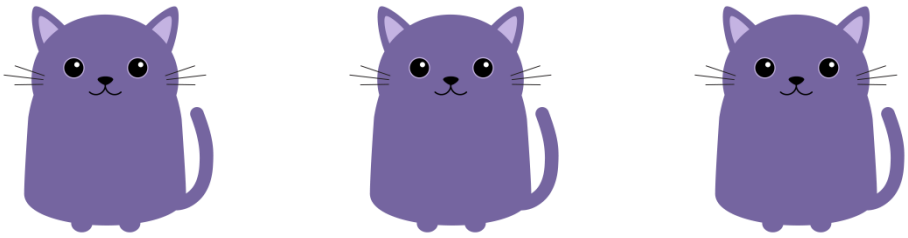
minnesota FRINGE

2027 PRODUCER HANDBOOK



ver. 11.12.26

Welcome to the 34th 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

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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'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.

Identification on your emails are helpful for more prompt communication: show numbers, company names, and show titles are appreciated.

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

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

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

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

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. Please reach out to Amber Bjork with any questions: amber@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.

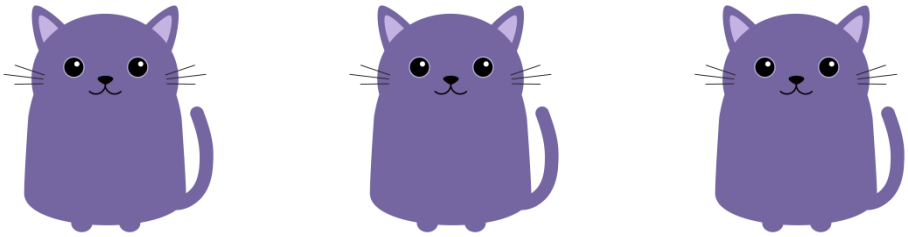
Need to ask a question "in person?" Artist Liaison Amber Bjork will be available every Friday starting in March from 11am - 1pm CST. Simply jump on the Zoom link found on your Producer Dashboard.

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
- TikTok: @mnfringe
- Hashtag across all platforms: **#MNFringe**
- Youtube: www.youtube.com/MNFringe



THE 2027 FRINGE CALENDAR

November 16, 2026: Midwest Trifecta and Border Buddies Applications open

December 1: 2027 Minnesota Fringe Festival Applications open

January 31, 2027: Midwest Trifecta and Border Buddies Applications close

February 8: Midwest Trifecta and Border Buddies Lotteries Drawing (online)

February 15: General (Tiered) Lottery Applications close

March 1: Fringe Lottery Drawing in person and streaming online.

March 19: Due date for Contract and Producer Fee Payment

March 26: Dropout Deadline (last day to receive a producer fee refund for withdrawing)

Mid-April: Venue/scheduling assignments distributed to producers

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

April 30: Fringe Virtual Unified list sent to producers

May through July: Producer Workshops (May 5 and 26, June 9 and 23, July 13)

May 10 - 21: Mandatory Virtual Producer Meetings via Zoom

June 1: First Paperwork Deadline: Website show page 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 26: Fringe Previews #1

August 1 - 4: Tech Week

August 4: Fringe Previews #2

August 5 - 15: MINNESOTA FRINGE FESTIVAL!

August 15: Closing Night Party and Golden Lanyard Award Ceremony

August TBA (post-Fringe): Fringe at the Phipps Encore Performances

End of August: Payout checks mailed

December 1: 2028 Minnesota Fringe Festival Applications open!

FOCUS: APRIL - MAY

SCHEDULE, VENUE, AND PRODUCER MEETING ASSIGNMENTS

We'll send your schedule and venue assignments by mid-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, August 5 – Sunday, August 15. 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 audience data so that every production has some time slots that are more populated, less populated, and are spread out across weekdays, weekend days, and weekend nights. **We ask that you ensure you and your cast are available at least 8 FULL FESTIVAL DAYS (unlimited/without conflict) to help us schedule everyone fairly (10 full days for Platinum Tier).**

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 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 a 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: Is there a venue tour prior to tech?

No. You will have access to schematics and pictures once your venue is assigned and you will be learning about your venue during your mandatory producer meeting in late May. 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 us!!

****IMPORTANT:** You will also be scheduled for one mandatory producer meeting with Fringe Staff sometime in the week of May 10 - 21. You or someone from your production team must attend this meeting. Read more about these meetings below.

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 2026 workshops are: May 5, May 26, June 9, June 23, July 13.

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 late April.

FOCUS: MAY - JUNE

MANDATORY VIRTUAL PRODUCER MEETINGS (Virtual / Online)

Mandatory virtual producer meetings will be scheduled the weeks of May 10-21, 2027 and be held via Zoom. You will receive the date and time of your meeting with your venue and schedule assignment mid-April. At your mandatory meeting, you (or a member of your production) will meet with Fringe staff and the other producers sharing your venue. This is where we'll talk about preliminary things you should know about your venue and scheduling, as well as some key Festival procedures and expectations. You or **someone from your production team must attend this meeting—producer meetings are not recorded**. Once the date and time is set for all 11 producers in your venue and the staff members to attend **it cannot be rescheduled**.

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.

FAQ: Tell me more 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, or Open Captioning device.

Access services will present no intrusion to your show--you may not even be aware they are happening--but they open your performance up to a whole new patron base! As the producer, you need only to provide a PDF or Word Doc copy of your script a few weeks prior to the festival to ensure accurate description, interpretation, or captioning for your show.

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, 2027, in order to perform. The only exceptions to this rule are late/replacement casting and shows that come off the waitlist.
PLEASE INCLUDE YOUR SHOW NUMBER ON ALL FORMS.

Liability Waivers: A liability waiver must be submitted 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.

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 26, 2027.

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.

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.

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 of $2000 or greater will be sent a 1099 in January 2028 for tax filing purposes. International artists without a SSN: Please contact Amber for alternative tax forms.

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 $2000 or more 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.

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.

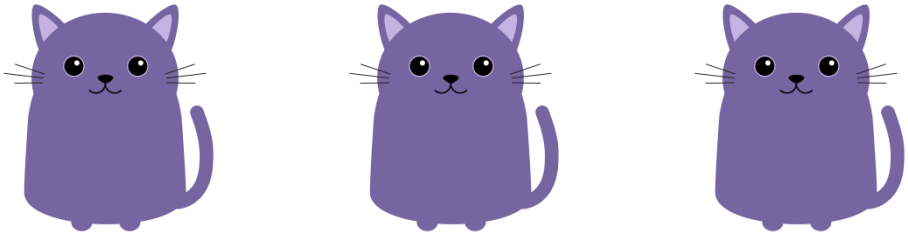
International artists without a SSN: Please contact Amber for alternative tax forms.

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!



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 **optional**, but they are the traditional marketing item around the festival. Creative design is all up to you, but we have a few rules:

- They MUST include a **Festival banner** (this is different from the Fringe logo) 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 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 (there are 6 managed buildings this year) 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 venues when the first box office shift opens on the first day: 5:00 PM on August 5. 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. 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:** Front of House is not responsible for the safekeeping of your programs due to storage restrictions; 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 merchandise to be sold in lobbies for safety and audience flow reasons. Minnesota state law prohibits all sidewalk sales.

PREVIEWS

We host 2 preview showcases to give audiences a sneak peek of some shows in the Festival. Previews are a maximum of 3 minutes each (but aim for 2.5 minutes—you'll be timed!!!) 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 26
- Festival Preview #2: Wednesday, August 4 (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.

PHOTOGRAPHY AND VIDEO RECORDING

If you'd like photos taken of your show, you must **bring a photographer to your tech rehearsal** to do so. While Fringe does photograph some shows, we do not document all shows, and those photos are primarily for use in future Fringe marketing. We ask that **you do not photograph your performances.** Photography equipment is disruptive to your audiences and can cause you to gather negative reviews.

You may video record your performances. Please make sure:

- You check in with and notify a Front of House Team Member to reserve a seat for them by purchasing a ticket or using a comp.
- Your video camera is mounted on a tripod and supervised at all times by an operator.
- Camera equipment, cords, and operators may not obstruct exit lanes or aisles.
- If the tripod takes up a seat, that seat must be paid for or comped (same is true for the camera operator).
- The camera cannot block or cause a distraction to any other audience member.
- You must notify your technician that you will have a videographer in the house.

You are free to hire your own videographer….or you can sign up to work with one of our partnered folks! We regularly partner with videographers who are able to provide videography services at a discounted rate. More info will be provided closer to the festival.

FOCUS: TECH AND FESTIVAL TIME

FESTIVAL TIME, VENUE, AND BASIC TECH

During the Festival, shows in Fringe managed venues have a minimum of 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. If a show in your venue drops out and we are unable to find a suitable replacement, we will offer additional performances to other shows in that venue for an additional, prorated producer fee.

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. (**NOTE:** While parody law allows for much, straight plagiarism and copyright infringement **are illegal** and you may be asked to present proof of rights acquisition or permission by the original playwright/screenwriter if your show contains a high amount of content that is not your original work.)

Things we gotta say no to:

- **Rigging of any kind**. This includes but is not limited to: aerial work, hanging projectors, attaching anything to the walls/ceiling/floors/permanent features of the venue.
- Smoking, fire, fog or haze. This includes but is not limited to matches, flash paper, candles, lighters.
- Firearms. Contact us about prop weapons. No weapon will be allowed on stage without prior approval. Please note that the Rarig Center and Barker Center for Dance are located on University of Minnesota campus and does not allow firearms or close approximations on their campus for the safety of their staff and students.
- Pianos. (Pianos are not supplied in any venue.) Keyboards are fine.
- Messes including lots of spilled liquid or food, or particles like glitter or powder.
- 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.
- Plagiarism or copyright violations. You are required by federal law to hold all rights to the content you are presenting. Please see page 17 for permissions and other considerations.

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. You'll be required to fill out a weaponry approval form; we will ask for pictures and how it will be used; modifications may be required for insurance and venue reasons. Thanks for your patience on this.
- Confetti (only allowed if it is large, confined to the stage, and cleaned up within your show and/or load-out time)
- Projectors and specialty electrical equipment like amps or light fixtures (see "No rigging" above: this pertains to lighting and projection equipment as well).
- Heavy furniture, rolling chairs, hard-heeled shoes or anything that could potentially damage the stage.
- Tap dance. You may be required to bring your own temporary tap floor.
- Animals. Please alert us if you have a live animal in your show. Animals other than service animals are prohibited in any U of M campus building (Rarig Center and Barker Center). Other venues allow them, but require that they have a handler both onstage and backstage at all times. Some animals require show warning labels due to allergies and/or phobias.

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 (restrictions on some venues; see below).
- Two folding chairs that must remain accessible to all shows in the venue.
- One direct input box for musical instruments with 2 inputs.

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.

Stuff you must provide:

- Your show!
- Any sets, costumes, props and furniture.
- 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).

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 Amber amber@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 us.

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 some or all your set, props, equipment, and costuming 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:** While we can provide full 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 people 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 can provide up to two corded microphones for some spaces (not all), 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 and access to the stage, be sure to let us know in advance when you fill out your venue information form. Please refer to the Lottery App Information page for specific limitations; not every stage is fully accessible for performers. Most technical booths are **not** wheelchair accessible.

ADMISSION, COMPS, AND PASSES

ADMISSION (different from tickets)

Admission to the festival includes single tickets and discount passes.
Admission = base ticket price + electronic and button fees.

- Single Admission: $25 sold in advance and at the door. ($20 with a 2027 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 ($12/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: $5, 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.
- 2027 Fringe Buttons: $10. 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.

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).

BRING A FRIEND TO FRINGE PERFORMANCES

Every producer has the opportunity to designate up to two of their five performances as an optional Bring a Friend to Fringe (BFF) Performance. This is essentially a two-for-one ticket! BFF performances will be highlighted in daily marketing and on the website. BFF tickets are only available for pre-purchase online and not available at the box office.

COMPS FOR YOUR SHOW

You will receive physical complimentary tickets (comps) 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:

- Bronze Tier productions will receive 10 comps.
- Silver Tier productions will receive 10 comps.
- Gold Tier productions will receive 20 comps.
- Platinum Tier productions will receive 20 comps.

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, a voucher, 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. The box office opens one half hour before each show.

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. The Front of House cannot hold comps at the Box Office; you will need to give the physical comp to the patron to be handed to box office staff.

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) per show. 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. 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.

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.**

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 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 base tickets sales* from your box office along with a breakdown of your ticket sales over your 5 performances. Payouts will be deposited in your bank account or a check will be sent (depending on your preference) no later than September 1.

Ticket Type	Base Ticket Price (not including fees or button)	70% Artist Payout
Single ticket sale	$17	$11.90
5 Show Pass	$16	$11.20
10 Show Pass	$14	$9.80
Fringe w/Benefits VIP	$12	$8.40
Artist Pass / Staff Pass / Comp / Voucher	$0	$0

Data indicates an average house size of ~35-40%, comprising 50% full price seats, 25% discounted (pass-holder) seats, and 25% free (artists, staff, volunteers, sponsors) seats.
**Base ticket prices are combined with electronic transaction fees ($3) and button fees ($5) for admission. MN ticketing laws require patrons to be presented up front with the final price, including fees. The breakdown of admission is not present at the box office, only the final total.*

Another chance to showcase your art– FRINGE AT THE PHIPPS ENCORE PERFORMANCES

Minnesota Fringe is partnering with The Phipps Center for the Arts in Hudson, WI (just across the border) to present encore performances from the 2027 Fringe Festival in August Producers will be asked to OPT IN for consideration based on willingness and availability. A program committee from The Phipps Center for the Arts will determine which shows will be selected for the weekend run based on their own criteria. Artists will retain 70% of box office sales to their encore performances. Dates to be announced.

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 twincitiesaealiaison@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.

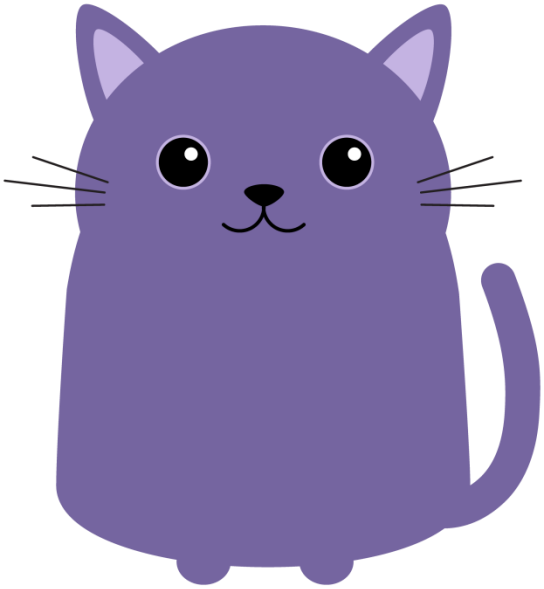
Black Community Matters.

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