



# Stagecraft

## **DIRECTING FOR STAGECRAFT**

If you have never directed before, along with the information below you should also read Stagecraft's information for new directors, available for download on the members' page of the Stagecraft website.

### **Choosing a play**

We're often asked what kind of plays Stagecraft is looking for when people are putting together proposals to direct.

First and foremost, we're absolutely delighted to receive directing submissions – both from directors new to Stagecraft and from directors that have worked with us before.

The most important thing is that you're passionate about and committed to your project – we all know the many hours involved in getting a play ready to go on stage, and we want it to be as rewarding as possible for both the directors and their cast and crew.

We have no set formula when choosing plays – but we do try and have something of a balance across a year's productions. We look at giving a wide range of members and prospective members an opportunity to act. We also think about the resourcing requirements for each play that is put in front of us.

Ticket sales have to be a consideration – after all, they are the only source of funding for our productions. Cast and crew also tend to enjoy a play that's successful and well attended, so choosing a play that's likely to do well will often be an advantage.

Things that can make a play successful can include:

- a well known play
- a well known author
- a play has been made into a film or adapted from a well known novel
- a play that is on the school syllabus
- a play has an interesting or intriguing angle.

As acting is by far the most popular activity among our members, we also think about acting opportunities provided by the selection of plays put forward. We're likely to do one or two large cast plays a year, as these offer more opportunities to act (they are however also resource-intensive). And we're unlikely to opt for a play with less than four actors.

Women almost always significantly outnumber men at auditions, so we try to offer plenty of good roles for women. Our members are also of a wide age group, so a good mix of roles for the young and the not quite so young are also a consideration.

Think too about a play's impact for modern audiences – some plays that are 2,000 years old work equally as well as they did when they were first written, while others that may be only 30 years old can feel dated.

But as mentioned above, the most important thing is that you're passionate about your project, and that you can demonstrate why it would be great for Stagecraft to do – a New Zealand play, for example... a really recent and edgy piece of work... there are plenty of possibilities.

### **Preparing your submission**

Stagecraft's submission form, available for download on the members' page of the Stagecraft website, is fairly straightforward and outlines all the information we need to know from you.

One thing you do need to bear in mind, though, is that we do make our selections for the year's programme based on your proposal, including how we look to allocate resources for the forthcoming year.

This doesn't mean every aspect of your production needs to be set in stone. What it does mean, for example, is that if your proposal indicates an intention for a simple set, while your set ideas may evolve considerably, by the time your production is ready to be produced we'd expect your set to still be simple to construct. Similarly, if you propose producing your play in contemporary costume, we'd be concerned if your plans changed to include full period costume.

**Please note that you need to submit three copies of your play for consideration, each with a copy of your submission form attached. Electronic copies will not be accepted.**

### **What happens next?**

Once the committee has had a chance to review all the proposals received, everyone who has submitted a proposal to Stagecraft will be invited to come and talk to the full Stagecraft Committee, who will be making the final decision on the forthcoming season. This is likely to be around two months after you have put in your submission, as the committee reads all plays put forward.

We'll want you to tell us a bit more about your proposal and why it would be a good choice for Stagecraft. It also gives us an opportunity to ask any questions we may have about your proposal.

From there, once the committee has made its decision, the President will contact you to let you know the outcome.