

NSTF - Frequently Asked Questions



1. Will my application be in the public domain?



1. Yes, as an open funding programme, supported by public funding, the NSTF Consortium has agreed that information about applications received and short-listed companies will be made available on www.nstf.org.



2. Will I receive any feedback on my application?



2. In Round 1 the Selection Panel provided feedback directly to the individual companies that were unsuccessful. This will be repeated for Round 2.



3. How can I give feedback on the NSTF Application process?



3. NSTF has provided an online space (link on www.nstf.org website 'home page') where companies and promoters can post feedback on the NSTF programme and process.



4. If my application is short-listed, what happens next?



4. You will be asked to provide a one-page synopsis of your application so that the Selection Panel can circulate this to Promoters / Venues in the process of seeking 'expressions of interest' in booking the shows.



5. Can I / should I make contact directly with Promoters / Venues in advance of submitting an application so that we can indicate where there might be interest in the proposed show?



5. You can do this, but it is not a necessary condition. As the NSTF Consortium is acting as overall Promoter for the fund, we will seek 'expressions of interest' from Promoters / Venues at the short list stage in order to gather information about who is interested in taking show(s) within the tour timescale indicated by the company in its application. It is from this information that the final tour schedules will be formed.



6. We normally put our own tour together; can we still do this through the NSTF process?



6. No. One of the purposes of NSTF as a two-year pilot project is to approach the touring of performances in a different way, through collaboration between HITN, NEAT and PAN and individual Promoters / Venues. The NSTF Consortium and Selection Panel will select the chosen work and put the tour schedules together for each of the successful companies.



7. We would prefer to just concentrate on touring our show. Why do we also need to provide a workshop programme?



7. As one of the major funders of the two-year NSTF pilot is the European LEADER Programme, we have a requirement to meet their funding targets and criteria, of which a key criterion is to show community benefit and participation. Interpretative work relating to the performances is seen as one way of achieving this and is therefore a required element of the application. You may choose from a variety of activities to deliver this or even come up with your own new approaches. You should cost for the delivery of this aspect of your application and clearly explain what it is you plan to do.

Examples of such work include: workshops in the communities (these do not necessarily have to be at the time of the tour), after show discussions with

audience and actors/makers, pre show introductions, conversations with project makers available online, etc.



8. What does the budget heading 'Producer Costs' cover?



8. This is in the Project budget template. This is for a situation where a producer or artistic manager is required for the delivery of the project. Please note that this need not be completed if it does not apply to your project.



9. Why is it so important for us to allow Promoters access to our work in progress?



9. This is one of the main focuses of the fund – to engage promoters in the decision process and to make them feel more secure about what they put on. You will need to clearly explain how, as a company, you will facilitate and enable this.



10. Can our company submit more than one application?



10. This is a decision for each company, there is nothing in the guidelines that precludes this. The Selection Panel will assess every application on its individual merits and whether or not it meets the NSTF criteria.



11. What tour length should we aiming for?



11. Being mindful of the requirement to provide an interpretative programme to complement the performances, a realistic tour period would be in the region of two and a half to three weeks, or longer if you wish.



12. Why is there a short listing element to the application process?



12. The NSTF Consortium Partners requested this, so that Promoters were asked to 'express interest' on a manageable number of proposed shows. The short list for Round 2 will be the same as for Round 1 - six short listed companies will be put before the Promoters for their 'expressions of interest'.



13. Can we pay a simple to operate flat weekly fee rate with contracts based on the ITC model?



13. The Independent Theatre Council is the management association and industry lead body for performing arts organisations and individuals. They are partners with Equity in the delivery of the Equity contract. Paying Equity rates is a guideline expectation (4.6). It is a statutory obligation to pay actors Holiday pay and National Insurance. NSTF would like to see the artists rights recognised and this industry standard contract operated.



14. In the budget section why does it ask for marketing costs, we thought that was being covered by NSTF?



14. In the situation where your tour is extending beyond the 10 tour dates of NSTF this would be where additional costs for marketing to other areas would be added. NSTF requires the companies to produce the marketing artwork for their performance together with the desired text for their image/s. NSTF will work collaboratively with the companies to deliver what is needed for marketing, distribution and branding.

NSTF is a two-year pilot project and we will continue to add FAQs as required.

For any further information or to ask a question, please e-mail stuart@nstf.org