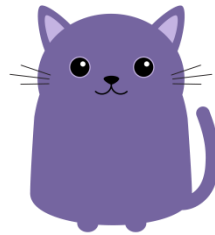
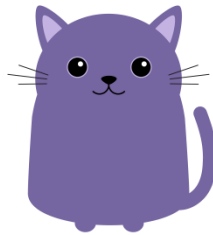
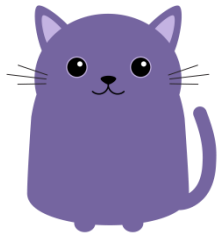


minnesota
FRINGE

**2025 INDEPENDENT PRODUCER
HANDBOOK**



Welcome to the 32nd annual **Minnesota Fringe Festival!** We couldn't be more pleased to have you along for the ride. This handbook is 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 **meant to be shared!** Share it with your cast, crew, and anyone who will benefit from the info.

While the Producer Handbook is laid out in a manner that is easily referenced month by month, we HIGHLY recommend reading it through once upon becoming a producer, and referencing it (i.e. skimming it) regularly!

LAND STATEMENT

Welcome!

Minnesota Fringe's offices and venues stand on the traditional, ancestral, and contemporary lands of the Anishinaabeg People. This rich, fertile, beautiful land has a complex and layered history and it holds great historical, spiritual, and personal significance for its original stewards*. We recognize that we are beneficiaries of this land, which was ceded by the Dakota and Ojibwe peoples and purchased by the US Government in the Treaties of 1837 and 1851**. The Dakota people only received a fraction of the money they were owed for their land.

From this place of acknowledgement and truth, we extend our hands and hearts to the Indigenous nations of the Dakota, Lakota, Ojibwe, Sioux, and all Anishinaabeg who made the Twin Cities their home long before the building of our cities -- and to all Indigenous people who continue to make this area their home***.

We invite you to Fringe with kindness.



This statement is inspired by, and sections of it are borrowed from, the land acknowledgements of:

*University of Minnesota - Duluth

**University of Minnesota - IAS

***Edmonton Fringe

TABLE OF CONTENTS

Communications and Minnesota Fringe Staff emails	3
Office Address and Phone and Social Media Handles	4
The 2025 Fringe Calendar of Events	5
AN INTRODUCTION TO IP	
What is an IP Show and Who Can Participate?	6-7
Registration Fees and Policies	7
Liability Insurance	7
Cancellation Policy	8
Things to Keep In Mind When Selecting a Venue	8
Venue Agreements	9
FOCUS: APRIL - MAY	
Unified Auditions	10
Producer Workshops	10
Info Gathering Forms due on June 1	10
Producer Panel / Show Information and Image	10
FOCUS: JUNE - JULY	
Mandatory Paperwork Due July 1	11
Postcards, Programs, and Posters	12
Marketing and Press	12
Previews	13
FOCUS: FESTIVAL TIME	
Ticketing, Buttons, and Passes	13-14
Reviews	15
FOCUS: POST FESTIVAL	
Payout	15
POLICIES	
Liability Insurance, Actors Equity Association, and Permissions	16
Harassment Policy	17
Our Commitment to Anti-Racism	18

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'll be responsible for reading and responding to all correspondence from your artist liaison!**

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 development, sponsorship, as well as community 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

Corinne Steffens, Technical Director

Corinne 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. corinne@fringefestival.org

Felicia Cooper, Director of Audience and Volunteer Engagement

Felicia 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. felicia@fringefestival.org

Hailey Dickinson, Communications Manager

Hailey seeks opportunities to promote Minnesota Fringe through regular publication of the Fringe File Newsletter, social media management, and advertising. She loves it when you use **#MNFringe** in your tweets and posts! socialmedia@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. The building is perpetually locked, so please call the office to be admitted.

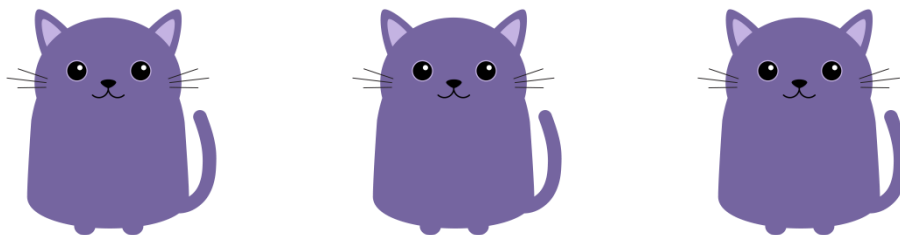
Need to ask a question “in person?” Artist Liaison Amber Bjork will be available every Friday starting in March from 11am - 1pm CST. Simply jump on the Zoom link [found here](#) and on your Producer Dashboard.

We can also schedule one-on-one marketing help sessions. Please contact Amber to set up a time!

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](https://www.instagram.com/MNFringe)
- TikTok: [@mnfringe](https://www.tiktok.com/@mnfringe)
- Hashtag across all platforms: **#MNFringe**
- Youtube: www.youtube.com/MNFringe



THE 2025 FRINGE CALENDAR

December 1, 2024: 2025 Minnesota Fringe Festival Applications open

February 15, 2025: Applications close

February 24: Fringe Lottery Drawing in person and streaming online.

March 1: IP Registration opens at \$220

March 31: Deadline for March IP registrant paperwork

April 1: IP Registration increases to \$330

April through June: Producer help sessions (scheduled as needed)

April 25: Fringe Virtual Unified list sent to producers

April through July: Producer Workshops (April 30, May 14, June 11, June 25, July 9)

April 30: Deadline for April IP registrant paperwork

May 1: IP Registration increases to \$440

May 31: Deadline for May IP registrant paperwork; IP registration closes.

June 1: First Paperwork Deadline: Website show page forms.

July 1: Second Paperwork Deadline: W-9 and Liability Waivers. Website launches and ticket sales open.

July TBD: Front of House training for IP Box Office contact

July 21: Fringe Previews #1

July 27 – 30: Tech Week

July 30: Fringe Previews #2

July 31 - August 10: MINNESOTA FRINGE FESTIVAL!

August 10: Closing Night Party and Golden Lanyard Award Ceremony

August 14 - 17: **Fringe at the Phipps Encore Performances**

End of August: Payout checks mailed

December 1: 2026 Minnesota Fringe Festival Applications open!

AN INTRODUCTION TO IP

What are Independently Produced (IP) Fringe shows?

IP shows are Fringe Festival productions (July 31 - August 10) taking place outside of Fringe-managed venues. They allow producers to be a part of the Festival with a few more customizable options! As an Independent Producer, Fringe Staff will mainly step back and let you work your magic, while also supporting your endeavors with workshops, marketing, unified auditions, previews, and more.

Who can participate?

IP is open to all; everyone is welcome to register. If you can dream it, house it, and insure it, you can do it, NO LOTTERY REQUIRED.

How is IP different from the lottery-chosen portion of the Festival?

As the name suggests, you'll be producing independently by taking a step outside of a Fringe-managed venue. Let's break it down:

What you're responsible for:

- Your show, including creation, staging, casting, etc.
- Finding a venue within the 11-county Metro area.
- Securing insurance for public performance in your venue of choice. (Outdoor areas will require any additional city permits.)
- Attending a mandatory box office training session in July.
- Providing box office personnel and front of house staff.
- Providing any tech and technicians you may need.
- Completing all forms and materials requested by Fringe Staff on time to help market and sell your show.

Fringe will require you to :

- Choose show times that begin on the "Fringe grid": 5:30pm, 7pm, 8:30pm and 10pm on weekdays, plus additional 1pm, 2:30pm, and 4pm -slots on weekends (no 10pm slot on the final Sunday).
- Honor all ticketing and pass purchases by Festival attendees and pricing policies set by Fringe (see [Tickets and Passes](#) on page 11-12).
- Use Fringe's ticketing platform for all advance sales and door sales

Freedom to choose:

- As few or as many show times as you choose (to a maximum of 55).
- While shows in Fringe-managed venues must run 60 minutes or less, Independently Produced shows may have a run time of any length. (We ask that any deviation from the standard 60 minute show length be clearly stated on your show page to best inform patron expectations.)
- While we have limits on what can and can't be done in Fringe managed-venues, (no rigging, fire, mess), you have the opportunity to find a venue that will allow you to create without these limitations.

What's in it for you:

- 100% of cash sales at door plus 70% of all digital sales (see [Payout](#) on page 12).
- Up to three Artist Rush passes, good for any performance of shows in the Minnesota Fringe Festival
- Access to all Fringe producer activities including workshops, Fringe Unified auditions, and preview nights.
- Semi-customizable show page on minnesotafringe.org with special IP designation.
- Online ticketing support for presales and reservations.
- Overall Festival press and marketing support (see [Marketing and Press](#), page 10)
- Minnesota Fringe wayfinding signage to help patrons locate your venue.

REGISTRATION FEE* AND EARLY BIRD DISCOUNTS

*Registration fee includes up to 11 performances. Additional performances can be added for \$50 each, up to a maximum of 55 performances during the Festival. Fees, location, and proof of insurance must be submitted at time of registration.

March Registration - \$220 March 1 - 31.

April Registration - \$330 April 1 - 30.

May Registration - \$440 May 1 - 31.

Registration closes and all proof of insurance and permits are due no later than May 31.

LIABILITY INSURANCE

To protect you and the Festival regarding any claims for injury or property damage sustained by an audience member or other "third party," Minnesota Fringe requires Independent Producers to provide proof of insurance for the venue being used, whether that is a copy of the venue's insurance allowing for public performance, or your own insurance and permit (proof of insurance is often required for a parks permit, regardless).

We require minimum coverage of \$1,000,000 per incident and \$2,000,000 in the aggregate. You may either provide this through your own insurance company or seek coverage through Minnesota Fringe's General Liability Insurance referral program. See Fringe's website for more details.

Minnesota Fringe's insurance agency is Kaplan Insurance Agency. If you have any questions regarding insurance, [Jeff Danovsky](#) and his staff are very helpful and knowledgeable about theater coverage.

Kaplan Insurance Agency

Jeff Danovsky

3555 Plymouth Boulevard, Suite #118

Plymouth, MN 55447

763-746-5000

www.kaplaninsuranceagency.com

CANCELLATIONS AND SHOW RELATED CHANGES

You will have one mandatory box office training session with the Audience and Volunteer Services Team which includes emergency and weather policies. Felicia will be your main point of contact for any cancellations. Cancellations must be made in accordance with Fringe policy. Performances cannot be rescheduled. **Shows may NOT be canceled due to low attendance.** Cancellation of any performance will result in loss of box office revenue and is subject to administrative fee (see contract). Fringe reserves the right to cancel any of your performances due to emergency weather conditions.

Contact Artist Liaison Amber Bjork with any and all show information changes immediately at amber@fringefestival.org.

THINGS TO KEEP IN MIND WHEN SELECTING A VENUE

Good to know up front: Private residences are not insurable for performance. Speak to your insurance agent for more information.

Location, location, location. While you can set up shop anywhere in the 11-county metro, the closer you are to Fringe-managed venues, the more you might take advantage of audiences traveling within that path. Fringe runs on a 90-minute grid, meaning there's 30 minutes between every 60-minute show. Many of our patrons like to group shows into a manageable travel pattern for the day, and being able to walk or drive between venues within that time can be a deciding factor. On the other hand, there are many communities beyond Minneapolis and Saint Paul that may appreciate you bringing the Festival to them!

Indoor or outdoor? Existing theatrical spaces will have much of what you'll need--stage, lighting, seats--and will often come with their own insurance that you get as part of renting the space. But you don't have to use a theater; any public or commercial space can be a performance space as long as you arrange a rental or permit to perform there. While outdoor spaces can be very freeing and dynamic and Minneapolis has parks in every neighborhood, indoor spaces have the benefit of being sheltered from the environment. This means less watching the weather for thunderstorms or heat advisories, and probably fewer mosquitoes in the evening. Please keep in mind that many city ordinances have a noise cutoff at 10pm.

Seats: Do you need some? Does the venue provide them? Do you need to bring your own? What is your preferred audience size?

Technical needs: Does the venue have adequate electrical loads (if you're bringing your own light or sound systems)? Is it soundproof enough that any auxiliary sound will not intrude upon your show or that you won't disturb your neighbors?

Audience needs: Do you want to provide shelter from the sun or rain? Is the space air conditioned? Are there restroom facilities and water fountains on the property? Parking? Accessible entrances for patrons with mobility limitations? Are there public transportation options nearby?

Check with park boards early: Many parks have ordinances that do not permit performances on certain days or hours of the evening to control sound patterns in residential areas. Summer is the event season and not every board will keep their park's public calendar updated. Check in early about city and community events, scheduled park maintenance or upgrades (it's happened before: a company picks a spot in the park and a month later, there's a bunch of new trees or playground equipment that wasn't there earlier). Make sure you understand their wedding policy--weddings are big business and it's not unheard of a park to bump or double-book their spaces if a wedding will bring some major dollars their way.

TIPS ON VENUE AGREEMENTS

So you've found a space! Yay! Many established theaters will have a standard contract, but if they don't--or you are renting/using a space that doesn't have a general agreement--we advise that you put one together and that it be signed by you and the owner/manager of the venue. Typical information in a venue agreement includes:

- Names, postal addresses, email addresses, and phone numbers of the parties in the agreement.
- Address of property
- Term of the agreement (beginning and end dates of the lease)
- Rental costs including any utility or maintenance fees
- Date rent is due and contact information for whom the rent should be paid
- Description of the area to be used (first floor except office, main stage including dressing rooms, etc)
- Other services/equipment the owner/manager has agreed to provide (chairs, technical equipment, and storage space)

IMPORTANT! Each situation is different and the above terms and the following sample venue agreement are NOT intended to serve as a comprehensive list or legal advice. They are only guides to use when creating an agreement.

SAMPLE VENUE AGREEMENT

This Agreement for the lease of _____, Minneapolis, MN, is made this _____ day of _____, 20 __, between [Artist name, address and telephone number] (hereafter "Lessee") and [owner name, address and telephone number] (hereafter "Lessor"), pursuant to the following terms and conditions: Leased Property: Lessee shall lease from Lessor [Address and description of the premises to be leased]. Use of Premises: Lessee shall use the leased space for [list uses such as: rehearsal and performances] on the following dates as part of the 2019 Minnesota Fringe Festival. Term of Lease: The term of the lease shall be [beginning and end dates of lease]. Rental Fee: The fee for rental of the premises shall be [total rental fee] to be paid in installments of [amount of each installment] on the following dates [list dates] and shall be sent to use the leased space for [list uses such as: rehearsal and performances] on the following dates as part of the 2019 Minnesota Fringe Festival.

Security Deposit: The Lessee shall pay a security deposit of [amount of deposit] on [date security deposit is to be paid]. The security deposit shall be returned to the Lessee by the Lessor within five business days of the termination date of the lease.

Utilities: Lessor shall provide [list utilities Lessor will provide such as: air conditioning, storage space, restrooms]. Cost of said utilities shall be the responsibility of [state whether rent is inclusive of utilities or whether Lessee is responsible. If Lessee is responsible for utilities state how and when Lessor will bill Lessee for these costs].

Governing Law: This agreement shall be governed by the laws of the City of Minneapolis and the State of Minnesota.

Entire Contract: This agreement, including any riders, addenda, schedules and/or attachments represent the entire agreement and state how and when Lessor will bill Lessee for these costs].

Acceptance: The terms and conditions of this agreement are hereby accepted by the Lessor and Lessee or their representatives by their signatures below. The terms of this agreement are binding and supersede any oral or written representations. The persons signing this agreement on behalf of the Lessor and Lessee each has authority to bind their respective principals.

AGREED AND ACCEPTED

[Insert Lessor's Name]:

[Insert Lessee's Name]:

By: _____ Date _____

By: _____ Date _____

Print Name: _____ Print

Name: _____

~~~~~

Again, **the sample agreement is not meant to be comprehensive or to provide legal advice, but as a guideline only.** Please consult your own legal advisor and insurance agent for more information.

Hot Tip: You can find online resources for customizable venue agreements! Google "venue agreement form" and the internet will suggest places like Rocket Lawyer\* and Law Depot\* where you will be able to upload all of your info into a form that can be printed out for a nominal fee.

\*Minnesota Fringe does not endorse any particular online legal service vendor.

# FOCUS: APRIL - MAY

## UNIFIED VIRTUAL AUDITIONS

Fringe organizes virtual general unified auditions open to all producers. Fringe will gather headshots, resumes, and video links from artists and make this information available to all producers in April.

## WORKSHOPS

Fringe provides workshops for all producers on topics including marketing your show, tech, budgeting, access services, and more. You'll find a list of our workshops on your producer dashboard, and we'll keep you informed as more information arises. The dates for the 2025 workshops are: April 20, May 14, May 28, June 11, June 25, July 9.

## INFO GATHERING FORMS DUE 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. These online forms also help us assign these services to a number of productions that will aid your audiences.

BE DETAILED AND PROMPT. 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 on July 1. Failure to complete forms in a timely manner could result in your show's tickets not going on sale with other producer's on July 1.

## 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. Your producer panel will contain a lot of collateral, including PDFs of mandatory paperwork, venue specs, marketing information, this handbook for reference, all producer newsletters, workshop information, and other resources. It is also where you as the producer will be responsible for uploading your show image, show description, cast information and all the relevant content info for your individual show page.

**THE MORE INFORMATION YOU GIVE, THE BETTER. DO NOT LEAVE FORMS BLANK.** The detailed amount of information about your show on the Show Information form helps us not only build your show page, but also helps audiences find shows they are interested in seeing because they can sort by genre, content, features, and venues.

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.

# FOCUS: JUNE - JULY

## MANDATORY PAPERWORK DUE JULY 1

The following documents MUST be submitted to us by July 1, 2025, in order to perform. The only exceptions to this rule are late/replacement casting.

**Liability Waivers: A liability waiver must be submitted for every member of your cast and crew that will be in the venue for performances.** This

includes your stage manager, 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.

**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 the date of our first Previews: July 21, 2025.

**LIABILITY WAIVERS WILL BE COLLECTED VIA DIGITAL FORM.** You will receive a link to this form. Please distribute it to your cast and crew to fill out their information along with your show number. It is the producer’s responsibility to make sure all performers and crew for all performances have submitted a waiver. Waivers without a show number are invalid.

**PLEASE INCLUDE YOUR SHOW NUMBER ON ALL FORMS.**

**Payment information: 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 2026 for tax filing purposes. International artists without a SSN: Please contact Amber for alternative tax forms.

Producers will receive an invitation from our Quickbooks Online service to submit their tax and payment information. Producers will have the opportunity to opt in to direct deposit (minus a \$10 fee from their box office payout), but all necessary information must be completed by July 1st to ensure a timely payout.

International artists without a SSN: Please contact Amber for alternative tax forms.

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, get that waiver to us 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 a self-employed contractor. We do not withhold taxes. If your show earns more than \$600 in ticket sales, we send you a 1099-NEC form for tax filing purposes, and file it with the IRS. We don’t pay employer taxes on that money; it’s your responsibility to do so.

## POSTCARDS, PROGRAMS, AND POSTERS

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 and are optional. 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, otherwise it will be removed. The logo also points audiences to our website so they can buy tickets. The Festival 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 Fringe-managed 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?

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, 50 per building will probably be plenty. If you plan to flyer audience lines, you may want more. 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 Fringe-managed venues when the first box office shift opens on the first day: 5:00 PM on July 31. 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.

**Programs** are great places to tell the audience more about your show, list sponsors (if applicable), or cross-promote with other Festival shows.

**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.

## 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 on pg. 8 and Postcards, Programs, and Posters on pg.10.)

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.

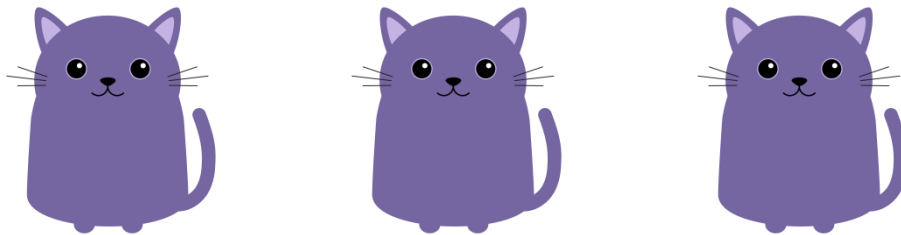
One thing to remember as we get closer to Festival time: if our social media manager Hailey emails you or a member of the press or media reaches out to you, they want to cover your show and it's an excellent opportunity for free marketing. TAKE THAT CALL / ANSWER THAT EMAIL!

## PREVIEWS

We host 2 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. All previews will take place at the Rarig Thrust. To see examples of previews, check out [our YouTube channel](#).

- Festival Preview #1: Monday, July 21
- Festival Preview #2: Wednesday, July 30 (highlighting—but not confined to—touring artists and Independently Produced shows)

Preview sign-ups will be announced at the beginning of July and are first come first serve.



## FOCUS: FESTIVAL TIME

## TICKETING, COMPS, AND PASSES

### TICKETS

Admission to the festival includes single tickets and discount passes.

- Single Admission: \$25 sold in advance and at the door. (\$20 with a 2025 Fringe Button, see below.)
- Discount Packages: 10- and 5-show passes will be available for \$150 and \$90 respectively.
- Fringe With Benefits Memberships are tiered opportunities to support Fringe no matter what your budget. The most popular membership includes a VIP pass (\$11/ticket) that allows entry into any show, at any venue at any time, on any day of the Fringe Festival. VIP Pass sales are limited.
- Reservations for discount pass holders: \$3, guarantees a seat for discount pass holders (does not include Artist Passholders) at a particular show, at a particular time, at a particular venue. This additional reservation fee is only applicable to discount pass holders; non-discount pass individual ticket purchases automatically include a reservation fee.
- 2025 Fringe Buttons: \$10 AT FRINGE-MANAGED VENUES. **NEW THIS YEAR:** Fringe buttons allow patrons to get a \$5 discount on their single ticket and multi-pass purchases. Fringe buttons are optional and no longer required for festival entry. **NOTE:** Independent Producer Box Office Personnel are **NOT EXPECTED TO ENFORCE THE BUTTON REQUIREMENT, but because this is the procedure at Fringe-managed venues, you will most likely be asked about it by patrons. This will be covered in your mandatory box office training**

FAQ: Can I see my ticket sales in real time?

You will be able to see the number of presale tickets sold prior to your show on your producer dashboard. The day after your performance, the numbers will be updated with your seat count (both paid and unpaid seats).

## **NEW THIS YEAR: BRING A FRIEND TO FRINGE PERFORMANCES**

Every producer has the opportunity to designate one of their five as an optional Bring a Friend to Fringe (BAFF) Performance. This is essentially a two-for-one ticket at the box office! BAFF performances will be highlighted in daily marketing and on the website.

## **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 1<sup>st</sup> with a maximum of three (3) per independent production. 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 Fringe-managed venue. This is to ensure that houses have a chance to fill with paying audience members. After all paying patrons have been admitted, the Artist Rush Line will be opened to allow seating. As a reminder, you may not use your Artist Pass to redeem an online reservation.

IP houses may decide whether or not they would like to follow the same procedure as Fringe-managed houses for creating an Artist Rush Line or if they simply want to waive artists in through the regular line. Remember that Artist Passes will not gain you any revenue, but turning them away completely won't gain you any love either.

## **RESERVATIONS**

There are no guaranteed seats at a show unless the patron has purchased a ticket online in advance, makes a passholder reservation or has already swiped their pass / redeemed a comp or voucher for a show token at the box office. Reservations are only available online in advance and are recommended if the show is at risk of selling out. **You cannot redeem a reservation with an Artist Pass.**

## **ONLINE PRESALES**

Presales shut down at 11:59pm the night before each days' performances. Fringe typically presells up to 80% of a house capacity online to allow for walk-up sales unless specific arrangements are made prior to ticket sales opening on our website.



## REVIEWS

Audience reviews are hosted on our website, and embedded on your show page. This can be a good grassroots 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 voice 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 present at your Fringe performance. (This includes all reviews that are entered before the first performance.)

## FOCUS: POST FESTIVAL

### PAYOUT

You will receive 70% of all digital sales, including single and discount tickets sold through the Fringe website and credit cards swiped at your venue / location. You keep 100% of all single ticket cash sales at the door. Payouts will be deposited in your bank account or a check will be sent (depending on your preference) no later than September 30.

| Ticket Type                                  | Base Ticket Price<br>(not including fees<br>or button) | 70% Artist Payout | 100% Cash                                       |
|----------------------------------------------|--------------------------------------------------------|-------------------|-------------------------------------------------|
| Single ticket sale                           | \$17                                                   | \$11.90           | Single ticket sale                              |
| 5 Show Pass                                  | \$16                                                   | \$11.20           | 5 Show Pass                                     |
| 10 Show Pass                                 | \$14                                                   | \$9.80            | 10 Show Pass                                    |
| Fringe w/Benefits VIP                        | \$11                                                   | \$7.70            | Fringe w/Benefits<br>VIP                        |
| Artist Pass / Staff Pass /<br>Comp / Voucher | \$0                                                    | \$0               | Artist Pass / Staff<br>Pass / Comp /<br>Voucher |
| Bring A Friend comp                          | \$0                                                    | \$0               | Bring A Friend<br>comp                          |



# PERMISSIONS AND OTHER CONSIDERATIONS

## 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

Prior to the pandemic, Fringe annually negotiated a special Festival contract with AEA. Due to cumbersome rule changes following the pandemic, it is not likely that we will be able to continue this service. We have started communicating with AEA and will share what we know as it unfolds.

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.

The local AEA liaison is the person who will determine if your project qualifies for a festival code. Encourage your AEA performers to contact them at [twincitiesaealiation@gmail.com](mailto:twincitiesaealiation@gmail.com).

## 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:

- [\[The U.S. Copyright Department\]](#) – Fair use particulars, which varies case by case.
- [\[Stanford University\]](#) – resource on copyright, public domain works and the permission-granting process.
- [\[Project Gutenberg\]](#) – a collection of public-domain literary works available.
- [\[Creative Commons\]](#) – 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.

## OUR COMMITMENT TO ANTI-RACISM

We at Minnesota Fringe understand that systemic racism, white privilege, and white supremacy exist. Racism is insidious, complex, and dehumanizing to all it touches. It is intrinsically tied to the development of our country, our society, and our art. Our beloved Twin Cities remain in a state of social unrest as our community navigates the aftermath of George Floyd's murder (and Philando's, and Jamar's, and Breonna's, and Ahmaud's, and...). Deep systemic inequities, marginalization, and oppression exist in all aspects of our lives. American Theater as a whole, the Fringe movement, and Minnesota Fringe are not immune to those inequities.

We believe that Black Experiences Matter.

Black Lives Matter.

Black Artists Matter.

Black Voices Matter.

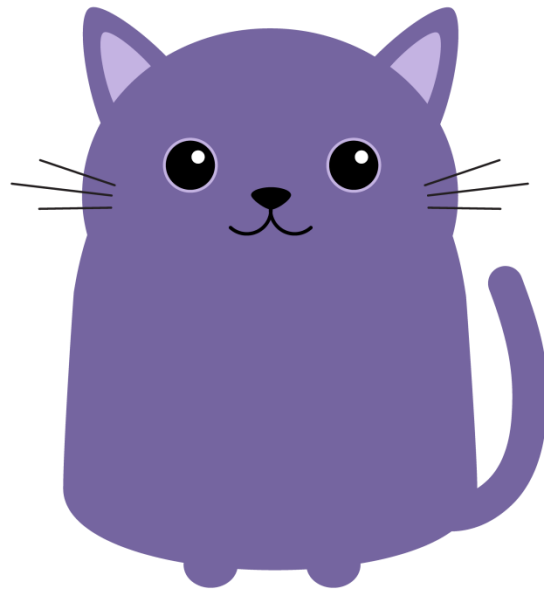
Black Community Matters.

Our mission is to connect adventurous artists with adventurous audiences by creating open, supportive forums for free and diverse artistic expression. We are proud to be a platform in which first time producers and seasoned artists can mingle on our stages. Over the years, we have made efforts to ensure that Minnesota Fringe is an equitable, diverse, and non-discriminatory space, but we have fallen short. We recognize that we have not done enough to make our programming welcoming and inclusive for BIPOC, Latinx, LGBTQ+ and other marginalized artists, volunteers, and audiences. We see the historical lack of racial diversity on our staff and board and commit ourselves to greater diversity. We also understand that diversity needs to be more than tokenism. We need to actively work to make inclusion and diversity a priority. We cannot just sit back and wait for a diverse population to find us.

We recognize that Minnesota Fringe has upheld characteristics of white supremacy culture in the creation of our policies, procedures, and organizational culture. We recognize that regardless of our intentions, the impact of our actions, non-actions, and ignorance has been harmful to the incredibly diverse community of BIPOC, Latinx, and LGBTQ+ artists here in Minnesota. We aim to change that.

We encourage you, our community, to join us in the fight against injustice and racism. Undoing systemic inequities will take all of us. It means having uncomfortable conversations, it means taking action, it means educating ourselves. The good news is that we are in this together. Let us not miss this opportunity to make our community and our home a more just and equitable place.

We are listening, we are learning.



**minnesota**  
**FRINGE**