



**BRISBANE FESTIVAL**

**Under the Radar**

**2012**

**APPLICATION INFORMATION**

Submissions close: Thursday 1 March 2012 at 6.00PM (QLD Time)

Under the Radar – 8-29 September 2012

Apply online at [www.brisbanefestival.com.au](http://www.brisbanefestival.com.au)

**FOR MORE INFORMATION:**

Email: [britt@brisbanefestival.com.au](mailto:britt@brisbanefestival.com.au)

Phone: +61 7 3833 5430

## CONTENTS

1. ABOUT UNDER THE RADAR.....	Page 4
1.1 What it is	
1.2 Brief history	
1.3. About the programme	
2. THE DEAL.....	Page 5
2.1 Ticketing	
2.2 Venue and technical information	
2.3 Marketing and publicity	
2.4 General support	
3. THE APPLICATION AND SELECTION PROCESS.....	Page 7
3.1 Applications	
3.1.1 Eligibility	
3.1.2 Selection criteria	
3.1.3 Support material	
3.2 Advisory Group	
3.3 Dates and deadlines	
4. ARTISTS' RESPONSIBILITIES.....	Page 10
5. OTHER IMPORTANT THINGS TO CONSIDER BEFORE APPLYING.....	Page 11
5.1 The legalities	
5.1.1 Insurances	
5.1.2 Australian Business Numbers	
5.1.3 Visa's	

5.1.4 Liquor Licensing

5.2 Technical, storage and freight

5.3 Show life/Shelf life

6. TERMS AND CONDITIONS.....

Page 12

## **1. ABOUT UNDER THE RADAR**

### **1.1 WHAT IT IS**

Under the Radar is an opportunity for independent artists and collectives.

Under the Radar provides a programme of work that indulges in the risky, the dangerous, the quirky, the offbeat and the unthinkable.

Under the Radar draws work from all art forms including music, visual arts, and performance.

Under the Radar presents works in spaces that deepen the conversation between audience and art; and provides a new way to look at spaces in Brisbane.

Under the Radar exposes the unspoken, unrepresented and unconventional.

Under the Radar provides opportunities for Brisbane Festival audiences to interact and engage with multiple versions of art and art making.

### **1.2 BRIEF HISTORY**

Under the Radar began in 2006, when Artistic Director Lyndon Terracini included a fringe festival as part of Brisbane Festival for the first time. This inaugural festival was called 'Brisbane Festival Theatre Fringe @ Metro Arts' and featured 13 Australian companies and 1 Alaskan group. It was focused on theatre performances and presenting fringe and independent artists alongside the main festival programme. For Brisbane Festival 2008 the name was changed to UNDER THE RADAR in recognition that new work, new art forms and new directions in practice by the independent sector often fly 'under the radar' of major festival programs. The 2008 event presented at Metro Arts included 26 Australian productions. The 2009 Festival featured 17 Australian in-theatre productions and the addition of the 'Street Feats' programme –a site specific, street and public performance element that featured 9 Australian productions throughout the Brisbane CBD. In 2010, UNDER THE RADAR had 26 works made up of a hybrid of art forms; these works were created by 4 Queensland, 19 national and 3 international companies or solo artists. In 2011, Under the Radar embraced its origins while taking a fresh look at contemporary experimental art by embracing all art forms and engaging with new ideas via a collection of curators and a new late-night venue, which had a focus on providing a diverse programme.

### **1.3 ABOUT THE UNDER THE RADAR PROGRAMME**

Under the Radar seeks to work in collaboration with independent artists and collectives.

Under the Radar seeks to provide a programme of work that indulges in the risky, the dangerous, the quirky, the offbeat and the unthinkable.

Under the Radar seeks to present work in spaces that deepen the conversation between audience and art, and provides a new way to look at spaces in Brisbane.

Under the Radar seeks to expose the unspoken, unrepresented and unconventional.

Under the Radar seeks to provide opportunities for Brisbane Festival audiences to interact and engage with multiple versions of art and art making.

In 2012 Under the Radar's programme will consist of:

- Venue programming –a collection of independent experimental works that are situated in a variety of spaces across the festival map. This contemporary work (premiere and existing) should experiment with new ideas via form, content and context. Under the Radar encourages artists to think carefully about their work in regards to venue and design. We are interested in work that seeks to present work in non-traditional spaces and venues. The work may exist as seasons of performance work, visual art exhibitions, one off events etc,
- The Out the Back programme – a multi-art form open-air venue and bar, which acts as the alternative festival hub. This programme will include performance, music events and exhibitions. This programme will support a number of emerging curators to create one-off events that would be entwined in the larger programme,
- Public Space – consisting of a collection of installation, live art, roving and sculpture works that exist in public spaces and invite an interaction with audience, existing ephemerally or throughout the whole festival,
- Development – a small collection of development opportunities, workshops, talks, networks and critiques.

The programme will be drawn from the open application process as well via independent research by the Under the Radar producer.

## **2. THE DEAL**

Under the Radar prides itself on creating a vibrant and dynamic platform for risk-taking artists to launch themselves from. We aim to provide every artist with a tapestry of opportunities to expand their creative networks, to explore their artistic language in front of an audience, and to do this alongside the selected artists that make up the Brisbane Festival.

In addition to the experience of participating in a festival of like-minded artists and creators, the successful applicants also receive the following:

- Set fee and/or percentage of box office takings (to be negotiated with producer on selection)
- Production and creative support to prepare work for presentation
- Support to seek extra funding as required
- Presentation of work (duration will be negotiated with producer on selection)
- Venue for presentation of work (including dressing room, if required)
- Production/technical assistance
- Front of House staff and logistics
- Relevant council or performance permits arranged by Brisbane Festival

- Inclusion in the Brisbane Festival programme, the Brisbane Festival website and other marketing collateral
- Discounted tickets to other Brisbane Festival productions

Brisbane Festival will also arrange and cover the costs associated with international artists obtaining a Temporary Entertainment Visa for performances as part of Under the Radar.

## 2.1 TICKETING

Tickets prices for all Under the Radar events are determined by Brisbane Festival, in line with the broader festival program. Proposed approximate prices for 2012 are \$20/full price, \$15/concession, under 26, seniors and groups 10+, and \$10/rush tickets. Brisbane Festival also has a '5 for \$60' ticket package for Under the Radar patrons.. Brisbane Festival engages an independent ticketing provider to manage all Under the Radar related ticketing.

Brisbane Festival covers expenses associated with:

- Ticket builds and briefs
- Ticket sales in the lead up to the event
- Box office staff for the Festival
- A set amount of complimentary tickets (assigned when the venue capacity is confirmed)

## 2.2 VENUES AND TECHNICAL

### VENUES

The Producer of Under the Radar will work with selected artists to determine the most appropriate venue for each work. There will be a range of spaces available, from studio spaces to conventional theatre spaces, non-traditional art spaces and smaller grittier spaces.

The final venue selection is made by the Producer and this decision will take into account:

- Curatorial aesthetic of the programme
- Availability of artists/groups for scheduling
- Balanced programming
- Works that could be double-billed or teamed in an interesting way
- Technical specifications.

The Under the Radar team facilitates and supports all venue and public performance negotiations including any relevant council permits. It is anticipated that artists will be involved and support this process where required. If you have a specific location in mind for your performance, please indicate this at the time of the application.

### TECHNICAL

We will endeavour to provide as much of the technical requirements as possible, however there is a chance that we will request that you simplify your requirements or provide some materials at your own cost. We will design a generic lighting, sound, vision, effects and staging specification for each of the venues, based on the generic requirements of all of the shows programmed in each venue.

Please consider that the technical supply will be basic when developing your application, however we do understand the need for special items. Where appropriate, please include these in your application and these can be discussed with the Producer upon selection.

Public space works will be assessed on a case-by-case basis. If your work has complex technical or high power requirements, or if there are elements of high public risk, you may need to simplify the requirements or modify the work.

### 2.3 MARKETING AND PUBLICITY

Brisbane Festival generates an Under the Radar marketing and publicity campaign, which promotes the Under the Radar brand and event as a whole. This campaign includes an Under the Radar section in the Brisbane Festival brochure, a programme brochure for Under the Radar, and other marketing collateral. Brisbane Festival annually seeks out a print and radio media partner to provide advertising and editorial opportunities regarding Under the Radar and artists. Media often approach the Festival in response to performances, so there is also the chance that your work may be reviewed or covered in editorial at the request of a media outlet.

### 2.4 GENERAL SUPPORT

The programming and technical team make every endeavour to assist artists to have a smooth and enjoyable experience at Under the Radar. This includes creative discussions and feedback about the work, arranging meetings with support or auspicing bodies, links to technical and logistics information, contact details for publicity personnel, links to the local arts industry and advice regarding affordable accommodation and travel costs.

## 3. APPLICATION AND SELECTION PROCESS

### 3.1 APPLICATIONS

The application process for Under the Radar is online. If you experience any issues with this process, please contact the Under the Radar Producer directly at [britt@brisbanefestival.com.au](mailto:britt@brisbanefestival.com.au)

To apply online, please follow these simple steps:

- Step 1. Read this handbook from start to finish
- Step 2. Call Britt Guy, the Under The Radar Producer, on 07 3833 5430 if you have any questions.
- Step 4. Collate application and support materials
- Step 5. Submit online application form and support materials by 6.00pm (QLD Time) 1 March 2012
- Step 6. Keep a record of the e-reference number you are given for your application as this will assist with any enquiries

NB: You are not able to save drafts of your online application form. We advise you to draft your application in a word document then copy and paste the information when you are ready to submit the application in full.

### 3.1.1 ELIGIBILITY

Under the Radar is a festival of new works and ideas and you must be able to comply with at least one of these statements to be eligible to apply:

- The work is a brand new development and has never been seen before
- The work is new or recent and is premiering in Brisbane
- The work has been seen in Brisbane but has been significantly re-developed
- The work has never been presented in a festival context and has had no more than two previous seasons.

One application is allowed per company/collective/main artist per category. Individual artists/performers or crew within the work can be included in more than one application, however the main artist/group is only able to apply once per category.

It is preferred that performances run for 75 minutes or less.

### 3.1.2 SELECTION CRITERIA

Applicants are required to respond to these criteria within the application form. The Selection Committee will be assessing applications against the applicants' ability to respond to these criteria. You will have 500 words to respond to these 4 criteria:

- **UNIQUENESS & INNOVATION** – How is your work different to other works and what makes it exciting and compelling?
- **PROOF OF PLANNING** – How have you prepared for this work to ensure it is a success and smooth operation? (Feel free to provide evidence in optional support materials, such as project timelines or budgets)
- **ARTISTS ACHIEVEMENTS** – What have you and your team achieved artistically to date and how will this work extend your current skills or grow new skills?
- **CONTEXT** – Why is this work suited to a festival of new, independent, emerging and experimental works in Brisbane?

### 3.1.3 SUPPORT MATERIALS

Please follow these instructions carefully. Support materials are extremely important in the selection process.

Word/text documents **less than 2MB** can be uploaded within the online application form, however still images, video and audio files (such as any footage, pictures, music, sound or animations) will need to be linked to another public website (no private sites requiring passwords allowed). If necessary, post us a CD.

**SUPPORT MATERIALS YOU MUST SUPPLY:**

- A current biography for the company/main applicant. Maximum 500 words. (No CVs).
- Short biographies of the main creative team. Maximum 250 words per person).
- At least one current letter of support or professional reference for the company/applicant. This must be current and from an industry professional.
- Two samples of production or production research. For example, script excerpts (max 5 pages), creative vision, details of inspiration, images or design concepts.
- Footage or audio recordings of your work. This can be documentation from prior developments of the work or it can be examples of the artists' previous work. Please ensure you put this work in context.

#### ADDITIONAL MATERIALS YOU MAY WISH TO SUPPLY:

- Stage or design plans
- Reviews/comments
- Marketing material from previous productions
- Additional CD/DVD's of the production or developmental stages or previous work
- Additional evidence of planning

#### What to do with your images, sound & video files:

- **Option 1** (preferred option):
  - Post them on a public site such as MySpace, YouTube, Vimeo, your own website, flickr or photobucket. Load the link into the Support Materials section of the application form. Please ensure you include the full link including the http://www before the site address. Note: These sites must be free for anyone to view and must not require a password.
- **Option 2** (preferred option):
  - Send your files via YouSendIt ([www.yousendit.com](http://www.yousendit.com)) to [undertheradar@majorbrisbanefestivals.com.au](mailto:undertheradar@majorbrisbanefestivals.com.au) . Please include your e-reference number and category in the subject line and sign it off from the main artist/applicant.
- **Option 3:**
  - Burn files on either CD or DVD and post 5 copies to: Brisbane Festival – Under the Radar, PO Box 3943, South Brisbane QLD 4101. You must ensure your package is post marked by the deadline of 1 March 2012. Any submissions received after this date will not be accepted. Please test all support material prior to submission.

### 3.2 ADVISORY GROUP

The Under the Radar programme is selected by the Under the Radar Producer and Brisbane Festival's Artistic Director with the support of an industry Advisory Group. The Advisory Group will be called upon by the Producer to provide insight into specific applications in order to gain insight into artists practice and work.

### 3.3 DATES AND DEADLINES

Calls for expression of interest OPEN

January 2012

Calls for expression of interest CLOSE	Thursday 1 March 2012
Applicants notified	Friday 30 March 2012
Generic feedback provided to all applicants	Friday 30 March 2012
<b>PROCESS DEADLINES FOR SUCCESSFUL APPLICANTS:</b>	
Entertainment Visa applications due (international artists)	April 2012
Publicity due (high res images, bios, show copy)	April/May 2012
Contracts finalised	May/June 2012
Detailed technical specifications due	May 2012
Tickets on sale, sales reports commence	June 2012
Public Liability Insurance certificates due	July/August 2012
Final schedules and logistics confirmed	August 2012
<b>FESTIVAL DATES:</b>	
Brisbane Festival Programme Launch	June 2012
Under the Radar Programme Distributed	August 2012
Brisbane Festival	September 2012 (Dates TBC)

#### **4. ARTISTS RESPONSIBILITIES**

As a successful applicant, you are responsible for the following:

- All rehearsal and development arrangements and costs
- Presenting the work to a high artistic standard, as per your application
- Managing, contracting and paying all artists, crew, designers and personnel involved with your work (whilst we can supply you with a technical assistant we strongly advise you to engage a technical person who is familiar with your work)
- Organising and covering the costs associated with travel, freight, accommodation, per diems, and any relevant insurances
- Obtaining any performance rights for any scripts, music or images, including paying the relevant royalties
- Providing any additional technical equipment required. This equipment must have a current safety tag
- Following your production schedule – carrying out bump in, technical plot, rehearsals and performance and bump out on time
- Holding current Public Liability Insurance to the value of \$10 million to cover all creative and technical personnel involved with the production or performance
- Providing high resolution images, suitable for inclusion in a programme brochure

- Providing biographies of the creative team and a suitable show blurb to be included in marketing collateral
- Creating and distributing a marketing campaign for your work, as well as including relevant Festival logos and billing and obtaining relevant approvals
- Developing and implementing your own publicity campaign to obtain reviews and listings
- Maintaining consistent communication with the Under the Radar Producer and Technical Manager regarding venues, technical, promotions and ticketing
- Providing correct financial institution and business arrangement details to invoice for payment

## **5. OTHER IMPORTANT THINGS TO CONSIDER BEFORE APPLYING**

### 5.1 THE LEGALITIES

As an artist engaged by a major arts festival you have many legal rights and obligations. Here are a few pointers on items to research and understand before submitting an application to Under the Radar.

#### 5.1.1 Insurances

All artists involved with Under the Radar will be required to hold Public Liability Insurance to cover themselves in the event of injury to the public caused by their actions or work. Brisbane Festival and each venue/location will hold this cover to the value of no less than \$10 million as well. Insurance policies differ in price from different brokers as well as based on the type of work. Please ensure you are aware of the costs and requirements before applying.

#### 5.1.2 Australian Business Number (ABN)

Brisbane Festival requires each company/collective/main artist engaged with Under the Radar to hold an ABN in order to invoice for income. International artists will need to check the Australian Taxation Office (ATO) website to confirm their tax responsibilities whilst earning money in Australia.

#### 5.1.3 Visas

Brisbane Festival will sponsor the Temporary Entertainment Visas for successful international artists. We submit all relevant paperwork as supplied by you. While we will make every attempt to obtain the visas for your team, we cannot guarantee the success of the applications.

#### 5.1.4 Liquor Licensing

If your work involves artists or patrons consuming alcohol during or as part of the performance, please contact the Producer before applying and ensure you include details in your application. Liquor licensing is different in each Australian state and territory so it is important to ensure what you are proposing is legal in Queensland. We will also need to determine whether it can be covered by any established Festival licenses. In some cases obtaining a liquor license may become your responsibility.

### 5.2 Technical, Storage and Freight

Selection for Under the Radar does not guarantee the provision of all the required technical elements for your work. It is wise to assess your technical specifications and know what can be eliminated or simplified before you apply.

Interstate and international artists requiring freight for materials will need to liaise with the Under the Radar Technical Manager to ensure there is space for deliveries and that there is a suitable loading point for any large trucks etc.

Depending on the location and work, it is likely that public space works will need to be set and struck daily. There are very limited storage facilities available so please consider this when planning your work.

### 5.3 Show life/shelf life

If you are selected for Under the Radar, consider the time and resources going in to the work and how to maximise its performance outcomes. If you feel your work can tour, we strongly suggest planning a longer season from the outset to allow you and your work to grow and provide you with more opportunities. Melbourne Fringe, Sydney Fringe, TINA and Adelaide Fringe are all presented soon after Under the Radar. Whilst all of these festivals operate very differently, it would be worth taking the time to find out more about them, and if appropriate secure a place.

## 6. TERMS AND CONDITIONS

By submitting an application to Under the Radar you are acknowledging that you understand and agree to the information within this handbook and each of the following:

1. All applications and written support materials must be in English.
2. Applications and support materials must be received by or postmarked on the due date. Late applications will not be accepted.
3. Applications which do not have all required support material will not be accepted.
4. Support materials will not be returned to artists. Please do not supply originals.
5. Brisbane Festival will not provide individual feedback to applicants. General comments will be provided to all applicants once the programme is finalised.
6. Decisions regarding the programming of performances to specific venues or locations are the responsibility of Brisbane Festival. These decisions are final.
7. All successful artists will be required to hold current Public Liability Insurance to the value of \$10 million to cover all creative and technical personnel involved with their production or performance. A copy of the certificate of currency must be provided before the performances commence.
8. All successful artists and persons involved in productions will be responsible for all associated travel, accommodation, ground transport, per diems, freight and relevant insurances.

9. Artists/companies must supply all set, props & costumes associated with their work.
10. Brisbane Festival will provide technical equipment however artists/companies may be required to alter their specifications or provide materials at their own cost.
11. Successful artists will be required to provide marketing materials and will be encouraged to promote their own productions. Brisbane Festival will market Under the Radar programme as a whole event within the context of the Brisbane Festival overall marketing campaign.
14. All successful Australian artists/companies will require an ABN (Australian Business Number) to invoice for box office earnings.
15. Brisbane Festival may contact you about Under the Radar. Information provided as part of your application is being collected by Brisbane Festival for the purpose of assessing applications and may be provided to other entities as part of that process.
16. All information included in this handbook and on the Brisbane Festival website is correct at the time of the call for expressions of interest 2012.

Good Luck!