

## **SEED COMMISSIONS 2026-27**

# **APPLICATION QUESTIONS**

Please submit your application via [\*\*online form\*\*](#).

---

**Thank you for your interest in our Seed Commissions!**

To apply, we just ask that you complete a simple application form online.

However, we know that you might want to read and think about the **questions** in advance, so this document tells you what to expect.

Also in this document are the **guidelines** for Seed Commissions on our website, along with a reminder of the **eligibility** criteria.

# OVERVIEW

There are three main sections to the application:

- **basic details** about you
- the **play proposal**
- your **previous work** (including a **supporting document**)

You'll also have the option for us to consider your supporting document as part of our **Open Script Submissions** process.

Finally, there are a couple of quick, optional questions at the end to help us get a sense of who's applying to things like Seed Commissions – including a request to fill out our **Equal Opportunities form**.

# HOW TO APPLY

Although everyone needs to submit their application via this **online form**, we know that written answers might not suit everyone – so there's an option to answer the three main application questions via **video or voice note** if you prefer.

You'll have the opportunity to upload that file via the **form**.

The following pages detail the questions we'll ask you.

## **ANY QUESTIONS?**

If you have any questions, you can get in touch with Tommo (New Works Associate) by:

- attending an online Q&A session (booking [here](#) for 12.30pm on Tues 16 June & Thurs 2 July)
- emailing [newworks@everymanplayhouse.com](mailto:newworks@everymanplayhouse.com).

## **DEADLINE**

The deadline for applications is **10am on Monday 13 July 2026**.

## BASIC DETAILS

- Full name
- Email
- Title of proposed play

## SEED COMMISSION

In this section, we want to hear more about the play you're proposing.

For each question, we give some pointers to guide you, but please answer as you see fit – not everything we suggest will be relevant!

We also give a rough indication of length for each question, but not hard word limits.

If you choose to submit your answers as a video/audio recording, please remember to tell us your name at the beginning and/or make sure it's in the file name!

# LOGLINE

**In a sentence, please summarise the play you'd like to write.**

This isn't marketing copy, but just designed to describe the central story and focus of the play.

# PLAY

**In more detail, please tell us about the play you're proposing to write.**

At this stage, you probably won't know all the answers – that's fine! it's just the beginning – but you might mention:

- world, setting, time
- central story, action or conflict
- main characters or relationships, and their journeys
- any specific events, images or moments
- key subject, themes or questions
- style, tone, general vibe
- form and theatricality
- anything else that could help us imagine the play.

Up to approx. 500 words.

**How is this used in decision-making?** We use this question to think about the theatrical promise of your proposed production, and its suitability for our programme. We'll also use your answer to make sure that the three seed commissions we offer are sufficiently different to one another.

## **CREATIVE IMPULSE**

**Please tell us a bit about the creative impulse behind this idea.**

You might talk about:

- the inspiration for this play
- why you particularly want to explore the play's subject matter, themes and/or questions *right now*
- what's most exciting you in the idea – where the heat is for you
- how it speaks to the golden thread uniting your previous work – your interests, values, theatrical approach etc.
- anything else that feels relevant!

300–400 words.

**How is this used in decision-making?** We use this question to learn more about your creative process, and how you as an artist are responding to the stimulus for your idea. We'll also think about the relationship between your answer here, and the play you're proposing.

## **BIOGRAPHY**

**Please tell us about your professional experience.**

This could just be a list of relevant professional credits, or something more narrative.

You might list:

- full productions
- short plays, scratch nights or work-in-progress performances
- awards or prizes you've won, or been long- or shortlisted for
- work you've done in other roles (e.g. as an actor or director)
- work you've done in other media (e.g. screen, radio)
- training.

200–400 words.

**How is this used in decision-making?** Understanding your experience as a writer helps us think about what support we might want to offer through the Seed Commission process. We may also consider the relative experience levels across the three writers we select.

## **ANYTHING ELSE?**

If there's anything else you'd like to tell us about the proposal, please do.

## **SUPPORTING DOCUMENT**

In this section, we'll ask you to upload a pre-existing script as a supporting document – with the option for us also to read it as part of Open Script Submissions.

## **OPEN SCRIPT SUBMISSIONS**

If you'd also like us to consider the script you're uploading for our Open Script Submissions process, we can do that without you having to go through another form.

## **What's Open Script Submissions, and how is it different to this application process?**

Whereas Seed Commissions focus on the idea you're pitching for a *new* play, Open Script Submissions is about the play you've *already written*.

All plays sent to us this way receive feedback, with a comprehensive script report given to those that make it through to full-read stage – which isn't offered as part of Seed Commissions.

(Of course, if your supporting document has already had several stages of development and/or been produced already, you may not want or need our feedback!)

If you ask us to read your supporting document as part of Open Script Submissions, we'll just need a little more information from you:

- play title
- logline
- content warnings.

You can find out more details [here](#).

If you just want to submit for Seed Commissions, you'll upload your script and complete the form.

## SUPPORTING DOCUMENT

**Please upload a previous full-length play as a PDF or Word document.**

The script should contain your name and the title in the file name and/or the document itself.

**How is this used in decision-making?** By getting to know your voice, craft and approach to playwriting, we're better able to appreciate how you'd deliver your proposed idea.

## AND FINALLY...

In this final section, there are three optional things we'll ask for:

- your **location** within Liverpool City Region
- your **previous engagement** with the Everyman & Playhouse (if any)
- if you want to receive our **Theatremakers' Newsletter**.

# EQUAL OPPORTUNITIES

As a publicly funded organisation, we want to make sure that we're reaching and representing our communities properly – and part of that is knowing who engages with projects like the Playwrights' Programme.

For that reason, we'd really appreciate it if you could fill out a short Equal Opportunities form when you submit your application.

The form is submitted anonymously, and all questions have a 'Prefer not to say' option. It should take less than 5 minutes.

The form will be stored separately to your application.

## THAT'S IT!

**[Click here to fill out the online form.](#)**

We advise that you either draft your answers and then paste them into the form, or regularly copy them from the

form and paste them into another document, just in case your web browser crashes and your answers are lost.

You must press '**Submit**' to complete your application.

*Please keep reading to see the guidelines for writers, and eligibility criteria – both of which are also available on our website.*

# GUIDELINES

To help you decide which idea to pitch, we wanted to offer some guidance on both our artistic ambitions and production parameters.

## ARTISTIC AMBITIONS

We want the work we stage to:

**Place story and character at the heart of big ideas.**

How does our social, political and economic landscape live within the narrative, placing characters' values, desires and circumstances in dynamic tension to demand high-stakes choices?

We want to explore big topics, themes and concepts whilst keeping our focus on the *people* and what matters to them?

**Engage with the world in a complex, multi-faceted way.**

We want to ask questions we may not know the answer

to (and that it might not be possible to answer) with nuance and rigour.

We're excited by characters and ideas that are simultaneously good and bad – by work that leans into crunch and contradiction, grey areas and ambivalence, and that resists easy answers.

**Embrace the potential of theatre as a live artform.**

How can the play surprise, thrill and entertain through its form and theatricality, bringing the audience together in a shared, distinctly live experience.

**Wrestle with difficult topics without losing sight of hope and humour.**

How can we take the weight of our subjects and themes seriously, whilst still searching for lightness?

**Feel like it's been made with this city in mind – whilst still looking outwards.**

We want to draw on the characters, communities and stories close to us, and use them as a springboard into conversations of national and global significance.

Whether or not the play is set here, we want it to feel distinctly *from* here.

# PRODUCTION PARAMETERS

We're specifically inviting pitches for our summer new writing slot, which comes with some practical considerations.

Productions in this slot must be:

- **up to 3 actors**
- **70mins max.**
- **no interval.**

We strongly believe that these parameters don't need to limit your ambition.

It's still a play for the main stage, so we encourage you to think about scale of story, theme and theatrical imagination.

If you want to read our recent new plays in this slot, they're all available to buy online – including as ebooks with adjustable text size.

Standard size printed scripts are in the Writers' Room.

Productions (with links to buy) have included:

- ***Attachment* by Julia Cranney**  
(2026, **Methuen**)

- ***The Walrus Has a Right to Adventure* by Billie Collins**  
(2025, published by **Nick Hern Books**)
- ***Tell Me How It Ends* by Tasha Dowd**  
(2024, published by **Methuen**)
- ***Our Town Needs a Nando's* by Samantha O'Rourke**  
(2023, published by **Methuen**).

# ELIGIBILITY

Seed Commissions are aimed at playwrights from or living in Merseyside who have the craft and ambition to write a new play for our main stage, and for whom this would represent a step-change in their career.

Our eligibility criteria are:

**Your proposal must be for an original new work**

We won't accept adaptations or translations, or reworkings of your own previous productions. We also aren't currently looking to develop new musicals.

**You must have written a full-length play before**

We'll ask you to submit one as part of the application process.

We take 'full-length' to mean 60mins of stage time or more.

**You must not previously have had work professionally produced at the mid-scale.**

We're prioritising those nearer the beginning of their career as playwrights, for whom a play on our main stage would constitute a clear step forward .

For us, a mid-scale venue is one with over 300 seats. You might have made work at studio-scale.

We take a professional production to be one in which the team making it is paid, and which has run at a theatre for more than 5 performances (at a single venue or as part of a tour).

**You must be 18+ and currently living in, or originally from, Liverpool City Region**

Liverpool City Region includes addresses within Halton, Knowsley, Liverpool, Sefton, St Helens and Wirral.