



Production Handbook

ADC Theatre and Corpus Playroom

December 2024 Edition

ADC Theatre Production Handbook Contents

This production handbook contains the necessary information you will need over the course of your production. If you have any questions, please contact the Production Manager on production@adctheatre.com. Please get in touch at any point if you need assistance or advice.

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1 Key Information

The ADC Theatre is a department of the University of Cambridge and is run by six staff who keep things running smoothly. We are here to help you and co-ordinate the activities of all those using the Theatre.

Theatre Manager	Olivia Wheeler	olivia@adctheatre.com
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Operations Manager	Patrick Nielsen	patrick@adctheatre.com
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Technical Manager	Hugh Bowers	hugh@adctheatre.com
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Production Manager	Freya Prince	freya@adctheatre.com
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Theatre Administrator	Grace Morris	grace@adctheatre.com
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Maintenance Technician	Darren Thomas-Carr	darren@adctheatre.com
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During full term, we are in the office seven days a week between 11am and 6pm. We can be contacted on 01223 359547.

2 Production Process

2.1 Production Types

There are a number of different show slots available at the ADC Theatre and Corpus Playroom. Your offer email and contract will specify which of these slots you have been offered.

ADC Mainshows (Tuesday to Saturday at 7.45pm – 10.30pm)

Some ADC Mainshows are offered an additional 2.30pm matinee performance on the Saturday. All ADC Mainshows must include a 15-minute interval.

ADC Lateshows (usually Wednesday to Saturday at 11pm – 12:15am)

ADC One-Night Stands (Tuesday one-off show at 11pm – 12.15am). Some One-Night Stands may be on other evenings if there is no Lateshow that week.

ADC Bar Show (Sunday or Monday at 8pm – 10pm)

ADC Larkum Studio Show* (Wednesday to Saturday at 8pm – 10pm)

Corpus Playroom Mainshows (Tuesday to Saturday at 7pm – 9pm)

Corpus Playroom Lateshows (Wednesday to Saturday at 9.30pm – 10.45pm)

Corpus Playroom One-Night Stands (Tuesday one-off show at 9.30pm – 10.45pm)

Please note that due to licence conditions at the Playroom, all audience members must have left the premises by 11pm, so all shows in the Lateshow slot should aim to be no longer than 60 minutes. Please ensure you check run times during rehearsals.

The full technical specifications for your show's venue can be found on the Technical Information page of our website: www.adctheatre.com/technical

** Shows in the Larkum Studio are often rehearsed readings which are one- or two-night semi-staged productions of new writing where actors are script-in-hand with minimal set and costumes. These productions do not need a funding body as the Theatre takes back all money made on the event to cover staffing and administration costs. Larkum Studio shows do not need to order A3 posters.*

2.2 Production Schedule

You should have received a production schedule which lists the deadlines we will ask you to meet, and also outlines a recommended timeline to help guide you through the production process. This should be given to, and managed by, your Producer once they have been appointed.

Your risk assessment folder on the Google Drive will also have a copy of this schedule. You can access your show folder at bit.ly/showpaperwork, then click into the correct season to find your individual show folder.

Please note that the deadlines on the Production Schedule are the last possible date by which we want paperwork to be finalized – do make sure that members of your team filling out the paperwork are aware of this, and know to arrange sign-off meetings well in advance!

2.3 Initial Meeting

The Production Manager will be in touch about an initial production meeting, typically no later than about **6 weeks ahead of the show**, to discuss your plans and flag-up any issues at an early stage. The meeting is normally held with the Producer and Director, though other members of the production team are welcome to come along if this may be of help. If you are not around in Cambridge at the time, meetings can be arranged over Microsoft Teams.

The initial meeting gives you a chance to ask any questions you may have about staging a production at the ADC Theatre or Corpus Playroom, as well as giving us a chance to get an idea of your plans for the show both creatively and technically, marketing ideas, and your funding plan and budget.

You'll then want to have a whole production team meeting as soon as possible, so that you can get to know everyone and get the ball rolling. In this meeting, the Directors may want to share their vision for the show with everyone, and each Designer and Technician may want to share their ideas in response. From here, you can set up further meetings that focus on the set, lighting, sound, costume or makeup. The Producer's role in these meetings is often to act as a sounding board for everyone's ideas, to make notes, provide an overview perspective, and to address any action points that arise.

It's a good idea to have these whole-team meetings on a regular basis, at least every two weeks (or more frequently for larger-scale productions), so that each department can be kept in the loop about what the others are doing, and to provide a place to discuss ideas.

In addition to meeting with your own team, you will want to get in touch with the Mainshow(s) or Lateshow(s) in the same venue and week as you as soon as possible to ensure there are no disputes about stage, furniture, or prop use. It's also helpful to stay in touch throughout the process, simply so you can troubleshoot issues together and share tips.

ADC Mainshows will be asked to have weekly meetings with the Production Manager to help keep track of these larger-scale projects.

2.4 Publicity Deadlines

We do not put hard deadlines on getting publicity printed, as it is a flexible process, but you should aim to have posters (and flyers) ready a minimum of **4 weeks ahead of the show** so that audience members know that the show is happening in advance and have time to plan their trip. We have a poster banner for use on posters and flyers (see page 17). The Production Manager will put your poster banner onto the Production Resources page of the website for you to download once it has been created.

You should send the Theatre Manager and Production Manager frequent marketing materials such as rehearsal photos and updates which can be added to social media or the Theatre's blog. A lot of shows find it easiest to create a publicity folder in their show paperwork Google Drive, which also gives the Production and Theatre managers access – just email them to let them know if this is how you're planning to share publicity with them!

Around half of your audience will be non-students from the local community. Bear this in mind when planning your marketing campaign and make sure this crucial audience is not missed out from your planning.

2.5 General Information Form

The General Information Form is an electronic form we use to find out information about which licences your production will require, what music you plan to use, and what stock furniture you might like to reserve. You can look on the Google Drive to see what furniture has already been reserved by other shows (bit.ly/showpaperwork). This comprises Section 1 of the Risk Assessment Process.

Your General Information Form must be completed online no later than 6 weeks before the start of your production. If it is not completed by the deadline there is a high chance that any special permissions you requested cannot be permitted. **Please ensure you complete the form for the correct venue:**

ADC Theatre: www.adctheatre.com/generalinformationform

Corpus Playroom: www.adctheatre.com/production/general-information-form-corpus-playroom

2.6 Risk Assessments

A risk assessment is a process of evaluating potential hazards to ensure that all reasonable and practical steps are taken to minimize risk and to keep your production safe for cast, crew, audiences, and all other building users. It is designed to encourage each production team to think as a whole about both practical and safety issues in advance, and will reduce the number of problems encountered subsequently.

There are standard risk assessments for most common theatre activities as part of the Technical Representative and Stage Manager guidelines, which should be referenced when completing your production risk assessment paperwork. The TR and SM guidelines are available in the Google Drive, or as printed copies in the Production Office. If a production is planning anything beyond the common activities covered in these guidelines, then a new risk assessment must be completed. You can read more about the risk assessment process in section 2.2 of your show paperwork.

A Risk Assessment is mandatory for any rehearsals or performances on the ADC/Playroom stage, or if rehearsing/performing with props/tech/costume, or otherwise under performance conditions.

Your production will be given its own risk assessment folder on the Google Drive. Sections 2-5 of the folder comprise a full risk assessment for your show. Everyone filling in part of these sections will need to discuss the plans with the Technical Manager or the Production Manager.

Section 2 is the set-focused part of your production's Risk Assessment, detailing set and construction plans and identifying any risks that may need to be mitigated. This should be completed in advance of an arranged meeting with the Technical Manager and/ or the Production Manager so that they can agree to, and sign-off, the paperwork in the meeting.

Section 3 determines if there have been any changes in plans since Section 2 was agreed and fills in additional details relating to lighting and other technical plans, as well as detailing the plans for the get-in.

Section 4 is completed by the Stage Manager as it deals with the Health and Safety risks associated with things happening during the show, such as set changes, fight scenes or intimacy. This is usually completed at least one week in advance to allow time for choreography to be rehearsed and embedded. For shows with lots of complex or risky activity (for example *One Man, Two Guvnors* which requires stunts, fights, choreography and pyrotechnics), Section 4 should be signed-off much earlier so that rehearsals can focus on making sure the planned activity is safe every time it is performed, and allows plenty of time for changes to be made to the paperwork if necessary. It is important that whoever completes this section (usually the Stage Manager) has attended enough rehearsals (and at least one full run) so that they have a complete idea of which scenes/props/effects will require additional risk assessments. Having your Stage Manager attend rehearsals more frequently is strongly encouraged, especially for larger-scale shows.

Section 5 is completed by the show's Technical Representative as it outlines the plan for the get-out. This should be completed after the get-in.

The deadlines for completing and getting sign-off for each section of the risk assessment are important and **cannot be missed**. The Technical/ Production Managers not being in office on your deadline day is not an acceptable excuse for late paperwork sign-off. Shows with insufficient paperwork may have to be cancelled due to safety concerns.

2.7 Production Week

Productions will normally start their get-in on the Sunday before opening night:

- **ADC Mainshows** will generally have the Sunday to get-in (with the option of running a lighting overnight on the Saturday if strictly necessary), with Monday and Tuesday to run a technical rehearsal and dress rehearsal. Please ensure you have planned time for the ADC

One-Night Stand to complete their technical rehearsals on the Tuesday if necessary. The whole production team should attend the get-in and any technical/dress rehearsals, and technicians who aren't associated with your show may also choose to come along and lend a hand.

- **ADC Lateshows** will generally only have the Wednesday to get-in any additional technical elements and then run a technical and dress rehearsal.
- **Playroom Mainshows and Lateshows** typically have one full day to get-in (Sunday or Monday) and then have some time in the day before opening night (Tuesday or Wednesday) although if there is a Tuesday One Night Stand that needs technical rehearsal time, then that team must be given priority on the Tuesday.

The Technical Rehearsal gives your show's production team a chance to realise their designs on the stage with the set and actors in place. It can involve running some scenes several times, with the Directors present to work with the Lighting Designer and Sound Designer on getting the cues where everyone would like them. The Stage Manager runs the Technical Rehearsal and is responsible for scheduling a time at which everyone is free to be there. They will begin the Technical Rehearsal by giving a mandatory safety talk to the whole cast and crew, and doing a stage walk-around to point out any relevant risks and their mitigations as identified in the production Risk Assessment. Before the Technical Rehearsal can take place, a member of the management team must have signed off the stage as safe to use. **All cast and crew must be part of the Technical Rehearsal** to ensure everyone and everything is safe to perform.

The Dress Rehearsal happens after the Technical Rehearsal. The set and technical team may take some time to resolve any issues that have arisen, and perhaps change their designs slightly now that they've been seen on the stage. The Dress Rehearsal is then a full-run of the show where everything comes together, and is the Directors' chance to offer any final notes before opening night. The Stage Manager is responsible for running the Dress Rehearsal.

2.8 The Get-Out

The get-out normally runs immediately after the final show comes down, most often on Saturday evenings. It involves striking the set, returning all props, cleaning the dressing rooms and communal areas, clearing the stage, and often painting the stage so that it's ready for the following week's shows. It will be run by your show's trained Technical Representative, but overseen by a member of management who will be the Duty Manager for that evening. At the ADC, a get-out can go on into the early hours, so it is crucial to get plenty of sleep and to not come into the building too early that day. You should ensure your cast and crew eat prior to the last performance and bring enough food and drink to last through to the early hours following the final performance. All members of the company are expected to assist with the cleaning and tidying of all backstage areas of the Theatre. There is a checklist in your show paperwork folder of all the areas the Duty Manager will be expecting to have been cleaned and tidied during your get-out.

Before any work starts, a Get-Out safety briefing will be delivered by a member of the management team. This must be attended by all involved in the get-out. Please ensure that protective seat covers are put on the first two rows of seats, and dust sheets are laid along the front aisle to protect the auditorium from dust and debris. These can all stay down for the incoming show's Get-In on Sunday.

If equipment needs to be left in the Theatre to be collected after the Get-Out, then this must be agreed with management when signing off Section 5. This includes any items bought by the company which will be used by other productions later in term. Management will expect all hire items to be returned on Monday morning after the show has finished and will expect most other items to be taken away during the day on Sunday (if it is otherwise impossible for them to be removed on Saturday night). Items should be left somewhere out of the way but easily accessible and clearly labelled with the name of the company and the day it will be leaving the venue. **Any items otherwise left abandoned after the Get-Out will be disposed of.**

2.9 After-Show Party

On the evening of the last performance, once the Get-Out has been completed, the bar can be opened for cast and crew of the ADC shows that week to have a private party. Please note that if your Get-Out is scheduled to finish after 4am then management reserves the right to limit the number of drinks served. Our venue licence conditions dictate that all parties must finish by 8am.

It is sometimes possible for those funding the show to offer a free drink (or two) if the show has made a profit. The Producer should give the Duty Manager a list of all the people eligible for a free drink (generally taken from the programme). This must be arranged before the party begins. The cost of the drinks will be included on your show settlement.

Playroom shows are expected to make their own arrangements for an after-show party should they wish to hold one. Please ensure any parties are compliant with the rules of your college or other venue in which they are being held.

2.10 Show Settlement

The settlement is organised between the ADC Theatre's Operations Manager, the show's Producer, and the funding body's Junior Treasurer. It may take up to 45 days from the final performance to receive your settlement.

If a profit has been made by the show, the Theatre will make payment by BACS transfer directly to your funding body. If your funding body has not traded with the University of Cambridge before, you will need to complete a BACS form before you can be paid. The form can be downloaded from our website (adctheatre.com/productionresources).

If the show hasn't taken enough money to cover its expenditure, then you will receive an invoice for which the funding body is liable for payment as per the hire contract.

3 Production Teams and Companies

3.1 Production Teams

The most common way for student shows to advertise for roles on a Production Team is on camdram.net (see section 4.1 for details of how-to set-up your event on Camdram). To create a technical vacancy listing:

- Log-in to Camdram in the top left corner;
- Click 'Show Admin' on the drop-down menu;
- Find the relevant show and click 'Add Technical Team Advert'.

Adverts created on Camdram will be automatically pulled through into a weekly email sent out to everyone on the CUADC technical mailing list.

If you have any problems filling vacancies then you can seek the advice of the CUADC Technical Director (td@cuadc.org), who can talk to you about your technical requirements and help you find a crew. Each major role, from Designer to Technician to Stage Manager, has its own CUADC Representative who can provide advice; you can find their contact details at www.cuadc.org.

If you are not a student company, it is worth contacting the Penguin Club: they are a Cambridge-based group for amateur designers and technicians, and they provide production teams for a large number of our out-of-term shows. For more information, you can go to their website www.penguinclub.org.uk or email them on clubcontact@penguinclub.org.uk. They charge a small registration fee to advertise vacancies for any shows in performance spaces over 100 seats (which includes the ADC Theatre).

3.2 Crew Requirements

Any show at the ADC Theatre will normally require a minimum of at least two running crew.

Every production is required to have a trained Stage Manager (SM) on the Stage Manager's desk throughout the entirety of the performance. While it is possible to operate lighting and sound cues from the SM desk, it is usually far easier to operate these from the technical boxes at the rear of the auditorium, so most shows will have one or two operators in addition to the Stage Manager.

You may then require additional crew members to operate fly cues from the Counterweight Gallery, to assist in the wings with props and scene changes, operate the follow-spots, or assist with hair/makeup or costume changes.

Any show at the Corpus Playroom will normally require a minimum of one running crew, who will normally operate lighting and sound from the technical desk at the back of the auditorium. If the show is more complex, you may wish to have two crew members on the desk, one for each of lighting and sound, but that is the maximum number of people who will fit in this area.

You may also want to find additional crew members to assist with organising props and costumes backstage.

It is possible to take on lots of jobs within the Theatre that require no prior experience at the point of application, however **we would expect someone taking on a role for the first time to suitably familiarise themselves with the role and requirements well in advance of their show**. You can see some more information about what you should do to prepare for a role by looking through our technical checklist here: www.adctheatre.com/get-involved/technical

There are certain jobs within the theatre that will only be accessible to certain individuals. Please see the document here for more information: www.adctheatre.com/access

3.3 Stage Managers

The Stage Manager (SM) will be in charge of every rehearsal and performance of your show at the Theatre: they are responsible for the safety of everyone on- and off-stage.

SMs for shows on the ADC Theatre main stage are required to have received full training from the Production Manager, which covers the SM's responsibilities in the Theatre. This ideally needs to happen at least one week before your production, and at least before any on-stage rehearsals are planned – please email production@adctheatre.com to arrange training, giving as much notice as possible. Remember that your Section 4 deadlines will still need to be met on time even if you do not yet have a trained stage manager!

SMs must sign a form to say that they are comfortable with their responsibilities for each production they stage manage. If they are unsure of anything, you should get them to contact the Production Manager.

3.4 Technical Representatives

Each production at the ADC Theatre should appoint at least one Technical Representative (TR). It doesn't have to be an individual named role, but is usually a show's Technical Director, Lighting Designer or Stage Manager. The Technical Representative should get in touch with the Technical Manager to discuss any training they may require for your production.

TRs run the get-in and get-out for your show and are responsible for the safe and correct use of the Theatre and its technical equipment. Their responsibilities are detailed in the hire contract.

TRs must sign a form to say that they are comfortable with their responsibilities for each production. If they are unsure of anything, you should ask them to contact the Technical Manager.

3.5 Responsible Person

Each production at the Corpus Playroom should appoint at least one Responsible Person (RP). It doesn't have to be an individual named role but is usually a show's Technician, Lighting Designer or Producer.

RPs run the get-in and get-out for your show and are responsible for the safe and correct use of the Playroom and its equipment. Their responsibilities are detailed in the hire contract, and there is an RP guide that establishes good practice in the Playroom which can be found on the Google Drive (bit.ly/showpaperwork) in the Health and Safety Resources folder.

RPs must sign a form to say that they are comfortable with their responsibilities for this production. If they are unsure of anything, you should get them to contact the Production Manager.

3.6 Casts and Auditions

Auditions for shows are normally advertised on camdram.net. Creating an audition advert means it will be automatically pulled onto the weekly bulletin sent to the CUADC Actors' mailing list:

- Log-in to Camdram in the top left corner;
- Click 'Show Admin' on the drop-down menu;
- Find the relevant show and click 'Add an Audition'.

If your production features children under 16, you will need to apply for a licence (see section 8.5). Priority when casting should always be given to students or members of the University for student shows.

3.7 Accessibility Arrangements

All recruitment for production teams and casts should happen fairly and transparently. Guidance on how to make your approach more accessible to trans people and how to make identity-conscious theatre can be found on our website: www.adctheatre.com/guides

Regrettably the Corpus Playroom is not currently accessible to wheelchair-users and some roles backstage at the ADC Theatre (working in the lighting and sound boxes, working in the bridges and in the galleries) all require the ability to climb ladders in the event of an emergency evacuation. All building keyholders must also be able to access all areas of the building, unassisted, in the event of an emergency. For more information on accessibility in our venues please visit www.adctheatre.com/access.

Anyone in the cast or crew of the show who would not be able to safely evacuate themselves (without use of the lift) in the event of an emergency must contact the Technical Manager (acting as Departmental Safety Officer) as soon as possible so that a **Personal Emergency Evacuation Plan** (PEEP) can be drafted.

4 Theatre Resources

4.1 camdram.net

Camdram is the essential database for all amateur and community theatre in Cambridge, and is managed by a small team of IT volunteers. It is linked to several of the systems we use at the Theatre, including the room booking system and the CUADC's weekly mailing lists.

You can log-in to Camdram with Raven (for members of the University of Cambridge), Facebook or Google.

Once you have created an account, you can create an entry for your show:

- Click 'Add a Show' on the menu in the top-right corner;
- Complete the form. Double-check all of the information you have entered (including show title, venue and dates/times) is correct before clicking 'Create';
- The new entry will require authorisation from an administrator of the corresponding venue or society. ADC shows will receive authorisation from a member of the Theatre's management team.

The Production Manager may have already created an entry for your show. If so, please get in touch with them to arrange for you to be added as an event admin.

Once an entry has been created and authorised, you can add administrators as necessary: usually the Producer and Director. Your page will not be authorised until you have signed your contract, and for shows that need a licence, until we have received a rights agreement from the licensor.

Once you have a show entry, you can:

- Display adverts for auditions and production team vacancies;
- Log in to roombooking.adctheatre.com to book rooms in the Theatre. The Production Manager will automatically book out the stage and dressing room space for your show's technical/dress rehearsals, and show run;
- Display cast, crew and band lists.

4.2 Booking Space in the Theatre

The ADC Theatre's Bar, Larkum Studio, Dressing Rooms and Stage may be used by all ADC shows for rehearsals or meetings dependent upon availability. Shows in the Corpus Playroom will only be able to book-out rehearsal space in the Playroom's Auditorium or Dressing Rooms.

There is an online booking diary where you can check the availability and book space for your show at roombooking.adctheatre.com. Booking of the ADC Stage for rehearsals is arranged by directly contacting the Production Manager. Any bookings of the ADC Stage that are not made by the Production Manager will be deleted. **All spaces must be tidied after use and prior to the end of the booking. Please also note that the stage and the bar are operational spaces that may be used by members of the management team for cleaning or training during this time.**

You will need to have created an entry on Camdram before you can log-in to book rooms (see above).

Productions are allocated twelve hours per week for rehearsals. If you require extra time, please contact the Production Manager.

We also have a workshop onsite that productions are welcome to use to build sets or properties (props). We reserve the right to disallow use of the workshop if it is not treated with the appropriate level of respect, including sweeping the floor and emptying all bins after use, which is vital for fire safety.

4.3 The Production Office

The Production Office is not a bookable space in the theatre, but is a useful place for show teams. There are computers that can be used for show paperwork (See Section 4.6), as well as a printer and photocopier. Other resources available in the Production Office include:

- The CUADC library – full of scripts and other useful books! In the leadup to pitching, copies of the recommended scripts will also be available.
- Example DSM scripts – incredibly useful for those newer to Stage Management! Sweeney Todd and Guys and Dolls are among the scripts available for perusal.
- The production board – a display summarising key things to know about the production process
- Vacancies board – the CUADC have a pinboard in the Production Office which can be used to advertise vacancies within a production.
- Guillotine (mainly used for cutting laminated posters down to size)
- Disposable earplugs
- Paper copies of the Health and Safety Resources, including double-spaced copies printed on cream paper for increased readability
- Reading tools, such as coloured overlays
- Alternative operating position – it is possible to operate sound or lights for a show from the Production Office. Please get in touch with the Technical Manager if this is something your show are considering.

4.4 Theatre Access

We have code-locks on all of the doors into the Theatre. You can activate your University card for these in the Administration Office; it only takes a second! Non-student regular users can request an access card from the Theatre Manager. **By registering your University Card with the building's access system, you agree to be subscribed to the Theatre's regular user email list including regular, important bulletins from the Theatre Manager and Technical Manager.** You can unsubscribe from these by contacting the Technical Manager; however, by doing so you will also have your access to the building revoked.

Access to the building is only permitted during office hours (Monday to Sunday 11am-6pm during term-time) or when another trained, authorised keyholder is present in the building. If using the building out of hours, you must have express permission from the keyholder to be in the building.

4.5 Building Keyholders

If you wish to conduct rehearsals outside of office hours at the ADC Theatre, or any rehearsals at the Corpus Playroom, you will require a trained building keyholder to be present. Keyholder training for either venue can be arranged in consultation with the Production Manager.

As a designated keyholder you are responsible for the safety and security of the building and building users. Once trained, keysets can be signed-out from the Administration Office and must be returned as soon as is reasonably practical. Any loss of a keyset renders the keyholder personally liable for the cost of replacing all of the locks in the building.

The keyholder is responsible for safely locking or unlocking the building. Outside of office hours, there must be a trained keyholder present at all times while activity is taking place at the ADC, and at all times while activity is taking place at the Corpus Playroom. Your training will cover what to do in the case of an emergency evacuation.

To be trained for the ADC, a good level of experience of using and navigating the Theatre is essential. Training is typically restricted to Stage Managers or Technical Representatives and, sometimes, Directors or Producers.

Keyholders at either venue must be able to access all areas of the Theatre unassisted in the event of an emergency, and for the ADC Theatre must be comfortable using fixed ladders.

4.6 Technical Specifications and Equipment

Up-to-date technical specifications, stage plans and equipment stock lists for both venues can be downloaded from our website at adctheatre.com/technical.

Productions at the Theatre are welcome to use our equipment and stock furniture free of charge. Changes to the stock list (including damaged or new equipment) can be found at the top of the Technical page of the website (or ask the Production Manager).

4.7 Computers

We have one Mac and one Windows computer (both with dual screens) available in the Production Office for use by anyone putting on a show at the ADC Theatre or Corpus Playroom.

Available on the Mac only:

- QLab 5 (licensed for audio and video);
- Blackmagic Design Davinci Resolve;
- Logic Pro X.

Available on the Windows machine only:

- Zero88 Phantom ZerOS (offline editor for the lighting desk at the Playroom);
- Printing services only available on Windows PC.

Available on all machines:

- Adobe Creative Cloud (licensed for all applications);
- Trimble Sketchup (ask Management if you can't login);
- Microsoft Office applications;
- ETC Nomad (offline editor software for ADC lighting desk);
- Yamaha CL3 editor (offline editor software for sound mixing desk);
- Blender 3D modelling software (also available as a video editor).

A folder will be created for your show on the shared drive which you should use for storing all files related to your show. These files are accessible from any of the computers. Please do not store files anywhere else on the computers as they are liable to get deleted. You should not store confidential documents in your Google Drive or Shared Drive folders. If you have any questions about GDPR compliance, please contact the Operations Manager. The Shared Drive provides a useful archive for any digital documents associated with your show, so you are strongly encouraged to back-up any poster/programme designs, production photography, planning documents or concept art in your show folder.

Your file will be located in **sharedfiles(touchstone)\Shows**.

Please note that the show computers at the Corpus Playroom or in the ADC tech box are not connected to the internet. In order to get files onto these computers you will need to use an external hard/flash drive.

4.8 Purchasing Guide

The ADC Theatre has accounts with a range of specialist suppliers from whom ADC and Playroom shows can order supplies or hire additional technical equipment.

The Theatre's suppliers include:

- Printerbello – Posters and flyers (ordered through the Production Manager);
- Huws Gray – Timber and building supplies;

- Screwfix – General building supplies;
- Crown Paints – Paint;
- J&C Joel – Theatrical drapes and fabric;
- Flints – Scenic ironmongery, specialist paints, general theatre supplies;
- Stage Electrics – Pyrotechnic charges;
- Viking Stage Lighting – Lighting and effects equipment hire;
- Pearce Hire – Lighting and effects equipment hire.

The theatre has many other suppliers not listed here; if you're not sure where to go to buy something, speak to the Technical Manager. They will be able to advise you from where the Theatre has purchased things in the past.

Placing an Order

The process for placing an order through the Theatre is generally as follows:

- Ask Management for a purchase order (PO) number to place an order with a supplier. This will be three letters followed by five numbers, for example "XYZ12345";
- Email or phone the supplier and say that you'd like to place an order on the ADC Theatre's account and give them the PO number. Management will give you the necessary contact details;
- The supplier will then take the details of your order and should get it dispatched directly to the theatre;
- When your order arrives, Management will contact you to let you know to collect it or put it away in the Workshop (note: wood orders must be put in the workshop before 6pm on performance evenings);
- The cost of your order is then charged to your show settlement, so make sure you budget accordingly!

ADC and Playroom shows can have this charged to their show settlement, while external productions can pay in cash. A full list of the items stocked is available on the Theatre's website.

4.9 Waste Disposal

The ADC provides facilities for waste disposal at the ADC and Corpus Playroom. Any waste generated must be disposed of using the designated facilities, or is otherwise considered as fly-tipping which is a criminal offence.

There are four means of waste disposal at the ADC:

- Resource Recovery: any dry mixed-recyclables and other clean, small-scale waste;
- Food Waste: any contaminated packaging, tissues, wet or food waste;
- Sanitary Waste: there are bins for medical and sanitary waste in all toilets;
- General Waste Skip: for larger items of waste and any wood/metal waste. Your show will be charged for use of the skip (see section 7.2).

There are two means of waste disposal at the Corpus Playroom:

- General Waste: there are general waste bins around the venue including in the dressing rooms;
- Sanitary Waste: there are bins for medical and sanitary waste in all toilets.

Any large items of waste should be brought back to the ADC for disposal. If a bin needs emptying, please consult the Duty Manager, or dispose of the waste in the Corpus College bin store next to the cycle racks in the college yard.

Do not dispose of waste by leaving bin bags on the street or by using other business' trade waste disposal facilities. This is a criminal offence.

5 Publicity

More information about publicity and marketing can be found in the CUADC Publicity Guide, which can be downloaded at adctheatre.com/productionresources.

All publicity materials require approval from Theatre Management before they are made public. It is your responsibility to ensure that your production is adequately advertised (please consult your contract for more details). There is a recommended timeline for the production of publicity in your production schedule.

5.1 Checklist

Not sure where to start when it comes to marketing your show? Make sure you work through the following in the run-up to show week!

- Design a show poster and have it approved by the Theatre's Production Manager. Distribute your posters around town;
- Organise a photographer to attend your rehearsals and dress rehearsal (please contact the Production Manager if you would like access to the student photographer database);
- Share your photos and information about the show (e.g. a note from the Director, character profiles etc) with the Theatre Manager for the Theatre's blog, producer feed and social media accounts;
- Share your show photos with your funding body for distribution on the society's social media accounts;
- Create a Facebook event and invite all of your friends! Encourage your cast and crew to do the same;
- Share information about your show with your JCR/MCR to go in their email bulletins;
- Contact student press for a preview or review. To arrange complimentary tickets for members of student press, please put the editor in touch with the Production Manager.

5.2 Poster Banner and formatting

We generate a standard format poster banner for each of our shows, designed to be put on the bottom of your show poster. **The formatting or placement of the banner must not be changed** (except that the colour of the text may change, providing it is still legible). If your poster is in A1 dimensions (594 x 841mm), then the banner will drag and drop perfectly. All publicity should include your show's banner, which can be downloaded from our website at www.adctheatre.com/productionresources.

The banner has two main purposes:

- To create a consistent ADC branding, so that posters for our shows are more instantly recognisable;
- To provide the correct details about your show, in the correct format, to save the need for corrections during proofing.

There is a publicity guide produced by CUADC which goes into detail about how to create effective show publicity (<https://www.adctheatre.com/media/2697/publicity-guide.pdf>), but the most common reasons that first drafts of posters are rejected is as follows:

- The banner is not in the correct dimensions, or not positioned correctly on the poster
- The funding body's logo is absent (if you have permission from your funding body to omit their logo, please mention this in the email when you send across your poster to be approved!)

- The rights agreement has not been followed. Common rights agreement stipulations include:
 - Author's name must be no smaller than 50% the size of the largest letter used in the title
 - Text about how the production is being put on with agreement from the licensor must be included on the poster, in a certain size (usually no smaller than 10-point font)
- Illegibility – often colours of the text making it tricky to read against the poster's background. It's worth bearing in mind colour-blindness when making decisions about text and background colour combinations! It could also be that the font choice is illegible.

5.3 ADC Website

Our website has a unique booking page for each upcoming production.

We will require the following material from you before we can list your event on our website (this is usually submitted as part of the initial show application form). If you wish to change this information retrospectively you must do so immediately after your show is approved by the show selection panel:

- A publicity blurb of 100-150 words in length and a shorter 20-word marketing blurb;
- A high-quality image, preferably landscape, which is at least 600 x 600 pixels. **This image must be royalty free;**
- Relevant content warnings and age ratings for your show. Please contact the Production Manager for our Content Warning information pack. More guidance on age ratings can be found at www.adctheatre.com/applications. **Once agreed, the age recommendation for your show cannot change and your show must be rehearsed to be suitable and appropriate for the age rating initially advertised.**

You can also use the **Producer Feed** aspect of your show page on the website to put up photographs, quotes and updates on the show as you get closer to opening night. All information to be uploaded on here should be sent to the Production Manager.

The ADC website has a blog feature where show teams can write a blog as additional marketing for their show. Ask the Production Manager for more details if you are interested in doing this. You can look at the page here for examples: www.adctheatre.com/blog.

When marketing your show, **you should advertise using your designated short URL**. A full list of these can be viewed on the Production Resources drive, or by contacting the Production Manager.

5.4 Posters

Posters are normally A3 size and we would recommend ordering 50-100 for a Mainshow at either venue, and no more than 25 for One Night Stands. A paper thickness of 120gsm is usually fine. You can use the ADC Theatre's recommended supplier to order these on account, or you can arrange for these to be printed yourselves.

All publicity materials must be approved by the Theatre Management before being released or sent to print. This includes all posters, flyers and show programmes.

Publicity should be at a minimum resolution of 300dpi and usually needs to be in CMYK for highest quality printing.

Materials that are being professionally printed require a minimum 3mm bleed and slug.

We are always interested in productions making more unconventional forms of print publicity provided that they still have the core elements of the ADC's banner (website, address, logo, show

dates, but not necessarily ticket prices), and that the design is proofed in advance by the Production Manager.

Increasingly as a theatre community we are keen to explore more sustainable ways of marketing shows, which may see a shift towards paid-for social media advertising. Please do consider this in discussion with your funding bodies and ask the Production Manager for further advice.

5.5 A1 Posters and External Wall Banners

Our Front of House posters are in A1 format. Once the poster has been designed, you must email an A1-size (841 x 594mm at 300 dpi) PDF file to production@adctheatre.com where we will print these at a cost of £6.50 each or three for £15 including VAT (prices subject to change). This cost will be added to your show settlement. You do not have to print more than one poster, but it is often useful to have at least two so that one can be featured at the ADC and/or at the Playroom, or you can have one in the ADC Bar and one in the ADC Box Office/Foyer. Poster placement is at the discretion of the Production Manager.

For the biggest shows of the year (usually the Pantomime and the Lent Term Musical) an external wall banner can be ordered through the ADC Theatre's print supplier. This is hung on the wall of the ADC Bar's Terrace, above the external poster boards at the front of the building. The design for this needs to be proofed by the Production Manager before it goes to print and must be made up to the specifications provided by the Theatre. When creating this design, be careful to ensure all images and text are of a high enough resolution and enough of a slug is given around the edge of the design to ensure that no important information is cropped out when the eyelets are punched out. You do not need to include the ADC poster banner in full, but should select the relevant elements (ADC logo and dates/times) to incorporate into your design.

5.6 Putting Up Posters Around Town

Historically, some sites around Cambridge have allowed posters to be attached to their railings. As a rule, stretches of railing with no posters indicate that posters may not be attached there. Where possible, you should ask a representative of the site if you can display your poster before installation. You need their agreement as you do not have the automatic right to attach posters to private railings. Technically fly-posting is an offence, although the Council often let it pass, but occasionally they do take posters down.

You can contact the Council to organise paying to have a poster displayed in one of their official council notice boards around town. You can also approach places like the Waterstones Café and Lucy and Yak which have a community noticeboard, and don't forget to put posters up in approved locations around your cast/crew's colleges.

5.7 Press Release

Press releases were, historically, a good way of publicising your show. Teams were finding they were getting little engagement from town publications, and are often unable to find the time to do so on the short turnaround that student productions work on. The Theatre Manager does some local press advertising for shows that they think are a good fit for the publications; certainly, the biggest shows of the year will benefit from being featured in some way but it requires a lot of content and image creation many months before the show is to be performed (e.g. a feature in a February edition of a magazine or newspaper will often need to be booked-in by the end of December).

If you are able to produce a press release, sharing that with the Theatre Manager means that the Theatre can use the information to market your show via social media. There is a comprehensive guide to writing a good press release within our publicity guide – email the Production Manager if you're unsure where to find this.

Bear the following tips in mind when putting together a press release:

- Identify a story, so that the press release has a strong 'hook';
- Include some quotations from the production's Director and/or Producer;
- Give the press release a catchy headline;
- Include any additional information as 'Notes for Editors';
 - A couple of sentences about the author, if they are not well-known;
 - A couple of sentences about the producing company;
- All press releases must include cast/rehearsal photography.

Please send any press releases to the Theatre Manager for distribution. This must be done at least 8 weeks in advance if you want to catch any print media such as the Cambridge Edition or Cambridge Independent.

We also distribute press releases with local radio who often work on much tighter timescales. Cambridge 105 are especially amenable to featuring interviews with team members from upcoming ADC shows, while BBC Radio Cambridgeshire have also been known to broadcast extensive features with upcoming productions with a good unique selling point (USP). CamFM, the student-run radio network, are also often keen to have features.

5.8 Programmes

We strongly encourage all ADC Mainshows to produce a high-quality physical programme which can be sold to audience members. We can also offer the option for programmes to be displayed digitally for free on our website.

For physical programmes, we normally recommend ordering enough for 20% of the predicted total audience number; so, for a sold-out week-long main show run, we would recommend between 200 - 250 programmes. This amount usually accounts for if cast/crew would also like a copy as a show souvenir.

When putting together a show programme, you should consider:

- Professional, high-quality design (ask the Theatre Manager to see a few recent examples);
- Full cast/crew list and bios for cast and core creatives;
- High-resolution rehearsal and production photography;
- For musicals, a band list or a list of scenes/songs;
- Written content including interviews with core creatives, or information about the show's context or history.

Our photocopier can produce booklets, though if you are printing in bulk it can be quite expensive, and doesn't produce a high print-quality. The most professional programmes are ordered in from a print company. Please be aware that for these to be delivered in time for opening night, you would need to have sent the finalised, approved version of your programme to the Production Manager **at least one week before your scheduled first performance**. Drafts are often subject to extensive corrections when the Production Manager proofreads them, so please ensure you have factored in the time it will take to make corrections to your timescale.

For digital programmes, you will need to have sent the finalized, approved version of the programme to the Production Manager before opening night so that it can be uploaded to the website. **Management are responsible for setting up the QR codes around the building** for people to view your programme, and we will remove any that are not organised by us, so please make sure to send your programme across before opening night to give us enough time to upload. You will need to arrange with the Production Manager when the latest possible deadline for submission is depending on your show and their work schedule. As above, drafts are often subject to extensive corrections when the Production Manager proofreads them, so please ensure you have factored in the time it will take to make corrections to your timescale.

We have a short blurb that we ask our productions to include in their programmes. It can be downloaded from our website at www.adctheatre.com/productionresources. Shows that do not feature this blurb will not be allowed to distribute their programmes, regardless of price.

5.9 Reviews and Previews

Reviews and previews are a great way to get the student community to engage with your show. Word-of-mouth is very powerful, and a positive review can boost ticket sales so that a show sells-out by the end of its run.

If you would like to arrange for a reviewer to attend your show, you should make contact with the Theatre Editor of one of the student news outlets: The Tab or The Cambridge Student, to request a review and/or a preview. The Theatre can offer a pair of complimentary tickets to reviewers on opening night (or other appropriate press night) of a show. These comp tickets can be booked in by the Theatre Editor through the Production Manager. Reviewers can be booked in for later in the run if the availability of reviewers means it is only possible to send someone on the second night (although we do not encourage this) or if the show has a two-week run where we generally agree that press night will be the Friday or Saturday of the first week (giving the show a couple of performances to settle in). The press night for Panto is the second performance, not opening night,

Student media is provided with a number of rules and regulations to adhere to when accepting press comps: most importantly that reviews should be online within 24 hours of the performance. If publications are seen to be repeatedly breaking this rule, the Theatre operates a strike system whereby the availability of press comps to a certain outlet can be withdrawn.

In order to ensure that reviews can be published on time, you must send the Theatre Editors a few production photo highlights and a complete cast and crew list (we strongly recommend this includes pronouns) in advance of opening night.

Other media outlets who regularly review at the theatre are Cambridge Critique and Varsity. Varsity currently organise their own tickets, so please reach out directly to their theatre editors if you would like them to review.

6 Ticketing and Front of House

6.1 Tickets and Seat Locks

ADC Theatre

The ADC Theatre auditorium holds a maximum of 228 people, not including the stewards. Tickets are sold through the ADC Box Office, and can be bought online, over the phone or at the Box Office counter.

There are a number of seating locks that we include as standard:

Lock Type	No.	Reason	Time of Release
Wheelchair Seats	6	We hold back these seats so that we can create space for wheelchair users and their companions if necessary.	When all other tickets for that performance are close to, or have, sold out.
House Seats	4	We hold these back for 'ticketing emergencies' in case we need to give someone a seat on the night.	A couple of minutes before the show starts if there are people waiting in the Box Office and no other seats available.
A1 Steps	1	This seat is removed to allow for steps to be placed up to stage. By default, this seat is removed.	If there are no auditorium entrances and the show is close to selling-out, we add this seat back in.

Other seating locks might include making space for a camera to film a performance, audience plants, or, for shows that need live-mixing, moving the Sound Desk into the auditorium. If you would like to arrange any seating locks for your show, please contact the Production Manager promptly so that these seats can be taken off sale while they are still unsold.

Corpus Playroom

The Corpus Playroom holds a maximum of 80 people, not including the stewards. Tickets are sold through the ADC Box Office, and can be bought online, over the phone or at the Box Office counter (including on-the-door sales at the Playroom Box Office).

There are a few seating locks that we include as standard:

House Seats	6	We hold these back for 'ticketing emergencies' in case we need to give someone a seat on the night.	A couple of minutes before the show starts if there are people waiting in the Box Office and no other seats available.
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6.2 Checking Ticket Sales

Weekly ticket sales reports will be sent to core members of your Production team. These reports are generated automatically at midday every Monday in the run up to your show, and then run daily during show week. If you are having problems with these reports, or would like someone else in the team to be receiving them, please contact the Production Manager.

6.3 Complimentary Tickets

Your show's Producer can request to book complimentary tickets by emailing the Production Manager. **The Producer should compile a list of all requests and send it to the Production Manager ideally one week before the show opens and no later than the Monday before opening night.** After this time, comp ticket requests cannot be guaranteed. We cannot accommodate last-minute comp ticket requests on the night of performances.

Members of the production team who had significant creative or logistical involvement (Director, Writer, Choreographer, Producer) and are not otherwise involved in the running of a show may

request a ticket for themselves for every night of the run. Other members of the Production team who are not otherwise involved in the running of a show (such as set design, costumes, props, photographer) may request one ticket for themselves to see the show on a night of their choosing. Members of the production who are required to be onstage or backstage throughout the run (SM, DSM, lighting/sound operators, performers) are not able to book comps. **Complimentary tickets can only ever be used by the named member of the production team and must not be given out to friends and family or resold. Anyone caught doing so will have their comp ticket privileges revoked for all future productions.**

6.4 Front of House Stewards

All shows at the ADC Theatre require three volunteer stewards, and shows at the Corpus Playroom require two stewards per performance. The role of a steward is to check tickets, assist with customer enquiries, and sell programmes and ice creams. They are also responsible for the safe evacuation of the auditorium in the event of an emergency.

Anyone can sign up to steward by visiting <https://stewarding.adctheatre.com>. People must have a Spektrix account (an account to buy tickets from us) to sign onto stewarding (though they need not have bought a ticket before!). **It is the responsibility of the Production team to ensure that they have the correct number of stewards signed up for each performance** (as per the hire contract), and to provide members of the team to act as stewards if not enough people have signed up in advance voluntarily. The Production Manager will keep an eye on stewarding sign-ups during the week and will likely let you know if it looks like you do not have enough stewards so that appropriate plans can be put in place.

If you do not have enough stewards, your performance cannot take place, and your funding body will be charged the full cost of refunding customer tickets and for performance cancellation.

Typically, the Production Manager lists your show on our stewarding platform the week before opening night. If you would like your show to be listed earlier, or if you would like to arrange for stewards independently, please contact the Production Manager.

6.5 Recording the Show

Please tell the Production Manager as soon as possible if you wish to record your show: for fire regulations it is necessary to book out a number of seats. All cables must be taped down and must be well out of the way of emergency exits. None of the fire passages may be blocked by equipment. There are charging points in the floor boxes at select points in the auditorium. You may be required to complete an additional risk assessment for the filming of a show.

If you have not told the Theatre Management of your intention to record a performance in advance, you may be refused permission to do so.

Most licensed shows do not include permission to film and distribute productions. You must not record your production unless you have written permission from the license or other copyright holder.

The ADC Theatre has a camera that can be borrowed to film shows but it is very temperamental and requires the use of an SD card. The ADC camera has a 30-minute duration limit on video recordings meaning someone must re-start the recording after this time. A few societies also have cameras that they frequently lend out, notably the Cambridge Footlights.

7 Finance

7.1 Contract and Hire Costs

One of the first things you'll receive from the Production Manager, once your show has been programmed, is a hire contract for you to sign. This acts as a binding agreement between the show and the Theatre, and must be signed by a representative from the show, usually whoever made the original application.

Please make sure you read the contract and appendices in full in order to be fully aware of your responsibilities. We also expect you to sign a separate contract with whichever society is funding the show, in which the society accepts full financial liability for the hire charge and any other fees incurred (such as cancellation/overrunning) so that the burden of financial liability does not lie on the individual production team member.

All our charges are subject to VAT at the prevailing rate, currently 20%.

Hire Charge

Our standard venue hire charge is 37% of gross box office sales. There is a minimum, per performance, hire charge for each of our venues;

ADC Mainshow: £300

ADC Lateshow: £120

Corpus Playroom Mainshow or Lateshow: £80

ADC Bar Show (or Larkum Studio): £80

There is no minimum hire charge for rehearsed readings in the Larkum Studio as by default the ADC takes 100% of gross ticket sales to cover administrative costs.

Box Office Commission

A proportion of the box office and ticket printing costs is passed on to our companies as a commission of 9% on gross sales.

7.2 Other Costs

There are a number of other costs you should accommodate in your budget if applicable:

Skip Charge

The waste disposal charge recoups the cost of getting our skip emptied. We charge all productions which run for more than one performance at the ADC Theatre a base charge of 5% of the total skip hire cost, and your production will be charged any additional amount proportional to the volume of the skip you use. We don't charge Playroom shows for any skip usage unless they have substantial waste (e.g. they've constructed a set that needs to be deconstructed and disposed of at the end of the run). Please contact the Operations Manager for the latest skip charges.

Piano Use

The Larkum Studio has a baby grand that can, in exceptional circumstances, be relocated for use on stage. We only allow professional movers to move it from the Larkum Studio to the stage; and thus it costs money to have the piano moved to stage and returned to the Studio. Please contact the Production Manager if you would like to be quoted for piano movement.

Sundries

The Theatre has a small point-of-sale consumables store on site for any show essentials such as electrical tape, stationery and screws. All items are sold at cost-price with a small adjustment to account for administrative costs and sales tax. Sundries items can be bought from the Theatre for use. We normally issue items as they are needed and deduct the total cost from the final show

settlement. Producers can check how much they have spent so far on Sundries by asking at the Administration Office or by emailing the Production Manager. The price list for items can be found online at www.adctheatre.com/production/consumables and can be found on the Sundries cupboard door (opposite the Management Office in the internal corridor). All listed prices are inclusive of VAT.

Flameproofing

All flammable props and cloths have to be flameproofed before they can be used on stage. Either they can be bought flameproofed (non-durably fire retardant (NDFR) or inherently fire retardant (IFR) fabric) or sprayed with Flame Check, which can be bought from Sundries.

PPLPRS Charges

PPLPRS charge royalties on music use in performances (see section 8.2). The charge varies depending on the use. You can contact the Production Manager for more information.

Photocopying, Printing and Laminating

You can print and photocopy in the Production Office at the Theatre: the cost is normally taken off the final show settlement, and you'll need your print code to do so. Your print code will be sent to you in the Production Manager's welcome email. You can also use the ADC Theatre's laminator at a fixed cost per item.

Insurance

If your funding body appears on the list of registered University societies (www.societies.cam.ac.uk) then you will not be charged for Public Liability Insurance, as you are already covered by the university's insurance policy. If your funding body is a registered college society, it might be that you can prove that you are covered elsewhere and therefore won't need to be charged. Check with your JCR/Senior Treasurer to see if this is the case and to obtain relevant documentation. If your funding body does not have its own public liability insurance, you will need to be included on the Theatre's insurance policy at a cost of £25 + VAT. Further details can be found in the Hiring Agreement.

Account Payments

Anything bought by the ADC Theatre on behalf of your show will be added to the show settlement at cost price. This usually covers things like wood and fabric orders, lighting hire and marketing materials, as well as performing rights costs.

Fines

There are a few things that you may receive an additional charge for. In all of these instances, you will be warned by the Theatre that we intend to charge you. The charges (and, where relevant, the times at which charges are implemented) can be found in your contract.

- Any property damage sustained as a result of a show can be charged up to £1000 per item to cover the cost of repair or replacement.
- Any show cancellations or changes to the program are charged at the minimum hire charge for the cancelled performance plus an additional cancellation fee.
- Over-running fines are charged every minute past the stated end time of each slot at each of our venues.

Effective planning and safe working practices will prevent the need for any fines to be inflicted on your show.

7.3 Show Support Fund

The ADC Theatre sets aside a limited budget each year as a fund for supporting its productions. There are some shows that would struggle to make a profit almost regardless of how well they sell. This is usually because of the cost of rights, but can include shows that have an artistically

justifiable expenditure (e.g. a big set, specialist costumes). The show support fund can help stop those costs from being prohibitive.

On application, the Executive Committee of the ADC Theatre consider your ideas and current budget and can offer a guarantee against loss. There is also the possibility of a grant if you'd like to achieve something different that might not be otherwise possible.

The show support fund is not intended to be the sole funding driver of a production. Shows struggling to find a funding body should reach out to the CUADC, Fletcher Players or the Cambridge Footlights so that emergency funding can be agreed.

All applications for the show support fund go through the Executive Committee, who need to approve the potential expenditure in advance. Applications for show support during or after the run of a show will **not** be accepted. To apply, the Producer should prepare a written pack that lays out the production's case for requiring additional support funding from the Theatre, and carefully details the show's current budget, matching it alongside any funding already secured. This can be written in consultation with Management.

The support fund normally manifests as a guarantee against loss: the Executive Committee agree to cover the production for up to a £500 loss, for example. This usually works by simply being entered onto the show settlement at the end of the run, if a loss is made.

This fund should not affect how a production team markets the show, and every effort should still be made to sell as many tickets as possible. Evidence of poor marketing as a reason for low sales will render the grant void.

For more information on this and to see whether your show may be able to set-up with such a guarantee, please contact the Production Manager. **Any application to the Show Support Fund should be submitted at least six weeks before the first scheduled performance of your show.**

7.4 Finding Funding

Once shows have been programmed, the committees of each of the resident companies (CUADC, Fletcher Players, and in some cases CUMTS and the Cambridge Footlights) consider all the pitches they have heard and offer funding to those shows who applied for funding from them at the point of application. If you do not receive an offer of funding from one of these societies within a reasonable time frame after programming, you should apply for funding from other university or college societies. You do not need to be a member of the college to apply for college drama society funding. Each society has its own application process and will likely advertise that they are accepting funding requests just after the ADC programming cycle has finished. You should check Camdram, the Cambridge Theatre Facebook page, and individual society websites/social media accounts for more information.

7.5 Making a Budget

A show budget should cover all aspects of the production, including set and costume, marketing materials, performance rights and hire charges. This is usually the responsibility of the show's Producer in negotiation with the Junior Treasurer of the funding body. There are resources on the website that can help you figure out the kind of things to include, and roughly how much you should allocate towards each department, as well as a sheet to help you calculate potential profit for a funding body: www.adctheatre.com/guides.

8 Licences

8.1 Performance Rights

Once your show has been programmed, the Theatre Manager will proceed with securing the performance rights if required. This is handled, and paid for, by the Theatre's management team, so all you have to worry about is factoring the cost of the rights into your budget. **Please note that many rights agreements do not permit changes to be made to the show's script, period, setting, or characters (including their gender). If you wish to changes these aspects within your production you will need to get in touch with the rights-holders in advance to see if this is possible.** If you have any questions about this, please contact the Theatre Manager.

You should ask to see a copy of your performing rights agreement (if it hasn't otherwise been sent to you) to ensure that you are in compliance with this legally-binding contract. Please make sure that those designing your publicity also have access to a copy of the rights agreement, as there are often specific terms about how the title and authors of productions must be featured in all marketing materials.

8.2 PPLPRS

If you plan on using live or recorded music during your performance then we may need to apply to **PPLPRS** for permission on your behalf.

There are three kinds of ways you can use music in a play:

Entrance/Exit/Scene Change Music: This is music that only plays before the show, during scene changes and afterwards. Your show will be charged a flat fee of £6 (including VAT) if you use it.

Incidental (Background) Music: This is music that underscores a scene, but is not acknowledged or reacted to by characters on-stage. Your show will be charged a flat fee of £12.15 per week of the show (including VAT) if you use it.

Interpolated Music: This is music that is sung, danced to, or reacted to by characters in the show. How much you are charged depends on what you are using. **Applications for use of interpolated music need to be submitted at least 6 weeks before the show.**

If your show is a concert or popular music event, the above charges don't apply to you, though there will still be PPLPRS paperwork to complete. Instead, you will be charged 4% (plus VAT) of your gross ticket sales. Any songs written into musicals will be covered by your show's performing rights agreement unless otherwise specified.

Bear in mind that these charges only apply if you're using copyrighted music. If the music you're using is original, or is in the Public Domain, then these charges don't apply.

If all of the music being used has been originally composed specifically for the show, then this does not need to be declared to PPLPRS.

Forms can be downloaded from the website (adctheatre.com/productionresources) and all submissions must be made through the Production Manager.

8.3 Interpolated Music to Avoid

There are some musicians that are nearly impossible to licence for interpolated music (but fine for scene change or incidental music). The following artists should preferably be avoided:

ABBA	Eminem	Paul McCartney
Amy Winehouse	George Michael/Wham	Paul Simon
Beatles	John Lennon	The Pogues
Bee Gees	John Williams (Jaws, Star Wars et al.)	Elvis Presley– if context is in any way remotely to do with Presley or has any Presley look-alike
Bob Dylan	Journey	Prince
Bob Marley	Kate Bush	Queen
David Bowie	Lady Gaga	Rolling Stones
Bryan Ferry	Led Zeppelin	Stevie Wonder.
Coldplay	Leonard Cohen	The Doors
Disney	Madonna	Tom Waits
Dolly Parton	Neil Young	Village People – no VP costumes
Elton John	Oasis	Works specially written for musicals. Particular emphasis on <i>Les Mis</i> , <i>Greatest Showman</i> , <i>Six</i> , but they should all be considered no-go works.

If your show is a concert, then you are allowed to perform songs in the above list, but there can be no visual references to the original source. For example, you can't dress like Elvis and perform "Blue Suede Shoes", nor can you dress like Elsa and perform "Let It Go".

8.4 Permissions for Special Effects

There are some stage effects that require individual additional consideration and risk assessment:

- Any form of smoking
- Naked flames;
- Smoke or haze;
- Strobe lighting;
- Mock firearms or other weapons;
- Pyrotechnics;
- Full nudity.

The General Information Form will ask which effects you plan to use, and must be returned **at least 6 weeks ahead of the performance**. Information about the stipulations of each licence and how to use these effects in compliance with our Health and Safety procedures can be found on the Google Drive (<https://bit.ly/showpaperwork>) in the Health and Safety Resources folder.

There is no charge associated with licensing these effects.

Please note that possible permissions at the Playroom are limited to:

- Weapons other than firearms;
- Mock firearms;
- Strobe lighting.

While Mock Firearms are allowed at the Corpus Playroom provided that enough notice is given to the Production Manager and the licence conditions are followed, blank-firing guns may not be used at this venue as it is so small that use could significantly damage the audience's hearing.

8.5 Under 16s

If the production features children under the age of 16, you will need to arrange for the correct licence from the County Council. The relevant documents can be found on their website:

www.cambridgeshire.gov.uk/residents/children-and-families/schools-&-learning/education-your-rights-and-responsibilities/children-in-work-entertainment-and-chaperones

You should allow **21 days** for a licence to be issued, and you will require either a parent or a licensed chaperone(s) to accompany each child.

There is an exhaustive list of the regulations regarding Children in Performance on the County Council website. You should ensure you are familiar with them all if you are considering using children in your production. The following regulations are particularly relevant to productions at the ADC Theatre:

- Children must have left the place of performance by 10pm (11pm if the child is 5 years old or over);
- Children are only allowed to perform in 2 performances in any one day;
- Children cannot perform or rehearse for more than 6 consecutive days.

Children will need a separate dressing room from any adult performers, and must be separated by gender if applicable.

If you are intending to use children in your production, you must speak to the Production Manager at the earliest possible opportunity, and ensure you fully understand the responsibilities of employing child actors.