Welcome to the 27th annual Minnesota **Fringe Festival**! We couldn’t be more pleased to have you along for the ride. This handbook is going to be full of magic and answers. If you don’t find what you need here, you can contact Fringe’s Artist Liaison Amber Bjork at amber@fringefestival.org. This handbook is **NOT** a secret! Share it with your cast, crew, and anyone who will benefit from the info.

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COMMUNICATIONS

You will receive regular updates from Amber in the form of Producer Newsletters. They’ll contain important information about deadlines, rules, events, and resources. Please add amber@fringefestival.org to your address book so you’ll always receive the latest information. You will 100% want to read those!

The producer is the individual listed on the application and the primary contact on all communications with Fringe. If another member of your production reaches out, they must cc the producer.

Every communication must contain your show number once you have received that identification from us.

Please respond to any personalized/direct communication from Fringe staff within a 24-hour turnaround time. If we get radio silence from you, we’ll assume you are ghosting us and are no longer interested in producing, which could result in your show getting pulled.

A reminder: your producer, producer contact email, and company name cannot be changed for any reason.

MINNESOTA FRINGE STAFF

Dawn Bentley, Executive Director
Dawn is happy to talk about Minnesota Fringe mission and goals, strategic priorities, and finances. She is available to answer general festival and programming questions. Dawn also manages sponsorship and press relationships year-round. dawn@fringefestival.org

Amber Bjork, Artist Liaison
An active theatre artist in the Twin Cities and your personal oracle, she knows the answer to any question you have as an artist in this festival…or knows someone who does. amber@fringefestival.org

Liz Neerland, Technical Director
Liz is a Jane of all technical trades in the Twin Cities, and will answer questions regarding your venue, tech rehearsal, and all other tech needs. liz@fringefestival.org

Kaitlen Osburn, Audience and Volunteer Services Director
Kaitlen runs our biggest behind-the-scenes party overseeing dozens of house managers and hundreds of volunteers. If you’d like to immerse yourself further into the world of Fringe, we’re always looking for volunteers, especially during the Festival Season. kaitlen@fringefestival.org
YOUR VENUE

Please do not contact your venue directly. Fringe takes over each venue and rearranges them for our specific needs, so the venue staff simply will not have the answers you seek like the Fringe staff will. Your contact for all venue questions is our Technical Director, Liz Neerland. liz@fringefestival.org

FIND US

Fringe HQ is located in Northeast Minneapolis in the Grain Belt Bottling House.

79 13th Avenue NE Suite 112
Minneapolis, MN 55413
Telephone: 612-872-1212
www.minnesotafringe.org

Our office hours are 10am – 5pm Monday through Friday throughout the year. On the second Tuesday of every month, you’re invited to drop in for our fringe-y open office hours, T.A.T.O. (Tuesdays At The Office) Talk from 11am-1pm.

BE SOCIAL

Tag, tweet, and post away! Minnesota Fringe has tens of thousands of digital followers and subscribers. Take advantage of these additional eyes by tagging us when you’re letting our followers know what you’re doing, and so we can help promote your work:

- Facebook: www.facebook.com/mnfringe
- Instagram: @MNFringe
- Twitter: @MNFringe
- Hashtag across all platforms: #MNFringe
- Youtube: www.youtube.com/MNFringe
THE 2020 FRINGE CALENDAR

February 24: Fringe Lottery Drawing at Can Can Wonderland
March 13: Due date for Contract and Producer Fee Payment
March 20: Dropout Deadline (last day to receive a full producer fee refund for withdrawing)
Mid-April: Venue/scheduling assignments distributed to producers
April through June: Marketing help sessions (scheduled as needed)
April 18: Fringe Unified Auditions at Crane Theater
May through July: Producer Workshops
June 1: First Paperwork Deadline: Online show forms.
Mid-June: Tech schedules distributed to producers
July 1: Second Paperwork Deadline: W-9 and Liability Waivers. Website launches and ticket sales open
July 13: Fringe Previews #1
July 20: Fringe Previews #2
July 26: Tech Week starts
July 29: Fringe Previews #3 Featuring Touring Artists and Independent Producers
July 30 – August 9: MINNESOTA FRINGE FESTIVAL!
August 9: Closing Night Party and Golden Lanyard Award Ceremony at Can Can Wonderland
September 1: Payout checks mailed
December 1: 2021 Fringe applications open!
**SCHEDULE AND VENUE ASSIGNMENTS**

We’ll send your schedule and venue assignments in early April after all producers have filled out online forms. The information provided will let us know a bit about your show, space and tech needs, as well as scheduling conflicts.

**Fringe Festival** performances are Thursday, July 30 – Sunday, August 9. All shows in Fringe-managed venues run on a strict 90-minute grid that allows for a 60-minute show time and 30-minute transition. We schedule your 5 performances based on historical data so that every production has some weekdays, some weekend days, and some weekend nights. **We ask that you ensure you and your cast are available at least 8 days of the Festival to help us schedule everyone fairly.**

Double-casting between shows will be considered when assigning times and venues. We do our best to accommodate all requests as we piece together a puzzle of that includes hundreds of performances over 11 days, but we cannot guarantee all requests are able to be fulfilled.

Our venues run the gamut: intimate to concert, some have multiple entries or projection, and there are range of clearances, backstage space, and technical capabilities. All of them have theatrical lighting and sound. We do our best to place your production in a venue that will support your needs—and the needs of all producers—as far as we are able. Specs and pictures of your venue will be available on your producer panel.

FAQ: Can I see my venue prior to tech?
FAQ: Why is my venue considered tier 1, 2, or 3?

**Producer Panel / Show Information and Image**

You will create a password protected username to log into our website when you accept your producer agreement. This is mission control—where you tell us more about your show now, and where you will update your show page once ticketing goes live. Your producer panel will contain a lot of collateral, including PDFs of mandatory paperwork, venue specs, marketing information, this handbook for reference, and other resources. It is also where you’ll upload your show image and show description for your individual show page.

Each show has a show image that will consistently be shown alongside your title and company name on our site. Show images should have a 3:2 ratio (wider than tall). If your image doesn’t fit the ratio, it will appear stretched or cropped when uploaded into the website. There will be a chance to preview how your image will appear on the website and change it if need be.
**Info Gathering Forms Due on June 1**

We will ask you specific questions about your show to anticipate tech and marketing needs on the forms in your producer panel. Minnesota Fringe is committed to offering patron accessibility services such as ASL, audio description, and open captioning. The online forms also help us assign these services to a number of productions that will aid your audiences.

[FAQ: Tell me more about access services]

The more information you can provide, and the sooner you fill out the forms as they’re available, the better we can serve you and your audiences! These forms will also help us to build your show page on the website so it can go live to audiences by July 1.

**Mandatory Paperwork Due on July 1**

The following documents MUST be submitted to us by July 1, 2020 in order to perform. The only exceptions to this rule are late/replacement casting and shows that come off the waitlist. **PLEASE WRITE YOUR SHOW NUMBER IN THE UPPER RIGHT HAND CORNER OF ALL THESE FORMS.**

**Liability Waivers:** You must submit a liability waiver for every member of your cast and crew that will be in the venue for performances and/or tech rehearsal. This includes your stage manager in the booth, backstage helpers, onstage musicians, etc. It does not include your designers or director/choreographer, unless they will also be onstage or backstage during the performances or present during your tech rehearsal. Anyone without a waiver will not be allowed to participate.

[FAQ: Can I turn in a late liability waiver?]

**Liability Waivers for Minors:** See “Liability Waivers” above; the same applies here. This form must be signed by a guardian and submitted for any member of your cast and crew who will not be 18 years old before August 10, 2020.

**W-9:** Submit ONE W-9 form for your production. If you have a company with an EIN, fill it out with your company name or the name of the individual to whom the EIN is attached. Most producers do not have an established company and EIN—in this case, use the name and SSN of the person (usually the producer) who will receive the payout check at the end of the festival. That person is responsible for paying taxes on the payout. Any production with a payout greater than $600 will be sent a 1099 in January 2021 for tax filing purposes.

[FAQ: What do I need to know about taxes?]

**Actors Equity Association Photo Release Form** (Only applicable to productions with AEA members): Most AEA paperwork should go straight to the union (read more about that on page 13), but we need this particular form from you to allow our photographers to document your show. You’ll know which form goes to us because it has our logo on it!

[FAQ: Can I submit my paperwork electronically?]
UNIFIED AUDITIONS

Fringe organizes a general unified audition session open to all producers. This will take place 10-4pm on Saturday, April 18, at the Crane Theater in Northeast Minneapolis. Producer seating is limited and will require an RSVP. All producers will be notified when sign ups are available. Fringe will gather headshots and resumes from artists and make this information available to producers following the auditions.

WORKSHOPS

Fringe provides workshops for all producers on topics including marketing your show, tech, and more. You’ll find a list of our workshops on your producer dashboard, and we’ll keep you informed as more information arises.

MARKETING AND PRESS

Much of your individual show marketing will happen on your show page and in any print materials you put out into the world. See [Producer Panel / Show Information and Image] and [Postcards, Programs, and Posters].

When it comes to press, we’ll handle all promotion of the overall Festival. We will ask you questions on the online forms to tell us more about your show’s themes and your creative team. This helps us highlight you in outreach to general and niche publications.

One thing to remember as we get closer to Festival time: if a member of the press or media reaches out to you, they want to cover your show and it’s an excellent opportunity for free marketing. TAKE THAT CALL / ANSWER THAT EMAIL!

PREVIEWS

We host 3 preview showcases to give audiences a sneak peek of some shows in the Festival. Previews are 3 minutes each and can be anything from a snippet of your show to an informal announcement about the show itself. To see example of previews, check out [our YouTube channel.]

- Festival Preview #1: Monday, July 13
- Festival Preview #2: Monday, July 20
- Festival Preview #3: Wednesday, July 29 (highlighting—but not confined to—touring artists and Independently Produced shows)

Preview sign-ups will be announced at the beginning of July.
TICKETING, COMPS, AND PASSES

TICKETS

Admission to the festival includes single tickets and discount passes.
- Single Tickets: $15 (adults) $7 (kids), guarantees entry into a particular show, at a particular time, at a particular venue
- Discount Packages: 10- and 5-show passes will be available for $110 and $65 respectively.
- Fringe With Benefits Membership: Tiered opportunities to support Fringe no matter what your budget. Most memberships include a VIP pass that allows entry into any show, at any venue at any time, on any day of the Fringe Festival.
- Reservations: $3, guarantees a seat for ticket and pass holders (does not include Artist Pass) at a particular show, at a particular time, at a particular venue.
- Fringe Buttons: $4, required for entrance to the festival. Revenue goes to support Minnesota Fringe year-round operations. Buttons can be purchased at Previews, HQ, or any Fringe-managed Box Office.

COMPS

You will receive physical comp vouchers with your show title printed on them. Comps can be redeemed as a ticket to your show and you may distribute them as you see fit. These comps are only good for your own show and cannot be redeemed for entry into any other show in the festival. In the event of a sellout, comps alone do not guarantee a seat, but may be used with a reservation (see Reservations below) to hold a seat for the user.

Comp allocation breakdown:
- Tier 1 productions will receive 15 comps.
- Tier 2 productions will receive 20 comps.
- Tier 3 productions will receive 25 comps.

Potential uses for comps include: admission for friends and family of the cast, covering the cost of your “audience plant” (aka that surprise cast member who starts off sitting innocently in the audience), inviting a director/actor/producer to view your work, or to guarantee that you will have a seat for your camera tripod if you’re filming your show.

NOTE: Don’t use your comps for press! If a member of the press wants to see your show to review it, send them to us. We’ll have them fill out Press Accreditation on our website and reserve their ticket for them.

ARTIST PASSES

Companies in the Festival will be issued Artist Passes to be used by your cast/creative team to see any show in the festival. You get one artist pass for each liability waiver submitted by July 1st with a maximum of six (6).Artist Passes allow rush entry into any show in the Fringe Festival with available seating, beginning approximately 5 minutes before the show time*. Your Artist Passes are transferable among your company members. Artist Passes are distributed only after all performers have submitted signed liability waivers to Minnesota Fringe.

*Artist Pass holders will wait in an Artist Rush Line at every venue. This is to ensure that houses have a chance to fill with paying audience members. At 5 minutes to show, the Artist Rush Line will be opened to allow seating.
RESERVATIONS

There are no guaranteed seats at a show unless the patron makes a reservation or has already swiped their pass / redeemed a comp for a show at the box office. Reservations are only available online in advance and are recommended if the show is at risk of selling out. Reservation fees will apply to ticket, comp, VIP pass, and discount pass holders. **You cannot purchase or redeem a reservation with an Artist Pass.**

Reminder: There is **no late seating to any Fringe Festival show** due to scheduling, patron’s safety, and general courtesy. If you have friends and family coming to your show, best to impress this upon them.

[FAQ: I want to plant an actor in the audience. Can I do this?]

PAYOUT

You will receive 65% of box office sales from your 5 performances.

<table>
<thead>
<tr>
<th>Ticket Type</th>
<th>Patron Price</th>
<th>65% Payout</th>
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<tbody>
<tr>
<td>Standard</td>
<td>$15</td>
<td>$9.75</td>
</tr>
<tr>
<td>5 Show Pass</td>
<td>$13</td>
<td>$8.42</td>
</tr>
<tr>
<td>10 Show Pass</td>
<td>$11</td>
<td>$7.15</td>
</tr>
<tr>
<td>Fringe w/Benefits VIP</td>
<td>$7</td>
<td>$4.55</td>
</tr>
<tr>
<td>Child</td>
<td>$7</td>
<td>$4.55</td>
</tr>
<tr>
<td>Artist / Comp / Voucher</td>
<td>$0</td>
<td>$0</td>
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REVIEWS

Audience reviews are hosted on our website, and embedded on your show page. This can be a good grass-roots way to market your show, so encourage your audiences to write a review if they enjoyed what they saw.

Keep in mind that critical reviews are allowed, and that can include negative reviews. Patrons are allowed to their opinions, even if they don’t like what they see. We won’t remove negative reviews, but we will remove a review for the following reasons:

- You or someone involved in your show reviewed your own show
- The review uses profanities
- The review is unintelligible
- The review compares your show to another show, or recommends another show over yours
- The reviewer attacks or writes inappropriate remarks about an artist’s appearance or personality (i.e. they can say the costume was ugly or the acting was bad, but they cannot say the actor is ugly or the actor is a terrible person).
- The reviewer was not at your show.
FESTIVAL TIME, VENUE, AND BASIC TECH

During the Festival, you have 5 performances. You will receive your performance schedule in mid-April, and your technical rehearsal time in mid-June. You have one required 3-hour technical rehearsal the week before the Festival.

Fringe Festival Performance Timetable:

Arrive at the venue at least 30 minutes before your show time, and hang out by the stage door. (Your technician will tell you where this is during your tech rehearsal). Your technician will let you into the venue when it is ready for you. You’ll have 10 minutes to load in and set up, then the doors will open and we’ll allow 10 minutes for the audience to find their seats. You will then have up to 60 minutes to perform, and make bows and any curtain speech. And finally, 10 minutes afterward to strike your set and load out your show. Because of the Festival’s size and tight schedule, these times are hard set.

Fringe Festival shows must:

- Be no more than 60 minutes in length.
- Load in and set up in 10 minutes AND breakdown and load out in 10 minutes. Both must be executed without assistance from Festival staff or volunteers.
- Abide by all federal, state, and local laws.

Things we gotta say no to:

- Rigging of any kind.
- Smoking, fire, fog or haze.
- Firearms. (Contact Liz about prop weapons. No weapon will be allowed on stage without prior approval)
- Pianos. (Pianos are not supplied in any venue.) Keyboards are fine.
- Messes including lots of spilled liquid or food, or particles like glitter or confetti.
- Anything that is unsafe for you or the audience.
- Use of the venue furniture including lobby/dressing room chairs, tables, or audience seats.
- Rearranging the seating or modifying the venues.

Check in with us early on:

- Giving consumables (food, drinks) to the audience. (Usually a no, unless it’s unopened and pre-packaged.)
- Use of weaponry props (approved only in special circumstances).
- Projectors and specialty electrical equipment like amps or light fixtures.
- Heavy furniture, rolling chairs, or anything that could potentially damage the stage.
- Animals.

At the theater we provide:

- A theatrical venue with lighting and sound equipment.
- An industry professional lighting designer and technician.
- Box office staff and ushers.
- Two corded handheld microphones (see below).
- Two folding chairs that must remain accessible to all shows in the venue.
**Stuff you must provide:**

- Your show!
- Any sets, costumes, props and furniture (no borrowing from other groups in your venue).
- Your own set-moving labor.
- Any and all sound cues in digital format.
- Two unmarked copies of your script or choreography breakdown, single-sided, with page numbers and WITHOUT staples or punched holes.
- Amps and cords for musicians (or go acoustic).
- Projectors and screens (if approved) or specialty equipment.
- Programs (optional).

[FAQ: I just need a chair for my show. Can I take one out of the audience / lobby?]

**Some things to keep in mind:**

- **Set:** If you have a set, it needs to fit in through a regular entry door: 30” wide x 80” high.
- **Storage:** Not all venues have guaranteed storage, and some have very limited storage shared with other shows in your venue. Be prepared for the possibility of having to take all your set, props, equipment, and costing with you for every performance. Many of our venues share space with other organizations and while we do our best to keep storage areas secure, we cannot guarantee 100% security. Never leave valuable props in storage.
- **Blackouts:** No venue will ever get 100% dark. We’re legally obligated to keep running lights and exit signs illuminated.
- **Lighting:** Light plots in all venues are configured to work with multiple shows, so keep it simple. We may be able to provide a special or two if you state this on your tech form.
- **Stage Manager:** You will have a professional technician running the light and sound board for your show. Due to our contracts with venues, they are the only person allowed to run the board. Our techs are veteran professionals, and most shows don’t need a stage manager to call the show from the booth. *When an SM is necessary:* if you have additional tech elements like slides, running video or sound cues off a laptop, if you have a lot of complicated cues that need to be called that are not tied to scripted lines (ie, a dance piece), or if you need a lot of backstage help (ie, quick changes, prop work).
- **Microphones:** We provide two cabled microphones, but we promise you that you won’t need them for volume in any of our venues. Some producers ask about bringing their own mic headsets. Again, you can bring them for costuming or for special effect, but you won’t need them for volume.
- **Access:** All venues are wheelchair accessible for audiences. If you have a performer/creative team member who may require specific mobility-related accommodations, be sure to let us know in advance. Not every venue is fully accessible for performers.

We will send you a supplemental guide to your 3-hour technical rehearsal when your tech slot is scheduled, and will host a tech workshop in July. In the meantime questions about your venue or tech requirements should be emailed directly to Technical Director, Liz Neerland: liz@fringefestival.org. Remember: don’t contact your venue for questions, because they won’t be able to help you, and will simply refer you back to Liz.
Postcards, Programs, Posters, and Merch

Print materials are not mandatory, but they can help you market your show. You are responsible for creating and distributing your own print materials.

**Postcards** are the traditional marketing item around Fringe festivals. Creative design is all up to you, but we have a few rules:

- They MUST include a Festival banner somewhere—either front or back—and large enough to read. It doesn’t have to be prominent; it’s there to identify your postcard as a Festival show for our postcard tables in venue lobbies. The logo also points audiences to our website so they can buy tickets. The postcard banner will be provided by us in various formats by June 1.
- Postcards of any size and dimension are fine, but please no bigger than a sheet of paper (8.5” x 11”).

We have postcard tables in every venue, but they work better at our Festival as part of a conversation—when you hand one to someone who may be interested in your show. If you’d like to see some examples of postcards, drop by Fringe HQ!

[FAQ: How many postcards should I order?]
[FAQ: When can I drop my postcards off at the venues?]

**Programs** are great places to tell the audience more about your show, list sponsors (if applicable), or cross-promote with other Festival shows. Our volunteer ushers will hand them out, but you must drop them off at your box office before each show and remember to pick up the remainders after every performance. IMPORTANT: Depending on the venue, Front of House may not be able to keep your programs between performances due to storage restrictions. We are not responsible for the safekeeping of your programs; prepare to drop off and pick up your programs at each performance.

**Posters** are not recommended. We’re not allowed to hang them in venues, and public postering is prohibited in Minneapolis-Saint Paul. Posters can be hung in businesses like coffee shops, but only with permission from their staff/owner.

**Merchandise** (i.e. buttons, DVDs, and general swag) can be sold inside the venue during your allotted 60-minute show time or during your 10-minute strike time with the caveat that you still must strike your show and be out of the venue 10 minutes after your show. We cannot allow selling merch in lobbies for safety and audience flow reasons. Minnesota state laws prohibits all sidewalk sales.
**Liability Insurance**

Minnesota Fringe does not require producers in Fringe-managed venues to provide insurance. We have a general liability insurance policy that covers all Festival activities, but filling out [liability waivers] is mandatory as part of our coverage.

**Actors Equity Association**

Fringe has a special Festival contract with AEA. If you have a member of Equity in your cast, you must fill out AEA paperwork and play by union rules. All payment negotiations are between you, your Equity actor, and AEA. Fines for noncompliance can be very steep. Links to all the paperwork are on your producer panel. You’ll know which forms go where by looking at the top—anything with an AEA logo goes to AEA, and anything with a Fringe logo goes to the Fringe office. They include:

- A contract, to be signed by you and your Equity performer(s) (send to AEA)
- Initial and final rehearsal reports (send to AEA)
- Payment reports (send to AEA)
- A photo release (send to Fringe)

**Stage Directors and Choreographers Society**

If your director or choreographer is part of SDC, check out their resources here: [http://sdcweb.org/](http://sdcweb.org/)

**PERMISSIONS**

**Copyright: Music**

Fringe pays for an agreement with BMI and ASCAP to cover any incidental music you use in your show. Most music under copyright is protected by these two organizations. Our agreement means you don’t have to worry about using most copyrighted music during scene changes, pre-show, or curtain. If you use copyrighted music in a substantial way—performing or playing a full song during your show, using full song lyrics as part of your script—you must gain separate permission. Please keep in mind that while Classical pieces are not under copyright, the particular recording you want probably is.

**Copyright: Scripts and Librettos**

If you are performing a published script, it is your responsibility to secure the rights. If you are making changes to a published script (i.e. cutting it to fit into an hour), it is your responsibility to gain permission from the publisher.

**Copyright: Resources**

If you have further questions about just how far you can take copyright into parody or quotation, here are some resources:

- [The U.S. Copyright Department](http://www.copyright.gov) – Fair use particulars, which varies case by case.
- [Stanford University](http://www.stanford.edu) – resource on copyright, public domain works and the permission-granting process.
- [Project Gutenberg](http://www.gutenberg.org) – a collection of public-domain literary works available.
- [Creative Commons](http://creativecommons.org) – a nonprofit offering guidance on sharing and licensing your creative work.
HARASSMENT POLICY

Minnesota Fringe strives to create and maintain an environment in which people are treated with dignity, decency and respect. The environment of the festival should be characterized by mutual trust and the absence of intimidation, oppression, and exploitation. It is the policy of Minnesota Fringe to maintain an environment free from sexual, racial, ethnic, religious, age-based, disability, sexual orientation, and gender expression harassment. Such behavior is expressly prohibited and Minnesota Fringe will not tolerate unlawful discrimination or harassment of any kind, and will take appropriate and immediate action in response to complaints or knowledge of violations of this policy.

For purposes of this policy, harassment is any verbal or physical conduct designed to threaten, intimidate, demean, humiliate, or coerce a patron, artist, staff member, volunteer, or any person working for or attending Minnesota Fringe. Harassment can be either done (in conduct) or said (in comments). Conduct or comments become harassment when they are offensive and unwelcome to others. Conduct or comments may be harassment even though the person doing or saying them thinks they are making a joke, or has the permission of all others involved. Please note: People do not always show when they are offended. If you are uncertain whether your conduct or comments will be offensive, the best practice is to refrain. We ask that participants recognize that intention is not the same as impact, and to first consider the impact that your actions or comments may have on others.

The following examples of harassment are intended to be guidelines and are not exclusive when determining whether there has been a violation of this policy:

Verbal harassment includes comments that are offensive or unwelcome regarding a person’s national origin, race, color, religion, gender, sexual orientation, age, body, disability or appearance, including epithets, slurs and negative stereotyping.

Sexual harassment includes unwelcome, unwanted physical contact, including touching, tickling, pinching, patting, brushing up against, hugging, cornering, kissing, fondling, and forced sexual intercourse or assault. It also includes verbal innuendoes, suggestive comments, jokes of a sexual nature, sexual propositions, lewd remarks and threats; requests for any type of sexual favor; and verbal abuse or “kidding” that is oriented toward a prohibitive form of harassment, including that which is sexual in nature and unwelcome.

This standard will be held to all Festival participants, including producers, artists, staff, volunteers, and audience members.

**Minnesota Fringe will not censor the content that you put on stage, and we encourage stories that provoke, challenge, and make audiences question the world they live in. But within the context of your performance you must adhere to these guidelines if you interact with any persons that are not your contracted performers including --but not limited to--audience volunteers who participate in your production, passive patrons, and staff.**

Your production is allowed to contain content wherein your contracted performers depict scenes of harassment, but we strongly suggest that you take this policy into your rehearsal room and make sure all performers are consenting throughout your rehearsal process. We hope that you will adhere to these policies in your rehearsals and that your artists are treated with the same respect no matter what the context of your show!

Productions whose performers violate this policy will be subject to removal from the festival and forfeit their production fee and box office percentages.
FAQ

[FAQ: Can I see my venue prior to tech?]  
No. You will have access to schematics and pictures once your venue is assigned. Festival shows should be flexible, so build your show to the best of your ability based on that information, and allow some wiggle room.

You may have been in your venue as an audience member or artist in the past. Please do NOT rely on that experience to inform how to build your show. Fringe cannot guarantee the configuration will be the same as your previous experience. Use the specs Fringe provides.

You will have an hour in your venue before your tech begins for spacing, and to make any small adjustments that you need to for blocking. Hundreds of producers before you have made successful shows this way, and we’re confident you can too! If you have any specific questions about the venue that you can’t find in the artist resources, you can ask Liz!

[FAQ: Why is my venue considered tier 1, 2, or 3?]  
Tier size is based solely on house size. Tier 1 houses audiences up to 99 seats, tier 2 houses between 100 and 199, and tier 3 is 200+. Stages of all shapes and sizes can be found throughout the tiers. We ask applicants to choose a tier size based on how many seats they think they can sell. A larger tier has the potential to net a larger payout, hence the higher producer fees.

[FAQ: Can I turn in a late liability waiver?]  
Yes, and you may need to. Remember, everyone who is participating inside the venue during the show must turn in a signed liability waiver. Sometimes an actor falls ill and you need to hire an understudy. Or you add a role. Or you ask a stage manager to come in at a late date. In these and other circumstances, you need to submit a late waiver. As soon as this situation arises, do your best to get that waiver to us, but definitely before that person steps foot in your venue.

Also keep in mind that the July 1st deadline for liability waivers is how we determine how many artist passes and comps to give you. Any waivers received after that date will not be counted toward this allocation.

[FAQ: What do I need to know about taxes?]  
Fringe issues your payout check as self-employed contractor. We do not withhold taxes. If your show earns more than $600 in ticket sales, we send you a 1099-MISC form for tax filing purposes, and file it with the IRS. We don’t pay taxes on that money; it’s your responsibility to do so.

[FAQ: Can I submit my paperwork electronically?]  
We highly recommend you do not send W-9 or liability waivers through email because they contain sensitive personal information. We collect thousands of liability waivers every year, and we must keep physical copies. You may be printing of just a few, but we would be burdened to print off waivers for thousands of artists every year.
[FAQ: I want to plant an actor in the audience. Can I do this?]  

Yes, but keep in mind that all house seats are under the jurisdiction of Front of House staff. Every butt in an audience seat translates to money in your pocket, so we need to make sure every seat in the house has the ability to be sold and is counted appropriately by staff. Actor-occupied seats will need to be accounted for by a purchased ticket, a comp, or an Artist Pass. All houses are general seating and because of this, you cannot reserve a specific seat for your actor. If your actor is meant to enter as a member of the audience and needs a particular seat, we highly recommend they arrive early and stand at the front of the audience line.

[FAQ: I just need a chair for my show. Can I take one out of the audience / lobby?]  

No. Our contract with venues doesn’t cover artists’ use of lobby furniture. All house seats are under the jurisdiction of Front of House staff; taking a seat from the audience will alter the house count and potentially leave a paying customer without a seat either at your show or the following show if the chair is not replaced. Fringe will provide each venue with two multi-use chairs to be used by any company that needs them. It will be your responsibility to replace these chairs to their holding spot at the end of each performance.

[FAQ: How many postcards should I order?]  

This is completely your choice! You don’t have to order any--postcards aren’t mandatory. But if you do, base your count on how you’re planning to use them. If you want to leave them on the postcard tables in our venues, 500 might be enough. If you plan to flyer audience lines, you may want 1,000. Plan on mailing some out, or handing them off to your cast to distribute around town? Then maybe a few more!

[FAQ: When can I drop my postcards off at the venues?]  

You can start distributing your postcards to the venues when the first box office shift opens on the first day: 5:00pm on July 30. You can also bring a stack to the preview events. We have a postcard table there, and our Front of House staff will pack up postcards to bring to the next preview. They will be left at whichever venue hosts the final preview the night before the Festival for the duration of the Festival.

[FAQ: Tell me about access services]  

Fringe assigns access services to a number of performances throughout the festival. For audiences with blindness and/or low vision, we will provide Audio Describers--individuals who speak into a device that transmits audio to the access patron describing onstage action. For audiences with deafness and/or hearing loss, we will provide an American Sign Language interpreter, Open Captioning device, and/or your script on a mobile device. (These devices are owned by Minnesota Fringe and are loaned to audience members. They will not have everlasting access to your script.) These services will present no intrusion to your show--you may not even be aware they are present--but they open your performance up to a whole new patron base! As the producer, you need only to provide a PDF copy of your script a couple of weeks prior to the festival (open-captioning requires a word document copy of your script to be submitted a few weeks before the festival).