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|  | **GTG DIRECTOR & PLAY SELECTION PROCESS  2020-2021 SEASON** |

Thank you for your interest in directing and/or submitting a play idea for Gateway Theatre Guild (GTG) consideration.

The purpose of this document is to outline the director and play selection process, and to clarify GTG’s director and play selection criteria. All required application forms are also included in this package. If you have any questions, please do not hesitate to contact GTG. We will be glad to answer any question that you might have concerning this process please send an email to [Presidentgtg@gmail.com](mailto:Presidentgtg@gmail.com)

**Application Process – Please r*ead through this entire document.***

For priority consideration, complete a *Director & Play Submission Application* and submit to GTG’s Board at email address: [Presidentgtg@gmail.com](mailto:Presidentgtg@gmail.com). GTG will accept late submissions, but cannot guarantee that they will be considered for production during the upcoming 2020-2021 season. Please note that, although it is not required when proposing large musical productions, it is best to make your submission a full season in advance to allow for the extensive preplanning efforts that might be required.

Please email your completed package to [Presidentgtg@gmail.com](mailto:Presidentgtg@gmail.com)

**To download application form please to go our website at** [www.gatewaytheatreguild.ca](http://www.gatewaytheatreguild.ca)

There are normally three (3) productions in a typical GTG season: November, February and May.

With the exception of a season which we host the QUONTA festival, and there is no February show.

To have your application considered by GTG, please complete the *Director & Play Submission Application* (pages 4-8 of this package), and include the following:

* 1 copy of a letter of introduction
* 1 copy of the script or detailed synopsis (script preferred)
* 1 copy of an estimated budget (see page 6 of this package)

To be considered to direct for GTG in the future without proposing a specific play, and/or to be added to a directors contact list, please submit the following:

* 1 copy of a letter of introduction (with your contact information)
* 1 copy of your resume (specifically in relation to directing experience)

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Name:** |  | | | |
| **Address:** |  | | | |
| **Primary Contact Number:** |  | | | |
| **Email Address:** |  | | | |
| **Union Status** |  | | | |
| **Submission**  **for:** | Fall  Production | Winter  Production | Spring Production | Any Time During Season |

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Play Title:** |  | | | | | | |
| **Author:** |  | | | | | | |
| **Play Service:** |  | | | | | | |
| **Publisher Fee** |  | | | | | | |
| **Genre:**  **(check all that apply)** | Drama | Comedy | Musical | Mystery | | Other | |
| **Are you willing to submit this production to QUONTA Festival?** | | | | | Yes | | No |

**Cast Demographics**

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
|  | **Men** | **Women** | **Boys** | **Girls** |
| **Number** |  |  |  |  |
| **Age Range** |  |  |  |  |

**Why would this play appeal to the GTG audience? What age groups would this play have the greatest appeal to?**

**Does this play contain any elements that may be “controversial”, such as strong language, mature content, smoking, or violence? If so, how will you handle this?**

**Technical** **Requirements**

**Set:** Describe the set for this play. How many scene changes? Are there any aspects of the set that may be especially challenging or expensive to construct? How much flexibility is there in your vision of the set design? (If large, could it be modified if need be to accommodate stage size?)

**Costumes:** In what period is your play set? Describe the costume changes required. Are you planning on making or renting costumes? Please note any special costuming needs.

**Props:** Give an overview of the props needed for this production. Are any props particularly challenging or expensive to find or build? (Please check with GTG props as some may be already available for use)

**Other Production Challenges:** If there are any other production challenges that you foresee, please address them here.

**Production** **Staff**

GTG is strictly a volunteer organization. While the Board’s position is to be as supportive as possible for each production, it is the director’s responsibility to gather as many of his or her production crew as possible. Please recruit as many key production staff members as you can before submitting your play. If you need help finding someone to fill a position, GTG can provide a list of potential staff members from past productions that you may contact.

Please list your staff below, indicating which staff members have already tentatively committed to the production.

|  |  |  |
| --- | --- | --- |
| **Staff Position** | **Name of Staff Member** | **Tentative/ Committed (yes/no)** |
| **Assistant Director** |  |  |
| **Stage Manager** |  |  |
| **Musical Director (if applicable)** |  |  |
| **Producer** |  |  |
| **Choreographer (if applicable)** |  |  |
| **Costume Designer** |  |  |
| **Lighting Designer** |  |  |
| **Make-­‐up & Hair Designer** |  |  |
| **Prop Master** |  |  |
| **Set Designer** |  |  |
| **Sound Designer** |  |  |

**Is there anything else that you would like us to consider when we are making our decision?** *Use backside or extra paper if needed*

**Your Theatre Experience**

*Use backside or extra paper if needed*

**Please list productions that you have directed and where produced (GTG, or another theatre – please give theater name, City and Province. Be sure to indicate the production date for each play.** *(Example: “Romeo and Juliet” by William Shakespeare, 2007, GTG)*

**Please list your other experience working on other productions, and the theatre company. Include information about your role, the title of the play, production date, and director of the play. You may include information about shows that you will be working on during the current season.** (*Example: Stage Manager, “Romeo and Juliet”, 2001-­‐2002 Season; Director – Jane Doe)*

**Please list other theatrical experience and training (please use backside of page).**

Please complete a copy of the following form for each play that you submit. You may attach additional pages as needed. Copies of this form can be downloaded from the GTG website [www.gatewaytheatreguild.ca](http://www.gatewaytheatreguild.ca). If you have any questions, please contact the Public Relations Board Member at [Presidentgtg@gmail.com](mailto:Presidentgtg@gmail.com)

**Remember to Include:**

Play Submission Form

Copy of Script (if possible)

Other materials cited in the Director & Play Selection Process Instructions.

**Proposed Production Budget Template**

*Please complete the following budget based on the play you’re proposing – if you have need to add to the totals already listed, please indicate in the notes section what the additional expenses would cover.*

|  |  |
| --- | --- |
|  | **Standard GTG Budget** |
| **Budget GTG Our Town** |  |
|  |  |
| **Revenue** |  |
|  |  |
| Tickets 250 x 20 | $ 5,000.00 |
| Advertising | $ 1,100.00 |
| Water sales | $ 40.00 |
| Fundraisers/donations |  |
| Total | $ 6,140.00 |
|  |  |
| **Expenditures** |  |
| *Fixed* |  |
| Printing - tickets, programs, posters, images costs | $ 500.00 |
| Truck Rental - gas and insurance | $ 80.00 |
| Advertising | $ 1,000.00 |
| Theatre costs | $ 500.00 |
|  |  |
| *Flexible* |  |
| Scripts /Royalities | $ 800.00 |
| Director's fees | $ 300.00 |
| Actor's Fees | $ |
| set costs - including SM box | $ 1,000.00 |
| Properties | $ 100.00 |
| Costumes | $ 500.00 |
| Volunteer Appreciation (production party) | $ 100.00 |
| Water | $ 10.00 |
| photographer honorarium | $ 100.00 |
|  |  |
| Quonta |  |
| Travel |  |
| Accommodation |  |
| registration fees |  |
| Total | $ 5,090.00 |
|  |  |
| Surplus or Deficit | $1,150.00 |

**Selection Process**

The Board will read each application and each prospective director will be given the opportunity to present their submission to the Board at a monthly Board meeting.

Plays submitted by members of the GTG Board will be given the same consideration as plays submitted by non-members, and will be judged purely on merit. Moreover, when the Board discusses and votes on approving a play submitted by a Board member, that member shall not be present.

After all play proposals have been presented to the GTG Board, and those selected for the new season in question have been approved, the Board will announce the season at the AGM in August, or as soon as possible thereafter.

Prior to announcing the season in question, the Board will notify all prospective directors of the final decision regarding their applications, and will make available on request a summary of all plays submitted, with a brief explanation as to why each was or was not selected.

**Selection Criteria**

(*in no particular ranking or order*)

The Board will make its decision regarding submissions based on the following criteria:

**Director’s experience in theater**

Like most community theaters, GTG is funded primarily by ticket sales, and every play that GTG produces brings some financial risk. Thus, we must take into consideration a potential director’s previous production experience, such as directing, assistant directing and stage-­‐managing. If you are a potential director with little or no previous production staff experience, please consider gaining more experience before tackling a production of your own. Directing is NOT a skill that you can expect to learn “on the fly.” That said, if you still feel you are able to meet all of the selection criteria and wish to apply, know that the Board can, in some circumstances, assist a new director by providing periodic mentorship throughout the entire production. Indeed, it is one of GTG’s stated objectives to “provide equal opportunity for members of the community to acquire and develop skills, knowledge and appreciation of the art of theatre.”

**Selection Criteria Continued**

**Director’s experience working with Community Theatre**

The more prior experience that you have working with community theatre, the more familiar you will be with our facilities, infrastructure, personnel and resources. Each community theater has its own way of doing things, and each stage has its own unique spatial and technical quirks. Familiarity with GTG would be an asset in producing a successful show but is not a prerequisite to receiving approval.

**Director’s “people skills”**

GTG is a 100% volunteer-­‐operated organization. Folks volunteer to participate in GTG production because they love theater, and because it is just plain fun to do so. No matter how brilliant your vision, your ability to work with people will determine whether or not those volunteers return to us in the future.

**The Play Submission Package**

The *Play Submission Application* is your chance to “sell” your play to GTG. The level of preparation, organization, and thought that goes into the assembly of your play submission package could be seen as indicative of how you might run a production, as well.

**Audience appeal of the proposed play**

Given that the sustainability of GTG depends almost entirely on ticket sales, the marketability of your play is crucial. If the play or the playwright is not well known, you might strengthen your submission by discussing what aspects of the play could be emphasized when marketing it, to “hook” an audience.

**Balance of material and roles for any given season**

GTG strives to offer a variety during any given season. In addition, we would look to balance the number of male and female roles over time. In order to increase your chances of being approved to direct a play, consider submitting both a comedy and a drama, or if you submit a play that has mostly male roles, consider also submitting a play with mostly female roles.

**Ability of GTG to produce the play, given GTG’s resources and budget**

Across seasons, GTG’s financial situation and available resources vary. Please feel free to talk with a member of the Board about what the organization can realistically produce prior to your submission.

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