

CUADC Edinburgh & Camden Fringe '26 Pitching Pack

Each year, CUADC chooses a show to send up to the largest theatre festival in the world, the Edinburgh Fringe! We also choose a show to send to the Camden Fringe, a festival which runs parallel to Edinburgh in London. We are thrilled to be opening applications for the 2026 Edinburgh and Camden festivals!

This year, we have decided to open pitching for both festivals simultaneously, instead of selecting shows for Edinburgh in Michaelmas, and selecting shows for Camden in Lent. This is to ensure that we are able to book early enough to get a good venue and timeslot at the Camden Fringe. You are still able to pitch for only Edinburgh or only Camden if you wish, or you can pitch for both.

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What's the difference between Edinburgh Fringe and Camden Fringe?

Edinburgh Fringe and Camden fringe both run for roughly four weeks during August. Edinburgh Fringe is much larger – it is easier to get walk in audiences, but harder to make your show stand out against all the others. CUADC funds a one week run at Camden and a two week run at Edinburgh.

Key Facts:

- The Camden Fringe runs for the whole month of August each year.
- We only send plays (dramatic or comedic!), not musicals* or sketch shows (see CUMTS and Footlights for information about these).
- The running length for a fringe show needs to be around 50-55 minutes.

- We will not be accepting pitches from people who have had their own writing funded by CUADC at Edinburgh or Camden fringe in previous years. If you have been involved in a CUADC-funded show at Camden or Edinburgh but were NOT the person who pitched it, you are still able to pitch! Likewise, if you have successfully pitched a fringe show to us before, you are absolutely welcome to get involved in the show we send up this year – you are just not able to pitch again.
- People who have pitched Fringe shows to us in the past and been unsuccessful are encouraged to reapply!
- **If you have any questions, please email vicepresident@cuadc.org.**

* Plays with original music may be admitted, but there should not be more than 2 songs.

What kind of play are we looking for?

Shows can be scripted or devised, but they must be original.

They can be an entirely original story or an adaptation/interpretation of a non-copyrighted work. This means the author of the original piece must have died over 70 years ago.

We particularly encourage stories by and about people from marginalised identities and communities.

The show needs a small cast – ideally 4 people or less (more info on why below).

The show must be 50–55 minutes long.

Technical specifications can be limited at Fringe, so we will not be selecting shows in which complicated tech and large set pieces are essential to the play.

We strongly encourage applicants who have experience of working in a team, and/or in a leadership role. This can be in an unofficial capacity, it doesn't necessarily need to be formal experience!

We strongly encourage applicants to think carefully about marketing, because it is much harder to get an audience at Edinburgh or Camden Fringe than at Cambridge.

Show Teams

We will be limiting team sizes to eight people per show so that we can better financially support those who do go up. However, you are welcome to have more people working on the show that are not going up to the Fringe – for example, costume designers, poster artists, etc.

The role allocation between the eight people on the show can vary. As well as the cast, fringe shows will usually take up a writer, director, producer, and technician. It is common for people to take on multiple roles, for example producer and assistant director, or publicist and technician. We recommend limiting the cast size to four because as a committee we need to make sure there are opportunities at Edinburgh/Camden for both actors and non-actors. However, this can be flexible and is not a rule.

Writers may direct, AD, produce or tech their work as they wish. If a writer wishes to perform in their own work, it must be mentioned and justified at pitching.

All members of the cast and crew must be members of CUADC. For information about membership eligibility, see [here](#). In addition, all members of the cast and crew must be 18 years old or over by the start of July 2026.

Please feel free to apply in pairs as a writer/director team, or a devising team, though you may be asked why you have chosen to work together, and evidence of previous collaboration.

We do not need to see a complete and polished script at the time of pitching, but at a minimum we expect it to be at least 50% finished, with a very clear outline of what is yet to be written. If your show is devised, we will need a concrete plan (with timelines) as to how this is going to happen, along with examples of previous devised work.

If a show has many content warnings or focuses on heavy themes, and the script is not yet finished, we will need a plan as to how these will be handled sensitively.

What you can expect from CUADC

CUADC will cover all production costs, including venue hire, publicity, and any tech hire. We will also fund any costumes, props etc. which are needed for the show.

We will help support you in finding venues and accommodation, getting marketing rolling, finding people to fulfill roles in the show, and welfare support.

CUADC Bursary

As part of our bursary scheme eight members of your team will receive a small bursary towards accommodation, food and travel costs, however any remaining costs must be covered by the individual and this should be made clear when you open applications for other roles on your show. Last year, the bursary was £100 per person for Camden, and £250 per person for Edinburgh. The exact amount this year has not yet been confirmed, but it will be either the same amount as last year, or slightly more.

In the past, the CUADC bursary has largely been automatically deducted from the accommodation costs, though other arrangements can absolutely be made.

What CUADC expects from the production

1. We will need clear, consistent, weekly communication with the show's core prod team from the time of the show's selection until the end of August.
2. Deadlines for aspects of the show such as marketing, Camden Fringe registration, and venue applications will be met consistently.

3. For shows which have not already had a script written, **it must be completed by date.**
4. The show which goes up to Fringe must fit the description of the show at the time of pitching, and major marketing points, such as title or genre, should not change without consultation.
5. Selected shows will put on a full preview in a Cambridge venue prior to Fringe in Easter term, for essential audience feedback.

How to Apply

Apply using this Google form! [CUADC Fringe '26 Pitching](#)

The deadline for this will be **the 16th of November at 11.59pm**. Interviews will likely take place during the week of the 17th of November and/or the week of the 24th of November. Depending on the number and suitability of applications received, we may create a shortlist of applicants and only interview those, or we may choose to interview everyone.

If you are invited for an interview, you will give a quick pitch and we will ask you a couple of questions about your show. These will last between 10 and 20 minutes depending on the number of applications, but everyone will get the same amount of time!

On the pitching panel will be Harriet/Harry (Vice President), Tom (Club Publicist) and Amenie (Writers' rep, who also took a show to Edinburgh Fringe in 2025 with CUADC funding).

Questions on the Form

Name (and optionally your pronouns), email address, confirm you are a CUADC member or eligible for membership, and your role on the show.

1. About your play:
 - Title?
 - Written or devised?
 - Original or adaptation?

- Synopsis (150–500 words)
 - Expected cast size
 - Content warnings checklist
 - Optional space to give us more detail about the content warnings
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2. Why your play?
 - Why are you passionate about taking your play to the Camden Fringe?
 - What ideas do you have for developing your show between now and August?
 - How do you want audiences to react to your show?
 - How will you make your show stand out in London?
 - How will you encourage diversity, access and inclusion in your production?
 - An example of a time you've worked well in a team?
 - An example of a time you've taken on a leadership role?
 3. Any supplementary material?
 - A current draft of the script if you have one
 - Anything else which might help us understand your show, such as spotify playlists or pinterest boards.
 4. Marketing
 - 100 word long marketing blurb
 - 15 word short marketing blurb
 - Do you have any other ideas for marketing?
 5. Interview accessibility.