

Oxford Playhouse Student Slot Application Form

Michaelmas Term 2026

Please email the completed application form to Noah Wild, the University Drama Officer, at drama.officer@admin.ox.ac.uk and Katy Snelling, Director of Programming at Oxford Playhouse, at katy.snelling@oxfordplayhouse.com

Deadline:

Name of Production Company	
Name of Production	
Have you confirmed rights are available? (If applicable)	<input type="checkbox"/> Yes <input type="checkbox"/> No
Email of key contact	

The application form is split into the following sections:

1. Creative Vision
2. Ethos
3. Marketing
4. Production Team
5. Budget

Please answer each question in the space provided, noting the stated word limits, and send a completed budget with your application. No additional information or bid document is required beyond these questions and a budget. You may attach an optional mood board or design sketch to help reference your set design.

If you have any questions please contact the University Drama Officer in the first instance, at drama.officer@admin.ox.ac.uk Or contact katy.snelling@oxfordplayhouse.com

Please note:

- Only a director, producer, set designer, production manager and marketing manager are needed at the bid stage. If you have other team members confirmed then you may list them on your application but they do not need to attend the interview.
- You must contact the University Drama Officer and discuss your idea before submitting your application.
- We suggest having a meeting with your team members before writing the bid to make sure everyone is on the same page.

- Have a look at Oxford Playhouse's website for recent and upcoming titles/writers. Variety of offer is key so the Playhouse is less likely to accept two similar productions, titles, or plays by the same author within two years.

What you **need** at bid stage

- A title and confirmation that the performance rights are available (where applicable)
- A director, producer, set designer and marketing manager. If a musical then you will also need a musical director.
- An idea of why you want to make this show at this time.
- Some creative ideas about how you would stage the show including initial ideas about the set.
- An understanding of the audience you think your show would attract and how you will reach them.

What you **don't** need

- A comprehensive design or concept for every department. At this stage focus on a cohesive central vision for the production.
- An overly detailed schedule – though a sense of what will happen when is useful.
- Everyone to have worked on Playhouse shows before - having a range of experience across the team will enable a diverse range of ideas
- Fixed creative ideas.

Section One: Creative Vision

Why do you want to stage this show? (300 words max.)

Answer here:

What is your vision for this show? (300 words max.)

Cover anything you've thought of across departments, for example, we want to stage X in the 80s so we were imagining 80s inspired costume and soundtrack) and why. A sketch or reference image for your set design can be useful at this stage.

Answer here:

Why do you want to perform this show at the Playhouse? (max. 200 words)

Why does this production need to be at this scale? If you are using the Playhouse's technical features, such as the ability to fly scenery, how were you planning to use them?

Answer here:

Section Two: Ethos

The Playhouse's vision is 'A Playhouse for everyone'. As Co-Producers, it is important that the Playhouse and student production companies work together to achieve the below three aims.

It is important to note at this stage that the Playhouse can provide training and mentorship opportunities for student company members and are more than willing for these team members to be relative novices at their respective craft. The Playhouse student slots are, more than anything, a learning opportunity.

How will your show open up opportunities for those who haven't worked on Playhouse shows before? (max. 100 words)
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Answer here:

How will your show foster a company culture that is welcoming and fair, in which each individual feels valued? (max. 100 words)
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Answer here:

How will your show promote equality and diversity across the entire production, both on and off stage? (max. 100 words)
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Answer here:

Section Three: Marketing

Who are you selling the show to? (200 words max.)

- *This is the time to be specific. Few shows sell to everyone. Demographics might include: Comedy lovers, families, Musical lovers, Veterans, Schools (justify why - Is it on the syllabus? Does it teach a particular value?)*
- *Have a look at the current season on the Playhouse website. What shows would share an audience with your show?*

Answer here:

Why should they come? (200 words max.)

- *What is the unique selling point of your production? E.g. Is it particularly relevant at the moment? Is it one of the first adaptations of a novel that's just come into the public domain? This is where its key that the marketing manager is an integrated member of the core production team.*

Answer here:

What are you planning on emphasising in the marketing? (200 words max.)

- Any iconography that would make an eye-catching poster and signature image?
- What's the tone of the production? How will you emphasise that?
- Think about features that reassure and guide: e.g. 'award winning', 'comedy', 'musical'. Think about emotions it will provoke: 'Gets the audience singing and dancing', 'Lifts the January blues', 'provokes thoughts and conversations about X'
- Particular aspects e.g. well known, showstopping numbers.

Answer here:

Section Four: Production Team

Production team bios can be bullet points or paragraphs, **three sentences long or fewer – please keep them short.** For the producer and director, we want to see that you have a track record of experience (at any scale) and a general level of awareness of what the role involves.

Overall, we are keen to see a willingness to bring ideas, enthusiasm and to learn and do not expect you to know everything already. Knowing when and where you need to ask for help and guidance is a vital skill.

Producer	
Name:	
Email:	
Short bio:	

Director	
Name:	
Email:	
Short bio:	

Marketing Manager	
Name:	
Email:	
Short bio:	

Set Designer	
Name:	
Email:	
Short bio:	

Musical Director (if applicable)	
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Name:	
Email:	
Short bio:	

Any additional team members you wish to briefly mention (if applicable) Note – only the roles listed above are essential for your application. They are also the ONLY crew members that we ask be present for your bid interview.

Section Five: Budget

Please attach your budget separately when sending in this form.

Do be wary of basing your budget on previous Playhouse shows as they will contain outdated costings and ticket prices.

This is probably the most important aspect of your bid from a planning point of view. Your budget should include the following projected costs and streams of income (although there may be other production costs you wish to factor in depending on your creative vision, for example any special effects equipment etc).

- Production costs: Set materials, set construction, lighting, sound, transport, costume, props, welfare, show rights (if applicable), any instrument hire
- Ticketing: Projected income, demographic splits, any comps (complimentary tickets)
- Marketing: Online, print, trailer/photography, events
- Income: Loans, grants, and any other external funding (e.g. profit from any previous shows)

This budget will change as you develop your ideas with your creative team and the Playhouse, but will be a useful guide. An important note is that, since 2023, Student shows at the Playhouse have been a Co-Production between the company and the OP. Set up by The Cameron Mackintosh Drama Fund, the OP holds a 'student drama fund' to support student productions in the venue. All spending for the production will go through this fund and not through a production company/society account.

Any profit is returned via OP to the established Student Drama Fund that supports future student productions, and any losses are paid out from it.

That means that the ONLY funding you will need to raise are:

- A grant from The Cameron Mackintosh Drama Fund (the UDO can support you through this application process)
- At least £2,000 worth of grants from college JCRs and MCRs or other sources of grant funding

This will result in around £5,000 worth of grant funding to supplement your ticket income.

Some helpful tips for forming your budget include:

- Aim for 10% of your budget to be spent on **marketing**
- You should aim for a breakeven figure of around **40% capacity** on £11 ticket yield. On average, the last ten student productions have sold 45% of all possible tickets.

Full guidance on how to create a budget, budget templates, and more can be found via the OUDS website

(www.oxforduniversitydramaticsociety.com/funding-ouds-funding) or contacting the University Drama Officer via drama.officer@admin.ox.ac.uk.

For venue charges including hire fees and projected staffing charges, please see below:

Hire Fee: £7,000

Services fee: £3500 +VAT

Credit card fees: 3% of box office revenue

On top of this, Student Production Companies cover any extra staffing charges for members of the technical or front of house crew that staff your production. This normally comes to about £4k.

Ticket Prices

All ticket prices include a £3 booking fee and £1 restoration levy which is retained by the Playhouse. These are deducted when calculating income.

Mid week prices	Fri & Sat
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£25	£30
£22	£25
£18	£20
£15	£15

Student discounts are available, and will be priced at £12 across all bands.

The standard OP concessions are also available: £4 off top 2 price bands for 18 & under, students, universal credit, NHS, industry unions (excluding weekends)

Groups 10+ 10% off top 2 price bands; Groups 40+ 20% off top 2 price bands

Schools £15 tickets + 1 free teacher ticket per 10 pupils

Over 65s matinee £4 off top 2 bands on matinees (booked in advance)

OP Friends and Patrons 50% off top 2 bands for 1st night

There is a limited allocation of £5 tickets for 14-25 members

Access tickets £15 for access facility users, wheelchair users and one companion.

On top of the ticket prices OP charges a £2.75 fee per transaction.