



CAMBRIDGE UNIVERSITY AMATEUR DRAMATIC CLUB

**APPLYING TO DIRECT/PRODUCE
AT THE EDINBURGH FESTIVAL FRINGE
(or alternative festival / tour)**

Applications to be received by 6pm on Wednesday 11th February

Please read the application instructions carefully

General information:

The Amateur Dramatic Club is the resident company at the ADC Theatre. We visit the Edinburgh Fringe Festival every summer, usually taking two or three productions. **The Club encourages any student in Cambridge to apply to direct or produce a ClubShow in Edinburgh, regardless of previous experience or involvement.** Being selected as a ClubShow means more than just being given funding. It means that your production will be supported at every step of the journey by the Club Committee, who can offer advice and hands-on help with all aspects of production, and with the Edinburgh experience. This year we are also accepting applications for other theatre festivals, or a national or international tour. Please come to talk to us if you are considering this.

There are clearly many criteria that need to be considered when selecting our ClubShows: the general interest of a show, the opportunities for people to get involved, commercial viability, the time elapsed since the same or similar show has been produced... **But by far the most important decisive factor in show selection is the potential artistic success of a show.**

The Edinburgh Festival Fringe:

The Edinburgh Festival Fringe is unique in being the largest open arts festival in the world. Every art form imaginable is staged in every space available, and Edinburgh is treated to a cultural renaissance not seen anywhere else. The Fringe audience is adventurous and will support and enthuse any good quality production, whether it is a big-budget professional show in one of the larger theatres, or a tiny-budget but well-prepared and interesting piece in a smaller venue. **Imaginative direction, strong performances and effective publicity are the foundations of every award-winning Fringe show, but ultimately you have to bring a product that the audience wants.** In 2008, hundreds of groups participated in putting on 2,088 different shows with a total of 31,320 performances in 247 venues.

Being involved in a production on the Edinburgh Fringe is an experience of a lifetime. You move to the world of 4 hour technical rehearsals and 5 minute get-ins, give 27 performances in a month – interspersed with hours every day flyering on the Royal Mile, badgering the press and grabbing an audience – and meanwhile you forge a real company spirit and get to know your cast and team-mates as only possible with touring theatre. If you've not been to the Edinburgh Fringe before, ask people about it!!

Making an application:

We welcome applications to stage **any piece of theatre, in any style or genre**, and we will select the proposals that in our view hold the **greatest potential artistic success**. **Choose your script or idea carefully – specifically bear in mind that it is much easier to get good performance slots at good venues if we approach venues with shorter pieces (about 1 hour).**

To make an application to direct/produce, you need to first submit a **written proposal** that explains your initial ideas and makes the case for your application being selected above others.

Your proposal needs to briefly and concisely outline some of your ideas about why and how you'll approach your chosen production. Feel free to include sketches/drawings etc if you wish. **Remember that the Selection Panel will be reading a considerable number of applications, and you need to make yours stand out as artistically exciting, original and worth choosing.** Why are your ideas more exciting than those of other applicants? Why should you be selected above other applicants?

Directors are not at a disadvantage if they apply alone. However, when a director does apply with a producer, we very encourage you to **assemble your application together**, considering the project as a whole rather than delineating your 'roles' on the production.

Points to Think About (Directors)

- What is the show about? What themes might you want to draw from the script? *Not all members of the selection panel will have had time to read your script (see below), so some kind of summary is very helpful.*
- In what sort of theatre do you envisage the production? (e.g. pros arch, open end-on, thrust, corner, traverse, in-the-round) What potential venues do you have in mind, and why would these work for your production?¹
- Do you have any design ideas? What visual and audio impact will the show have?
- How would you go about bringing your ideas and interpretation to the stage?
- How are you planning to approach rehearsals?

Points to Think About (Directors and Producers)

- Why will this production work in Edinburgh?
- How will you publicise the production? What is the target audience and why will your production appeal that group?
- Most venues' programmes start with their first production at around 10am and close at around 2am. What performance time would you choose, and why?
- What audience size would your venue ideally accommodate?
- What in your previous experience will help you approach this project as proposed?
- What, for you, will be the specific challenges of the Edinburgh Fringe, and how might you overcome these?

Points to Think About (Producers)

- At this stage can you foresee any unusual or challenging technical or budgetary requirements for this show? A budget plan is advisable.
- How will you go about managing production resources?

¹ If you want guidance with choosing venues in Edinburgh, then please ask! See contact details on next page.

Please note that applying with any cast or crew members other than director/producer/designer already on board is to be discouraged, as it compromises the scope for open auditions and applications, which are a hallmark of ADC productions.

You will need to submit (1) a completed coversheet, with (2) your written proposal, and (3) a complete script, to the pigeon hole marked “Amateur Dramatic Club President” in the ClubRoom at the ADC Theatre, **by 6pm on Wednesday 11th February 2009**.

Please put it all together in an envelope, and do not staple any sheets together (applications need to be photocopied). Coversheets can be found at the back of the application form. Late applications cannot usually be accepted.

After your written proposal is submitted, **you will be invited to an interview on Saturday 14th or Sunday 15th February 2009**. All members of the team making the application should attend. You will be interviewed by five members of the ADC Committee, all of whom will have read and discussed your written proposals. At least one of the interviewers will have read the full script as well.

The interview is an opportunity for us to discuss your application and for you to ask any questions you may have. You will have opportunity to explain in person why you want to stage your production, and to explain your ideas in more detail. The selection panel will also have questions arising from their discussions of your written application – they may ask you to develop some of your ideas further, or may ask specific questions about aspects of your production which you did not cover in your written proposals. **The interview is intended to be a friendly and interesting discussion of your proposals rather than an interrogation.**

After all the interviews, the Selection Panel will discuss all the applications and interviews and decide which we will support at the 2009 Festival. **All decisions should have been made by Tuesday 17th February**. Successful and unsuccessful applicants will be informed of our decisions as soon as possible after they are made.

We try to make the applications process as transparent as possible. Although we do not automatically provide feedback (simply because some applicants do not like receiving it), **we are always ready and more than happy to provide feedback on request**, after programming decisions have been made. Similarly, all applicants will be asked to provide feedback on the ADC’s applications process so we can continue to improve.

For further advice or information:

The ADC Committee will be available for advice about applications (or indeed about anything!) at **ClubNight in the Bar at the ADC Theatre on Wednesdays during full term, from 9pm until 11pm**. Discount drinks for members! PLEASE DO COME AND TALK TO US ABOUT THE UNIQUE EDINBURGH CHALLENGES IF YOU HAVE NOT VISITED THE FRINGE IN THE PAST!

Alternatively, please do not hesitate to contact Anna Marsland (Directors’ Rep) on director@cuadc.org, or Tim Checkley (President) on president@cuadc.org with any questions about any aspect of the application process.



**Application to direct/produce
at the 2009 Edinburgh Festival Fringe**
(or alternative festival / tour)

COVERSHEET

Your details	Director(s)			
	Name	Email	College	Telephone
Producer(s)				
Name	Email	College	Telephone	
Please list times you will NOT be available for interview on <u>Saturday 14th</u> and <u>Sunday 15th</u> Feb:				

Your proposed production	Title	
	Author	Running Time
	Please provide as many details as possible about performance/translation rights: <i>(You need to pay performance rights for any play that has copyright. Generally, plays with copyright are those written by writers who have been alive in any of the last seventy years or those whose estates perpetuate the copyright. Plays not written originally in English may also require payment of Translation rights. Before applying, you must check with the publishing agent that rights are available. Agents' details usually appear in play texts.)</i>	
	Proposed venues: <i>(Suggest 2 or 3 possibilities – if you want guidance with choosing venues in Edinburgh then please ask! See contact details on earlier pages.)</i>	
Draft Fringe Programme 'blurb' – maximum 40 words: <i>(These 40 words – starting with the show's title – are what appear in the Fringe Brochure and as such are the crucial headpiece of your marketing campaign. Please do not omit this.)</i>		

Applications to be submitted by 6pm on Wednesday 11th February 2009. Please ensure you include your written application and a complete script with this coversheet.