the script they wish to propose. If you are proposing a published script, we request four pages (two double pages) of your chosen extract. You may choose any part of the script, but it must be four sequential pages. If you are proposing student or new writing, we request a full script or the full amount that has been written by the date of proposals.

It doesn't matter if the script isn't fully written, but you should have a clear idea of where the plot is heading and be able to explain this in your form and in your speech. We would advise you to include a writing schedule to show when you expect the script to be completed by.

When choosing a script extract, make sure to choose a scene which makes sense out of context of the rest of the play. If the show has been seen before, for example in NNT's Fringe season, it's a good idea to choose a new or re-written scene to demonstrate how the show has developed since then.

The Presentation

Date: Saturday 1st May

Along with the proposals form, your presentation is your opportunity to pitch your show to the committee. You will be assigned a **half hour slot**. Within this slot, each production team is asked to make a **five-minute speech**, followed by **up to twenty-five minutes of questions** from the committee. The allocations of Q&A slots will be dependent on how many shows are being proposed. The Edinburgh 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.

Key points to bear in mind are:

- Both director and producer should be present and speak at the presentation.
- You will be stopped at exactly five minutes, so make sure to practice in advance.
- You do not need to memorise your speech, but if you are reading from cue cards, notebooks, etc. Please remember to address the room rather than your notes.
- Do not read your speech off a phone.
- Your speech is your best opportunity to get the committee excited about your show, so remember to **speak with passion and enthusiasm** about your ideas.
- We aim to keep proposals as professional as possible, so although it's fine to laugh and make the odd joke, you should otherwise **use a formal tone**.
- You are not obliged to answer any of the committee's questions, so if a question makes you uncomfortable please do not feel under pressure to answer it.

- If you feel any member of the committee has behaved inappropriately, such as in a derogatory or hostile manner, please speak to the External Relations Manager or Secretary.
- Avoid repeating large chunks of information from your form in your speech; use your speech as an opportunity to **expand upon ideas** mentioned in your form.
- The speech is a good opportunity to **personalise your proposal**. Having sold the logistics in your form, now explain why you as a team are the best people for the job.

After the five-minute speech, you will be asked a series of questions by the committee. Please do not read too much into these questions; it is unlikely that the entire twenty-five minutes will be used, so **don't panic** if it isn't. The questions can cover anything: they may be clarification of an element of the form, such as budgeting or tech, or they may be requesting more detail about a certain scene or moment in the show.

Proposals can be a nerve-wracking process, but try to keep calm and remember that the committee is not there to catch you out: we want your proposal to be good! There is no real way to prepare for the questions other than being able to justify your decisions. It is important to take the Q&A seriously and answer the questions truthfully.

After your half-hour slot, you will be asked to leave the zoom call and keep your mobile phone turned on. After listening to each speech, the committee retires to discuss each show and makes its final decision. This can take many hours, so remember to keep your phone on and with you at all times. Unless we can get through to you and hear you state your acceptance, we won't be able to offer you your show. Unsuccessful teams will be phoned immediately after successful teams.

Unsuccessful teams will be sent written feedback about their proposal before season launch. If the team wishes, Caitie will be happy to make a meeting time for a zoom feedback meeting. 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.