



Wilde Stages: Dublin's Queer Theatre Festival
2027 Criteria for Participation
May 3 to 16, 2027

Welcome to the 24th Wilde Stages, the world's biggest LGBTQIA+ theatre festival!

We understand this is a long document, but it should give you everything you need to know. By reading all of it you can avoid the delay and inconvenience of asking us questions and waiting for our response. These criteria explain what we do and what we expect of you, so please read them carefully.

In order to submit your proposal for the Festival you must sign this document to indicate you understand and accept your responsibilities in becoming a participant. If offered a place in the Festival, this document is your contract.

For clarity, "Festival" refers to Wilde Stages: Dublin's Queer Theatre Festival, the two-week long event in Dublin, and "IDGTF CLG" refers to the International Dublin Gay Theatre Festival CLG which produces the Festival. "Company" or "Companies" refers to production companies, the production companies' staff, and any other entity or persons under the direction or control of production companies.

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PART A: About Us

1. ABOUT IDGTF CLG

IDGTF CLG is a not for profit, innovative artistic organisation which presents programmes designed to encourage new writing about LGBTQIA+ identities for the theatre, to build new audiences, create performance opportunities, and attain high artistic and entertainment standards. Although the annual two-week Wilde Stages Festival is our primary event, we carry out other activities to promote and support LGBTQIA+ performance, the Wilde Stages Festival, and IDGTF CLG.

We encourage and showcase new works, new ideas, and historical works that address feminism, gender identity, masculinity, and sexual orientation. We strive to promote new voices and those that are silenced in their own countries. We seek to promote new authors and works that have an LGBTQIA+ inclusive character, theme, or relevance, such as feminism, masculinity, or gender identity. We present work by writers of any nationality, age, gender identity, or sexual orientation.

IDGTF CLG and the Festival are managed and operated entirely by volunteers. Except for some professional services which we cannot get donated, nobody is paid by the IDGTF or the Festival for any of the work they do for the Festival or any other events produced by IDGTF CLG.

The IDGTF is not a 'promoter.' We work in partnership with Companies to ensure that high theatrical standards are attained, strong attendance achieved, and good theatre is produced in a safe, warm, and welcoming environment. The Festival is a participant in [Safe to Create](#), a dignity at work programme for the Irish Arts and Creative sectors. The Festival is also a networking, artistic and social experience to be enjoyed by all participants, Companies, volunteers and audience members alike.

2. ABOUT THE FESTIVAL

The Festival is curated, therefore our Artistic Director assigns the successful production its performance dates, performance times, the number of performances, and venue. The Festival is open to stage productions of all forms of theatre. We welcome productions from all over the world.

The Festival is divided into two weeks. Each show in Week 1 has 8 performances (Monday-Saturday evenings plus Monday and Saturday matinees). Each show in Week 2 has 7 performances (Monday-Saturday evenings plus Saturday matinee). Each venue has two performances each evening starting at 7:30pm and 9:00pm. Matinees start at 2:30pm and 4:00pm. Matinees are on Bank Holiday Monday and both Saturdays at 2:30pm and 4:00pm.

The Sunday before each week is reserved for technical coordination and rehearsal. On the final Sunday the Festival ends with a Gala performance to which all Companies are invited along with all volunteers.

The Festival is also an opportunity to network and socialise with other Companies. Each night there will be a Festival Club designated for Companies, volunteers, and audience members to meet after the last performance that evening and get to know each other.

3. WHAT THE FESTIVAL DOES FOR YOU

The Festival does several things for your production:

- provides performance venues,
- actively promotes the venue and the production,
- provides box office services,
- subject to terms below, pays your share of box office revenue,
- provides a range of other supports to the Company as detailed below,
- provides a volunteer technician to operate sound and lights for your show or help your technician learn how to operate equipment in the venue, and
- provides feedback on performances through audience evaluation forms.

4. WHAT THE FESTIVAL DOES NOT DO FOR YOU

The Festival does not:

- produce your show;
- provide transportation, lodging, meals or other expenses for Companies,
- provide performance licences for shows or music,
- commission or hire actors, crew, or other personnel for your show, or
- provide operators for sub/surtitles.

5. FESTIVAL STAFFING AT VENUES

No Festival personnel are remunerated and our volunteers make an incredible contribution to facilitate the Festival and your production. This generous and vital contribution should be respected at all times. Everyone should be allowed to enjoy their experience at the Festival.

The Festival will have front of house and technical staff at each venue. Festival volunteers, in conjunction with the Companies, will ensure that each venue opens ten minutes before each performance, that the performance begins on time, and that advance promotional announcements are made. Each performance must be preceded by relevant safety announcements and a short advertisement about the Festival and its current programme of events.

Companies are expected to cooperate with Festival volunteers' instructions at all times. Only Festival volunteers, not Companies, will liaise with venue management.

PART B: The Application

6. WHAT WE ARE WE LOOKING FOR

We are particularly interested in the following production proposals:

- Productions of new and original LGBTQIA+ inclusive themed theatre works from Irish and international writers;
- Productions of classic or existing plays in the LGBTQIA+ repertoire (proof of licence to perform is essential);
- Minority topics/subjects/characters not previously seen in the Festival or new explorations of relevant themes beyond traditional theatrical presentation formats;
- Shorts (up to 30 minutes to appear in a combined programme with other short plays), performances of 50-75 minutes maximum duration, and full-length plays.

Note all productions must be performed in English, unless prior arrangements are made. See [Section 10](#) for more details.

7. THE PROCESS

The process starts with your submission package that can be submitted electronically on our [Submission Form](#). That package includes:

- A signed copy of this document
- A submission form
- A copy of your script, in English

Once you have been offered a place in the Festival, you will need to submit additional information:

- Acceptance letter (with two weeks of offer)
- Tech questionnaire
- Publicity materials
- Cast and crew list
- [Bank information](#)

Deadlines are listed in [Section 8](#) of this document. Wherever possible, required information should be submitted electronically. Submission instructions are also detailed below.

Once you confirm your acceptance, you are in the Festival. If a further vacancy arises you may benefit from a further offer of a better venue or additional performances. In all matters the Artistic Director's decision is final and your cooperation is appreciated.

If you need to fundraise prior to an offer being made, contact us for an update on your submission in January. If you cancel your production after the deadlines have passed, you are, by submitting your

proposal, accepting full liability for the theatre rental incurred, marketing and promotional costs. Think seriously about your commitment before you apply, as we are serious about our commitment to you!

8. KEY DATES

1 December 2026 - Submission deadline

Submission Form

Criteria for Participation

Script (in English)

January 2027 - Programme offers made for 2027 Festival

Shortlisting alerts may be given to you to ensure you are well funded in order to confirm your acceptance of a place in the programme. If you are shortlisted and not financed, you must inform us of that before a final offer is confirmed. Offers are valid for a short period of time (2 weeks or less). We may cancel your offer and make an offer to another Company if we do not hear from you by the deadline stated in the offer. If you withdraw after you accept you may incur financial liability as described below.

29 January 2027 - Last day to cancel an accepted offer without penalty (unless offer has a later date)

26 February 2027 - Financial and promotional document deadline

Confirmation of transportation bookings for non-Irish Companies

Promotional material submission

Banking information

15 March 2027 - Technical questionnaire deadline

Technical questionnaires must be completed online.

19 March 2027 - Poster deadline

Deadline for receipt of posters to be distributed by the Festival. We will accept up to 30 posters that we will place in LGBTQIA+ and other locations around Dublin, as well as Festival venues.

Mid-April 2027 - Official Launch

At the official launch the box office will open and you will be able to reveal and promote your participation in the Festival.

2 May 2027

On-site technical coordination and rehearsal for Week 1 shows (10:00 a.m.)

3 May through 8 May 2027

Official opening of the Festival with Week 1 shows

Evenings at 18:30 and 21:00 plus matinees on Monday and Saturday at 14:00 and 16:30

9 May 2027

On-site technical coordination and rehearsal for Week 2 shows (10:00 a.m.)

10 May through 15 May 2027

Week 2 shows

Evenings 18:30 and 21:00 plus matinees on Saturday 14:00 and 16:30

15 May 2027

Last day Independent Productions (see [Section 35](#), below) are considered part of the Festival

16 May 2027

Gala Concert and Awards Show (8:00 p.m.)

9. WHAT THE FESTIVAL EXPECTS FROM YOU

We work hard to produce the Festival. We take you at your word and expect you to honour it. If you have problems along the way, let us know as soon as possible. We might have a solution for you! After more than two decades of putting on the Festival, we are good at solving problems, and we really want you to be a part of the Festival and be successful.

None of us are involved in theatre to deny opportunities to others. We are here to create them! Be very clear of your intent/ability to participate before you apply and begin preparations to be in a position to immediately accept any offer made. Remember you have been selected ahead of other Companies wanting to be a part of this unique celebration of LGBTQIA+ inclusive theatre.

You indemnify the Festival from responsibility for any costs, licences or risks relating to your production. You will secure and pay all licence/royalty charges, accommodation, insurance, transport or taxation or any other liabilities incurred by your Company.

Additionally, we expect you to:

- meet the requirements set out in this document,
- meet all deadlines set out in [Section 8](#) of this document,
- adhere to directions from venue personnel and Festival volunteers,
- follow instructions of the Festival safety officer,
- be prepared to start and end your performances on time,
- be respectful of our venues, volunteers, audience members, and other Companies,
- secure performance rights for your play, and
- Perform only agreed scripts.

10. PERFORMANCE RIGHTS AND SCRIPTS

We respect writers, artists, and their work. Companies should only submit works for which they have secured the performance rights for the Festival. This includes any music incorporated in a performance. No performances may be presented at the Festival unless you have authorization to do so. The securing of a licence or performance right to perform each script, and any royalty payment, remain the sole responsibility of the Company. Any alterations to a play or production before submission for the Festival must be approved by the rights holder or within the licence granted for your performance. You agree to indemnify IDGTF CLG from any action arising from failure to secure these rights and to abide by the terms of the licence.

All scripts must be submitted to the Artistic Director in English, for approval in advance of acceptance into the official programme.

The Artistic Director must be notified of any alterations made to the play or production after submission for the Festival. The Artistic Director retains the right to amend/rescind the offer of a place in the Festival if such alterations, in his/her view, affect the integrity, quality, or suitability of the play. The Artistic Director also retains the right to revoke an invitation or to remove a play from the programme at any stage if the production presented does not adequately reflect the standard and content of the play/performance agreed. In such cases, the Company is liable for any expenses incurred by the Festival for that play in accordance with [Part C](#), below.

All performances must be in English unless a specific agreement for translation is made with the Artistic Director at the time of the offer. LGBTQIA+ theatre is a niche, and to sell it in a foreign language may significantly impact your own economic outcome. Sub/surtitle costs and delivery are the sole responsibility of the Company. Simultaneous translation into sign language is encouraged.

11. ACCOMODATION AND TRAVEL FOR FOREIGN COMPANIES

Foreign Companies must provide the Festival with proof of travel for all cast and crew by the date specified in [Section 8](#), above.. Failure to do so will automatically rescind the invitation to participate in the Festival and your place will be offered to those on the waiting list. You may be liable for withdrawal costs as set out in [Part C](#) of this document.

Non-local Companies should arrive in Dublin on the Saturday before your show opens as the technical coordination meeting and rehearsals start on each Sunday morning, usually at 10:00 am.

Please consult with us on our range of the best airlines and travel and accommodation websites available. Both www.aerlingus.com and www.ryanair.com have regular sales. Dublin can prove difficult to find reasonably priced accommodation especially in Dublin 1 or 2, the areas where our venues are located. Ask us and we will advise of any deals we may know about.

You might try [Clink I Lar](#) hostel, the [Generator Hostel](#), or the [Abbey Court Hostel](#). You may also want to try [Airbnb](#) or www.staycity.ie for apartments.

Accommodation booking/payment remains the responsibility of your Company. Please enquire with us before booking any accommodation in order to be as close to your theatre as possible and to ensure your safety and good value.

12. PRODUCTION SCHEDULES

Performance schedule and locations are as set out in the programme offer and by agreement with the Artistic Director, whose aim is to present the maximum and most diverse range of theatrical performances over the fortnight.

Companies must bear in mind the need for immediate agreement of the terms and conditions. As the programme is carefully balanced, your offer gives you first choice as to times, dates and venue, over the ambitions of many other applicants. For every one successful submission in the programme there are up to six unsuccessful applications.

Any delay in fulfilling your obligations not only incurs needless expense for the Festival, but seriously disappoints other Companies waiting for a place in the programme.

13. DURATION

All shows must run on time and for the duration agreed.

Shows that run over the agreed time prevent other shows going up on time, prevent our audience transferring to another venue in time to see other shows, and add to the workload of our volunteers. If an audience member cannot make a show because another ran late, the ticket for the missed show may be refunded, and the refund and any associated fees will be charged to the show that ran late. Any other Companies adversely affected will also be compensated out of the offending Company's box-office.

Shows that run under time may have their ticket prices reduced with refunds and fees charged to the short show, at the sole discretion of the Artistic Director.

For shorts (a combination of plays up to 30 minutes each in duration) audience members will not be seated between performances, and they will be instructed to leave only at the end of the block when the house lights are illuminated. If a significant number of audience members consistently leave before the end of the block, the order of performances may be changed to ensure safe and respectful conditions in the auditorium.

Any deduction from box office revenue for shows that run long or short will not affect the share of the ticket price that is distributed to the Festival, nor will it affect the revenue for other short performances in the same block.

PART C: Money

14. REVENUE AND BOX OFFICE

We treat all Companies equally – there are no ‘special arrangements’ for any one Company. All participating Companies must agree to the terms in this document.

All references to box office revenue refer to net box office revenues. Next box office revenues are gross box office revenues less service fees for credit card transactions, booking fees, and ticket-sale-related charges from our box office platform (TicketSolve).

All box office revenue remains the property of IDGTF CLG until the terms of this agreement are fulfilled.

The Festival sets the ticket price. The ticket price for 2027 will be announced at or before the official launch in mid-April. In 2026 prices were increased for the first time in over a decade: €20 for regular performance, €18 for concessions, and €15 for matinees. We do not anticipate an increase in 2027. All prices include a €1.20 booking fee. Proceeds from venue tickets (€25 euros for two plays in the same venue the same night), 5- and 10-play packages, group bookings, and season tickets (if offered) will be divided accordingly amongst all affected Companies.

Companies must comply with the Festival ticket pricing, box office and booking arrangements. In the event of slow sales, the Festival may do additional special offers, competitions, etc. on seat prices to boost attendance. Guest and complimentary ticket rules are set out in [Section 16](#), below.

Daily updates are not provided to Companies, however we may be able to provide you with a TicketSolve account so you can monitor sales for your performances. Use of these accounts have a separate set of terms, conditions, and explanations beyond what is included in this document. A full print-out of the entire box office for each production is included in the final settlement between the Festival and each Company.

Each Company will receive 70% of the net box office revenue, less any amounts as detailed below. In the case of short performances (designed for a combination of plays up to 30 minutes each in duration), the production Companies’ share will be in a proportion decided by the Artistic Director and included in your offer.

Deductions from box office revenue may be made for:

- Failure to fulfil your agreed performance commitments as detailed in [Part B](#), above,
- Refunds to ticket purchasers as detailed in [Section 15](#), below,
- Loss or damage to venues or equipment owned by venues or the Festival, and
- Other expenses incurred by the Festival at the request of the Company.

Liability for the above items is not limited by box office revenue.

All box office statements will be issued via email within three weeks of the final day of the Festival. Provided that complete and accurate bank details have been supplied, payments will be processed within ten business days from the date the Festival receives written approval of the statement from the

Company. Where payment delays occur due to circumstances outside the Festival's control, the Festival will work directly with its banking institution and the Company to ensure the transaction is completed as soon as possible.

All accounting and payments will be in Euro. Any conversion costs will be borne by the Companies.

15. EFFECT OF REFUNDS ON NET BOX OFFICE REVENUE

Tickets are generally not refundable. Whenever possible, however, audience members will be accommodated at a later performance of a show they are not able to see.

If a show is cancelled through no fault of the Company, and accommodation at a later show is not possible, a refund may be issued. In these cases, the Festival will pay any fees related to selling and refunding the ticket.

In cases where refunds are made for non-compliance by a Company with any part of this agreement, the full cost of the refund, including all ticketing and refunding fees, will be deducted from net box office receipts distributed to a Company. Note that your liability is not limited by your box office revenue.

16. GUESTS AND COMPLIMENTARY TICKETS

If space allows, we also invite participating Companies (and our volunteers) to performances at no cost. The issue of any complimentary tickets for your own play, maximum 2 per Company per performance, is subject to the agreement of the Managing Director and must be booked one week in advance and accounted for at the box office. Any additional complimentary admissions are at the discretion of the Artistic Director or Publicity Director. We prioritise media, sponsors and reviewers. In some cases, venues may require us to provide a small number of complimentary seats.

17. WITHDRAWAL OR INCOMPLETE PERFORMANCES

There is no penalty for withdrawing from the Festival on or before the deadline specified in your offer or [Section 8](#), but please be aware that you have been selected from a number of submissions. If you delay or renege on your submission you may deny other Companies the opportunity to participate in the Festival. This also impacts on the Companies already chosen as venues and dates may have to be changed for them to accommodate your replacement.

If you withdraw after the deadline, or you do not complete all the performances set forth in your offer, you will be liable for venue rental, marketing, ticketing fees and refunds, and any other costs incurred by the Festival for your production, as a result of your confirmation of appearance and failure to honour that commitment.

18. WHAT IF THINGS GO WRONG?

We value and respect our audiences and have worked hard for our good reputation. A bad experience for the audience will not only affect your performance, it will affect other performances during this and future Festivals.

If you fail to deliver on the agreed duration of the work, pro-rata deductions from your box office revenue may be made in favour of the audience or your partner plays. A deduction will be made from your box office revenue for processing fees related to any refunds to audience members.

If you fail to deliver a quality piece of theatre as agreed, or do not perform the script agreed, the Artistic Director may decide to refund part or all of the amount paid by disappointed audience members. The refunds and any service charges related to the refunds may be deducted from your box office revenue. The Artistic Director's decision in these matters is final.

19. BANK PAYMENTS

Payments will be made by electronic money transfer in euro into the account you designate. Please supply us with all your banking details by filling out the Company Bank Details Form for Electronic Transfers form. Companies may also choose Revolut or Wise transfers.

PART D: Marketing and Publicity

20. GENERAL

Your revenue will come from ticket sales, so you must promote your play. Posters, flyers, images, and graphics all have an impact. See [Section 8](#) for applicable deadlines.

The Festival's marketing team produces a festival brochure and we need your information and graphics to sell your show. There is no point sending us posters the weekend before the Festival opens. Posters and graphics must be provided in time to have the Festival brochure printed, the box office open, and your posters displayed at the Festival launch.

Companies must have and grant rights to the Festival for publicity materials to be used to promote your performances and the Festival generally.

We endeavour to promote all Festival Productions to the best of their ability, in a fair and equitable fashion, using every opportunity and method available to them. This strategy complements your own promotional work.

We recommend you:

- Research Irish companies or groups that may be interested in your play's subject matter and reach out to them.
- Set up social media events pages and prepare your own online promotional material for social media for use prior to and during your week of performance.
- To get your posters up in our LGBTQIA+ commercial premises, send up to 30 copies of posters to the Festival no later than the deadline set out in [Section 8](#), above, .
- Follow us on BlueSky, Instagram, Twitter (X), Facebook, and TikTok, and sign up for our newsletter at www.gaytheatre.ie.
- Reach out to Companies sharing your space and cross promote on social media and flyers. This will cut your cost for flyers in half and double the impact of your publicity efforts. Contact information for other Companies will be sent out with the tech letter.
- Provide your promotional material as much as possible before the deadline set out in [Section 8](#), above, (artwork for the program, print advertisements, box office, the Festival website, and other Festival initiatives to promote your show).

21. PROMOTIONAL MATERIAL

Promotional activities and brochure production are seriously hampered if PR materials are late, missing, or low-quality. Companies that do not submit promotional materials on time make the Festival look unprofessional which affects ticket sales and attendance for the entire Festival.

Programme image: You are required to provide an image for the programme. It should be A4 size (210mm width x 297mm height) with no extraneous text or images (eg, performance dates, organisation logos, etc.). Performance details will be included in the text of the programme. For an example, you can see prior years' programmes in the archive area of our website.

Box Office Image: We strongly recommend you provide an images for the box office, which should also contains no extraneous text or images and be 600px (width) x 972pc (height).

Recommended image sized for artwork to be submitted to the Festival:

Box office image listing size: 600px (width) x 972px (height)
Posters: A4 21cm wide by 29.7cm height (portrait usually world best)
Programme image size: A4 at 300 dpi

Instagram image size: 1080px (width) × 1440px (height)
Facebook and X image size: 1080px (width) x 1350px (height)
Bluesky image size: 1000px x 1000px

Materials related to the production must include the Wilde Stages logo prominently. The Festival will supply you with a ticket booking strapline which must be included on all your material. This will include a QR code that links to the Festival website.

You must produce your own posters, flyers, and other advertising material. The Festival has negotiated favourable rates available for printing and distribution with Pisces Print. Contact Pat at sales@piscesprint.ie, and be sure to let him know you are a Wilde Stages Festival participant.

Every Company must ensure that all relevant details of cast and crew, including biographies, plot synopsis, Company logos, production photos plus head and shoulders photos of main cast members, correct contact details, website and/or e-mail addresses, together with any other requested materials, are supplied in full to the Festival's PR Director by the deadline set out in [Section 8](#), above, . Licence must be granted to the Festival for purposes of promoting your production and the Wilde Stages Festival generally.

The Artistic Director retains the right to amend play synopses in order to more positively promote the production and to place it in the context of the diverse programme being presented.

All published material involving the use of either the Wilde Stages Festival logo or Festival name must be agreed with the Festival PR team prior to any publication. Note that there is an embargo on announcement of participation in the festival until the program launch (see [Section 23](#)). Contact the Artistic Director if you need permission to disclose your participation prior to that time for fundraising or other purposes.

22. PROMOTE EVERY DAY

Be active by email and online from the Festival's official launch date. There is no point in promoting your show before people can book a ticket. We try to open online booking by early April, but we will let you know the launch date as soon as it is set.

When in Dublin for the Festival, get your cast on the street (in costume) and talking to people in the Festival Clubs. Be visible. Companies are requested not to agree to patronise other establishments, as a form of sponsorship, during the run of the Festival.

You are expected to undertake your own promotional activities during the Festival including responsible street marketing that complies with Dublin City Council regulations. Note that general posterage on public property (e.g. lamp posts, rubbish bins, hoardings) is prohibited.

You are also encouraged to make direct contact with media and related groups who may be interested in the subject matter of your production.

The Festival will assist you in these efforts. If you sell your show, people will attend. If you do not, you may be disappointed with your audience numbers. We endeavour to get every play reviewed at least once.

We have a Festival Club Tuesday-Saturday nights where audience members, Companies, and Festival volunteers are welcome, so network and promote there. Talk to the people there to promote your play in their venue – it works!

23. PUBLIC ANNOUNCEMENT

The first public announcement of the Festival programme is the exclusive prerogative and responsibility of the Festival. No advance media announcements of participation in the Festival are permitted without the approval of the Artistic Director.

Under no circumstances may the Festival be used in any way publicly as an endorsement of a production, unless it is selected for inclusion in the Festival programme.

Any future productions, CVs, biographies and reviews may credit the Wilde Stages Festival where relevant. Press and media production companies are obliged to place their work in the context of the Festival, in all media and promotional activities.

Companies are encouraged to source their own publicity in the context outlined above, including promotional opportunities and reviews. A limited number of press tickets are available through the PR director. We try to ensure every play is reviewed and posted on our social media.

Companies should cooperate with other shows in their venues and explore shared marketing opportunities – double faced flyers etc.

24. FESTIVAL EVENTS

Companies are invited and encouraged to attend and participate in all Festival promotional events, fundraisers and to make themselves available to the Festival public relations director for media interviews/photo opportunities as and when they arise.

Always keep us posted about your own media plans. The networking of Companies and their audience has huge potential to benefit attendance at other programmed events and is an opportunity to share resources, audiences and contacts between Companies and the Festival personnel.

Companies are required to encourage casts and audiences to only attend the Festival Clubs during the duration of the Festival.

Companies are also encouraged to explore opportunities of networking with participants with a view to arranging tours and visiting productions to their own cities and countries.

PART E: Technical

25. VENUE TECHNICAL INFORMATION

In mid-February you will receive a letter from our tech team. It will include the schedule for technical coordination meetings, rehearsals, and performances; the contact information for the technical person for the other productions; technical information about each venue, and links to the tech form you must return no later than the deadline stated in [Section 8](#), above. Please note that technical coordination meetings start early (usually 10:00 a.m.) on the Sunday morning before your show opens.

The technical team knows each venue well, so if you have a question, a message to tech@gaytheatre.ie will often get you a fast answer. Contact venues directly with questions or to make any arrangements for your production are strongly discouraged. The Festival makes changes to every venue for the Festival, and the venue staff may not be aware of these changes. The Festival is not bound by any agreement made between a Company and a venue.

If you have any special requests about the configuration of a venue or anything else that may affect the other Companies sharing the venue, notify the technical director as soon as possible. The Technical director will work to ensure every Company gets what they need. During the Sunday get-ins, the tech volunteers will work with the Companies to ensure the facility is configured in a way that works for all the Companies sharing the space that week. If the Companies cannot agree, the decision of the Technical Director is final.

Accessibility is also a priority and the facilitation or provision of special requirements for people with disabilities by participating Companies, including sign language, is encouraged. All venues are accessible to people with disabilities, although front of house staff are required to escort audience members who need to use alternative entrances in most venues.

26. SHARED FACILITIES

There will normally be at least two productions in the same venue each day. Companies are expected to cooperate and respect the other Companies as they are sharing performance space, lighting rigs, technical rehearsals, get-ins, get-outs, properties, facilities, etc. We encourage you to coordinate publicity, tech, and other issues in advance of arriving at your venue on Sunday.

Cooperation is required in relation to the shared lighting rig and any other configuration of the performance space. No permanent sets can be erected without the agreement of the Technical Director and the other Company(s) sharing the venue. Technical issues should be worked out by mutual agreement between the sharing Companies, but in the event of a dispute, the Technical Director will make a final determination.

Companies must guarantee quick venue turn arounds between shows. There is a maximum of 15 minutes between performance blocks and less time between short productions. After each performance Companies are expected to clear the stage as quickly as possible. This is true even after the final performance of the night as some venues close shortly after the performance ends and to not overtax our

volunteers. You may not engage with your audience in the performance space after your performance. Each venue has a place where cast and crew may meet audience members outside the performance space. When multiple short performances are grouped together in a single block, audience members will be instructed to remain seated between shows to allow for a quick and safe turn around. For the same reason, audience members will generally not be permitted to remain in a venue between blocks, even if they have purchased a venue ticket. Exceptions may be made at the discretion of the technical team for special circumstances (e.g. wheelchair users).

Companies should respect the property of other Companies that share their space. Storage locations for costumes, props, set pieces, and other items will be arranged on the appropriate Sunday. While storage spaces may be identified by Festival staff, the Festival does not have 24/7 exclusive control of any venue. Companies are advised not to leave valuable items in venues as neither the Festival nor the venue are responsible for any loss or damage.

27. TECHNICAL ASSISTANCE

Each Company is entirely responsible for its own technical production and for its orderly 'get-in' and 'get-out' by arrangement with the Festival technical team.

The Festival will provide at least one volunteer to operate sound and lights and manage the facility, but the technical quality of each production remains the responsibility of the Company. Of course you are welcome to bring your own tech operator(s). Festival technicians will help you with anything you need inside the venue except for ticketing and box office issues.

The Festival may be able to provide visiting Companies a range of free technical support such as sound and lights, sets, props and costumes. It may not be possible to accede to all requests. This support is limited by time and availability and may involve a cost to the Company. If you need support, please contact our technical team as soon as possible at tech@gaytheatre.ie, and be sure to include it on the tech form you submit.

PART F: Health and Safety

28. RESPECT FOR PEOPLE AND VENUES; SAFE TO CREATE

Please respect our voluntary crew as they assist you. Failure to get in or out on time and to leave the venue in good order will result in a 10% reduction of the Company's share of the box office returns plus the cost of repairing any damage to equipment or a venue.

All get-outs must be completed immediately after the final performance Saturday evening, when the venue is required to be restored to the order in which it was handed over to the Company.

Each Company is fully responsible for the compliance with all fire safety (including fire proofing) and welfare requirements of the venue.

It is your responsibility to take due care and attention in regards to the venue's health and safety requirements. You must ensure that there is no risk whatsoever to our audience, the venue, our volunteers, your cast and your crew.

The festival is a participant in [Safe to Create](https://safetocreate.ie), a collaborative programme of supports looking to transform workplace culture and practices, and to provide safe and respectful working conditions for those working in the arts and creative sectors. For more information, see the [Safe to Create](https://safetocreate.ie) website at <https://safetocreate.ie>.

29. CHILD SAFETY

Each Company who works with performers, crew, or other staff aged under 18 must comply with the child safety requirements as set out by the Irish Arts Council <https://artscouncil.ie>. Children must be chaperoned at all times and properly cared for.

The protection of children whether on stage or in the audience is of utmost concern, and Companies are obliged to comply with the highest child safety standards. We must be informed if there are any children under 18 in your Company and be satisfied by the chaperone facility you provide and ensure for their well being. At all times, their well-being is your responsibility.

If the production is suitable for under 18s, please indicate the appropriate age group and include that in your promotional materials.

30. INSURANCE AND RISK

Companies must conduct themselves and their productions in a safe and responsible manner, respecting and implementing all bye-laws and decisions of the Dublin City Council (www.dublincity.ie), Gardai (Police), fire brigade, venue management, and the Festival's safety officer.

Keep the venues clean, risk free and safe. Fire exits must be kept clear of obstacles. Health and safety, plus the well-being of audience members, cast, Company, children, Festival volunteers and property are of the utmost priority.

Companies must insure their productions and indemnify the International Dublin Gay Theatre Festival CLG from all responsibility for any accident, injury, loss, damage etc. including public and employer liability.

While Ireland participates in the European Health Insurance Cards scheme, we strongly advise that participant Companies consider obtaining medical insurance, especially Companies that have cast or crew members that do not have EHICs.

Your participation in the Festival is a confirmation of your valid liability and insurance cover. Proof of such cover is required to be available prior to performance. Uninsured productions will not be allowed to perform. The Festival has no liability for any losses or expenses, directly or indirectly, due to any accident, injury, or public health emergency.

31. PUBLIC HEALTH EMERGENCIES

We will take every precaution to keep cast, crew and audience members safe based on Irish Government guidelines. If there is a health emergency, all remaining performances will be cancelled unless there is a health guideline-compliant alternative plan. The Festival will be fully compliant with government public health obligations.

32. HAZARDS

The Festival reserves the right to stop any performance or refuse to allow a performance to begin, in the event of identifying any potential hazard to audience, other people, or property. Companies must identify any potential risk in the production (including on-stage smoking, fire proofing, strobe lighting etc) in their submission. Companies must also avoid all potential hazards, note and keep clear all fire exits, adhere to the venue's fire, health and safety regulations and not endanger the audience, cast, crew, property, or the Festival in any way. Smoking of tobacco products and vaping is prohibited in all public buildings in Ireland, including theatrical stages. Shows that require smoking must use drug-free, tobacco-free cigarettes.

PART G: Miscellaneous

33. FOREIGN NATIONALS

Companies that have members that are not Irish citizens must have proper permission to enter Ireland. Citizens of the European Union, European Economic Area, and the United Kingdom do not need permission to visit Ireland for short periods unless they have special travel restrictions.

Citizens of other countries may need a short-stay performance visa to enter Ireland. To determine if you need a short-stay visa, go to the [Online Visa/Preclearance Application Facility \(AVATs\)](#). Skip the country of nationality selection box, and select Performance/Tournament as your reason for travel. Then return to the country of nationality option. If your country does not appear on the list, you do not need a visa.

If you need a visa, you should apply for it as soon as you have received an offer from the Festival. Each person will need a letter from the Festival confirming your invitation and information about the Festival. To provide the letter, we will need the following information for each person: (1) Name as it appears on their passport; (2) passport number; (3) country that issued the passport. It also requires that you have a passport valid at least 6 months beyond the date you intend to leave Ireland.

At the time this document was produced, Ireland was not planning to participate in the European Union's Entry/Exit System (EES) or the European Travel Information and Authorisation System (ETIAS), however, you may be subject to these systems if you travel through another EU/EEA country on your way to or from Ireland. You can get more information, including instructions on how to provide advance information, on the European Union's [Travel Europe website](#).

If you are travelling through the United Kingdom, you may need an [Electronic Travel Authorisation](#) from the UK's Home Office.

34. SPONSORSHIP

Companies must advise the Festival in advance of any approaches being made to sponsors, especially those in Ireland. This is to avoid duplication, as the Festival itself actively seeks sponsorship and uses this revenue to provide a range of services to the participating Companies including free venue-hire and marketing. This is essential in order to facilitate any promotional arrangements agreed between Companies and their sponsors and to avoid conflict between sponsors. Festival sponsors will take priority in all publicity and product placements.

The Festival reserves the right to refuse promotional or advertising space to sponsors who may be considered inappropriate to be associated with the Festival.

The Festival will endeavour to facilitate a Company's sponsors, including placing supporting logos on the respective page in the festival brochure, tickets, press reviews etc., subject to prior notification and agreement.

35. GALA CONCERT AND AWARDS

We are not a competitive event, but we do like to reward excellence. It is great to celebrate what we all do well! A few awards are presented for excellence on the Gala night as adjudicated by the Artistic Director or his/her nominee. These awards are designed to add to the sense of celebration created by the presence of this unique event in Dublin.

Participation in the Festival includes an Invitation to Companies to present a 4 minute (max.) piece from their festival production at our closing Gala. This is a highlight of the Festival and takes place on the final Sunday evening of the Festival (date set out in [Section 8](#), above, at 8:00 p.m.). The Artistic Director will agree to the selection with each Company. Contributions going beyond 4 minutes will be cut short on stage as it is disrespectful to other performers and to the production of the event. Any proceeds from the Gala Night are entirely the property of the Festival. Companies, crews, and volunteers are our guests at this event.

36. INDEPENDENT PRODUCTIONS

It is possible to have your own venue and production and still be associated with the Festival as an equal participant as an independent production. Independent productions are not constrained by limits to the duration of a performance or limited to the two-week Festival period. These independent productions are a valued part of the Festival and promoted on a par with Festival productions.

Independent productions are responsible for all their own costs including costs of the venue where they perform. Independent productions must make their own arrangements with the venue which must include the facilitation of the presence of Festival volunteers, Festival announcements, and the full operation of the Festival criteria and promotional material. Once the independent production and the Festival agree, the Festival will promote the venue and the production, arrange box office facilities, and provide other support to the Company as agreed.

Unless agreed to prior to the Festival, the box office will be operated by the Festival during the two-week Festival period. Box office revenue remains the property of IDGTF CLG until all agreements are fulfilled. The Festival will work with venue staff to ensure the box office is adequately staffed. The Festival will retain 15% of all net box office receipts for performances during the two-week Festival to cover the services mentioned above. All box office accounts will be settled within two weeks of the date of the final Festival performance.

The Independent production may make its own arrangements to start its production before the Festival or extend its run beyond the Festival. All claims by the Festival begin on the first day of regular Festival performances and cease after the regular Festival performances conclude (the dates set out in [Section 8](#), above,). All services provided by the Festival run only during this period, including box-office, unless agreed in advance, and any Festival costs are covered.

The Festival is willing to include 'extended runs' in its Festival promotional material upon request; however, arrangements for extended runs are entirely the responsibility of the Company. The Festival

accepts no responsibility for any other costs, royalty, insurance or taxation liabilities incurred by an Independent production Company.

37. FINALLY

The Festival has limited, finite resources. Resources are primarily allocated for the benefit of the Companies. All reasonable advance requests for assistance will be facilitated subject to available resources.

We are your partners and support. However, the presentation standards of each production remain the responsibility of each Company.

The Festival looks forward to combining its resources with those of your Company in a spirit of cooperation and respect.

We will be very pleased to welcome you to the Wilde Stages Festival in May.

PART H: Acceptance

38. SIGNATURES

By making a submission to the Festival, and signing below, you agree and accept the terms outlined in this document.

I, _____, confirm on behalf of
_____ (Company name)

that I have read and accepted the above conditions and agree to these terms if my/our submission is successful and included in Festival 2027.

Signed: _____
For and on behalf of Company

Date: ____ / ____ / 20____

Please PRINT name and Company clearly

Signed _____
For and on behalf of International Dublin Gay Theatre Festival CLG.

Please sign, scan and return to: info@gaytheatre.ie OR Sign and send by post to:
Robert Bates, Wilde Stages Managing Director, 44 Croydon Park Avenue, Dublin, D03
C8K0, Ireland.

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