

Producing a Show

1 Introduction

Welcome to the Guide to Producing. This guide has been written as a general guide to producing shows in Cambridge; and although it has been written with Amateur Dramatic Club Shows and the ADC Theatre specifically in mind, it is also applicable, with a few changes, to other societies and venues.

If you are a ClubShow producer, congratulations on your selection as part of the Club's portfolio of shows! The Amateur Dramatic Club exists to "present dramatic productions of the highest possible artistic merit", to "foster and encourage new writing and original and experimental types of production", as well as "to encourage active involvement of the same". What marks ClubShows out from all other shows in Cambridge is the level of support you can expect to receive – both materially and personally – to help to achieve these aims. This guide is part of that support; it aims to provide as much relevant information and advice as possible, and as such, it is well worth your time to read it properly - maybe even a couple of times – to make sure you have taken it in.

The Club's committee has a wide range of experience of theatre, both here in Cambridge and elsewhere, so if you require further information or more specific advice, please contact the relevant members of committee (contact details at the end).

ClubShows are allocated a Club Contact, who takes an active interest in your show. If you have any questions or concerns that are not specifically related to a particular aspect of the production then you should get in touch with your Club Contact.

The process of producing can be daunting, but it can also be incredibly rewarding. There is no right or wrong way to go about it. If you need advice, then feel free to talk to the producer on Committee.

These guidelines have been updated this year, and so we would welcome any comments you may have – especially if we've missed things out!

Good luck!

1.1 What does a producer do

The role of the producer is much harder to define than any other member of the production team. Basically the producer is responsible for seeing that a show actually happens! The job is mostly administrative - you are responsible for the budget and have to ensure that every aspect of the production runs smoothly; managing people, and making sure they are communicating and getting on with their jobs. How much control you actually have depends on the director of the show and your relationship with him / her and also on who is funding the production and therefore setting the budget for the show.

The producer is one of the linchpins of the production – holding all the threads of the production together, and helping to guide the whole team to create the finished product. Without a producer, a

show would be like a ship without a rudder – it might still go the right way, but it would be more luck than judgment!

This section of the guide is designed to help give you a better insight into producing if you haven't done it before, and also offer some useful pointers as to how you should go about your tasks.

1.2 Who produces?

There's no particular type of person who produces. People come to producing from the technical or artistic side of theatre, or sometimes from outside, with no experience at all! The producer has to be organized, able to manage money, be able to communicate and work to deadlines. In other words, virtually anyone who can cope as a student should be able to do it! There are very few aspects of producing which require any specialist theatrical knowledge, and in these cases, there will almost certainly be someone who can help on the production team, or failing that, on the Club Committee.

1.3 How to get involved

If you want to get involved in producing, but don't know where to start, first have a read of this guide to get a good idea of what is involved. Then get in touch with the producer on Committee (producer@cuadc.org) who will be able to help you get involved. Sometimes directors will ask their friends to produce their shows, which has the added bonus of the director and producer already having a good working relationship, but applications are often made to stage a show without a producer on board, and in these cases, the Committee will be helping to look for people to fill the vacancies.

2 Production team

The first and most important task is to assess what the requirements of the show are and therefore what size of production team will be needed to meet those requirements. Shows vary from a large budget musical at the ADC to a one-person late-night show in a studio venue. Often a director will have already assembled some of a production team before they apply to put on a show, but this will usually need to be confirmed with those people once the show has been given a venue or funding. Also there may well be more people needed on the team who have not yet been recruited. In general, the roles that may need filling for your show can be grouped as follows:

2.1 Group A

- Technical Director (TD) - manages all technical aspects of the show; costing the set, overseeing all the other technicians, overall responsibility for Health and Safety etc.
- Stage Manager (SM) - Responsible for running the show on a nightly basis, also in charge of Health and Safety during the show.
- Publicity Manager - oversees design, production and distribution of publicity material along with other publicity schemes/stunts.
- Lighting Designer (LD) - designs the lighting in conjunction with the other designers and then oversees the lighting get-in and programming the desk.
- Production Electrician (Production LX) - assists the Lighting Designer with the technical side of the lighting – planning the cabling and preparing the colour gels.
- Sound Designer/Operator - varies from show to show, from multiple radio mics to just playing a few sound effects. Responsible for any sound needed in the show
- Set Designer - designs the set for the show in conjunction with the director and TD.
- Front of House Manager - often the producer. Required by the ADC Theatre.
- Costume Designer

2.2 Group B

- Props Manager
- Make-up Designer
- Publicity Designer
- Photographer
- Press Officer
- Set Builders

2.3 Group C

- Musical Director (MD)
- Composer
- Choreographer

Most group A positions are likely to be vital for most shows, Group B positions will be necessary on larger MainShows only and Group C positions are only sometimes required.

It is very important that you have a TD and an SM as these roles are often overlooked – they are both essential to the success of your show. The TD is responsible for the technical side of the show, overseeing the construction of the set and co-ordinating the rest of the technical crew. For safety reasons the TD for a show must be competent and ideally will have had experience in the venue. The SM is responsible for the overall health and safety during the performances, and is legally required to be present every night of the show. If you wish to know more about these (and other) technical roles, read the relevant sections of the “guide to drama” on the ADC website (www.cuadc.org). As the TD is nominally in charge of all the other technicians working on the show, it is a good idea, if

possible, to have the TD involved in the selection of the rest of the crew. This means that you might have to appoint people in two swathes, but most TD's are happier if they get some say in the rest of their team, and it will also allow your TD's technical knowledge to be used to help choose the most suitable crew.

In addition to those jobs listed above, there may also be a need for assistants (eg Assistant Stage Manager [ASM] or Assistant Technical Director – [ATD]). Depending on the show, one person may do more than one job and some posts may not be needed at all. During the actual run you may need make-up artists, musicians, lighting operators, fly crew, stage hands etc. Your TD/MD/LD will be able to advise you on this. It is also worth noting that many of these jobs need no specialist experience, and you can get friends of the cast and crew involved.

In addition to speaking to your TD, you are more than welcome to seek the advice of the Club Technical Director (td@cuadc.org) who will talk to you about your technical requirements. Please get in touch with the Club TD early if you aren't sure about the technical side of your show – the Club Committee can help you, but only if you give them enough time.

Technical crew are usually obtained by e-mailing the technicians list (techies@cuadc.org), explaining what the show is, the level of experience required, and the positions available for people to apply to. Remember to include your name and contact details at the end of the message. This list is moderated by the Club TD, so although your request will be sent to the list, it may not go out the day you send it. In addition, adverts can be placed in Varsity, and it is often a good idea to put posters up in the ClubRoom (in the ADC Theatre) and around the university in general.

If there are no applications for positions on the production team, inform the Club TD and/org the Club Technician (technician@cuadc.org) who will probably be able to find some crew for you if the email list has failed to find enough applicants, although this can't be guaranteed. Also try pestering everyone you know and e-mailing any other lists you think might yield a response. Remember that even if they haven't done the job before, there's nothing to stop people learning something new! In fact, the more techies involved in the ADC, the better, so if you can get someone new to come and be a part of your production, then generally they will be welcomed by everyone! If you're looking for crew for each night of the show, get an e-mail sent to the techies list and put up a signup sheet in the ClubRoom, so people can then sign up for whichever nights they want to do.

The ADC Theatre requires that you let them know the names of the key members of your production team before the get-in, so that they know who to contact about issues as they arise. This is known as Schedule B, and will be included in the bundle of paper you're given with the contract – more on this later!

2.4 Production Meetings

These are meetings between all members of the production team, including you and the director, usually held at the same time and place each week. The venue can be anywhere, and it generally helps if it's informal; upstairs in the Maypole pub and the ADC Theatre Bar are a couple of possibilities – even someone's room in college can be suitable if there are enough chairs! Such meetings enable you as a producer to support and guide the members of your team, and allow everyone to easily be brought up to speed about things like deadlines, schedules and budgets. They are also useful for checking that everyone is staying within their budget, to allow designers to compare and match designs (costumes, set, lighting etc.) and for making sure that everyone is actually doing their job. Hold production meetings as regularly as you feel they will be useful – some people say they should be no less than once a week, but this is a very subjective thing. Experience has shown that it can sometimes be difficult to find a time that is convenient for everyone and from this point of view it is very useful to produce agendas in advance of meetings, and write minutes afterwards, so that everyone is kept in the loop even if they couldn't make it. It is also very valuable to set up additional meetings as required – for example dedicated design meetings so that all the show's designers can work together on this side of the show without clogging up the smooth running

of the full production meetings. Remember that even if you don't have something to say to the rest of the crew, they might have something they need to talk about that you don't know about.

2.5 Membership

If your show is funded by the Amateur Dramatic Club, then you need to make sure that all members of your production team are members of the Club in order to be able to participate. Several other societies also have the same policy, so check with their respective committee.

3 Miscellaneous Admin stuff

Work backwards from the opening date to establish a set of deadlines, especially for publicity. Find out from your crew, or the companies you will be using, how long it will take to print posters and programmes, how long it will take to build the set, etc.; also, find out from the managers of your venue if there are any venue deadlines to meet for publicity, set building, etc. The ADC Theatre will certainly have a schedule which they would like you to work to if you are putting a show on there (Schedule C). Try to make sure that people start early enough to finish on time; this will be greatly facilitated by regular contact – your production meetings are bound to help with this. With regard to deadlines, always make sure that there are a few extra days for lee-way in case something goes wrong. Things frequently do and this will save a great deal of anguish. It can sometimes be worth giving members of your production crew artificially tight deadlines – that way, if they miss the deadline you have set, you still have a couple of days to get them to finish what they are doing before it gets critical.

3.1 Photocopying

As a ClubShow you will be given a photocopying code at the ADC Theatre. Copies cost 5p per side for black and white, 25p for colour. It is often cheaper to go elsewhere, especially since the results will be of higher quality!

Two particularly good places are Staples, an office superstore on the other side of Jesus Green (over the footbridge and turn right), and Mail Boxes Etc. on Regent Street. Staples has the advantage of being open until 8pm on weeknights, and the copying is done by attendants rather than you. However, they do get busy. Mail Boxes Etc. is self service, although they are very helpful and will sort out problems with the machine for you. Copying at MBE is more expensive than Staples (6p a sheet for 1-49 A4 copies – slightly more than at the ADC Theatre) but their copiers are much better than those at Staples, particularly noticeable if you are copying something with photographs. If you are just copying onto white paper, the newsagent opposite Magdalene porter's lodge has a 5p copy service, and they're open until 9.30pm. For more detailed information about copy prices at the above places, email the Club Publicist (publicist@cuadc.org).

It is very important to note that the Club does not pay for the photocopying of scripts, at the ADC Theatre or anywhere else as it is a breach of copyright.

3.2 Contracts with venue and/or funding body

When your show has been confirmed with the venue, there will be various bits of paperwork to sign and deal with. As a majority of the Amateur Dramatic Club's shows are at the ADC Theatre, this guide will concentrate on the contract and other paperwork you will receive from them.

If you are a ClubShow, then the contract will have been signed and returned to the Theatre by the President of the Amateur Dramatic Club on your behalf, but there are other bits of paperwork associated with it that will need dealing with. If you are not a ClubShow, you will have the contract to sign to confirm the slot before you do anything else.

The bundle of paper you are given will contain:

Schedule A, which defines the theatre hire charges

Schedule B, which should be returned to theatre management with a list of the crew you have for the show along with relevant contact details

Schedule C, which gives a list of things the show needs to do, and approximate dates by which they should be done.

Special Permissions Form, described below.

Along with this, you will receive a copy of the Theatre “terms and conditions” of hire, and the theatre’s own Producer’s guide. Make sure that you read ALL the paperwork and be sure to take any action required on your part in plenty of time.

If you have any trouble with any aspect of the contract, contact the Management directly straight away to clarify matters, as it is essential that you understand the arrangements.

Other venues will have their own contracts, all of which will differ slightly in content. If you are a ClubShow, the Committee will deal with most of the legal arrangements as the contract is between the venue and the Amateur Dramatic Club. If you’re a ClubShow producer and the venue sends the contract to you directly please contact the President (president@cuadc.org).

3.3 Special permission form

Many venues will require you to fill in a form to let them know if you are doing anything out of the ordinary in your show. At the ADC Theatre, this includes information about smoke machines, blank firing guns, pyrotechnics, maroons, strobe lights, naked flames, smoking and so on. The list is different in each venue, so be sure to check the paperwork carefully. It is very important to fill in the form properly and return it ON TIME as the venue will have to make an application to the County Council for the licenses you need, and if you apply too late, then you will not be able to use the effects in your show. Make sure that you talk to the director and the TD about what you need to apply for – please don’t just tick all the boxes, as this makes the show, the Club and the Theatre look bad - and makes it more likely that the council will come and inspect you! Only apply for those things you are likely to need.

3.4 Rights

Before any show can be staged, you need to make sure you have the performance rights, and they will usually have been organized (or at least the availability checked) at the time of application. It is very irritating for all concerned if your application is accepted by a funding committee only to be blocked by the unavailability of the rights. Any work which is still in copyright will require payment of some kind to secure these rights (shows are still copyright material if the author died less than 70 years ago). Look in the front of the script to find out who holds the rights, or contact Samuel French (www.samuel french-london.co.uk, 020 7255 4302) who hold the rights to a great number of plays and musicals, or Josef Weinberger (www.josef-weinberger.com Tel: 020 7580 2827) who hold the rights for many more, especially musicals. When requesting the rights to a show, make sure you tell them the dates, size of the venue and that the production is amateur. (The ADC Theatre has a capacity of 227, the Playroom and the Octagon both of approximately 80). Once you have an invoice for the rights, contact the Junior Treasurer (jt@cuadc.org) about getting a cheque sent off to pay for them.

3.5 Insurance

The Club is covered by the University Insurance Policy, details of which are outlined below:

3.5.1 Personal Liability:

Any MEMBER of the Club working on a ClubShow, acting within his/her responsibility is covered in the event of causing an injury to a third party through his/her negligence

3.5.2 Property:

Property belonging to the Club or hired in by the Club is insured while on University property (NOT in transit), although the following excesses apply (for the ADC Theatre):

Theft (with signs of forced entry) £750

Accidental Damage £1000

Theft (with no signs of forced entry £2500

Note that these excesses are very large. Personal Property of members of a ClubShow is NOT covered by the Club's policy.

The Club does not have Insurance in the following area:

3.5.3 Personal Accident:

The Club does NOT have Insurance in this area. If a Club Member injures themselves through their own negligence, he/she will not be covered. It is recommended that Club members take out their own personal accident insurance.

We recommend that you direct ALL members of the production to the Insurance Section in the Safety Section of the Club website.

To enquire about the situation for very valuable individual items, please contact the President (president@cuadc.org).

4 Casting and Rehearsals

4.1 Auditions

Auditions will probably be the first thing you will have to organize for your show. After speaking to the director and agreeing days and times, you will need to book a room for the relevant periods, get an advert placed in Varsity and produce posters for drama notice boards in Colleges, University Departments and the ADC Theatre. To get an advert in Varsity, you need to contact the business manager at their offices on Trumpington Street. Expect to pay £20-£40 depending on advert size. If you are producing a ClubShow, however, the advert will be done by the Club – you will need to let the Communications Officer (comms@cuadc.org) know the details at least six days before that edition of Varsity comes out, and the advert will be placed, along with any other things the Club is publicizing that week. You should also put your auditions details in the Varsity and The Cambridge Student listings, as both are free. You can add listings to Varsity on their web site, if it's working.

You are also strongly advised to get your auditions announced on the actors' email list, and on the ADC website auditions page (<http://auditions.cuadc.org>) and the ACTS website (<http://auditions.camdram.net>) Both these services are free to ClubShows and non ClubShows alike. Email the Communications Officer (comms@cuadc.org) for more information, or contact the Actors' list administrator direct (soc-adc-actors-request@lists.cam.ac.uk).

For the auditions themselves, make sure the room is signposted with the show's name, and make sure there is a notice telling people what they will be expected to do. You may have to arrange to get some audition pieces copied for use in the auditions, but this is something you and the director should discuss. Many producers like to go along to the auditions, as it gives them a good insight into the artistic side of the show and means that they will be known to the cast, but it is by no means compulsory.

One of the best places to hold auditions is in the ADC Theatre, where there is the stage, two dressing rooms and the Bar, which can all be used. To book space in the Theatre, speak to the Manager well in advance, as the rooms tend to fill up quickly (especially at times when lots of shows are auditioning, such as the first weekend of term). In addition to this, rooms can be booked in most colleges, although some can only be booked by students in that college. If you cannot get a room in your own college, then ask a member of the production team if their colleges have rooms they could book. The Club can NOT pay for any room hire.

After auditions and recalls, be sure to contact EVERYONE who showed interest in the show, even if it is to say "no thanks", as it is very unfair to let people wait around wondering whether they got a part after you have cast the whole show.

Membership of the Amateur Dramatic Club is a prerequisite for everyone involved in a ClubShow - all cast, crew and production team must be members before the opening night. A cheque for £10 (Life) or £5 (Year) should be left in the ADC Membership Pigeonhole in the Clubroom. On the back of the cheque the person should write name, college, year of graduation and e-mail address. Please contact the Membership Secretary, (membership@cuadc.org) for more information.

4.2 Rehearsals

These are the domain of the director, who will arrange times with his/ her cast. You may well be asked to book rehearsal space. CUSU have a helpful list of what is available, which is reproduced on on the Club's website. Some colleges ask for payment, and some funding societies (including the Club) do not pay for rehearsals. The ADC Theatre and the Union Cellars both have some space. Try and get a schedule well in advance from your director, as many colleges insist on several days notice. Important note: The ADC does not buy scripts for the casts of the show, or pay for the photocopying. However, Club members get 10% off drama-related texts at Heffers, 20 Trinity Street.

5 Budget

5.1 Introduction

Looking after the budget is one of the most important aspects of producing. It is the producer's responsibility to be involved with setting the budget, and then keeping the production within it. The former requires research into the prospective costs and then negotiating with the funding body, and the latter usually involves acting as a restraining voice in production meetings! Find out from your funding body how the financial side of things are handled – the guidelines given below are written from the Club's point of view, but they are probably a good guideline for most amateur productions. Some funding bodies will want you to set up a bank account specifically for the production (usually only in the case of very high-budget shows), while others will handle all the claims centrally. The Club falls into the latter category.

The producer and funding body will agree a total budget, often broken down into categories, which will then usually be formally set via some kind of officially binding document or contract.

A very important point is that you should not spend any money at all on behalf of your funding body until you have their express permission to do so – this is either in the form of a budget agreement, or a specific authorization to spend money before the budget has been finally agreed (for instance for publicity).

It is worth pointing out that the producer is personally liable through most contracts (including those issued by the Club) for any amount by which the budget is exceeded. Don't be put off by this! This clause is rarely invoked and is basically there to protect the funding body in case an errant producer goes out and invoices a new car to them! In practice, it is relatively easy to stick within the budget, as long as the production team is kept under observation (see Production Meetings). Make sure you contact the funding body in plenty of time if the show looks like it will go over budget, as they might be able to help you with ideas to reduce expenditure or may, at their discretion, increase the budget. In the case of ClubShows, contact the Junior Treasurer (jt@cuadc.org)

5.2 Preparation

The overall budget for a show is usually set by the funding body. However, many (especially the Club) will ask you for your estimate of a realistic budget (along with an explanation!) before the final budget is set. Take advantage of being able to have a say, and make sure you have put in plenty of thought about what money you need to spend, and, where possible, actually get quotes as this will give you a very strong position to argue for extra money if you need it. The Club, along with some other Societies, sets the budget for each area of expenditure, although you will normally get a say in how the total amount is distributed. Try and involve as much of the production team in your research and preparations as possible (especially if you are not sure what lighting expenditure a mainshow in your venue normally incurs, for example). You will need to budget for the following categories:

5.2.1 Rights:

Although the cost of rights does not normally enter into the budget, if they are particularly large, the show's budget may be compressed to allow for them. They are normally arranged at the time of application. If not, then it is VERY important to contact Samuel French (020 7255 4302) or whoever is listed at the front of the play script. Specify the venue size (ADC theatre = 227 seats) and that the production is amateur.

5.2.2 Publicity:

Posters and Fliers are the main expense, and cost can vary depending on size, colour and quantity. The publicity budget will often be set before the rest of the categories, to allow printing and publicity distribution to go ahead before every aspect of the show is finalized. You will still need to

have a decent idea of the rest of the expenditure before setting a publicity budget, as expensive publicity will probably trim the rest of the expenditure, and vice versa. The ADC Theatre has a colour printer/photocopier which can do A3 colour prints at a very competitive price though you need to trim them yourself and the quality is not as high as by a professional printer; however this is a good option for low-budget productions.

5.2.3 Administration:

Includes phone calls, photocopying, postage and adverts for auditions. Phone calls and photocopying can be made on account at the ADC Theatre, although it is well worth noting that phone calls at the ADC Theatre are more expensive than making them from a normal land-line or most mobiles and that the ADC photocopier isn't as good a photocopier as you get at Staples. If you are a ClubShow, you should remember that the Club doesn't pay for script photocopying.

If you wish to claim back phone calls made for the show from your own bills, you must provide itemized telephone bills and highlight only the calls made specifically for the show.

It is often difficult to cost administration in advance; ask the JT of the Club what a typical admin budget might be for a show of your size.

Check on insurance for your production and the venue – the funding company or venue may have sufficient cover already (certainly the case for the ADC Theatre, the Playroom, and any dedicated College Theatre), though for other venues this may depend on the status of the funding body – Registered University Societies such as the Amateur Dramatic Club are covered by the University insurance policy. Please see our Insurance information in the Safety section.

5.2.4 Set:

Find out from your director and set designer what sort of set they are aiming at, and get the TD and designer to price it. Remember to include sundries and skip charge as well as the more obvious wood, paint etc. Both the ADC Theatre and the Club will hire out set, scenery and props, which can be cheaper than building them. The ADC Theatre also hires out metro-deck, and can supply sundries eg. nails, screws and tape at cheaper than shop prices. See the management at the ADC Theatre, who will be delighted to hire or sell you things! Any ClubShow has free use of the Club's stuff, and any show at the ADC Theatre has free use of the Theatres scenery and metro-deck.

5.2.5 Lighting:

At the ADC Theatre, lighting usually costs next to nothing because the theatre has a large lantern stock, although it's worth budgeting a few quid (e.g. £10-£20) for gels and gobos that may need to be bought, and you should also check with your LD whether they will need to hire anything. It's worth noting that for shows at the ADC Theatre, they will normally pay for any gels and gobos that you need, so that you leave the resource there for future users. Other venues have varying ranges of lighting stock, and you may well need to hire some more lanterns. The ADC Theatre is usually the cheapest place to hire from – ask the management what is available and about prices, or visit www.adctheatre.com. For more details of lighting suppliers, have a look at the suppliers list, or the catalogues in the management office at the ADC Theatre.

5.2.6 Sound:

Again, for most shows this is nominal or nil, especially in well equipped venues such as the ADC Theatre. Certain shows require mini-discs (a few pence each), personal mics or other such equipment. Make sure you have asked your Sound Designer. To enquire about rights for music (PRS), speak to the theatre management. Costs vary depending on the usage of the music (£8-£20 for typical shows).

Most venues have some form of sound system. In studio venues, a stereo is often all you need. The ADC Theatre or Stage Electrics can hire you anything extra. The only other cost is tape / MiniDisc / CDR and whatever you need to record sound effects, unless you're doing a large musical, in which case you'll also need extra microphones. If you want to use radio mics, they generally cost £6-7 per performance each to hire from the ADC Theatre. The ADC Theatre has a library of sound effects CDs, available for use by anyone (but it cannot be removed from the Theatre) and there's a fair selection in the public library; if you're feeling really keen you can always record your own! Be careful to check up on the rights for any music you use with the Performing Rights Society in London. The ADC Theatre has a PRS licence and will charge part of the cost of this licence to your show if you use contemporary music – make sure that you let the Manager know what music you are using so that they can fill out the forms accurately. If you are in a venue which does not have a PRS licence, you will have to liaise with the Performing Rights Society yourself.

5.2.7 Costume:

For costumes, County Drama Wardrobe has an extensive costume supply (Margaret Thorp, 25 Gwydir Street, Cambridge, CB1 2LG, Tel: 01223 313423). An increasing number of costumes are now also kept in the Club's prop store at the theatre. Markets, jumble sales, charity shops and junk shops are also a good supply of cheap costumes. Alternatively you can make your own... Any costumes made or bought for ClubShows should be stored in the Club's costume store to help it grow for future use. For any advices on costumes, contact the Designer on the ADC Committee (designer@cuadc.org).

5.2.8 Makeup:

Makeup varies greatly from show to show – some shows will only need a little highlighting of features, while others will need much more involved and expensive solutions. The effort and cost will vary widely, so make sure that you ask someone who will have a good idea of what is required.

5.2.9 Props:

The Club keeps a props store in the theatre. To take a look at what's available, see the props section of the web site; to hire any props contact the props manager on the ADC Committee (props@cuadc.org). Junk shops, markets and charity shops are a good source of cheap props. See the Guide to Drama section on props for more information. The ADC props store is available free of charge to all ClubShows, and any props which are bought for ClubShows should be put in the props store at the end of the week, so that they are there for other users.

5.2.10 Special effects:

Consumable props like fake blood and blank firing bullets tend to come under this heading, along with things like pyrotechnics and confetti. These can get expensive – remember that you will probably need seven sets (five performances, tech and dress) – and this should be reflected in the props budget.

5.2.11 Other:

Some people manage to think of things which fall outside these categories. If you do, speak to the Club JT about it in advance.

5.2.12 Venue Hire:

Venues such as the ADC Theatre take their hire fee as a percentage of box office takings (in the case of the ADC Theatre, 37.5% of gross box office, plus VAT at 17.5% on three quarters of this - so about 43% ultimately), so you do not usually need to worry about it. The venue hire is simply deducted from the money the funding company receives at the end. Box office is run by the

Cambridge Arts Theatre for most venues (including the ADC Theatre) and they charge 9% of gross box office, or 12% if paid for by credit card... and in both cases plus VAT; on average it works out at about 13% of gross box office.

Venues such as the Corpus Christi Playroom require a flat fee, plus box-office commission of 9%. The exact rates can be obtained by getting in touch with the body that operates the venue, or by examining the venue contract. Before budgeting, do some calculations to work out minimum audiences necessary for breaking even – if you're producing a ClubShow, the Club JT will be more than happy to help you with this. Venues taking a percentage may want to set their own ticket prices, but will listen if you have good reasons for changing them.

Beware: venues taking a percentage of box-office receipts will probably also have a minimum hire fee. For example, if 37.5% of your gross box office is less than £150 per performance, the ADC Theatre will charge £150 per performance regardless of how much you earned. Check also what is included in the price, such as lighting / sound equipment, and how much time you get for rehearsals, get-in, etc. You will have to sign a contract – check it carefully, especially with regards to any minimum hire agreement. If you have signed a contract on behalf of a funding body without getting it checked by them, they will usually hold you liable for any losses incurred as a result of unusual clauses which they have not agreed to – for this reason, it is best to get documents of this kind signed by the funding body. If you have received a contract for a show funded by the Club, get in touch with the President on president@cuadc.org.

5.2.13 Contingency:

You may be asked by your funding body to include a contingency in your budget, to cover unforeseen costs, but the Club's policy is not to assign an amount of the budget as a contingency, as experience would seem to indicate that it is treated as part of the spendable money! It is preferable to not set a contingency, and simply strive with the producer to set a realistic budget which must be adhered to – this is why it is worth doing your homework before the budget is set, as it will then reflect your true needs.

5.2.13 Programmes:

These are not generally allowed for in the budget. Rather, productions are encouraged to try and make programmes fund themselves, by selling advertising space in them, getting sponsorship and by selling them on the door rather than giving them away.

5.3 Quotes

When researching your show's funding requirements in advance of setting the budget with the funding body, make sure you get quotes from all the relevant suppliers. You don't need to do all of this yourself; you have a production team who can help you. Set each person the task of costing their own required expenditure, making it clear that they must get quotes rather than just guessing at figures. Then get them to report back to you, and you will have your estimated budget ready! Make sure that in every case, people get more than one quote so that you will be getting best value. This is especially important for the set (wood suppliers are amazingly variable in cost!) and for publicity (as different firms can do different things cheaply)

In every case, you will be expected to use the cheapest supplier unless you can explain to the funding body why you need more money to go to the more expensive one.

5.4 Setting the budget

Once a sensible rough budget has been put together, the final budget should be agreed with the funding body. This should be done at least two weeks before the get-in starts, and the funding body may try to arrange it for earlier than this. In the case of the Club, you will need to liaise with the JT. It is often glibly claimed that setting the budget for a show is "a process, not an event", and this is ideally true. At the most basic, the budget could be set in a single session where you arrive with your

draft costings, discuss them with the JT, agree the total budget, sign a bit of paper, and then go. But this isn't ideal, as there won't really be any understanding on the part of the JT of exactly what you're trying to achieve, or why you might need more resources to do it. Ideally, you will have been in contact with the JT well in advance of actually sitting down to sign a bit of paper, so not only will the budget meeting itself go better, but the budget agreed is more likely to reflect the actual requirements of the show. Furthermore, regular contact with the JT could help when you are finding your draft costings, as he/she will have lots of experience of setting and agreeing budgets, and will be able to tell you quite quickly whether you're thinking in the right kind of way.

As a very rough guide to typical budgets, a MainShow at the ADC Theatre might cost about £1000 - £1100, and a LateShow something like £400 - £450. Don't feel that these are target or expected expenditures though – some shows just don't need this much money, and some will need more. If the show doesn't need that much money, it will not be given it. If on the other hand it needs more, it stands a good chance of getting that extra support.

As a general rule, the cost of the rights does not affect the production budget, as the Club accepts the rights cost when it takes the show on. In some cases where the rights are very expensive though, the rest of the budget may have to be compressed to get a viable break even point.

The budget will generally be set with expenditure by category, and then a grand total. The grand total may not be exceeded without the specific and advance permission of the JT. If you want to move money from category to category in the budget, this is almost always fine, but you should still check with the JT to see whether they can foresee any difficulties with this.

Also to be considered when setting the budget is the possible revenue available on the show – this takes into account the venue size, show saleability, ticket prices etc. In all cases, unless there is a good reason not to, the show should aim to make a profit.

With all this in mind, if the total budget your funding company is prepared to give you is not as much as you feel the show needs, then there are other ways to raise money. Many companies are prepared to sponsor student organizations in Cambridge, as it gets their name more widely known among the students. You can sell space on the poster for their logos in return for extra money to spend on the show – if you want to do this, make sure that you clear it with the JT first, but in general, it will be fine. You can also sell space in your programme, so that the programme goes into profit and starts to contribute to the budget of the overall show.

5.5 Managing the budget

Remembering that the producer is personally liable for any overspend on the show, it is very important to manage the budget of your production and keep it below the agreed amount. The skill is to balance the disparate and competing items of expenditure, whilst allowing the members of the production team to realize their plans. Ultimately, the producer has the authority to authorize or veto expenditure within the agreed limits of the budget agreement, and it is important to make sure you keep track of how the spend is going. If you're proposing to move more than about 10% of the budget from one category to another, you should ask the JT before doing so.

No production costs should be committed before the budget has been agreed with the JT – any one-off items of expenditure before the budget is finalized should be specifically agreed before the money is spent. If you have spent money before the budget has been agreed, the JT may not be prepared to refund you.

Normally, managing the budget is not a problem, but there may be occasions when things might go wrong – it is very important that you get in contact with the JT immediately if they do. If it looks as if the show is going to exceed the agreed budget, the JT may be able to suggest ways of not doing so, or may at their discretion increase the budget accordingly.

Production meetings, or at least regular contact with the production crew, can be a very valuable tool in your endeavour to keep expenditure below agreed limits – make sure you ask how it is going, what they have spent, how much more they expect to spend, and whether anything has changed.

Something which is very unusual is the use of budget agreement between the producer and the members of the production crew. This would pass the liability (and therefore the headache) of overspend on to the people working under you. However, this seriously restricts your ability to move money around if you need to, and so should be considered very carefully before. Another idea which can work, but can have negative repercussions, is to tell members of the team that they have less money to spend than they really do; that way, if they go a little over this, smaller, budget then they are still within the larger, real, budget that you have agreed with the funding body. This can be seen as very rude however, so do be careful.

5.6 Spending money

There are three principle ways to spend money.

The first method is to channel expenditure through the ADC Theatre (and the University Order Number system), and is generally for larger purchases (such as wood and posters). If you ask a member of the Theatre Management for a University Order Number for the expenditure and quote this number to your supplier, the invoice will be sent directly to the ADC Theatre, who will pay the invoice and take the expense off the settlement they send to the Club at the end of the run. The advantage is that it avoids any one person being owed a large amount of money. Not all suppliers will take University Order Numbers however, so sometimes this isn't an option. If you don't fully understand this system, ask the Club JT or Theatre Management to explain it to you.

If you are a ClubShow which is NOT at the ADC Theatre, you can still use the ADC Theatre order number system, and the Club will be billed a small administration charge by the Theatre. But make sure you ask the Club JT and Manager of the ADC Theatre first.

The second way is ideally for smaller claims (although there is no problem paying for larger expenditures in this way) and involves personal claims against the budget. Attached at the end is a sample Club Claim form (there are always some in the filing cabinet in the clubroom) and the procedure is as follows: Your production team collect receipts for the items they purchase. Either the producer or the individual concerned fills in a claim form and put it in the Club JT pigeonhole in the Clubroom or sends it to the JT at their college, making sure it is fully completed and signed by both claimant and producer.

The JT processes the claim, writes a cheque for the due amount, and sends it to the appropriate person. Claims that do not have relevant receipts will be reimbursed solely at the discretion of the JT.

The third way of spending money is to get invoices sent directly to the Club JT for payment. This is appropriate for things like the rights to the show, or some printers who don't take University Order Numbers. Make sure you let the JT know to expect the invoice however!

With all of these methods of payment, you still need to keep track of the money being spent, as it is spent, and make sure that the show remains in budget.

5.7 Comps

Most venues will give complementary tickets ("Theatre Comps") to reviewers and those involved artistically in the show (e.g. directors and designers), but will charge the equivalent portion of the venue hire on the production company for any others ("Show Comps"). Show Comps must be discussed in advance with the Club JT and may not be taken without their prior authorisation.

5.8 Accounting

It is a good idea to keep a record of all expenditure! This should allow you to claim back from the funding body any expenses that members of your production team have incurred and is also useful to for knowing whether your production has made a profit (and how much). Whilst Cambridge theatre isn't just meant to be a money-making business, it will help you to get funding in the future if you can reel off a list of past box-office hits.

It is probably best to keep separate accounts of expenditure (and any income - probably considerably fewer items and probably most easily accounted for at the end), although it is up to you how you actually work it. Firstly, an analysis of expenditure by type of expenditure. You might rule up an accounts sheet like the one shown in Figure 1, or you may choose to do similar in a spreadsheet. You might wish to sub-categorise "production" expenses into expenditure on: set, lights, sound, costume and properties. At the end of the run, you can then add up the expenditure in each column to see how much money was spent in each area (and how this compared to the original budget).

Date	Descripn.	Recpt#	Amount	Prodn.	Publicity	Admin	Rights	Misc	Balance

It is probably easiest to keep separate records for details of who paid for what (and therefore who is owed money). The easiest way might be to have a separate page for each person, and then list their expenditure (fig. 2). In this way it is easy to see exactly how much money each person is owed. If you are doing an ADC ClubShow, you should apply to the Junior Treasurer for reimbursement. The easiest way is to complete a Claims Form and leave it, with all the relevant receipts, in the Club JT pigeon hole in the ClubRoom. Cheques will then be pinned up on the board or sent (through ICMS) to college addresses, or direct to companies (eg printers). If you have completed separate expenditure sheets for each member of your production team to whom money is owed, cheques can be sent directly to the relevant people.

Date	Details	Recpt#	Amount	Balance

At the end of the run, you might want to draw up some sort of "Income and Expenditure Account" (fig. 3) The figures for expenditure should come from your accounts, and for shows at the ADC Theatre, details of income (and a cheque) will be sent to the Junior Treasurer, so you can ask him (or the manager at the theatre), if you are interested to find out.

Figure 3

What the Butler Saw

Income and Expenditure

INCOME

Total Ticket Sales	2697.72
Programme Sales	124.70
Maypole Advertisement	15.00
TOTAL	2837.42

EXPENDITURE

Theatre Charge (gross)	1176.33	
Production		
Set	377.31	
Lights	0.00	
Sound	5.20	
Costume	49.54	
Props	66.33	
Publicity	390.47	
Administration	40.49	
Rights	235.00	
Miscellaneous	56.66	
TOTAL	2397.33	
		2837.42
		(2397.33)
PROFIT		440.09

These accounts are a good example of how you might lay out your records, but this is not the only way. You should keep your accounts however is easiest for you to understand, but it is important that you record all the necessary information, so that you can track the spending as you go along and can see how the show has done overall.

5.9 Settlement

If the show was held at the ADC Theatre, then after the show's run, the ADC Theatre will owe the show money from the ticket revenue. This is dealt with in the Settlement. The ADC Theatre will normally send the final settlement cheque (ticket revenue minus theatre hire, other hire charges, and expenses charged on the University Order Number system through the theatre) directly to the Junior Treasurer. If your production is an Elsewhere show, then the producer ought to ensure that the cheque from the Box Office receipts is sent to the Club JT. If you obtain the cheque, or took the money on the door yourself, then make sure that all the revenue is passed quickly along to the JT.

Following the settlement, it is usually a good idea for the JT and producer to meet to go over the show expenditure, assessing what was a success and what needed work. This can be a useful activity for both parties, as it gives producers feedback on what they could do better for next time, and helps the JT understand what extra support they could be offering to producers in the future.

6 Publicity

The first thing to say is that this is a brief introduction to publicity – there are other dedicated publicity guides which you should read in addition to this.

You can never overestimate how important good publicity is. It is often one of the larger items on the budget and will take up much of your time. On a smaller show the producer often doubles as the publicity manager; on a bigger show there may be a separate post. Allocation of responsibility for publicity varies; sometimes the Publicity Manager will be in sole charge and sometimes the producer will retain control. There may also be a dedicated press officer to take further strain from the director and producer.

Publicity can never be organised too early and is usually left far too late. It can be a lonely trade – but doing publicity for a ClubShow is different, because there is a good support network to help you or your Publicity Manager out and help make your show sell. The Publicity Officer on the Club Committee is available to help out with publicity ideas, designs, strategies and problems. If your show is being staged at the ADC Theatre there is also help and advice available from the management. It is important that you make contact with the committee and theatre management early on to discuss the show's publicity strategy, as they will be able to assess your ideas, and offer constructive advice.

One of the easiest and earliest publicity opportunities are the brochures produced by the ADC Theatre and the Amateur Dramatic Club. Both brochures will include dates and times, a blurb and an image about your show, and this is a fantastic publicity opportunity, as the material is designed, printed and distributed to thousands of people at no cost or effort to yourself! So spend some time making your blurb really interesting and punchy, and your image as eye catching and intriguing as possible. The ADC Theatre Brochure is aimed more at town audiences, while the Club Term Planner is generally aimed more at students, so maybe you can tailor your blurbs and images to suit. You will be contacted at the end of the term before your production by the relevant people to get you to supply the necessary blurbs and images. The ADC website has information about ClubShows, and this is likely to be based on the information you provide for the Club's term planner unless you specifically request otherwise. This is another fantastic and free opportunity for publicity – the website has very many cam.ac.uk hits a day (up to several hundred!)

It might be worth trying to cultivate a show "image" at this early stage. Using the same publicity image everywhere, might be a good start, and the brochure designers may be open to the idea of using a specific font for your title as long as you ask in advance!

6.1 Posters and flyers

These are the most important part of your campaign. The poster must be striking and capable of standing out on a large crowded notice board, even when partially obscured (which it will be for most of the time). Sizes like A2 and A3 are probably the most common, but you may think about using a less conventional shape/size if you think it will stand out more. Look at previous posters to see what you think works best and try to build on their ideas. Flyers need to be attention grabbing enough to get people to read and keep them rather than just throwing them away. There is an increasing drift towards two sided flyers with some text on the back, especially for less well-known plays, as it tells potential audiences about the show and hopefully gets them interested.

Most shows now complete the design of their publicity themselves (or gets a friend to do it for them) and sends the artwork "photo-ready" to the printers. This means that the design is all done and laid out, so that all the printers have to do is print them. Many printers are prepared to take on design work for you, but it is much more expensive. Design work can be done in many places – the computers in the production office at the ADC Theatre are fully set up for publicity design. If your show is happening there, or is a ClubShow, you will have free use of these facilities – otherwise you will have to pay a small amount. Anyone wishing to use the computers at the ADC Theatre should

book them with the management to be sure of getting access when they want it. Aside from the ADC Theatre, there are PWF Machines at the New Museums Site, which are also equipped with scanners, Zip drives and the appropriate software. When designing publicity, make sure that you do it in a way that printers will be able to use – the first step is to use the right software. Most places can handle Photoshop, Pagemaker and Quark Express files, in addition to “.tif’s”. Increasingly printers will take “.pdf” files and “.jpeg” files too, although you need to be very careful with the quality of .jpegs. It’s always best to ask your printer for specific details. Guidelines on how to use the software can be found at the ADC Theatre. Artwork is usually saved and transported using CDR’s, which can be bought and recorded at the ADC Theatre for £1 each (though these days CDR’s can be much cheaper from a shop if bought in bulk). Some printers also allow online uploads of artwork, which can save time and money.

There are a growing number of printing companies available, both in Cambridge and outside and it's worth shopping around. Favourites include Blueprint, Piggotts, flyerboy.com, Face Media, RCS and Urban Design, but there are many more. It is worth contacting them before you have a final design to see what sizes, colours and quantities they can do within your budget. You should be able to haggle a bit as well – make printers compete against one another for a cheaper price. It's also worth investigating different printing processes - recent examples include colour photocopies and DigiPrinting, although for large scale jobs, a traditional printing process is almost always cheaper. It may be possible to get a discount if you include the printer’s logo on your posters. Also check whether you are being quoted a price with or without VAT – you have to pay VAT on posters but not on flyers or programmes.

Things to make sure you’ve got on your publicity: Venue logo – if your show is at the ADC Theatre, you should use the ‘long’ theatre logo, which has the words ‘adc theatre’ in the ‘splodge’, rather than any of the versions of the logo with just ‘adc’ in the splodge. The website address, www.adctheatre.com, should be below it. If your show is at the Corpus Christi Playroom, the Arts Theatre usually want their logo on the material. You will be informed of the specific arrangements by the Arts Theatre. If your show is elsewhere, speak to the relevant people to find out what they want done.

Venue address (in the case of the ADC Theatre, Park Street, Cambridge) along with the website (the ADC Theatre’s URL is www.adctheatre.com) which should be below its logo.

Advance booking details – Arts Theatre, Box Office, St Edward’s Passage, Cambridge (01223) 503333.

Requirements specified by the rights holders e.g. the relative size of the author’s name in relation to the title, or “performed by kind permission of...”. Make sure you have checked this!

Details of dates, time and ticket prices!

ClubShows must put the club poster logo on all publicity material – this has the lion logo and the phrase “The Amateur Dramatic Club presents”. (If the show is outside Cambridge, you need to use the extended version, which reads “Cambridge University ADC presents”.)

All of the Club’s logos (and many of the others) are provided in our download section.

All material should also be approved by the venue management before printing.

If you are a ClubShow, you must make sure that any printed material is approved by the Committee before printing - this means showing it to one of the following people: the Club President, JT, Publicity Officer or Communications Officer.

A common way to design publicity material is to layout one sheet containing a poster surrounded by a number of fliers. This is then printed and cut by the printers. Flyers offer much opportunity for yet

more creativity – they need not be all the same design or colour, and can be made into distinctive shapes.

An average number of posters to be printed for a show is 200-300, but often a 'run-on' of 100 more posters will be remarkably cheap and it is worth considering – it is always better having too many than too few! You want as many flyers as you can afford – most shows can get rid of 5000, and larger productions can get through 10,000! If you are printing the posters and flyers from the same plate, the number of flyers will often dictate the length of the print run; many more copies of the poster can be made so that there are enough flyers printed – some shows end up with almost 2000 posters in order to get enough flyers, and this still often works out as the cheapest way of doing the print run. You need to speak to the various printers to get their advice about the most economical way to go about it.

Put as many posters up in as many places as you can, and get your cast and production team to take them and put them up in their own, and neighbouring, colleges. All colleges have at least one, and often several, notice boards where you can put them up – in some colleges, you will need to ask the porters for authorisation, or they may put it up for you. Ask around for other less obvious places to put them (e.g. people will read a poster in a college laundry if they're bored and waiting for their washing). Faculty buildings often have boards as well, and are very good places to poster. Some shops take them (usually the smaller sizes, and especially on King Street) and others don't, but don't be afraid to ask if unsure. Fly-posting is illegal and is not worth the hassle – neither the Club nor the ADC Theatre will stand up for you if you get into trouble doing this. If your show is at the ADC Theatre, then give the theatre's publicity manager about 50 posters. These will be put up in the bar and corridors of the theatre and on the boards outside. It is also worth finding suitable shops in the weeks before your show, and flyering the audience as they come out of the auditorium. Other things worth thinking about are ways to access the town audience – people have suggested flyering the Park and Ride's, as well as putting flyers in the Library (in Lion Yard) or going into pubs and flyering there (this works best for comedy!) It is also worth taking walks down Mill Road, Hills Road and other ends of town to put posters and flyers in those shops – it takes a while to do, but tends to pay off.

Flyers can be effective if well used. A5, 1/3 A4 or A6 are all good sizes. They are easy to distribute effectively as they can be put in student pigeon holes, handed to people, left in shops or left in the bar at the ADC Theatre. Most colleges don't mind you flyering, although some like Churchill do not allow it. Doing every other or every third pigeon hole is quite a good way of getting wide distribution without having to spend too much money on a larger quantity. You can get some very cheap deals for flyers from some of the non-Cambridge based printers, like RCS and Urban Design. You might want to arrange flyering expeditions for your cast and crew, in costume or show t-shirts.

6.2 The Press

Varsity and The Cambridge Student (TCS) are the most widely read publications by your potential audience, so the more coverage you can get in these the better. An advert is definitely worth considering and is worth the money if you've got it. The ADC Theatre also arranges listings (check with the Theatre publicity manager). The Varsity and TCS listings are free, so don't forget to make sure they know when and where you are on. They will need title, company, venue, dates, time and ticket prices. Try and persuade them to give you a preview as well. If you can negotiate previews or articles in the arts pages of these newspapers then all the better. In any case, you ought to be able to get a review printed, which should help your audiences towards the end of the run.

Get in touch with Cambridge Evening News as soon as possible; Sureka Fernando does the theatre reviews for the "Venue" section of the paper. Other newspapers that the theatre sends press releases to include the Ely Standard and Cambridge Town Crier. The ADC Theatre arranges listings in Varsity and TCS, so you do not need to do this.

6.2.1 Press releases:

These should include all the same elements as a poster. Templates for press releases are available on the computers at the ADC Theatre, and the Management require you to stick closely to the template for continuity. If your show is at the ADC Theatre, consult with the management about when you need to provide a press release (normally 3 weeks before your show) and who they will be sending it out to. Good press releases are not just a straight plug, but provide information about the show – they can be lifted straight into local papers and so are worth spending time on. This could all be handled by the Press Officer if one is appointed.

6.2.2 Photographs:

Varsity require black and white photographs, but they can use colour photos printed black and white if necessary. Cambridge Evening News insist upon colour photographs. They will come and take them themselves if you arrange a shoot with them. However, if you intend to use these for other purposes then there are copyright issues involved: they will make a charge for selling you the photos, you will not be allowed to use them for other commercial papers (but Varsity/TCS are okay) and you must credit them wherever they are displayed. Photographs can also be used in posters, programmes and displays, and so it is worth setting up a photo-shoot early on. However, it is probably true that no photos are better than bad photos. Often newspapers will accept CDRs with high-quality scans on them, which may be a cheaper solution to reprinting a photo ten times

6.3 Programmes

With desktop publishing widely available on Apple Macs and PCs, there is no reason why you cannot have a fairly smart programme at a fairly low cost. For most shows it is not worth getting a professionally published colourful booklet, as students will not pay much, however good it is! With comparatively short runs, you may not be able to sell enough to make them worthwhile, and many funding bodies (such as the Club) do not allow budget for programmes – rather they are expected to pay for themselves. Many mainshows use a two-colour cover and black and white inside for maximum cost-effectiveness. Programmes photocopied onto good card can also be made to look smart, and cost very little to produce (though large amounts of photocopying could be done in a stationary store, such as Staples, where photocopying is sometimes better quality and faster than at the ADC Theatre). If copying onto card, it's worth noting that if you buy the card separately and then ask them to photocopy onto it for you, it will normally save you a couple of pence a copy at places like Staples. You might be able to make some extra revenue from them by selling advertising space in the programmes, though this often requires a good deal of effort. Service based businesses such as restaurants, hairdressers, pubs and clubs are often a good place to start, as well as shops that get business from productions. There is no set rule for getting adverts for your programmes – just approach lots of businesses, pointing out what a huge success the show will be, and how you will get them noticed by all the hundreds and hundreds of people who will be coming to see it. It is often wise to give them a figure of money that you want; typically £20-50 for programme ads depending on the size. You can also offer advertising space in return for help or goods from companies.

Make sure that everyone who helps the show in any way is mentioned in the "Thanks" section of the Programme – this is polite, and goes for everyone on a production team. Keep a list of those who have helped you as you go along so you don't have to sit and rack your brains as to who you need to mention, and be sure to ask your whole production crew if there is anyone they want to be thanked. Civility costs nothing, after all, and will make people more willing to help you in the future! A good way to start is to say "The producer would like to thank: Michael, Laura and Tristan at the ADC Theatre, the ADC Committee" (name anyone who has particularly helped, and then everyone who helped with set building, and companies that you used, such as County Drama Wardrobe, the printing firms etc. Finish with "and everyone who has helped since this went to print"

Most societies and venues have a standard blurb which you have to include in your programme. The Club blurb, which must be in all ClubShow programmes is available on Hamlet in the production office, and from here, and the ADC Theatre blurb also must be printed, and is available on request from the Theatre management.

6.4 Banners

One of the most visible forms of publicity you can get is a banner over Sidney Street. The banner site can be booked through Angela Tovell at Sidney Sussex on (3)38814. It is important to get permission from the Guildhall (phone Anne Raymond on 457000) - you'll need to tell her that as a ClubShow you are covered by the University's Indemnity and Public Liability Insurance. It needs to be booked a long way in advance though (typically over a year) so is usually booked through the committee. There is another banner site above Trinity Street, close to The Senate House, which is booked through Caius College. You need to be a member of Caius though, and this one is harder to book.

Banners printed with your design can be ordered from Sherwood Signmakers (01623 799388) for around £80, or from www.banners-4u.co.uk. You could also create your own with cloth and waterproof acrylic paint. For more detailed information about booking or making a banner contact the Club JT.

6.5 T-shirts

These are a good idea for publicity and group identity. Good places to try are Talking-T's next to Magdalene bridge, which is convenient although can be expensive, and also ScreenPrint near the station. For small numbers, RSG Customize in Royston are excellent (01763 245578). There are also many mail order places which are quite a bit cheaper – ask the Committee for more details if you don't know of any.

6.6 Club style

ClubShows should use the following terms where relevant in all publicity material: MainShow; LateShow; ClubShow. For more information get in touch with the Communications Officer (comms@cuadc.org) or publicist (publicist@cuadc.org).

6.7 Poster display boards

There are various free and chargeable poster display boards in Cambridge and the surrounding area. See Appendix B for a list.

6.8 Mail outs

This can be a very effective way of making distant audiences aware of your show. The ADC Theatre has some mailing list databases that might be helpful, or you can send packs of 30-50 flyers to libraries, community centres, schools and other public places. The cost and effort involved is considerable!

6.9 New Ideas

Don't be afraid to do something different when publicising your show. In fact, make an effort to do something different! You might want to discuss your ideas with the Club Publicist, or the publicity manager at the ADC Theatre.

7 Technical stuff

7.1 Technical Introduction

The majority of the technical elements of the Show will normally be handled by your Technical Director. This introduction is designed simply to provide some background information.

7.2 Club website and e-mail lists

The Club website (www.cuadc.org) is a huge information resource which can help enormously in filling in on technical issues. The ACTS website (www.camdram.net) also is an extremely useful resource.

7.3 Technical Safety

The Club website has a large section on safety, which is applicable to any performance venue in Cambridge. The ADC Theatre also provides a technical safety document, which you may request free of charge, whether or not your show is being performed at the ADC Theatre. There is also a risk assessment to carry out for each show, which should be taken care of by your TD, LD and SM. You need to make sure this is in hand and finished before the get-in weekend starts, otherwise management might not let technical work start.

7.4 Special Permissions Application form

The Theatre will give you a Special Permissions Application form to fill in, specifying any special things you will need (e.g. smoking, naked flames etc.). This needs to be returned to the management at least 21 days before the first performance. It is very important that you think about this carefully rather than just "ticking all the boxes". If you or your TD aren't sure what the questions refer to, seek clarification either from the Club TD or from the technical housekeeper at the ADC Theatre.

7.5 Technical Representatives on your Show

Technical Representatives (TRs), usually the Technical Director and Lighting Designer, are responsible for ensuring all technical work is carried out safely and sensibly. They are responsible for the completion of risk assessments, and the locking and un-locking of performance venues during the get-in period. This applies to most performance venues in Cambridge. The ADC Theatre provides TR guidelines (including a document known as "Section7" which lays out the responsibilities and limitations of the TR) which must be presented to your show TR's – you may also like to keep a copy of this for your own reference.

7.6 Guidance for your Technicians

The ADC Theatre can provide documents containing guidance for the main technical roles. The Guide to Drama on the Club website also provides detailed guidance and safety information for all your show technicians; it should be strongly suggested that they read these documents.

7.7 Risk Assessments

If your show is at the ADC Theatre you will be given a production 'risk assessment form' by the theatre management. It is designed to encourage the production team as a whole to think about both practical and safety issues in advance and must be discussed with the management.

You will almost certainly need to obtain various technical things for your show, ranging from common items like wood to hiring unusual specialist technical equipment. Your TD should hopefully have a good idea of where to start looking for most of these things, but both of you might find the suppliers list useful. It obviously isn't exhaustive, and we can't guarantee that it is always up to date, but it is a good place to start looking. If you need more information, the ADC Theatre technical housekeeper will be able to help point you towards the right places.

Many suppliers are on the University Order Number system, and so can be traded with on the show's settlement – ask the ADC Theatre management in each case. See Appendix C for a list of suppliers.

The ADC Theatre hires out rostra, some additional lighting equipment such as gobos, sound effect CDs, and sells sundries such as nails, screws and tape.

7.8 Timber orders

There are at least three wood suppliers in the Cambridge area – make sure that your TD gets quotes from all three (Ridgeons, Travis Perkins, and Jewsons) as the price can vary. It is generally a good idea to remind your Technical Director to specify sawn timber when ordering wood for your show. Timber merchants will often try and charge you the most they can by supplying their best quality timber if you don't specify low-grade sawn timber.

7.9 Props

The Club keeps a props store at the theatre, which, as a ClubShow you can use without charge. Contact props@cuadc.org for access. All glass or other shatterable material that is used on the forestage must be wrapped in cling-film to prevent shattering into the audience. All props used on stage must be fire proof; this means that they do not catch alight if a flame is held to them for 30 seconds. If they are not made of flame-proof material then they should be soaked in flame-check (available at £13 per bottle from the Theatre). For more information on the regulations or if you are unsure about the safety of a prop, speak to the theatre management.

7.10 Costumes

There are a few costumes in the Club's prop store. The County Drama wardrobe, located off Mill Road, has a huge supply of costumes, and the Club receives a 10% discount (£12.50 per costume per week). Contact Margaret Thorpe on 01223 313423.

8 Performances

You may have to get some tickets printed if you are not in the larger venues. If you have to sell tickets yourself then make sure you have front of house staff and a cash float for ticket and programme sales. Unless there is a separate Front of House Manager, you will probably be responsible for audience safety. Make sure you know where fire exits and extinguishers are and the emergency procedures. You or the Stage Manager will need to do a fire check before the performance begins to check exits are unlocked and unblocked, extinguishers are full etc. The procedures for this are well laid out at venues such as the ADC Theatre, but other venues may require more thought. If you want help with Health and Safety issues, speak to your Technical Director and Stage Manager in the first instance. ClubShows are also more than welcome to approach the Committee for assistance.

9 Conclusion

And Finally...

You're doing this for fun as are the rest of the crew and cast, so try and do your best to promote a good company spirit! Try organising get-togethers for all involved, eg a company meal, and whatever you do, don't forget to organise a good last night party!!

Don't be daunted by all this; producing is fun – and there's nothing more satisfying than seeing a good play come together through your own organisation. The key is always to remember "Why do tomorrow what I can do today" – you can never do anything too much in advance and it will save you time and worry in the long run.

10 More Information

A wealth of information is available from the Club's website at www.cuadc.org. The Committee (addresses on the web page) are also glad to help with any queries, from Club or non-Club shows alike. They obviously can't answer everything, but at least they might be able to put you in touch with someone who can.

If you have corrections or any useful information or insights to add to this document or any part of our website, please get in touch (comms@cuadc.org).