



DUBLIN FRINGE FESTIVAL

2021 Application Guide

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THE YEAR THAT'S IN IT

We acknowledge that making art in a pandemic is WILD. The below FAQ guide outlines the practical framework Dublin Fringe Festival have to work within at the moment due to COVID-19. We hope that by laying out the parameters, we can clear the path for your big ideas. We will be as adaptable and flexible as possible and we invite artists to work with us in that spirit. We'll make the journey together.

Will things go back to 'Fringe as usual' this September?

Like all of you, we don't know yet what the rest of the year will look like due to the ongoing impact of the global pandemic and lack of certainty at this time about what will be possible in Ireland in the autumn. We're planning for a festival made in a socially distanced world, in order to offer artists as much certainty as possible about the road ahead for their work.

What does that mean for festival programming?

Our open call for applications asks for proposals that can be realised and performed within the current Level 2 restrictions as set out within the government's [Resilience and Recovery 2020 - 2021: Plan for Living with COVID-19](#).

Level 2 Restrictions on Indoor & Outdoor Events

| Item | Level 1 | Level 2 | Level 3 | Level 4 | Level 5 |
|---------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------|--------------------------------------------------|---------------------------------------------------|
| Organised Indoor Events (Controlled Environments with a named event organiser, owner or manager) | | | | | |
| For example, business, training events, conferences, events in theatres, cinemas and other Arts events, (excluding sport) | Up to 100 patrons | Up to 50 patrons and in pods/groups of up to 6 if appropriate, with arrangements to ensure no intermingling of groups | | | |
| | Up to 200 patrons permitted for larger venues where strict 2 metre seated social distancing and one-way controls for entry and exit can be implemented. | Up to 100 patrons permitted for larger venues where strict 2 metre seated social distancing and one-way controls for entry and exit can be implemented. | No organised indoor gatherings should take place | No organised indoor gatherings should take place | No organised indoor gatherings should take place |
| | For very large purpose built event facilities (e.g. stadia, auditoriums, conferencing/event centres), specific guidance will be developed with the relevant sectors to take account of size and different conditions for larger events | | | | |
| Organised Outdoor Events (Controlled Environments with a named event organiser, owner or manager) | | | | | |
| For example, outdoor Arts events, training even | Up to 200 patrons for majority of venues | Up to 100 patrons for majority of venues. | | | |
| | Up to 500 patrons for outdoor stadia or other fixed outdoor venues with a minimum accredited capacity of 5,000 (with robust protective measures as per sectoral guidance) | Up to 200 patrons for outdoor stadia or other fixed outdoor venues with a minimum accredited capacity of 5,000 (with robust protective measures as per sectoral guidance) | Gatherings of up to 15 people | Gatherings of up to 15 people | No organised outdoor gatherings should take place |
| | For very large purpose built event facilities (e.g. stadia, auditoriums, conferencing/event centres), specific guidance will be developed with the relevant sectors to take account of size and different conditions for larger events | | | | |

Producing a festival within the above parameters means more resources and staff are needed to make things safe for both artists and audiences. As a result, this year's festival will have a smaller

programme than in many festivals past. This will ensure every show and venue we programme can be fully safe and adequately resourced.

Anything else?

The world is in a state of crisis. Choosing to take a pause in making shows is entirely reasonable given the circumstances. Some projects need less restricted working conditions than 2021 can offer, and not everyone can be creative in a time of crisis. Your artistry isn't defined by output, your practice has value on its own, and so do you. If this isn't the right time for you, mind yourself and let's talk 2022 when you're ready.

MAKING AN APPLICATION

Dublin Fringe Festival, unlike many Fringes internationally, is a wholly curated festival. We seek compelling and daring work that invigorates, excites and challenges our audiences. Each year, we open a call for applications which receives hundreds of responses.

SO, HOW DO I MAKE AN APPLICATION TO PUT SOMETHING ON AS PART OF DUBLIN FRINGE FESTIVAL?

1. Have a great idea.
2. Read our 2021 application guide (yes, this one!)
3. Submit an application through [our online form](#).
4. Submit your supporting documents via Dropbox.
5. Do it all before 5pm GMT on Thursday, 11 March.

TWO VERY IMPORTANT THINGS TO KEEP IN MIND:

1. Give us as much relevant information as possible.
2. Be adventurous with your application and thorough with the details. We're looking for solid artistic ideas and exciting concepts.

WHEN ARE APPLICATIONS OPEN AND WHAT'S THE DEADLINE?

Applications for the festival **open on 1 February and close on Thursday, 11 March at 5pm GMT**. Supporting documents must be received by **the same deadline**. Late applications will not be accepted. You can submit your application online at any time between the opening of the online applications until the closing date.

PRE-APPLICATION WORKSHOP

We will host a digital pre-application workshop and Q&A on **Tuesday, 9 February** from **1pm** over Zoom to answer all of your questions about the festival, how to apply, what we're looking for and anything else we or you can think of. Register your interest [here](#).

PLEASE NOTE: There is no 'Save For Later' option in the online application form.

You must fill it out in one go. We advise you to read the entire form first, print it out if necessary, and compose your responses in advance of filling it out. We've made things really easy and copied it to a word document for you to work on. [It's here](#).

Also, we advise you to get your application in early – don't wait until the last day to submit! In the two days running up to the deadline there is often a great strain on our server due to the high level of traffic, and this has meant that some people have had problems getting the application submitted on time.

Save yourself the stress & get it in early!

CAN I TALK TO YOU ABOUT MY IDEAS FIRST?

Yes please! We have a year-round open door policy to discuss your ideas. Email us and we can organise a meeting or phone call with the Artistic Team. But make sure to be in touch with us sooner rather than later. We generally meet with artists in 20-30 minute blocks to find out about your ideas and answer questions. We have a lot of requests for meetings. Please come prepared to talk about your project artistically, conceptually and logistically. Read the materials beforehand and come with your questions prepared. The closer we get to the application deadline, the less available time we have and we might not be able to arrange a time that suits. You can contact us at ciara@fringefest.com.

CAN I POST MY APPLICATION TO YOU?

No, we cannot accept postal applications. You must make the application online within the dates above.

CRITERIA FOR INCLUSION

WHAT KIND OF WORK DOES DUBLIN FRINGE FESTIVAL PROGRAMME?

Dublin Fringe Festival is made of the most exciting new Irish and international dance, comedy, theatre, music, circus, club nights, performance art, digital art, visual art, spectacle, podcasting, filmmaking, storytelling, fashion, spoken word and cabaret.

We are dedicated to new work and providing a platform for new ideas and artists to thrive. We look for experimentation, authenticity, vision and craft. We like hybridity as much as we like a singularity of purpose. We champion interdisciplinarity and support projects and approaches that otherwise might fall through the cracks. We encourage new artists, new voices and artists working professionally in one genre that want to try something new.

We are engaged with the city, the country, our audiences and the times in which we live. We look for ideas that are experiential, in strange places, cross-disciplinary, unusual, enormous, tiny, outdoors, DIY, risk taking, challenging and exemplify an independent spirit.

Dublin Fringe Festival is a curated festival. We love working in partnership and we welcome applications from individuals, organisations and groups to host special Fringe editions of existing events and happenings.

Yours is the lead we want to follow. Show us the way with:

- **Radical and unapologetic work.** Risk it. Your most fierce, most courageous projects can find a home at Fringe.
- **A focus on the now and the next.** We're a festival of firsts supporting new thought, innovative practice and fresh ideas. No cover versions, please.
- **Form-busting, genre-defying, game-changing approaches to art-making.** Make something that's never been seen before.
- **Rigour.** We value your expertise, and your craft gets our pulses racing. Less clickbait, more long read - put your skills on show.
- **Voices that defy the mainstream.** Make the work you've been longing to see. Take the mic; you're the one we've been waiting for.

Make sure you read the curatorial information carefully as it contains information that will be useful for you in deciding whether your work is a good fit for this year's festival.

Dublin Fringe Festival are committed to creating a diverse programme of work and we welcome applications from artists of all gender identities, nationalities, races, cultural backgrounds, ages, religions, languages, different abilities, sexual orientations, socioeconomic statuses or geographic regions. If you would like to speak with us about any barriers to access you may be facing, please do so and we will work to remove them. You can contact our Artistic Projects Manager Bee on bee@fringefest.com to discuss.

ACCESSIBILITY

We work hard at Fringe for the festival to be as widely accessible as possible, for cast, crew and audience. We are asking all our applicants to consider the accessibility needs of their team.

We aim to facilitate accessibility needs throughout the process and, together with our venue partners, once you are in your venue. In your planning, we ask you to consider how accessible your rehearsal space and your rehearsal materials are. Care doesn't compromise the integrity of your work. It enhances the engagement of your team and your audiences.

We have compiled accessible versions of all our application documents [here](#). If you need any guidance or assistance in this area please do not hesitate to contact us on ciara@fringefest.com.

CURATORIAL CALL OUT

The turntable is playing monoculture, and it's time to change the record. Disrupters and romantics, firebrands and savants, ground-breakers and gas bitches, long-form thinkers and internet impresarios, culchie queens and inner city queers, magic-makers and art-dorks, provocateurs and paint-splattered princettes, mothers of invention, back-alley banshees, and the sharpest tools in the box; Dublin Fringe Festival is yours, whenever you're ready to press play.

We're living in **superflux**, a rushing spiral of chance and change. Listen closely. It's an abundance, an overflow, an endless surging flow of possibility. The floor is pulsing, futures are unfurling, we've never felt this way before. Give in to the pull. Held between stillness and chaos, the next is out of reach and all there is is now. We need artists to stand in the centre of the spin and sing.

In your visions, we find an equilibrium, a space between the beloved and the undiscovered. Here, we can repair, prepare and play. Reality is flexing on us. Risk taking is required to find a new direction. It's the perfect moment for new voices and new artists to cut through the noise. Introduce yourself, we want to hear from you. We're ready to listen.

Shift our paradigm behind the bikesheds. Share your strange encounters and your most revelatory discoveries. Embrace the unreality - languish in the awkward and revel in the surreal. We want to disagree, to have juicy conversations that keep us up at night, to feel the sting of recognition for a place we've never been.

Steep us in joy. Embolden us with wonder and let comedy eat the darkness. Take silliness seriously, treat mess as mandatory and pleasure as a principle. Set up a peep-show in our kitchen, open trapdoors in our floorboards, ask us to dance. Bring back the thrill of happenstance, the ripple of shared laughter, the grip of anticipation before the drop. We can't wait to lose control - and there's no one we'd rather get lost with than you.

We will always be drawn to the things that draw us together. We want to overload on intimacy: the jagged and the soft of it. We want the kind of experience you have to detox from afterwards: bring us your grubbiest fantasies, your edgiest jokes, sharing with strangers and glitter-caked shower drains. Luxuriate in the beauty you find in the quiet: the collective settle as the lights dim, the percussive shifts of a dancer in their virtuosic flow, the dangerous closeness of whispered secrets after-dark. We've been homesick for our favourite venues, missing our hometowns while we're in them. Reunite us.

In this state of flow, we are earthed by togetherness. Give us a reason to be back in the room. Send us dispatches from the **superflux** with artworks that are:

- **Wild** Let's overdo it. The spirit of the dancefloor, perfect mayhem and untamed escapades.
- **Beautiful** We're longing to feast our eyes. Give us the sensorial, the lush, the vivid.
- **Radical** Genre-defying, game-changing approaches to art-making. Be at the vanguard of new formal innovation.

- **Kind** Centre care in your practise. Shake up convention - shift schedules, open doors, consider your audiences.

- **Undiscovered** Harness the unknown and hold us in thrall to it. Shock yourself.

- **Eternal** Resist the zeitgeist. Go further. Tend to the inextinguishable.

This September, the festival will be a playground for possibility. We want to run ourselves ragged, chasing after your big ideas until the sun comes up. Let's spin stories, catch the undercurrent, hop the fence, edge our chalk on the ground. Let's see-saw together on the edge of the future.

- **Ruth McGowan, Festival Director and Bee Sparks, Artistic Projects Manager**

ART FORM INFORMATION

CABARET

GOTTA SING, GOTTA DANCE

We're looking for daring, contemporary cabaret proposals. The decadent, the queer, the beautiful and the gas - let us know what you've got cooking! This offers the opportunity for one-off events or runs in a Fringe venue. We want radical, rigorous work that is new to Dublin and artistically inventive.

CIRCUS | DANCE | PHYSICAL THEATRE

WOW YOU CAN REALLY DANCE

We back artistic risk and works of skill and virtuosity, made with intellect and detail. We are interested in new material that is cross-disciplinary, experimental, with original design concept. We welcome projects in unusual setting, adding an element of surprise and delight to the audience experience. We want to bring the festival magic to accidental spectators too, so we're open to proposals for street performance. Talk to us about what you have in mind!

CLUB NIGHTS

CLUB CULTURE IS CULTURE

We hold transformative dancefloor experiences as sacred and we appreciate the value of a life-saving DJ set. The global pandemic has stopped the party, with an abrupt and unwelcome record scratch. We want nothing more than a safe context for the sweatiest, most glitter-drenched nights out to return to our lives, and while we're hopeful that may come later in 2021, we are sadly not in a position to accept applications at this time for traditional, floor-filler club nights. BUT ALL IS NOT LOST! We're taking submissions from party impresarios, uproarious upstarts, club promoters, DJs, performance artists and more to create art experiences that hold a space for club culture, bring the party to you, or bring us together in the spirit of the sesh safely in a socially distanced world.

COMEDY

ARE YOU HAVING A LAUGH?

Fringe is home to Ireland's biggest stars and its biggest stars-to-be. Bring us your new idea for a show for one of Dublin's classic clubs or test out new formats. We've presented all kinds of comedy in all kinds of media: talk shows, wellness classes, theatre, spoken word, digital, the list is pretty endless. We are fans of helping make outside of the box projects happen. We look for ambition, skill and something outside of the usual. Pitch us proposals where Fringe can help you take your next step.

SPOKEN WORD

SPEAKING THE CITY

We want your verses! We're looking for experimental, genre-pushing spoken word, for new voices, new narratives and new ways of thinking about performing poetry. If you have a story you need to tell, a collection that you're ready to pair with live elements or want to take the audience on a journey through the city streets then let us know!

MUSIC

SOUNDTRACK TO OUR SEPTEMBER

We welcome online applications from musicians, bands, artists or promoters planning to make work or events that are new, experimental, experiential, cross-disciplinary, risk-taking and engaged with society. We are particularly looking for concerts, happenings, shows and events that use performance elements not seen in a usual gig, although we're happy to host a great straight-up music show too. If you're a promoter or a musician who wants to meet us directly to talk about your proposal before undertaking the application process, just drop us a line.

THEATRE

MAKING A SHOW OF OURSELVES

We programme theatre projects that take risks, experiment with form and defy categorisation. We've presented theatre fused with live art, film, music, gig, dance, game, installation, the list keeps growing. Thematically, we are interested in ideas that engage with the context of this city, society and current politics, and that interrogate ways Dublin and Ireland connects with the rest of the world. When considering new writing, we look for singular voices and ideas, formal innovation and thematic resonance. We focus on new work and new ideas, and we do not programme adaptations or work based on canonical and previously performed texts, unless there is a dedication to innovation and an inventive, radical re-thinking of the work.

VISUAL ART

HOW DO VISUAL ART PROJECTS WORK AT DUBLIN FRINGE FESTIVAL?

We want to be swept away. The kind of work we are interested in programming is cross-disciplinary, experiential, risk-taking. Visual artists working on concepts and projects where viewership, spectatorship or an audience is a key part of the concept of the work are of particular interest to us. We have presented artists' work in the areas of performance art & live art, photography, film, installation and work drawing on community-based practice.

YOUNG AUDIENCES

YOUNG RADICALS is a strand for young audiences co-curated with Producer Kate Ferris to present brilliant work for and by children and teens. We are not accepting applications for Young Radicals this year as we are supporting projects that were selected from our 2020 application process that

could not be realised last year due to the impact of the pandemic. If you would like to talk to us about Young Radicals 2022, please email ciara@fringefest.com to arrange a meeting with our Artistic Team.

REMOTE ART EXPERIENCES

BE AT THE VANGUARD OF AN EVOLVING ART FORM

Remote art experiences can meet audiences where they're at through a variety of means – we want to hear your innovative ideas. The internet isn't the only way to reach people at home: we welcome proposals for radio projects, audio walks, projects made for the post, plays by text message, gigs over the phone and intimate door-to-door performances. We love tactile and embodied experiences, that take us somewhere (without taking us anywhere!)

When it comes to digital art experiences, we are interested in projects that create a real-time connection between audience and artist, crafting shared experiences and facilitating active spectatorship. This includes interactive, live and born-digital works, made bespoke for online platforms. We do not programme live streams of traditional performances or short films.

We are looking for proposals where the form is integral to the idea, not simply a plan B. Our front doors are open, come on in.

I'M JUST TOO RADICAL

YOUR FORM IS BUSTED

Some of the questions may not necessarily be relevant to you or your project and if this is the case we ask you to be patient and include your information as best you can. If this is impossible through our application form, please don't give up. We would still love to hear from you. Please email our Artistic & FRINGE LAB Assistant ciara@fringefest.com to set up a time to come in to have a chat with our Artistic Team about what your idea is. We meet people all the time with ideas of all sorts – zines, publishing, web projects, happenings, pop-up cafés, durational performance be-ins, and more. **So please do get in touch!**

INTERNATIONAL APPLICATIONS

DOES DUBLIN FRINGE FESTIVAL PROGRAMME INTERNATIONAL WORK?

Each year we programme a small selection of international work that fits the festival's curatorial vision (see Criteria for Inclusion section above). We love hosting international artists at the festival and sharing in the new perspectives and experiences their work offers to Dublin audiences. This work is programmed in two ways –

1. Where international work has been seen by the Festival Director personally and a company is invited to participate. Applications for invitations are not accepted.
2. International companies and artists can make an application through our online system and may be programmed into the festival based on the strength and suitability of the work as judged from their application. This is also how international companies can best bring themselves to the attention of the festival.

Please note: Unfortunately, due to an ongoing volatile context for international travel due to the global pandemic, we are not in a position to accept applications through our open call from international artists to perform live and in-person in Dublin this year. We welcome applications for digital, radio, postal and hybrid art forms that can be made and delivered remotely.

CURATION & SELECTION PROCESS

WE ASSESS APPLICATIONS WITH THE FOLLOWING CRITERIA IN MIND:

1. We focus on programming new work and new ideas, projects that take risks and experiment with form.
2. We are interested in themes and ideas that engage with the context of this city and society, and that imagine ways Dublin and Ireland can connect with the rest of the world.
3. We carefully consider the originality and quality of each proposal.
4. We carefully consider the potential **or** track record of each artist/ company.
5. In the case of shows that are already touring, we prioritise work that has not been previously seen by Dublin audiences. In the case of digital work we will prioritise projects that will be the Irish premiere.
6. In the case of submissions from artists and companies based outside of Ireland, we look for work that will fit the Irish context. In general, we are most interested in presenting work whose style or content is not already available to Dublin audiences.
7. We consider the practical viability of each application, in terms of how developed ideas are, whether the project is realistically achievable on the indicated budget, and on the basis of venue availability.
8. Please note that shows are considered and selected giving consideration to the programme as a curated whole.

WHAT KIND OF WORK DOES DUBLIN FRINGE FESTIVAL NOT PROGRAMME?

In general (although we may make some exceptions as we are rule breakers by nature) Dublin Fringe Festival does not programme:

1. Work that has already been seen by a Dublin audience in its proposed form.
2. Adaptations/ cover versions or traditional re-tellings of pre-existing texts or compositions.
3. We do not programme live streams of traditional performances or short films. Please read our Remote Art Experiences section for details about our curatorial interests.

We love talking art. If you would like to ask us about the suitability of specific ideas before you make an application, do get in touch. As early as possible!

SUPPORTING DOCUMENTS

WHAT ARE THE SUPPORTING DOCUMENTS AND WHAT ARE THEY FOR?

As well as filling out the online application form, you need to send us supporting documents. Supporting documents should give us a clear sense of your ideas, your previous work and/or documentation of the existing show or work.

FOR NEW WORK

For work that is not yet made, but will be for September 2021 we expect some or all of the following:

ESSENTIAL

1. WHO: Biographies for all artists.
2. HOW: A draft budget showing both income and expenditure (We ask to see this to understand the scale of the event you propose)
3. WHAT: Script or link to video of rehearsal or storyboard or a one-page description of what happens in the show (It's okay for these to be in draft stage, we understand the ideas are new).

DESIRABLE

Please send us some of the following, with a max of five files:

1. Outline of design ideas
2. Video link to a staged reading or rehearsal (we appreciate it when you include time signatures from which to watch). This can be taking place in an online format
3. Links to online videos of previous work and / or work in progress (we appreciate it when you include time signatures from which to watch)
4. Images of previous work or work in progress
5. Any other relevant information.

FOR TOURING WORK

(work that has already played outside of Dublin) the following are essential:

1. Production images
2. Links to online video (we appreciate it when you include time signatures from which to watch)
3. Publicity images and/or examples of previous publicity material
4. Technical rider
5. Scale drawings of set
6. Lighting plan & technical specifications
7. Outline of tech crew you need
8. Outline of your plan for set/ equipment transportation & any access issues
9. Dressing room/ backstage requirements
10. Risk assessment
11. Company safety statement
12. Any other relevant information

DO I REALLY NEED TO SEND THEM?

Yes. Supporting documents are VITAL. It's impossible for us to assess an application without them. Without supporting documents your application is incomplete and will be assessed as such.

WHAT KIND OF BUDGET DO YOU NEED TO SEE?

We need to see that you are seriously thinking about the costs that putting on your event will incur. Make sure you include both income AND expenditure. [Here](#) is a sample production budget which you can use as a template.

WHERE DO I SEND THE SUPPORTING DOCUMENTS?

Share the Dropbox link to your supporting documents with programming@fringefest.com. Please upload all your files in ONE folder. Please name your files as follows: Show title, company name, submission date (DDMMYY) e.g. Macbeth RSC 030321.

NEW TO DROPBOX?

1. **Getting Set-up** - Instructions on how to get set up on Dropbox are available via the Dropbox website [here](#)
2. **How to Share Files & Folders** - For details on sharing files and folders, please see details on the Dropbox website via this [link](#)
3. **Having Issues?** - If you're experiencing any issues with Dropbox, you can request assistance via their support system, accessible via this [link](#)

If you are sharing videos, consider uploading them to Vimeo or Youtube (can be set to private) and include the direct link, and password if necessary, in one of the documents you are sending. It will save you time!

HOW DO I KNOW YOU GOT MY APPLICATION AND SUPPORTING DOCUMENTS?

When you submit your application online the screen will display a message saying **'Your response has been recorded'**. This is the ONLY receipt for the online application that you will get. If you are submitting more than one application, make sure you get the **'Your response has been recorded'** page each time. If you are worried for any reason that your application may not have got through, please contact Ciara at ciara@fringefest.com to check.

We acknowledge receipt of all supporting documents by emailing the main contact given in the application. If you do not receive an email from us within two weeks of sending your supporting documents, please get in touch.

DUETS

Building on more than ten years of successful partnership with Show in a Bag, Fishamble: The New Play Company, Irish Theatre Institute and Dublin Fringe Festival are joining forces again for DUETS, an artist development scheme that supports theatre makers in the creation of their own new tourable productions.

This initiative is aimed at professional theatre makers from any discipline working in pairs to tell an undeniable story through the unique combination of their skillsets. DUETS provides a supportive framework in which artists can lead and create their own tour-ready show.

This year we are opening applications for **one spot** on the DUETS scheme. Given the uncertainties faced by our industry last year, two of the three pairs of DUETS who were selected as part of 2020's DUETS scheme will be premiering their work as part of Dublin Fringe Festival 2021. These wonderful artists are Eoghan Carrick & Lauren Shannon Jones and Jane Madden & Sarah Morris. These exciting new collaborations are currently in development.

This year, we are looking for one pair of artists to combine their skills to create a piece of theatre that can be made and experienced remotely. That could mean digitally, through the airwaves, on the phone, in the post or anything else you can imagine! We are seeking proposals for inventive work that can meet audiences wherever they are. We're looking for projects with a spirit of liveness, of intimacy and a strong sense of theatricality. Although made and delivered remotely, we want to support a project that makes a meaningful connection between artist and audience.

DUETS is an artist support initiative that champions singular stories told using the unique combination of skills of the two artists involved. The three partner organisations will provide support as the artists create a piece of tour-ready new work. Selected projects will receive dramaturgical mentorship from Fishamble's Gavin Kostick throughout the creation process. Dublin Fringe Festival will provide the supported platform for the work to premiere as part of Dublin Fringe Festival 2021. Irish Theatre Institute will offer producing mentoring and broker connections with programmers most suited to presenting the show. The selected project will also receive an idea development bursary of €5500.

WHO SHOULD APPLY

YOU! Every artist has a peer or colleague they are particularly inspired by. Are you a pair of would-be collaborators just dying to make a show together? Have you been dreaming of performing a duologue, riffing together and sketching an idea, waiting for the right moment? This is it! Fishamble, ITI and Fringe will offer support and mentorship as you develop and create your very own new work together.

We invite applications from pairs of artists who are compelled to create a unique performance that only they together could make. We are seeking joint applications from actors, designers, directors, playwrights – a creative duet of any configuration that is integral to the story they wish to tell. At least one of the applicants must be a performer. This year we particularly encourage international collaborations and/ or remote collaborations. We encourage collaborations between experienced and early career artists. We are interested in new stories and new ideas – traditional adaptations of existing works are not eligible to apply.

The partners are committed to creating a diverse programme of work and we welcome applications from Ireland-based artists and Irish artists living abroad of all genders, nationalities, races, cultural backgrounds, ages, religions, languages, different abilities, sexual orientations, socioeconomic statuses or geographic regions. We welcome applications from projects in the Irish language.

Tá fáilte roimh aisteoirí iarratas a chuir isteach má tá suim agat dráma nua a dhéanamh. Má eiríonn le d'iarratas, tabharfaidh na comhpháirtithe DUETS tacaíocht duit dráma a dhéanamh trí mheán na Gaeilge.

HOW IT WORKS

The selected project will originate and lead on their own production, presented as a premiere as part of Dublin Fringe Festival, September 11 – 26 2021. The selected project will receive support through a combination of an idea development bursary of €5500, close artistic and practical mentorship and a supported presentation platform.

You will be in control – this is YOUR show. The initiative is aimed at artists working in pairs to self-produce a show, with the ambition to tour/ continue to present the work after its premiere. The two project originators will lead the creation process and deliver a show with the support, advice and resources from partner organisations. This commitment is integral to the scheme.

Selected applicants will be invited to work closely with Fishamble's Dramaturg Gavin Kostick to develop the project. A specific schedule and timeline will be created for each project, which will include access to FRINGE LAB and ITI facilities and meetings with mentors. You will be given a slot in the Dublin Fringe Festival schedule and invited to attend various workshops for programmed artists. You will receive a suite of marketing and PR supports from Dublin Fringe Festival that includes professional photography for brochure image and a professional videographer documenting your production (if the form of the work means that videography is not the best means of recording, we will work to accommodate).

Leading up to the presentation, Dublin Fringe Festival and Irish Theatre Institute will provide mentorship and guidance with regard to direction, budgeting and production plus advice on how to

promote your show to presenters and negotiate contracts for future performances. Irish Theatre Institute will be working to make sure the national venue and festival presenters most suited to presenting your show will see it and meet you at the annual Irish Theatre Institute Information Toolbox networking event. Dublin Fringe Festival should only be the starting point in the life of your show. Previous works from both the DUETS and Show in a Bag schemes have enjoyed incredible touring success, earning remounts in Dublin, tours across Ireland and playing to audiences in Europe, North America and Australia.

The DUETS partners will support your individual artistic process. A sample timeline is outlined below:

| | |
|-------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| March | Interviews and selection for participation in Duets pilot scheme. We intend to hold interviews in the week of 8 March. |
| April/ May | A series of meetings with ITI about producing your show. A week-long studio development week with playwright/ dramaturg Gavin Kostick to develop ideas and move the creation process forward. Photoshoot and preparation of marketing materials. |
| June/ July | Attendance at workshops for programmed artists in Dublin Fringe Festival. Further production and script development meetings. |
| August | Rehearsals in ITI and FRINGE LAB. Presenters run of your show for all Duets partners with feedback. |
| September | Performances as part of Dublin Fringe Festival. Information Toolbox networking session to secure touring opportunities. |

THE FINANCIAL DEAL

1. The successful project will receive an idea development bursary of €5,500.
2. For performances in Dublin Fringe Festival, a guarantee will be provided against a box office split of 75 / 25 in favour of the artist.
3. Additional in-kind supports for this pilot artist development scheme include: mentoring, rehearsal space, dramaturgy, promotional photography and marketing and video valued at over €20,000.

ESSENTIAL CRITERIA

All proposals must be:

1. A true collaboration, a unique combination of the skills of the two lead artists.
2. Shows that can be delivered to audiences remotely i.e. not in a traditional venue/ shared physical space.
3. For projects that will manifest as paid, ticketed experiences.

PRE-APPLICATION INFORMATION SESSION

This will take place on Wednesday, 10 February at 1pm over ZOOM.

Please register through this [link](#).

MAKING AN APPLICATION

1. Read this [Application Guide](#) carefully.
2. Complete the expression of interest form here **OR** send a video submission via Dropbox to programming@fringefest.com. Video submissions should be no more than 2 mins long and include all of the information detailed in the online form.
3. Email CVs and headshots to programming@fringefest.com (nothing bigger than 2MB please)

The deadline for applications is 10am GMT on Monday 1st March. Suitable applicants will be shortlisted and invited to discuss their proposal at a meeting soon afterwards.

DUBLIN
FRINGE
FESTIVAL



PLANNING WITH COVID-19

From experience, having delivered a festival in a pandemic, we've learnt that it's crucial to stay nimble and plan with agility. We're planning for a festival made in a socially distanced world, in order to offer artists as much certainty as possible about the road ahead for their work. If the guidelines change for the better over the summer, we can welcome larger audiences in venues. For the moment, we are asking for proposals that can be realised and performed within the current Level 2 restrictions as set out within the government's [Resilience and Recovery 2020 -2021: Plan for Living with COVID-19](#). But don't worry, help is at hand! The Fringe team is here to help you get to grips with the new rules around making work safely for the festival context. We've done this before, so if you have a question we may well have figured out the answer during last year's festival.

There are a few practical questions that we're adding to this year's application form to allow us to programme as effectively as possible within the current parameters:

1. **Size of your team:** we'll ask for an estimated team size, this allows us to see what venues can accommodate you and your work safely.
2. **Dressing room requirements:** we're checking in on whether you need a dressing room, how many you would need, think about who from your team might be in pod/ able to share and who in your production needs access to the space. This will allow us to match you with the most suitable venue.
3. **Safety Officer/ COVID-19 Compliance Manager:** We will ask you to identify team members to act as a Safety Officer/ COVID-19 Compliance Manager. We understand that you are in the planning stages, so we'll ask you to confirm this person once you are programmed. Please read the following page to get to grips roles and responsibilities that need to be divided among your team. Dublin Fringe Festival will provide training over the summer months to ensure you are up to date on the current protocol.
4. **Get-in/ dress rehearsal:** we'll ask you to let us know what you need from your venue! How much get in time will you need, will you be able to strike the set after shows, etc. Unfortunately, planning in a pandemic reduces a lot of flexibility, so the sooner we have this info the better!

We'll ask you to tell us how you plan to realise your project safely withing the current Level 2 restrictions as set out within the government's [Resilience and Recovery 2020 -2021: Plan for Living with COVID-19](#). We'll be asking you to speak loosely to plans for both rehearsal and performance. If you are planning to rehearse, develop or create a live performance this year, at Fringe or elsewhere, you should familiarise yourself with these excellent safe working practices guides (if you haven't already):

- Theatre Forum's guidelines for 1) [Creating Work](#) and 2) [Reopening Arts Centres](#).
- [The Department of Enterprise, Trade and Employment's Work Safely Protocol](#).

COVID-19: ROLE AND RESPONSIBILITIES

Working safely in the context of a global health crisis requires vigilance and care at every stage of your production process. The responsibility for working safely does not rest with one team member, every member of your team has to rigorously consider the parameters when planning, and strictly adhere to them in the creation process. There is a lot to learn, for both emerging and experienced artists about making work in this new context. In this document we have broken down the key roles and responsibilities that members of your team will need to assume to undertake making a show in our 2021 festival.

- **Producer/ Event Organiser/ Lead Applicant:** You have the responsibility to make your workplace and event safe for your team and for audiences while in your care. It's essential that you understand and implement policy, and appoint team members with the relevant skills to ensure this policy is implemented. You are in charge.
- **Safety Officer/ COVID-19 Compliance Manager:** This is the team member responsible for researching and creating your health and safety policies and plans to be signed off by the Producer/ Event Organiser/ Lead Applicant. This is the team member who will create and submit your risk assessment document, plus a COVID-19 Workplan to the festival Production Team in July. The Safety Officer/ COVID-19 Compliance Manager will ensure that everyone else on the team knows the part they have to play in implementing the policy, supplying them with any skills or training necessary to do so.
- **COVID-19 Lead Worker Representative/s:** This is the team member responsible for implementing the plan written by the Safety Officer in day-to-day rehearsals and at the performance venue. No work can take place without a COVID-19 Lead Worker Representative in attendance. This person will be supported by and report to the Safety Officer/ COVID-19 Compliance Manager and Producer/ Event Organiser/ Lead Applicant.

If you would like a detailed breakdown of the above roles and responsibilities, please email our Production Manager, Marcus Costello on production@fringefest.com.

Please note:

1. For small scale events, these do not need to be full-time roles. These responsibilities can be shared with another existing role on your team once they have the adequate training e.g. production manager, producer, stage manager, technician, assistant director.
2. As part of Dublin Fringe Festival's 2021 suite of supports for programmed artists, free COVID-19 compliance training will be provided to the Lead Worker Representative/ Safety Officer of each show.
3. If you don't have anyone else on your team, and need extra supports in the venue, Dublin Fringe Festival staff may be able to provide the necessary support from our team. Let us know in your application if you are working alone.
4. All shows must provide detailed risk assessments and COVID-19 Workplan to the Fringe production team in July for sign off to ensure high standards of safety and compliance.
5. All the relevant links you need to help you plan to work safely while living with COVID-19 are on the previous page in this guide.
6. Don't panic! The Fringe team are here to help and advise you through the process.

VENUES

DO I HAVE TO FIND A VENUE FOR MY EVENT?

To be part of Dublin Fringe Festival, you must either:

1. Apply for a Dublin Fringe Festival venue slot
2. Apply with your own venue
3. Apply with a project taking place remotely, for which you don't need a physical venue

It's very important for you to think about what kind of space your work needs and what the ideal audience size / relationship is etc.

PLEASE NOTE: Please read the Financial Deal section carefully to understand the impact your venue choice has on the financial deal.

DUBLIN FRINGE FESTIVAL VENUE SLOT:

If you are applying for a Dublin Fringe Festival venue slot, you must consult our venue specifications and list your venue preferences in your application. Our venue specs are available to view [here](#).

If your work is programmed, you're not guaranteed to get the slot you request, but it really helps to show what these slots might look like so you can clarify the space, run length etc. that you would like when we're putting together the matrix of the festival programme.

The festival deals directly with all these venues, and it is important to note that Fringe venue slots can often be in **shared venues** (so you will have other shows using the space before/ after you). This will of course align with the current (at the time of performing) HSE guidelines with regards to the sharing and use of space. Please consider whether your show would be able to share. Dublin Fringe Festival covers the full cost of venue rental and this is reflected in the financial deal for those programmed into a Fringe venue slot (see THE FINANCIAL DEAL section below). Duration for Fringe shows tends to be approximately 60 minutes, so keep that in mind when considering venue – if you would like a show with a significantly longer or shorter duration please flag at the point of application.

Please note, that Fringe venues are competitive. Do think broadly about where your event can take place and outline at least a couple of options in your application.

YOUR OWN VENUE:

Some people come to us with venues in mind that they have already sourced or are planning to source. These tend to be site-specific and/ or unusual venues, or sometimes work simply cannot work in our shared venue schedule. If you are planning to make the work site-specifically or in your own venue it is generally assumed that you will find the venue yourself, though we often give advice and guidance on this. In the instance of you coming to the festival with your own venue or location, you will cover your own venue rental and this will be reflected in the financial deal (again, see section below). If you are looking at various possibilities or types of spaces contact us directly if you would like a list of some alternative or offsite venues which have been used in the past or are on our radar if helpful.

WHAT IF I WANT TO DO SOMETHING IN A SITE-SPECIFIC PLACE, LIKE A CAFÉ OR MY HOUSE OR IN THE STREET?

Anything is possible at Fringe! Let us know what you want to do and why. Make sure it's clear in your application that you have thought through at least some of the practicalities of that particular space (Is the owner of the cafe really willing to close some or all of the space for you? Do your plans still work with social distancing? How do you get the audience to your house? Do you need access to electricity? Do you need a strong wifi connection? Will you need to think about security, and the costs that entails?). Also, make sure it's clear WHY you are choosing that space – is it really an integral part of your idea, or is it a gimmick? You'll need to secure all relevant permissions to use the space for a public event, and we'll need to see a signed agreement with the venue by May 2021. If you want to use an outdoor space, the Fringe team will be able to give you advice on what to do in the run up to the festival. Dublin Fringe Festival has to obtain permits and insurance for all the venues we use, so some unofficial spaces and squats are not possible for us.

UNTAMED OFFSITES:

We love offsite work and we are experts at it. The Fringe production team can help you with lots of ideas and support to make your show happen in the space you want. Be aware we have a limited supply of equipment available for shared use so the sooner you talk to us the better! We have identified that some work cannot fit within our Fringe shared venue schedule but needs greater support than to come with its own venue on a 90/10 split (see Financial Deal below). As a result, we are welcoming proposals from those who wish to propose their own venue but who may need a little more support from us. We know things are tough, so we're making this option available to further support you to bring your most ambitious and exciting proposals our way. Get in touch - we'll talk about what's possible.

OUTDOOR VENUES:

We've all spent enough time indoors this year – audiences are ready for some fresh performances out in the open air. It could be an outdoor stage with theatre set-up, a show with a walking tour format, a self-guided audio walk around a beloved neighbourhood – the options are endless. Working outdoors in Irish weather/ in a city has all kinds of challenges, but Fringe's production team are here to help with equipment and expertise to support you.

REMOTE ART EXPERIENCES:

We're excited about bringing shows to audiences where they are: if you have any idea for a show that audiences can experience from/ near home let us know. The venue could be the audiences' kitchen radio, their postbox, their phone, or their nearest patch of grass – the list is endless. We are determined that while these experiences may take place from a distance, closeness is key. We want to ensure audiences are captivated throughout – think about how to inspire active spectatorship from your audiences.

FUNDING

(NOTE: If your event is selected to be part of the festival, you will be invited to attend numerous **free workshops**, including a workshop on producing. These workshops will go into all of these areas in more detail. However, do think through these things before you make your application – having a budget outline as part of your supporting documents is essential to your application).

DO I NEED TO PAY A REGISTRATION FEE TO BE PART OF THE FESTIVAL?

No. We are delighted to say that we are one of the few Fringes world-wide who are in a position to waive the registration fee for events selected to be part of the festival.

WHAT ABOUT INSURANCE?

We cover the cost of Public Liability insurance, but you must look after the Employers Liability Insurance. Last year this was about €125. Please note that to be covered under our Public Liability insurance you must provide us with a risk assessment and safety statement, our Production team can advise you on this process.

CAN DUBLIN FRINGE PRODUCE MY EVENT?

Usually, no. In the majority of cases, companies who are programmed into the festival through our application system are self-funded and produce their own work. The festival is the presenter of the work and supports programmed artists via subsidised venue rental, marketing, FRINGE LAB facilities, centralised box office and production assistance and a whole host of skill development workshops and seminars; however the direct costs of production are covered by the artists/companies. A small number of projects are invited to and/or commissioned by the Director to participate, and in these circumstances Dublin Fringe Festival supports the work to a greater extent. If you wish to speak to the Festival Director about a potential commission, please email ruth@fringefest.com.

WHERE CAN I GET FUNDING?

First of all, make sure you've budgeted properly and know how much you need! You will probably need to look for funding from various sources, rather than planning to get one lump sum that will cover everything. Funding is available from the Arts Council of Ireland, and various local bodies such as your local city or county council. Visit their websites to find out what is available and how to apply – make note of the application deadlines. Depending on your project, there may be other organisations that you could approach for assistance – national cultural organisations such as the Goethe Institut, Instituto Cervantes, Alliance Française, Polish Embassy etc. Other arts and community organisations can also be brought onside as partners to help you. They may not be in a position to offer you money but might be able to help with support in kind or in exchange. Fringe companies often crowdfund in the run up to their production through Fund It, or fundraise by hosting events (table quiz etc.), selling advertising space in their show programme or searching for company sponsorship. The fundraising campaigns need to conclude by the Festival launch in July. Think as laterally as possible!

WHAT COSTS WILL I BE FACING IF I'M PROGRAMMED?

Here are some of the costs that you may come across depending on the type and size of the event that you are planning:

1. Fees & wages (director, actors, designers, crew, production manager, technicians, stage manager, safety officer, etc.)
2. Rehearsal space rental (there may be some time available at FRINGE LAB but no company will get a full rehearsal period)
3. Venue rental if you are not in a Fringe venue (see Venues and The Financial Deal sections)
4. Marketing costs (graphic design, photography, filming, posters, fliers, distribution etc.)
5. Technical costs (design, sound, lighting, props, costumes, projector rental, archival video and pictures etc.)
6. Travel & transport
7. Accommodation
8. Employer's Liability Insurance – this covers you and the people you are working with
9. Health and Safety or security expenses

Make sure you read the section below on THE FINANCIAL DEAL. You'll be asked to indicate which of our financial models works best for your project in your application form, and your preferred financial deal option should be reflected in your budget, submitted with your supporting documents.

It will help your application to demonstrate that you have thought thoroughly about your budget outline. **The following [template](#) may be helpful when preparing your budget.**

We will go into more detail about budgeting tips and advice during the Producing workshop available to programmed artists.

PROGRAMMING DECISIONS

WHEN WILL I KNOW IF MY WORK HAS BEEN PROGRAMMED?

We hope to communicate all programming decisions by the first week of May 2021. All applicants will receive a notification by email. If you are programmed, let us know immediately if you have any changes to your availability or if the proposed event has changed in any way. Any change in duration is of vital importance when programmed in a shared venue.

CAN I APPEAL DECISIONS?

No – programming decisions are final. We can offer feedback on applications, although due to volume of applications this usually takes place after the Festival cycle has been completed.

THE FINANCIAL DEAL

IF I AM PROGRAMMED, WHAT FINANCIAL DEAL IS MADE WITH THE FESTIVAL?

We understand that artists working in different mediums may need different kind of financial supports from us to make their projects viable in the current context. There are three types of financial arrangement with the festival, determined by the following:

1. If you are programmed in a **Dublin Fringe Festival venue slot**
2. If you are programmed with **your own venue**
(for more information see VENUES section above)
3. If you need a different kind of deal.

You will be asked to indicate in your application form and attached budget the financial model that best suits your project.

TICKET PRICE

Dublin Fringe Festival decides on the ticket price for each event in consultation with the artist/ company. When budgeting at this point, it's useful to look at previous ticket prices in similar venues/ types of work in past programmes to use as a guide. [You can view them here.](#)

BOOKING FEE

Before the box office split takes place, a €2 booking fee comes off the top of each ticket. This booking fee goes directly to the festival and pays for the box office services the festival provides to every show.

HOW IT WORKS IF YOU'RE IN A DUBLIN FRINGE FESTIVAL VENUE:

Due to reduced capacities because of social distancing, we have two financial models depending on scale of venue.

1. Fringe Venues with more than 80 seats

If you are programmed in a Dublin Fringe Festival venue slot with more than 80 seats, the box office split is **75:25** in your favour, so you will receive 75% of your box office income and Dublin Fringe Festival will receive 25% (net of €2 booking fee). That means that your box office split is based on the ticket prices MINUS the €2 booking fee. For example: a €12 ticket minus €2 booking fee is €10, 75% of that is €7.50 which is your box office split. Fringe takes the remaining 25%. This 25% to Dublin Fringe Festival covers the subsidised venue rental of space with more than 80 seats on sale, factoring in social distancing.

Please note: In the event of cancellation of the performance due to changing public health guidelines for in person performances, Dublin Fringe Festival will guarantee the affected company 50% of their projected box office earnings.

2. Fringe Venues with less than 80 seats

If you are programmed in a Dublin Fringe Festival venue slot with less than 80 seats (i.e. less than 80 seats on sale, factoring in social distancing), Dublin Fringe Festival will offer a bespoke box office guarantee on a case-by-case basis, based on your potential box office earnings and fair rates of pay.

In all Festival Venues, regardless of scale, the below applies:

1. Dublin Fringe Festival covers the full cost of venue rental and the technical equipment that comes with that space (so you have no upfront venue rental cost, unless you have very particular technical requirements outside of what is usually provided)
2. You are provided with a production schedule and a performance schedule from Dublin Fringe Festival
3. Dublin Fringe Festival provides house managers to supervise the turnarounds in the shared venue, but you must have your own production staff to actually do the turnaround and run your show
4. Dublin Fringe Festival team manages box office, advance audience information and front of house

HOW IT WORKS IF YOU'RE IN YOUR OWN VENUE:

PLEASE NOTE: This includes remote art experiences where the location/ site is managed and hosted by you (e.g. online platforms, in the post, on the radio etc)

If you are programmed with your own venue, the box office split is **90:10** in your favour, so you will receive 90% of your box office income and Dublin Fringe Festival will receive 10% (less booking fee). That means that your box office split is based on the ticket prices MINUS the €2 booking fee. For example: a €12 ticket minus €2 booking fee is €10, 90% of that is €9 which is your box office split. Fringe takes the remaining 10%.

1. You cover your own venue rental and most technical equipment required (we do have a small technical rider for offsite work so we may be able to provide some equipment). The rental/ hosting deal that you make with the venue is your own responsibility.
2. You cover any security and personnel costs for this venue/ space.
3. As the festival does not subsidise your venue rental and you cover these upfront costs, the festival only takes 10% of your box office receipts (so you receive a greater box office percentage)
4. You propose your own performance/ event schedule and this is agreed with Dublin Fringe Festival
5. You manage your own production schedule and all staffing (Dublin Fringe Festival can offer advice on these if required)
6. Dublin Fringe Festival production team will visit your space and support and advise where possible and where required
7. Dublin Fringe Festival team manages box office, advance audience information and front of house.

NEED A DIFFERENT KIND OF DEAL?

We have identified that some work cannot fit within our Fringe shared venue schedule but needs greater support than to come with its own venue on a 90/10 split. As a result, we are welcoming proposals from those who wish to propose their own venue but who may need more support – be it that Dublin Fringe Festival cover the venue rental, give greater technical support etc. We know things are tough, so we're making this option available to further support you to bring your most ambitious and exciting proposals our way.

The financial deal will be worked out on a sliding scale basis depending on the level of support required. This can be applied to in-person performances or remote art experiences. Please outline in your application the scale of support you would need, and make sure it is reflected in your budget.

Please note: There are only a very limited number of shows that we can provide this kind of support to.

If you would be interested in discussing an alternative financial deal before making an application, please email our Artistic Projects Manager bee@fringefest.com to set up a meeting. We'll talk!

FESTIVAL SUPPORTS

ALL WORK PROGRAMMED IN THE FESTIVAL RECEIVES THE FOLLOWING (AMONGST OTHER THINGS) FROM DUBLIN FRINGE FESTIVAL:

1. Ongoing advice and support in the run up to the festival from the festival staff
2. A series of free skills-building workshops on producing, marketing & PR, health & safety, box office, directing, dramaturgical support and a technical workshop
3. Online and centralised box office system
4. Dedicated box office and front of house staff at every event

5. Opportunities to avail of subsidised rehearsal space
6. Free training and certification provided for your essential designated COVID-19 Representative
7. Production advice and assistance (though you still need to have your own technical team)
8. Marketing and PR advice and assistance
9. Inclusion in the printed brochure, festival website and in general festival marketing and PR campaigns and materials
10. Access to our Willing Workers List for people to help on your event
11. Access to the many facilities available at FRINGE LAB
12. Access to special ticket prices and other special offers with your Dublin Fringe Festival Artist Pass.

MARKETING & PR

WHAT'S THE DEAL WITH MARKETING AND PR?

Shows programmed at Dublin Fringe Festival will be included in the festival brochure, fringefest.com, on social media and potentially in press releases and editorial. Dublin Fringe Festival is marketed as an overall entity, showing the breadth and quality of the programme. Individual shows will not feature in lead festival advertising, but a select edit of the programme may appear in e-newsletters, press materials and other promotional print and online materials. Inclusion in such campaigns is not guaranteed and depends heavily on the quality of promotional imagery, copy and video supplied by each company or artist, the nature of the project itself and festival marketing strategy. To give your project the best possible opportunity for inclusion, engage with the Marketing team early and conceive, produce, and deliver marketing material with as much lead time as possible.

Dublin Fringe Festival endeavours to promote every show, but we are not resourced to develop or implement individual marketing and PR plans for companies or artists. You will be expected to have your own marketing plan in place to promote your work. The marketing team will be able to advise on best practice, crafting strong marketing copy and eye-catching imagery.

Attendance at Fringe's free marketing meetings is strongly advised, particularly if it is your first-time presenting work with the festival. The marketing team will be available to discuss your marketing plans throughout the summer. The marketing team will be able to advise on best practice, crafting striking copy, eye-catching imagery and how best to optimise digital media.

FRONT OF HOUSE

I'LL NEED ASSISTANCE MANAGING AUDIENCES. CAN YOU HELP?

Dublin Fringe Festival recruits and schedules team members for the weeks of the festival to look after our audiences. They are mainly scheduled for box office and front of house. We will be in touch with all programmed artists in July 2021 to discuss your requirements.

WILLING WORKERS

I'LL NEED SOMEONE TO WORK ON MY SHOW AS A DESIGNER/ PRODUCER/ DIRECTOR/ TECHNICIAN/ ETC. CAN YOU HELP?

Yes! We have a database called the Willing Workers List that is available to companies and artists who have been programmed in the festival. The list is of people who want to work on Dublin Fringe Festival events in a backstage capacity - it doesn't include performers. Fringe participants are welcome to contact them and all agreements are made directly between the artist and the Willing Worker. This list will be circulated to Programmed Artists in their Artist Guide shortly after being programmed.

THANK YOU FOR TAKING THE TIME TO READ THIS.

Phew! We know that's a lot of information but reading this will greatly help you to make the best application possible.

If you have any further questions about putting an event on in Dublin Fringe Festival you can contact the Artistic Projects Manager, Bee Sparks at bee@fringefest.com