



**THE NEW YORK INTERNATIONAL
FRINGE FESTIVAL SM**
a production of THE PRESENT COMPANY

PARTICIPANT MANUAL

Featuring:

Green dot underlined GLOSSARY words

FringeNYC EXPERT ADVICE in these green dotted boxes

**LINKS to the ACR WEBSITE (Forms / Vendor Partner Offers)
AFTER MAY 15TH in these blue boxes**

**LINKS to the public FringeNYC WEBSITE
UNTIL MAY 15TH in these orange boxes**

© 1997 - 2016 THE PRESENT COMPANY

Table of Contents

Master Checklist	page 3
Schedule Overview	page 4
Glossary.....	page 5
Duties of an ACR.....	page 10
Contact Information	page 12
STEP 1 A: REGISTRATION	
Notes re: Participants Agreement, W-9, Participation Fee.....	page 13
Technical Information and Survey Form.....	page 15
STEP 1 B: REGISTRATION CONFIRMATION / CHATTER	
Notes re: Confirming email / Chatter Activation.....	page 22
Chatter	page 24
STEP 2: MARKETING MATERIALS	
Marketing Overview	page 25
Marketing Information Form	page 28
STEP 3: TOWN MEETING / AFFINITY MARKETING MIXERS	
FringeNYC Program Guide Info / Advertising Rate Sheet.....	page 33
Press Information	page 36
STEP 4: INSURANCE	page 39
STEP 5: VENUE MEETING	page 39
Volunteer Flier (to post / distribute)	page 40
STEP 6: MANDATORY ACR BOX OFFICE TRAINING	
Box Office Information.....	page 41
SPECIAL EVENTS	
FringeAL FRESCO, FringeJR, FringeHIGH	page 44
FringeCLUB, FringeART, FringeFAVES.....	page 45
FringePLUS Meetups.....	page 46
STEP 7: VENUE PREP & TECH REHEARSAL	page 48
STEP 8: CHECK-IN	page 49
STEP 9: STRIKE	page 50
VENDOR PARTNER OFFERS LIST	page 50

MASTER CHECKLIST

STEP 1 A: REGISTRATION

Due POSTMARKED by May 15th or hand delivered at FringeFAIR on May 15th (address on page 12):

- ☐ Non-Refundable Participation Fee

\$700 – paid by Check (personal, company, or certified) or Money order. Made payable to The Present Company.

OR

\$725 – paid via PayPal by clicking on the invoice sent to your @FringeNYC.org email address after May 3rd

- ☐ Contract (SUBMITTED ONLINE – SENT TO YOUR @FringeNYC.org email address)
(Signatures of ACR and Authors/Creators. Instructions for signing via Docusign will be emailed.)

- ☐ Technical Survey Form (SUBMITTED ONLINE)
(Venue assignments and scheduling will be based on this information)

STEP 1 B: REGISTRATION CONFIRMATION

(Follow instructions on page 21)

STEP 2: MARKETING MATERIALS

Due SUBMITTED ONLINE via ACR Website by May 25th

- ☐ Marketing Information Form Text (SUBMITTED ONLINE)

STEP 3: TOWN MEETING / AFFINITY MARKETING MIXERS

Due at or before TOWN MEETING on Sunday, June 12th

- ☐ Final ICON via Marketing Information Form (SUBMITTED ONLINE)
☐ Responsive Press Release w/ Press Survey Form, Press Photos (SUBMITTED ONLINE)
☐ Program Guide Ad Purchase Completed Online (optional)

STEP 4: INSURANCE

Due by Friday, June 24th

- ☐ Purchase required insurance via vendor partner OR provide Certificate of Insurance

STEP 5: VENUE MEETING

- ☐ Your ACR plus one guest can attend the ONE meeting in your assigned venue

STEP 6: MANDATORY ACR BOX OFFICE TRAINING

Due at ACR Box Office Training

- ☐ Your ACR and Box Office Rep (if any) must each attend one training session

STEP 7: VENUE PREP / TECH REHEARSAL

Due on or before Tech Rehearsal

- ☐ Your complete company list for participants badges (SUBMITTED ONLINE)

STEP 8: CHECK-IN

Due at Check-In some time between August 5th - August 11th

(Times TBD)

- ☐ Your ACR must check-in your company at your venue's **FringeCENTRAL / FringeLOUNGE**

STEP 9: STRIKE

- ☐ One representative of your show must attend strike at your venue

FringeNYC 2016 TIMELINE

PLEASE NOTE: ALL DATES SUBJECT TO CHANGE. THE PURPOSE OF THIS OVERVIEW IS TO GIVE YOU A GENERAL SENSE OF THE **TIMELINE** BETWEEN NOW AND THE FESTIVAL. PAY CAREFUL ATTENTION TO NEWSLETTERS AND CHATTER REGARDING ADJUSTMENTS TO THE SCHEDULE AND ADDITIONAL OPPORTUNITIES.

MAY

- May 15th - **STEP 1: REGISTRATION Deadline** (postmark if not brought in person to FringeFAIR - REGISTRATION / JOB FAIR EVENT)
- May 15th - FringeFAIR - REGISTRATION / JOB FAIR EVENT
 - Registration Noon – 4:30pm (stop by any time to register your show)
 - ACR Meet & Greet Event 1:30pm – 2:30pm
 - Director Meet & Greet Event 2:30pm - 3:30pm
- May 25th - **STEP 2: MARKETING INFORMATION Text Deadline** (submitted online)

JUNE

- June 12th - **STEP 3: TOWN MEETING & Deadlines**
- June 12th - Program Guide Advertising Purchase Deadline (optional)
- June 12th - Responsive Press Release / Press Survey Form Due (submitted online)
- June 12th - Final ICON due (submitted online via the same Marketing Information Form)
- June 20th - Venue Assignments Complete (approximately)
- June 24th - **STEP 4: INSURANCE Deadline**
- June 24th - Insurance Purchase (online) or Certificate of Insurance Deadline

JULY

- July 1st - Last date to submit "Change of ACR Form"
- July 5th - Scheduling of Performances Complete (approximately)
- July 6th – 16th - **STEP 5: VENUE MEETING**
 - ONE Meeting / Site Visit in venue (scheduled by Venue Director)
- STEP 6: MANDATORY ACR BOX OFFICE TRAINING SESSION** (ACR must attend ONE of the following dates / times):
 - July 10th - Noon Mandatory ACR Box Office Training Session
 - July 10th - 3pm Mandatory ACR Box Office Training Session
 - July 14th - 7pm Mandatory ACR Box Office Training Session
 - July 14th - FringeCLUB TICKETS ON SALE PARTY (countdown to Midnight On Sale)
 - July 15th - TICKETS ON SALE at 12:00am

AUGUST

- August 5th - Earliest opening of FringeLOUNGE locations
- August 3rd - 14th - **STEP 7: VENUE PREP & TECH REHEARSAL** (each is scheduled by Venue Director)
- August 5th - 11th - **STEP 8: CHECK-IN (Times TBD)**
- August 6th - FringeNYC on Governors Island (FringeNYTeaser Opportunity)
- August 7th - FringeNYC in Union Square Event (FringeNYTeaser Opportunity)
- August 10th - FringeNYC Program Guide Distribution (via Time Out NY 14th St Locations)
- August 11th - INTER/NATIONAL MANDATORY ACR BOX OFFICE TRAINING (7pm)
- August 11th - FringeCLUB FESTIVAL KICK OFF PARTY
- August 12th - 28th - **FringeNYC 2016**
- August 12th - 28th - FringePLUS Meetup for your show (following ONE of your performances)
- August 13th - FringeNYC on Fourth Street (FringeNYTeaser Opportunity)
- August 28th - **STEP 9: STRIKE**
- August 28th - FringeCLUB CLOSING NIGHT PARTY / AWARDS CEREMONY

A GLOSSARY OF FringeNYC TERMS

Note: Over the past 20 years, we have made up a lot of words and phrases that are specific to FringeNYC. Plus, sometimes we use words differently than other festivals. Here is a glossary of most of them, which you'll see are **INDICATED** throughout the Participant's Manual.

ACR - Authorized Company Representative - The ACR is your company's sole FringeNYC contact and usually serves as the House / Company Manager. The ACR must be the sole representative that contacts FringeNYC staff with questions. This person must be present at your show's load-in and tech, and every performance to answer any questions about your show that the AUDIENCE AMBASSADOR and venue director will not be able to answer (remember that there will be 10 - 14 shows in each venue, and the venue staff will not know everything about each one), including any questions regarding ticketing and settlements.

ACR MEET AND GREET - Are you a FringeNYC show in need of an ACR? If so, then the ACR Meet and Greet is the place for you. The ACR Meet and Greet will take place on Sunday May 15th from 1:30pm to 2:30pm. We've asked the ACR candidates to stay for the entire time, so that participants can drop in any time during the event and meet them. We suggest you plan on coming an hour before or staying an hour after in order to register your show at the same time. You will meet with each prospective ACR during which you can describe your project and find out more about them. If you are interested in talking further with them, please exchange information and connect with them at a later date to solidify the relationship (i.e. hire them).

AUDIENCE AMBASSADOR – formerly called Box Office Managers, our new Audience Ambassadors are box office managers and concierge volunteers who are mobile – able to sell tickets at any venue or any special event. Some venues will have one permanent Audience Ambassador for the entire festival, and others will have rotating volunteers.

BLURB - Each Participant will provide a 40-word description of the show. This blurb will be used in the program guide and in our online listings. It should be intriguing; this is your opportunity to sell your show. We **STRONGLY** encourage you to prepare a virtual Marketing Speed Date request and post it on Chatter so a FringeNYC marketing expert can help you refine your blurb.

BOARD OP - The board op(s) are the crew members provided by each participating company to work the sound and lighting equipment for their show, as well as any backstage requirements. Your board op and stage manager may be the same person, depending upon the requirements of your show and the size and layout of your venue. Be sure to pass along any information regarding your venue to your board op and stage manager. If you have not yet hired a board op, you may be able to hire a FringeNYC Venue Production Assistant for this purpose. More information on this will follow via the participants newsletter.

BOX OFFICE REP – IF AND ONLY IF the ACR of the show is a performer, board op, or otherwise involved in the actual performances, they may elect to have ONE Box Office Representative perform their house management / ticket scanning duties at the door for each performance. The Box Office Rep would then **ALSO** need to attend a Mandatory ACR Box Office training session, so they know how box office and ticketing work. The ACR and Box Office Rep (if any) do not need to attend the same mandatory ACR Box Office training.

BUSKING - At most festivals, buskers perform outside to market their shows. In New York City, there are strict guidelines and city ordinances regarding performing outdoors. If you wish to promote your show by performing outdoors (which is highly encouraged), please see the participants newsletter from the FringeAL FRESCO staff in order to learn how to schedule a time and location as a part of "FringeNYCTeasers". FringeNYC will obtain any required permits for several locations and blocks of time. You are, of course, welcome to pass out flyers and postcards at any FringeCENTRAL / FringeLOUNGE location.

CHATTER – is a "FringeNYC-only Facebook" that we utilize. Via Chatter you can ask a question, participate in Marketing Groups (based on Marketing Tags) as well as participate in Special Events. Each ACR and key Volunteer Staff will be available via Chatter. REGISTERED shows will log into Chatter via the ACR Website and the instructions in this manual. Chatter is consistent with some familiar Facebook attributes – i.e. using an @sign to tag someone in a message and bring it to their attention and some Twitter attributes – i.e. using a hashtag (#) for a popular topic. We will begin by using hashtags for #FAQs that aren't already answered on the ACR Website. Please make sure to read and adhere to Chatter Etiquette, which will be strictly enforced. The first step of Chatter Etiquette is for each ACR to upload a photo! Remember: Chatter is FringeNYC-only / Private – a great place to ask a question of our very busy volunteer staff, chat with other participants, etc. The FringeNYC Facebook Page is public – a great place to let our audience know how excited you are about being involved in FringeNYC and to publicize your show and publicly thank our volunteers.

CHECK-IN – The ACR is required to check-in the company upon arrival at the Festival. Upon check-in, we will confirm local phone numbers and contact information for each ACR during the Festival, and double-check your payment information (payable to, address, social security / Fed ID#). We will also distribute important information to each company at this time, including participant's badges. For FringeNYC 2016, each company must check-in sometime between **August 5th - August 11th** (times tbd).

CONCIERGE – In addition to selling tickets and helping our audience, our Audience Ambassadors will also be serving as a friendly face behind the concierge desk at every FringeCENTRAL/FringeLOUNGE. These are knowledgeable volunteers who are there to provide audience with answers to questions ranging from “How do I get from FringeCENTRAL to Venue #17?” to “Where is a good place to get a vegetarian meal?” The concierge also provides maps and information on the neighborhood as well as marketing group information derived from the Affinity MARKETING MIXERS which follow the Town Meeting.

DIRECT URL – AFTER you submit your Marketing Information Form, your show will have a DIRECT URL which you’ll utilize in all of your online marketing and social media posts. This DIRECT URL is an “anchor” to your show listing on the show listings pages of www.FringeNYC.org.

DIRECTOR MEET & GREET - If you're a FringeNYC show who is looking for a director, then FringeNYC Director Meet & Greet is the place for you! Director Meet & Greet will take place on Sunday, May 15th from 2:30pm to 3:30. You will meet each prospective director so that you can describe your project and find out more about them. If you are interested in working with them, please exchange information and connect them at a later date to solidify the relationship (i.e. hire them).

E-MAIL – On occasion we will ask for material from you via e-mail. Please include any text information in the BODY of your e-mail, with the required information in the subject line. Please do not e-mail attachments unless we have requested them. In addition, please be aware that we distribute very time sensitive and important information to the ACR of each show via an emailed newsletter. It is very important that you are checking your official @fringenyc.org email account and are sure any forwarding you have implemented is working and has ample capacity. If you have an email account with limited capacity/storage, and your box is full, we WILL NOT be able to re-send the information. Please consider using an email address associated with an amply-sized in box.

FLAMEPROOFING – NYC has very specific regulations regarding theatrical scenic, costume, and prop elements being certified flame resistant (FR). Make sure you read the rules in this manual and share them with your designers BEFORE they create design concepts for your show.

FringeAL FRESCO is the unique outdoor “festival within a festival” in the parks and on the streets of FringeNYC. Featuring free performances to draw crowds to our neighborhoods, FringeAL FRESCO is also an excellent opportunity to promote your show. You will receive further information regarding FringeAL FRESCO’s “FringeNYTeasers” in the next months – but save the dates in the TIMELINE.

FringeART is the visual art component of FringeNYC. See the FringeART page in this participants manual for additional information.

FringeCENTRAL - FringeCENTRAL is the central box office of FringeNYC. It is also where you may leave promotional materials for your show, purchase advance tickets for any performance in the Festival, and visit with FringeNYC staff to ask any questions that may arise. Given that 80% of our tickets are sold in advance, and our desire to engage with audience and artists in one location that is near each group of venues, the nature of FringeCENTRAL is morphing into a FringeLOUNGE concept this year (we hope. . . we’re working on it. . . wish us luck!). Stay tuned for further information as we solidify licenses, permits, and the required funds.

FringeCLUB - FringeCLUB is the late night parties for FringeNYC participants, staff and audience. This year FringeCLUB will present three different parties. See the FringeCLUB page in this participants manual for additional information.

FringeFAVE – FringeFAVEs are added performances of sold out shows at FringeNYC. See the FringeFAVES page in this participants manual for additional information.

FringeJR - is FringeNYC for families. FringeJR is comprised of the shows that are aimed at children and families. FringeJR presents “Fort FringeJR”, an activities center and entertainment area for families each weekend of the Festival. FringeJR shows will be performing excerpts, coordinating activities, and will have fliers for their shows available to parents at Fort FringeJR. See the FringeJR page in this participants manual for additional information.

FringeHIGH - is a program to involve high school students in FringeNYC, both as audience members and volunteers. Shows may elect to join FringeHIGH, and take advantage of specific marketing opportunities targeted toward High School students. See the FringeHIGH page in this participants manual for additional information.

FringeLOUNGE - is a convenient location near four or five venues for artists and audience to gather. See the FringeLOUNGE page in this participants manual for additional information.

FringeNYTeaser – is a five minute G-rated excerpt of your show that you present at a FringeAL FRESCO arranged event. See the FringeAL FRESCO page in this participants manual for additional information.

FringePLUS – is a party following one of your performances (usually your first performance) held at a nearby FringeLOUNGE. Cast, crew, and staff of your show are required to attend this party that we’re throwing for you and our audience. See the FringePLUS page in this participants manual for additional information.

FringeNYC Propaganda - FringeNYC Propaganda is the audience newsletter of The New York International Fringe Festival (FringeNYC). The online “newspaper” contains everything from listings, advertisements and articles to features and gossip. It is distributed via our web distribution channels (eblasts to our 70,000 FringeNYC Fans, our Facebook Fan Page, etc.)

FringeTERN – A FringeTERN is someone interning with FringeNYC. Administrative FringeTERNS assist the FringeNYC staff in producing the festival, and our technical FringeTERNS serve as Venue Production Assistants.

HOUSING - FringeNYC does not provide housing for its participants, and no longer provides a list of housing possibilities. We’ve found that the best options are available via many websites – just search “NYC short term rentals” and you’ll find them and we won’t have directed you to any particular apartment sublet service which may or may not be legal in the city. Ahem.

INFORMATION BLOCK – The information block is a specifically designed graphic which should appear on all of your promotional materials for FringeNYC. The information block ensures that FringeNYC is listed correctly, and that all of your promotional materials list the correct website, phone number, etc., for purchasing tickets. It also assures that your production is recognized as a part of The New York International Fringe Festival (FringeNYC). It is designed to fit at the bottom of your 4” x 6” postcard. Please follow the instructions / requirements and make sure it is legible!

LADDER LAW – At your VENUE PREP as well as at your show’s tech rehearsal, your staff, cast, and crew are prohibited from getting on ladders. We wish this wasn’t true, but in New York there are very specific laws about ladders that scare the insurance companies. This does not mean that you can’t use a ladder as a scenic element in your show (because during your performances it is clear that your cast member is getting on a ladder at YOUR behest, and is on your company’s insurance, and not ours).

LOAD-IN / LOAD-OUT – the changeover between performances is the fifteen minutes after a performance, when the show that just performed loads out and then fifteen minutes for the the next show to perform to load in. Read the technical information in this manual for more details.

MANDATORY ACR BOX OFFICE TRAINING SESSION – Each ACR (and their Box Office Rep, if any) is required to attend one box office training session, per the contract. At this informative, thorough training session, the ACR of each company will learn how FringeNYC box office and ticketing work – including how to arrange industry comps, how to review each performance report, and your responsibilities at the box office. Untrained ACRs or Box Office Reps will not be allowed to be present at the box office, and companies without their trained ACR or Box Office Rep at each performance will not receive their box office income.

MARKETING INFORMATION FORM – The Marketing Information Form is where you’ll submit your STEP 2: Marketing Materials (text like your Title, Staff, Blurb, Genres, etc.) as well as your ICON as a part of your STEP 3: TOWN MEETING deadline.

MARKETING SPEED DATES – In an effort to help you best market your show, you are strongly encouraged to participate in a Virtual Marketing Speed Date. Follow the instructions in order to post your Marketing Speed Date request on Chatter **AFTER May 15th**.

MARKETING MIXER – In addition to Marketing Speed Dates, we will be hosting an Affinity Marketing Mixer in order to facilitate cross-marketing opportunities and group sales among similarly themed FringeNYC shows. These will be held June 12th immediately after the Town Meeting. Keep an eye on your newsletters for further information. We will likely be grouping shows by theme, cultural and marketing tags, and height of ACR (just kidding).

MEET UPS – see FringePLUS

OPERATIONS MANAGER – each group of venues will have a FringeNYC Operations Manager. These managers offer support to both our artists and audiences and work closely with our Venue Directors, Tech Directors, Audience Ambassadors and Volunteers to ensure smooth festival operations.

PARTICIPANT - Once selected to be in the Festival, you and everyone associated with your show becomes a PARTICIPANT. You will submit your participants list (the name and contact information of every cast member, staff person, designer, technician, and crew member involved in presenting your show) so that each of them can be issued a participant’s badge. This badge allows each participant the “participant’s rate” for tickets (\$6), on a space-available basis, for each performance comprising the Festival.

PRESS PHOTO UPLOAD FORM – is available on the ACR WEBSITE and is where you’ll upload your Press Photos.

PRESS PHOTO VIEWING AREA – is where you can SEE the Press Photos you’ve uploaded via the Press Photo Upload Form.

PRESS SURVEY FORM – is where you’ll enter your STEP 3: TOWN MEETING press information, and upload your Press Release.

PRIME - Every company performing within a certain venue will be assigned approximately the same number of “prime” performance slots. “Prime” slots are generally defined as those which fall between 5pm and Midnight. “Prime” slots for FringeJR shows generally fall between Noon and 7pm.

PROGRAM GUIDE - The program guide is our audiences “bible” for the Festival. We generally print between 25,000 and 50,000 copies of the program guide, and it serves as our primary printed marketing tool. This year the Program Guide will be distributed by Time Out New York on Wednesday, August 10th at their 14th Street locations. You will have the opportunity to purchase advertising in the program guide. Each company will have a small icon (either a photo or logo provided, electronically, by you) and a 40 word blurb in the alphabetical listing section of the program guide.

REGISTER / REGISTRATION – STEP 1 of participating in FringeNYC is registration. Registration is complete when we have received your signed Participant’s Agreement (including Author’s Agreement), your Participation Fee, and your Technical Survey Form. Shows who DO NOT REGISTER are NOT a part of FringeNYC.

REP LIGHT PLOT - Each venue will have a repertory “rep” light plot. A rep light plot is one which provides sufficient lighting for each show performing in that venue. Remember, each venue will have ten to fourteen companies performing on a rotating schedule. There is not time to re-focus lights between shows. Therefore, the lights will be set in such a manner that each area of the stage can be lit. FringeNYC’s Tech Director will supply a PDF of the light plot in advance, and then a magic sheet and/or channel hook up following Venue Prep.

RUNNING TIME - The running time of your show should be listed accurately on your **TECH SURVEY FORM** and should start at the moment the house lights go down and run to the last minute, including any intermissions. Remember, we use this information to schedule performances at your venue, so it is important to be accurate. **Once you submit a TECH SURVEY FORM, the length of your show cannot change.**

SHOW # - You’ll see that we ask you to put your SHOW # on everything that you submit to us. All of our databases require us to enter SHOW # in order to get to your file, so it is very handy and saves us a great deal of time if you remember to include it. Your SHOW # is your Application Number – provided when you successfully submitted your FringeNYC application online. We’ve provided your SHOW # in your acceptance materials, in case you don’t have a record of it. Your SHOW # is also the first part of your @fringenyc.org email address.

SHOW LISTINGS PAGES – are the public listing of all of the shows that are a part of FringeNYC, and can be found on FringeNYC.org. You enter the information that will appear on the show listings pages via your Marketing Information Form.

SHOW SPECIFIC LOGIN – To submit any information via any of the forms on the ACR Website, you’ll use your Show Specific Login to enter the form. Your Show Specific Login will be provided to you once your show is REGISTERED.

STAFFING RESOURCES – We will do our best to provide a list of CANDIDATES for ACR, Director, Stage Manager, and Lighting Programmer positions with your show. These will be found in the VENDOR PARTNERS & COMMUNITY section of the ACR Website.

STRIKE - Strike is the event of restoring the venue. It USUALLY occurs following the final performance at that venue on Sunday, August 28th (the last day of the Festival). Each company must send at least one representative to strike lights, sound, costumes and scenery and restore the venue to cleaner than its original state. All show props, costumes, set pieces and other equipment must be picked up by the designated strike time your Venue Director sets for that Sunday night-or they will be disposed of at your expense. If any company fails to provide one representative for the entire strike, a \$100 penalty will be assessed to that company.

TECHNICAL DIRECTORS - FringeNYC will provide at least one Festival Technical Director for every six venues, who will provide technical assistance at your venue’s Venue Prep. They are not present at your show’s Technical Rehearsal or at your performances. These people will be responsible for the maintenance and repair of venue equipment as well as facilitation of Venue Prep and strike, in coordination with your Venue Director.

TECH SURVEY FORM – is where you’ll submit your preliminary tech information as a part of STEP 1: REGISTRATION

TIMELINE – the timeline of FringeNYC Dates on page 4 of this participants manual is meant to layout the deadlines for FringeNYC so you have an idea of what is expected from you and when in order to participate in FringeNYC. It also includes prospective dates for events like FringeAL FRESCO FringeNYTeaser opportunities, so that you can “save the date” with cast and

staff. On the ACR Website, you'll see that this timeline currently reflects what is in the participants manual (delivered at the end of April) and then over the course of the next weeks, we begin to include Vendor Partner deadlines within this online version of the Timeline, for your convenience.

TIPPING YOUR VENUE DIRECTOR – Though FringeNYC provides many of your usual production expenses as a part of your participation fee and through box office participation (venue, box office manager, ticketing, FringeCENTRAL, program guide listing, general liability insurance, lighting / sound equipment, operations manager, audience ambassador, technical director, marketing assistance, press assistance, etc.) EVERY show is expected to tip their Venue Director following their final performance. Our Venue Directors rely on these tips to supplement their meager FringeNYC stipend. The minimum suggested tip is \$100 per show. Not per performance. Don't freak out. It's a total minimum suggested tip of \$100 per SHOW (which covers your tech rehearsal and all five performances).

TOWN MEETING – Kick-off meeting between FringeNYC staff and New York City area participants - a chance to learn how FringeNYC works and ask questions about the Festival and network with other companies. For those outside the New York City area, all information discussed at the town meeting will be available via a participant's newsletter, which will also be emailed and posted on the ACR Website in the Newsletter Archive. The 2016 Town Meeting will be held on Sunday, June 12th at The Earth School Auditorium - entrance on Avenue B between 4th and 5th Streets.

WEBSITE / www.FringeNYC.org – The official public website of FringeNYC. Links to the public website within this participants manual are in orange boxes. Separate from this is the ACR Website, which you will access via your @FringeNYC.org email address (it's a Google Site). This will include various resources, a copy of this manual, the newsletter archive, and much more. Links to the ACR website within this participants manual are in blue boxes. Instructions for logging onto the ACR Website will be sent to REGISTERED shows.

VENDOR PARTNER – A Vendor Partner is a business partner that provides a pro-bono or reduced-cost product or service for FringeNYC and/or its participants. Vendor Partner information is currently being confirmed. All Vendor Partner offers will be found on the ACR Website. Please don't miss out on these deals, it makes Elena sad when y'all pay full price.

VENUE DIRECTOR - Each venue will have one Venue Director, who will be a staff person provided by FringeNYC. Once assigned, this person will be your primary contact during the Festival, and will be present at the majority of your performances. They are there to ensure that the Festival stays on schedule, that the box office and audience changeover runs smoothly, and that all venue requirements are met. The Venue Director is also trained to **oversee** light-duty technical assistance. The Venue Director is not there to be your stage manager or board op, or in any way to run your show. However, they are the most important FringeNYC staff member for a successful production at FringeNYC, and therefore every show tips their Venue Director following their final performance. The suggested minimum is \$100 per show (not per performance).

VENUE GROUP – You will know your Venue Assignment when you have been added to a Venue Group on Chatter. Your Venue's Venue Director and the Tech Director for that venue will then be added to the group. Your Venue Group is where you **MUST** ask all venue-specific questions (including any questions regarding your Rep Plot, venue diagram, flameproofing, lightweight rigging requests, etc.). The point of this is that your Venue Director and your Venuemates (the shows sharing the same venue) **MUST** be in the loop on all of these discussions. Your Venue Group on Chatter is also where your Venue Director will facilitate sharing scenic items.

VENUE PREP - Each company will be required to have at least one representative present at venue prep of the venue. This is when the rep light plot is hung and focused and/or confirmed by our tech staff, and the venue is prepared for FringeNYC. If any company fails to provide one representative, for the entire venue prep, a \$100 penalty will be assessed to that company.

VENUE PRODUCTION ASSISTANT – FringeNYC has a technical internship program, and each tech intern is called a Venue Production Assistant. Most venues will have a Venue Production Assistant assigned. These interns' primary responsibility is to oversee changeover between shows, to make sure venue technical equipment is properly restored for the next show. In addition, these Venue Production Assistants are available to be hired by individual shows as board ops. Your Venue Director will provide contact information for your venue's Venue Production Assistant if you have one.

VOLUNTEERS - Volunteers are the people who make FringeNYC happen. The Festival requires a total of over 2,000 volunteers working multiple shifts helping out at box offices, staffing the CONCIERGE desk and helping at FringeCENTRAL - and lots more! It is imperative that each participant volunteer whenever possible. Volunteers receive a volunteer voucher which admits them to any FringeNYC show for free, on a space available basis. Volunteer, and be nice to those who do, because our volunteers are also your best word of mouth marketing team. Remember: Our volunteers see lots of shows and come into contact with our audience members – there will be announcements of additional opportunities to show your support of our volunteers, and to get them excited about your show.

The Authorized Company Representative (ACR)

Each company will have one ACR. That ACR (and their contact information) is to be listed on the Participant's Agreement before it is returned*. There is some language in the Participant's Agreement about what an ACR does, but we thought we'd explain the duties of an ACR in plain language here.

Sole Representative – by now you are no doubt totally aware that FringeNYC is run almost entirely by volunteers. The Present Company has two (2) full-time staff members. Other than that, everyone that you see listed as staff on the website has a regular day-job. With more than 200 companies participating, it is necessary that only ONE person from each company contact us. Therefore, the ACR is the SOLE representative of your company, and the only communicator. If someone other than the ACR contacts the office (an actor or designer, say), they'll be asked to contact the ACR, and have the ACR post the question on Chatter. This is because it is likely that the ACR, through newsletters, training, Chatter and reading this manual, already knows the answer to the question. It also allows the ACR to act as an information conduit between us and each company. That way we don't have to repeat the same information to every member of your cast, and the ACR remains informed and in control.

Email – it is CRUCIAL that the ACR keep a working email address from now until the end of the festival. MOST of the important information (and many of the opportunities) over the next months will be distributed via an emailed newsletter. If one or two of the 200+ addresses that we send a newsletter to bounce back to us, we won't have time to re-send our message. And actually, our eblast service will stop delivering it. We cannot hunt you down. So, in order to prevent delivery issues, each show in FringeNYC will have an official "@fringenyc.org" email address, with the ACR having access. You are welcome to forward this email to your own, personal email address. Please note, however, that we S T R O N G L Y encourage you NOT to forward and then delete, but rather allow the official @fringenyc.org in box to store all of the emails. This is particularly important if you might be switching ACRs down the road – so that they can read through ALL of the information they missed prior to coming on board. If you are reading this and have not yet logged onto your @FringeNYC.org email address, you need to do so IMMEDIATELY, as you have likely already missed some information.

Compared to calling the office, Chatter is the MUCH PREFERRED method of communication. As we said, most of our staff is volunteer. Chatter allows them to help you out at their convenience, and/or to tag you on a prior answer to the same question. They'll get your Chatter message much, much more quickly than if you call the office and we put the phone message in their inbox, which they'll see at the next weekly staff meeting. So what is Chatter?

Chatter –is our private social network (kind of a FringeNYC-only Facebook) to which each ACR will have access. You should follow the instructions you'll find in this manual and on the ACR Website about how to use this tool, and FringeNYC Chatter Etiquette.

Box office – Each ACR will attend ONE mandatory box office training session. The mandatory ACR box office training sessions are currently scheduled for Sunday, July 10th at Noon and 3pm; and Thursday, July 14th at 7pm. **YOU ONLY NEED TO ATTEND ONE OF THESE SESSIONS, AND YOU DO NOT HAVE TO RSVP.** Additional details regarding location, etc. will be provided via Chatter and a newsletter. We STRONGLY encourage you to attend one of these early sessions, if at all possible. Remember, you won't know details about ordering industry comps and participant rate tickets for your show until you've attended a training session. And most importantly, the ACR will be the representative of the participating company at the box office, so it is crucial that you understand how it works. ACRs must be trained prior to arranging industry comps or working a box office, and **companies without a trained ACR (and BOX OFFICE REP, if any) will not receive their box office income.**

BOX OFFICE REP – IF AND ONLY IF the ACR of the show is a performer, BOARD OP, or otherwise involved in the actual performances, they may elect to have ONE BOX OFFICE REP perform their house management / ticket scanning duties at the door for each performance. The BOX OFFICE REP would then ALSO need to attend a Mandatory ACR Box Office training session, so they know how box office and ticketing work. The ACR and BOX OFFICE REP (if any) do not need to attend the same mandatory ACR Box Office training.

National and International ACRs – we have scheduled a Mandatory ACR Box Office Training session for you on Thursday, August 11th at 7pm (location TBA). Please keep an eye on Chatter / Participants Newsletters for further information about this session (and potentially one additional one). It is not necessary, or expected, that you will travel to New York in order to attend one of the early (July) sessions.

At each performance – an AUDIENCE AMBASSADOR will sell any remaining unsold tickets to your performance. They will arrive approximately 15 minutes prior to your performance in order to do this.

The ACR or BOX OFFICE REP's job before the house opens is to stand NEAR the AUDIENCE AMBASSADOR (but not in their way) so that you can answer questions about your show that the AUDIENCE AMBASSADOR and volunteer cannot be

expected to answer. You may wish to hand out your programs, as well. Doing so makes it apparent to your audience that you're the representative of the show. Remember: many people who will see your work at FringeNYC will not be familiar with your company. This is your chance to build an audience! Smile! Spread that FringeNYC spirit! You never know who you're talking to. FringeNYC presents many opportunities to meet future supporters and collaborators, and this is one of the best ones!

This is also your chance to interact with press or industry who are attending your show. You may want to have press kits for your show available to give to press and industry. Press kits are your responsibility. You will want to record any press or industry attendee at your show. That way you can follow up with them on a timely basis and/or post the information required by Actors' Equity Association if you are performing under the AEA Showcase Code + FringeNYC Side Letter. Those who have not made an advance reservation will be handing the AUDIENCE AMBASSADOR a business card. When the show has started, you can quickly copy down the most important information (or take a photo of the business card). Then the card will be returned to the office for our data entry and as "back-up" for the comp they've been given. When the VENUE DIRECTOR tells you it is time to open the house, you will act as house manager, making sure that each person entering the theatre has a ticket for that performance. You'll be scanning advance tickets on the patron's smartphone or their printed out email confirmation. By having you do this, the AUDIENCE AMBASSADOR can stay at the box office, which may or may not be near the entrance to the theatre. You'll know the audience members, too, because you'll have greeted them, answered any questions, and given them a program!

THE ACR OR BOX OFFICE REP WILL REMAIN IN THE LOBBY, AS HOUSE MANAGER, IN ORDER TO ENSURE THAT NOBODY "SNEAKS IN" TO THE THEATRE.

For all of the above reasons, and many more, IF AND ONLY IF the ACR of a company is a performer, BOARD OP, or stage manager of the show, the ACR will need to designate ONE BOX OFFICE REP to perform these duties for ALL of their performances.

Company Manager – you'll be acting as the company manager for your show. This means that we'll give you all of the information, and you'll pass along the information to all of your company members. You'll officially CHECK-IN the company upon your arrival at the festival. At CHECK-IN, you might pick up the participants' badges for your entire company, and then you'd need to pass out the participants' badges to all of your company members. You'll explain to them how to volunteer, arrange industry comps, purchase participant rate tickets, when to arrive at the venue for performances, when your FringePLUS meetup is, and where the closing night party is. You'll also be the enforcer of the FringeNYC policies, and help spread the FringeNYC spirit.

You'll have the primary responsibility of communicating information from the VENUE DIRECTOR to your company. Remember, the VENUE DIRECTOR has to keep things on schedule. He or she will tell YOU that it is time to open the house, or that your company can enter the theatre. You will then get your company in and out in a friendly, cooperative, timely manner.

Signatory – As the ACR, you have the authority to sign for your company. You (and you alone) can CHECK-IN your company and sign for / authorize specific information for your company.

ACRs ARE IMPORTANT: This all sounds much more difficult than it really is. But a courteous and conscientious ACR can make all the difference in a particular show's experience at FringeNYC and FringeNYC's experience with a particular show. Don't leave your team in the dark. Read the materials we send you and the newsletters we email you. Feel free to forward them! Come to the Town Meeting. Report any problem or potential problem to FringeNYC staff so we can try to solve it. Set an example. Share the love. They'll adore and appreciate you, and so will we.

***CHANGING YOUR ACR:** We don't mean to make this difficult on one-person shows or shows that aren't fully staffed yet. That's one of the reasons we now allow you to act as your own ACR (even though you are the performer). But even if you're not sure you want to be the ACR for your own show, we WILL allow you to put yourself down as ACR *for now*, in order to register for the festival. PLEASE NOTE however, that you will be required to fill out a CHANGE OF ACR form (which will be available on the ACR Website and becomes an amendment to the Participants Agreement) on or before July 1st, in order to ensure that your new ACR attends Mandatory ACR Box Office training and has enough time to get up to speed before the festival. We STRONGLY encourage those of you who will be acting as ACR now (and replacing yourself on or before July 1st) to leave (i.e. do not delete) all previous emails in the official @fringenyc.org email account for your FringeNYC Production so that your replacement ACR has access to all of the prior emails and replies, etc. that you've saved there and the email address for the show doesn't need to be changed (especially during the month before the festival). This prevents a breakdown in communication. This is the easiest way to make sure that we don't have to "start over" with your new ACR.

FINDING AN ACR and/or DIRECTOR: Please read the acceptance email and further information in this participant's manual about our ACR & Director Meet and Greets, which occur on Sunday, May 15th at FringeFAIR. Please don't feel like you need to put an ad on Craigslist right away – we'll have candidates for you to meet at FringeFAIR or find and contact via the "Staffing Resources" page on the ACR Website.

FringeNYC CONTACT INFORMATION

The New York International Fringe Festival (FringeNYC)
 c/o The Present Theatre Company, Inc.
 518 East 6th Street, #BW, New York, NY 10009

The New York International Fringe Festival (FringeNYC) is a production of The Present Theatre Company, and our office is located at the above address (between Avenue A and Avenue B). Our office hours are 10am to 6pm Tuesday through Friday. However, most of our staff is **VOLUNTEER**, does not work at our office, and can be reached most easily and efficiently via **CHATTER**. You will get to know the **VOLUNTEER** staff over the next weeks and months via **CHATTER**. In the meantime, if you have questions regarding STEP 1 A: REGISTRATION or anything else, you may email Elena or Christian:

POSITION	NAME	E-MAIL CONTACT
Producing Artistic Director	Elena K. Holy	Elena@FringeNYC.org
General Manager	Christian De Gré	GM@FringeNYC.org

*Please check the full staff / contact list available on the **ACR Website** for additional **VOLUNTEER** staff contact information. We strongly encourage you to use **CHATTER** to ask your questions.*

Once they've been hired and have come on board, you will be able to contact additional **VOLUNTEER** staff by tagging them on a post in Chatter. You will learn more about this following REGISTRATION. Sample **CHATTER** handles include:

@Elena – Elena

@Christian - Christian

@FringeJR – **FringeJR** Director Caitlyn

@FringeHIGH – **FringeHIGH** Director Megan

@FringeART – **FringeART** Director Rio Sophia

@FringeAL FRESCO – **FringeAL FRESCO** Director

WITHIN YOUR VENUE GROUP ONLY (after Venue Assignments)

@VDFirstName – your venue's **VENUE DIRECTOR**

@Tech – your venue's **TECH DIRECTOR**

@Flameproofing – **FLAMEPROOFING** Director Kevin

A publication of The Present Company, Inc. (c) 1997 - 2016. All rights reserved. No portion of this publication may be distributed or reproduced without the permission of the author and The Present Company, Inc. FringeNYC, fringenyc(logo), The New York International Fringe Festival, fringe(logo), Fringe Festival, FringeJR, FringeU, FringeAL FRESCO, FringeART, FringeHIGH, FringeCAFE, FringeLOUNGE, FringePLUS, FringeCENTRAL, Frozen Fringe, FringeCLUB, FringeNYC Slice-O-Matic, **FringeNYC Propaganda**, and The Present Company are trademarks and/or service marks of The Present Company, Inc. and may not be used without express written permission of The Present Company, 518 East 6th Street, #BW, New York, NY 10009. (917) 745-3397.

STEP 1 A: REGISTRATION (Participants Agreement)

SUBMIT SIGNED PARTICIPANT'S AGREEMENT

- Your **ACR** needs to sign the Participant's Agreement. The Participants Agreement will be sent to you via an email from Docusign, sent to your @FringeNYC.org email address. The Participants Agreement must be signed by the **ACR** (Authorized Company Representative) of the show. Please read the **ACR** job description and make sure that your chosen **ACR** can fulfill the duties. You will be able to save a digital copy of the Participants Agreement. In order to sign the Participants Agreement you will need the name and email address of your PAYABLE NAME (individual or company who will receive the W-9 tax form for completion).
- Your Authors and/or Creators also need to sign the Authors Agreement attachment of the Participant's Agreement. This includes all creators of the work (playwright, composer, lyricist, librettist, choreographer (for dance pieces)). See below.

Your PAYABLE NAME (individual person or signatory of company to whom checks will be made payable) needs to fill out and sign the W-9 form which will be emailed TO THEM DIRECTLY for signature by ArtsPool, FringeNYC's financial management company. The payments and reports will be sent to PAYABLE NAME at PAYABLE ADDRESS.

SIGNING THE PARTICIPANT'S AGREEMENT:

Note – this is the proper way to fill out the signatory information:

COMPANY (print) – this is where you type in the name of your company / producing organization **if you have one**
 PRODUCTION – this is where you print the title of your show

BY **ACR** (sign) – this is where the **ACR** signs the contract – **ACR** signature goes here

NAME (print) – this is where you print the **ACR**'s name

TITLE (print) – this is where you put the **ACR**'s title / position with the company (if applicable – i.e. producer, manager, president, etc.). If the **ACR** doesn't have a position with your company, leave this blank.

DATE – this is where you indicate the date that you signed the agreement.

SIGNING THE AUTHOR'S AGREEMENT

The Authors agreement needs to be signed by all creators of the work – this includes playwrights, lyricists, composers, librettists, and the creators of the underlying work, if any (the book your play is based upon, etc). In addition, for dance companies, the choreographer must sign the Authors Agreement as the creator. If your work is ensemble created, please have each member of the ensemble sign the Authors Agreement – it is much easier than having to submit whatever agreement you have among the ensemble that allows one person to sign for the entire group.

If you have any questions about the Participants Agreement or W-9, email at GM@FringeNYC.org so that an incomplete or incorrect agreement doesn't prevent us from moving your production on to STEP 2.

STEP 1 A: REGISTRATION (Participation Fee)

PARTICIPATION FEE

Per some alumni requests, this year you can pay your participation fee via credit card, if you wish, BUT, we must pass along the credit card processing fees to you. So you can either:

Pay \$700:

Mail your \$700 participation fee (money order, certified check, cashiers check, personal check or company check made payable to The Present Company) to The Present Company, 518 East 6th Street, #BW, New York, NY 10009 OR deliver it in person at FringeFAIR on May 15th. Make sure to put your Show# and the title of your show in the memo line.

OR

Pay \$725:

By clicking on the Paypal invoice sent to your @FringeNYC.org email address after May 3rd. PLEASE DO NOT PAYPAL US MONEY WITHOUT UTILIZING THE INVOICE WE'VE SENT. Otherwise we won't know what show you're paying the participation fee for.

COMPLETING STEP 1 A: REGISTRATION

When we have received a fully executed Participants Agreement (signed by **ACR** and Author), your Participation Fee and Technical Survey Form, your show will be considered “**REGISTERed**”, and will be moved on to STEP 1 B: REGISTRATION CONFIRMATION. Please begin completing these documents as soon as you receive them so that your production does not get behind, and so that you have completed everything before the May 15th FringeFAIR event. IF you are in the process of setting up a company or bank account in your company’s name, please have an individual serve as PAYABLE NAME in the meantime. We cannot move your show forward in the process without a PAYABLE NAME and completed W-9. Please do not submit a contract or W-9 with “TBD” or “in process” written on it. We won’t be able to process incomplete materials. If you’d like to change your PAYABLE NAME later in the process, you may do so by returning a revised contract and replacement W-9. **But we cannot move your show forward until we have received all of the items due as a part of STEP 1 A: REGISTRATION.**

These items are due postmarked / submitted by May 15th or submitted / hand-delivered to us at FringeFAIR on May 15th. We need this information in order to assign shows to venues, program performance slots and begin our publicity. Please reference the title of your show and your SHOW# in **all** correspondence with us.

STEP 1 A: REGISTRATION (TECH SURVEY FORM)

TECHNICAL INFORMATION - READ CAREFULLY

COMPLETED FORMS MUST BE SUBMITTED
ONLINE BY MAY 15th.

To complete your Technical Survey form, please go to the link provided at the end of these info pages, which takes you to the [ACR Website](#). If you do not submit your completed form **ON TIME**, you will not be able to participate in FringeNYC. The more information you provide, the easier it will be for us to help you. If you have any questions about anything on this form please e-mail PRODUCTION@FringeNYC.org After you are **REGISTERED** you will be able to ask any other technical questions on [CHATTER](#).

PRELIMINARY TECH INFO: The information you provide and requests you make on your technical survey form are necessary for us to get a sense of the IDEAL requirements for your show. It does not mean that what you put on your form will necessarily be provided or even accommodated. You may be required to reduce or simplify the technical needs of your show in order to perform your show within the parameters of FringeNYC. **YOU MAY ONLY SUBMIT YOUR TECH SURVEY FORM ONCE**, so please review it prior to submission.

Basic Information

- Each company/artist will be assigned to a single venue for the run of FringeNYC. Between ten and fourteen companies/artists will be assigned to each venue and each SHOW will receive approximately five (5) PERFORMANCES.
- The performance schedule will **rotate** to give every company a fair shot at all performance times. Note: This means that you will *most likely* have at least one **PRIME** weekend evening slot, as well as at least one weekday afternoon slot. Schedule conflicts or a longer **RUNNING TIME** may impact on the number of performances you receive and *will* impact your performance times. You can view the performance schedules of last year's FringeNYC shows by perusing last year's **PROGRAM GUIDE** (until it is replaced by this year's):

[PERUSE LAST YEAR'S PROGRAM GUIDE](#)

- Because of the rotating schedule, changeovers (**LOAD-IN / LOAD-OUT** from one show into another must take no longer than a total of **30 minutes**. This means that **you must be able to LOAD-IN (set up your minimal scenery, props, and other equipment) in fifteen minutes. Likewise, after your performance, you must be able to LOAD-OUT (clear away your entire show – removing everything to either the approved storage area and/or your vehicle) in fifteen minutes.** There will be a total of 45 minutes between the time one show ends and the next show's starting time: 15 minutes for **LOAD-OUT while the audience vacates the theatre**; 15 minutes for the next show's **LOAD-IN** setup; and 15 minutes to get the next audience into the venue.
- No open flame or pyrotechnics are allowed at any venue. This includes candles and lit cigarettes. No "flying" of set pieces or drapes is allowed at any venue. We rarely, if ever, have a venue that accommodates REAR projection. No fog, haze, smoke, or dry ice special effect is allowed at any FringeNYC venue. No screwing into walls, floors, ceilings, etc. at any of our venues. No painting / building or flameproofing inside the venue or on the venue grounds / sidewalk. **COSTUMES ARE NOT ALLOWED TO BE STORED IN YOUR VENUE.** You're sharing a venue with many other shows so your costumes are safer not staying in the venue. Plus, you know....you may want to launder them!

FringeNYC will provide:

- A venue, equipped with a **REP PLOT** including gel/color that all shows in the venue must share. The size of the repertory plot varies with the size of the venue. Every repertory plot contains at least a front light system (and the majority also have the ability to isolate stage left, right and center), at least one special that will be agreed on by the participants in the space, and a 2-scene manual light board. Participants may not add to or supplement the rep. plot with additional instruments or equipment. Every attempt will be made to utilize each space to its fullest and safest extent. Venues have load restrictions on both power and physical weight born by the grid. FringeNYCs Tech Director will supply a PDF of the light plot, and a magic sheet and/or channel hook ups. Vectorwork files will not be provided.

- An **AUDIENCE AMBASSADOR**.
- A **VENUE DIRECTOR**, who is responsible for crowd control, posting the schedule of events in the venue and running that schedule, and overseeing your technical issues. Each show assigned to a particular venue is expected to tip their **VENUE DIRECTOR** a minimum of \$100 following their final performance.
- A **TECHNICAL DIRECTOR**, who will design the **REP PLOT** for the venue, and provide technical oversight of FringeNYC's equipment / systems. Each **TECHNICAL DIRECTOR** is responsible for technical oversight of five or more venues.

Every company must provide:

- A completed Technical Survey Form submitted online by **MAY 15th**. If we do not have the survey form by the deadline, your show will be replaced by an alternate from the alternates list. Don't forget to print a copy of the form, so that you have one for your reference.
- A Stage Manager who is intimately familiar with the technical details of your show.
- A light **BOARD OP**, sound operator, and any other technical personnel necessary to run your show. You must provide a lighting programmer to set cues during your tech rehearsal as well. We will provide a list of available programmers who **REGISTER** with us on the STAFFING RESOURCES page of the **ACR** Website. We recommend that if you do hire a lighting designer, that you explain to them that FringeNYC designs the **REP PLOT** for each venue and they will be required to abide by the **REP PLOT**. Given the truncated tech rehearsals, the task at hand is to quickly help the director create lighting "looks" and record them as cues. Hiring one person to both program and operate your show is optimal. We recommend you hire experienced board-operators, who can help to troubleshoot during your 15 minute **LOAD-IN** prior to each performance. If you hire a **BOARD OP** to run lights and sound, please keep in mind you will need to take this into consideration as you work out your production budget.

If you have difficulty finding the necessary people for these positions, we will **ATTEMPT** to provide assistance in finding local help by providing of list of available people for you to contact directly, negotiate a fee, and hire. Most venues will have a **VENUE PRODUCTION ASSISTANT** who can be hired for this purpose (see Glossary). Please make a note of your needs on the Technical Survey Form. **REMEMBER:** All companies must provide a stage manager.

VENUE PRODUCTION ASSISTANTS: We have a wonderful group of young tech folks coming on board now for our tech internship, and they are called **VENUE PRODUCTION ASSISTANTS**. They serve as the **VENUE DIRECTOR**'s technical assistant, and their primary responsibility is to ensure smooth transitions between shows at the venue. They vary in experience with either lighting or sound as their primary interest. We will assign each VPA to one venue for the entire festival, according to their particular skill set. If you are looking for a **BOARD OP** (someone to run the lightboard or sound for your show) these VPAs are available to be hired. **YOU** will hire them directly. The flat rate, non-negotiable fee for VPAs to run the lightboard board during your production (for both your tech and your five performances) is \$100. If you are in need of a sound **BOARD OPERATOR**, the flat rate, non-negotiable fee for VPAs to run the soundboard is also \$100. Most of these VPAs are receiving college credit for their time with us. Once they have been hired by your show, a FringeNYC festival staff member may ask you to participate in an evaluation of their performance as your **BOARD OP**. Your cooperation is much appreciated. Your **VENUE DIRECTOR** will post contact information for your venue's **VENUE PRODUCTION ASSISTANT** (VPA) closer to the festival, in case you'd like to avail yourself of their services.

Tech Rehearsal

- You will be scheduled for a single technical rehearsal, which will be two times the length of your show. Because of the short time available to you, you should rehearse the technical aspects of the show **before** you get to your FringeNYC venue. **You must run your show completely once**, in order to confirm an accurate timing on the length of your show. We **STRONGLY** encourage you to "dry tech" on your own, before arriving for your technical rehearsal.

Your Responsibilities at the Venue

- **VENUE PREP:** There will be a scheduled time for **VENUE PREP** for each venue. Each company must send at least one (but no more than two) representatives to help with **VENUE PREP**. During **VENUE PREP**, under the Supervision of the **VENUE DIRECTOR**, a Festival **TECHNICAL DIRECTOR** and Festival Technicians, participants will assist with the light hang, focus, masking, and general **VENUE PREP**aration. What tasks must be completed during **VENUE PREP** varies GREATLY by venue. Any company failing to provide at least one person for the entire **VENUE PREP** will be fined \$100. At the end of the **VENUE PREP** Day companies will load-in any set pieces that are used communally by multiple companies in the venue (i.e. Shared Items). **NO OTHER SET PIECES WILL BE LOADED-IN THAT DAY.** If any communal set piece(s) are not ready for load-in on **VENUE PREP** Day, they must be loaded in at the tech rehearsal of the first company to use that set piece.

- **Initial Load-in:** Your **VENUE DIRECTOR** will schedule and be present for your Technical Rehearsal, the first part of which is your show's initial Load-In time. Set pieces may not be left on the sidewalk outside your venue while waiting for your initial load-in. NOTE: Most venues have very limited storage space, and you may be required to take furniture or set pieces, props (and of course costumes) in and out of the space each time you have a performance. HINT: keep scenery to a minimum to avoid having to transport large pieces back and forth, and work with your venue mates to share scenic elements.
- **Cleaning:** Each venue will be shared by up to 14 different companies, and that includes sharing the dressing rooms, front of house, and audience bathroom facilities. Please be respectful of other companies, and leave all the venue spaces clean when you finish your show. Your **VENUE DIRECTOR** will coordinate the cleaning schedule for the venue, which usually includes each company cleaning the venue at least once.
- **STRIKE:** **STRIKE** will occur in each venue after the end of the last performance of the festival in that venue. In most cases that will be Sunday August 28th, however, venues with a truncated performance schedule may **STRIKE** earlier (i.e. on a different day). A **STRIKE** schedule will be posted by your **VENUE DIRECTOR**. Each company must send at least one representative to **STRIKE** lights, sound, costumes and scenery, and restore the venue to a state cleaner than its original. Any company failing to provide at least one person for the entire **STRIKE** will be fined \$100. All fines will be deducted from your final box office payment. All show props, costumes, set pieces and other equipment must be picked up by 8pm Sunday, August 28th (or at an earlier specified time if your venue **STRIKEs** before Sunday), or it will be disposed of **at your expense**. This expense includes but is not limited to: a contractual extra day's rental of the venue, any fine imposed by the venue, the hiring of required staff, and an appropriately sized dumpster. A good estimate for the expense deducted from your final box office payment is around \$1,000. Plan Ahead: Information on available disposal and recycling services that you can hire will be made available on the **ACR** Website.
- **Heat:** Please, please keep in mind that our festival takes place in August, in New York City. It is often very hot and humid. Even though our venues are air conditioned, you must keep the heat in mind when planning every technical aspect of your show. The air conditioning in even the most well equipped venue is not meant to handle eight performances a day, from Noon to Midnight, for sixteen consecutive days. Add to that some additional lighting equipment and keep it on for fourteen hours, and you've got a sticky and potentially dangerous situation for your company. Do NOT put your actors in heavy clothing or coats or materials that don't breathe. Prepare your actors to project their voices over the hum of an air conditioner. Encourage them to drink water, and provide it for them, if possible. We cannot be responsible for the health and safety of your cast and crew, but we are concerned. We want all of our participants to have a good experience, and we will step in if we feel you are jeopardizing anyone's safety – but particularly our audience's. Be smart.
- **Flameproofing:** According to the Fire Department of New York (FDNY) R805-01, all decorative and scenic elements used in performances, events, or theatrical presentations must be flame retardant and must have an accompanying notarized Affidavit (commonly referred to as a Certificate) of Flame Resistance from either the supplier of the items or from the company that treated the items with a flame retardant or tested them after you or someone else has done so. You must turn the certificate(s) in to your **VENUE DIRECTOR** upon bringing the treated piece(s) into the venue the first time. Items that require treatment must be treated with a product registered with the FDNY, and a certificate must be issued by someone who holds a Certificate of Fitness for Flame Retardant Treatment (C-15) with the FDNY. Much more information regarding flameproofing is provided on the next page.
- **Weapons:** We recommend a heightened use of your common sense regarding weapons of any kind. NYPD, MTA security, and other local law enforcement agencies employ a zero-tolerance rule with regard to the display and/or brandishing of weapons, whether active or inert, in public. Here are SOME OF the FringeNYC Specific Policies: FIRE ARMS: Due to the spark the results from firing blanks and caps, and in coordination with our no open flame policy, all shots must be prerecorded and played back via an audio device. You must use non-firing replica fire arms in your show. If it is capable of firing, it is not allowed at FringeNYC. All fire arms must be loaded in and out for each performance and your tech rehearsal, unless your **VENUE DIRECTOR** approves storage of your locked trunk...if there is that much storage space for you at the venue. BLADES: All blades must be dulled. All blades must be loaded in and out for each performance and your tech rehearsal, unless your **VENUE DIRECTOR** approves storage of your locked trunk...if there is that much storage space for you at the venue.

[**CLICK HERE TO READ FringeNYC'S ENTIRE WEAPONS POLICY**](#)

FLAMEPROOFING RULES FROM KEVIN BARTLETT:

PLEASE NOTE: As with all things FringeNYC, our goal is to give you the best chance at success in meeting your goals for your show. But we are all in this together; and FringeNYC provides both the venue and the general liability insurance for the festival. As a part of our venue agreements, we must agree that all of us will comply with all NYC Fire Regulations. We are therefore providing the following guidelines in order to help you make the best choices as you approach design and tech for your FringeNYC show.

According to NYC Fire Regulations R805-01, all decorative and scenic elements used in performances, events, or theatrical presentations must be flame retardant and must have an accompanying notarized Affidavit (sometimes called a Certificate) of Flame Resistance from either the supplier of the items or from the company that treated the items with a flame retardant. You must turn the certificate(s) in to your **VENUE DIRECTOR** upon loading the treated piece(s) into the venue the first time.

Items that require treatment must be treated with a product registered with the FDNY, and a certificate must be issued by someone who holds a Certificate of Fitness for Flame Retardant Treatment (C-15) from the FDNY. This is because NYC has its own field test specified in R805-01. If you are getting a certificate from another supplier of already FR material, make sure it specifies that it passes FDNY Code R805-01.3 or NFPA 701. NOTE: The FDNY does not honor affidavits written by persons not registered with them or Flame Resistant chemicals not registered with them. The person who has signed the affidavit must be a C-15, and an FR chemical must have a 4 digit FDNY registration number.

If you have questions about flame resistance, please tag @Flameproofing on a message posted in your VENUE GROUP on **CHATTER**. **Your post should include your name and show title (which will appear automatically if you've followed the instructions re: CHATTER) and the precise description of the items in question; including the material it is made of, all three dimensions, and the quantity of items. A photo is helpful (link to image on website where you'll purchase the item or photo of the item you already have) but does not replace the written information. We have ONE Flameproofing Director for the entire festival, so please make the job a bit easier.**

What must be certified as being flame resistant:

Fabric Set pieces (stage curtains, soft flats, folding screens, etc.)

Large Pieces of Set Dressing (5' or longer window drapes, FULL or larger mattresses, couches, etc.)

Anything Flammable that is hung from the grid or stands higher than 6') Raw Wood items (flats, platforms, large tables, etc.)

Plastics

PVC fabric (like modern tents)

Large Carpets and rugs (anything over 4' x 6')

Large volumes of Cardboard and Paper (anything over 3' x 5' or more items in total than one person can carry at one time)

What you don't really need a certificate for

Metal

Melamine

Glass

PVC Pipe – Electrical conduit or drainage pipe

Factory finished wooden furniture (see note below)

Costumes

TWIN sized or smaller Bed Clothes (sheets, comforters, blankets)

Hand props or props – A hand prop is an object that is carried onstage during the course of the performance and used in the course of the scene. If you have anything over 3' x 5' or more items in total than one person can carry at one time tag @Flameproofing on a message posted in your VENUE GROUP on **CHATTER per the above**)

What to stay away from

Foamcore (unless you buy it already FR with a manufacturers certificate of FR registered with the FDNY)

Styrofoam or other hard foams (unless you buy it already FR with a manufacturers certificate of FR registered with the FDNY)

Polyethylene, Plexiglass, and other sheet plastics (unless you buy it already FR with a manufacturers certificate of FR registered with the FDNY)

Foam Wall Insulation: generally not FR

Pipe Insulation: you might think that because it is used on hot water pipes that it is non-flammable. . . not necessarily true. High density pipe insulation (the hard foam surrounded by fibred paper) usually is FR.

Old (non-FR) upholstered furniture. Please Note: do not plan to use a piece of upholstered furniture that is present in your venue, unless they have a certificate for it already. It will not be certifiable.

A note about foam - With the onslaught of the use of foam in mattresses and pillows, some headway has been made in flame retardency of foam. Still, many foams are pretty much like solid gasoline. They ignite readily and burn quickly...and are really noxious when they do

FULL sized Mattresses or larger: if the tag on it has a FR statement that references NFPA 701 it is okay, otherwise you will have to have it tested and possibly treated.

Foam rubber: some manufacturers add an FR treatment. Ask your retailer for the name of the manufacturer so you can check with them directly. If you are using a large quantity of foam in your show (life-size puppets or anything large) you **MUST** have a manufacturer's FR certificate or have it tested and possibly treated.

Wood and wooden furniture: Technically, all wood items, including furniture, need to be treated with a flame retardant to be fire resistant to meet FDNY guidelines. The reality is that many factory finished wooden furniture pieces are allowed by local fire houses. If you are in a venue that requires furniture to be treated, you will be notified by FringeNYC. You may treat your raw wood with a paint additive or a clear raw wood treatment. See the next paragraph for details.

Paints: You can use an FR paint additive to make the paint you are using flame retardant. However, that does not affect the material you are applying it to, especially fabrics. It has varying effects on wood. The practice of 'backpainting' without FR paint does nothing for fire resistance, it only makes the back of your set black. If you treat your raw wood pieces with a paint additive or clear raw wood treatment, you must then have the item professionally tested, and certified by a C-15 holder. We highly recommend at least a two coat treatment to be safe (i.e. so you have a better chance of the item passing the test and not requiring additional treatments). Please note that the paint additive / paint method is only applicable to wood NOT any other material.

Self Treating Fabrics: You may treat your own fabric with an appropriate FDNY registered chemical, but it will require testing and proper certification after treatment. This is a more challenging process than applying paint to wood, so we recommend having your soft goods and fabrics professionally treated. If you **DO** self treat, again we recommend at least a two coat treatment to be safe (i.e. so that you have a better chance of the item passing the test and not requiring additional treatments).

FringeNYC knows of these suppliers of FR materials:

Rosebrand www.rosebrand.com – highly recommended because UPON REQUEST they will certify all of their goods specifically for use in NYC.

Rosco www.rosco.com

The Set Shop www.setshop.com – a good source for FR foamcore, paper, and lots of good stuff

THERE IS NO OPEN FLAME AT FringeNYC

This includes lighting a lighter, cigarettes, cigars, sparklers, flash paper, and any kind of cooking

HERE'S HOW TO ENSURE YOU'RE IN COMPLIANCE WITH FLAME PROOFING RULES:

Option 1: Use already FR materials bought from a theatrical supplier or other manufacturer who can provide you with FR certificates specifically for use in NYC.

Option 2: Use already FR materials without NYC Certification, then have them tested and certified by someone who holds an FDNY Certificate of Fitness C-15.

Option 3: Use non-FR materials, and have them treated and certified by someone with an FDNY Certificate of Fitness C-15.

PLEASE NOTE: We will have a **VENDOR PARTNER** deal with a FLAME RETARDANT service. It is significantly discounted, and additional details will be available soon.

You are encouraged to arrange testing or treating your scenic items well before your VENUE PREP to ensure proper treatment (including dry time) and certification. Treating onsite (at your venue) is not allowed per our venue agreements. You (especially national & international companies) may ship pieces for testing and treatment directly to our **VENDOR PARTNER**, Turning Star. **DO NOT SHIP ANY PIECES TO TURNING STAR THAT ARE NOT TO BE TESTED OR TREATED!** To avoid confusion, please make sure that only one person from your company contacts Turning Star. Look for the FLAMEPROOFING link under the **VENDOR PARTNERS MENU** to contact Turning Star for Testing & or Treatment of necessary materials.

Flameproofing Myths we need to dispel from the get go:

STORAGE IN THE VENUE HAS NO BEARING ON WHETHER A SET PIECE REQUIRES CERTIFICATION. An FDNY Fire Marshal can show up at a venue for inspection at any time, including at curtain time of your performance. Even if you have just brought your set in ½ hour earlier, the marshal will still want to see a certificate for flammable items. If proper paperwork is not provided they may put flame to your set to test it and they can even shut the venue down.

I'm not even sure how this myth got started, but the truth is, **NOT ALL IKEA FURNITURE IS FLAME RESISTANT.** I've never

seen IKEA make such a claim, but somehow the rumor that the entire IKEA line was FR got going on **CHATTER**. Don't believe it.

Some companies do make veiled claims, however. The American textile industry likes to claim that wool, and even silk now, is flame retardant. While some weaves those of fabrics may burn more slowly than other fabrics, **WOOL AND SILK ARE NOT FLAME RESISTANT ENOUGH FOR THE FDNY**. They require proper treatment and certification.

CHECK THE EXPIRATION DATE ON YOUR CERTIFICATE. Ok, not a myth, but it's important. All valid certificates must have an expiration date. Most certificates are issued for 1 year, and at the most 3 years with the caveat of a recommendation for annual testing and or treatment.

[**CLICK HERE FOR AN EXAMPLE OF AN AUTHENTIC AFFIDAVIT**](#)

And please, always post your questions to @Flameproofing ON YOUR **VENUE GROUP PAGE IN CHATTER**. It's imperative that your **VENUE DIRECTOR** be apprised of all information regarding fire, since they are the FDNY fire guard for the FringeNYC tenure at the theatre.

SHARED ITEMS: When discussing shared items with other shows in your venue (via **CHATTER**) be sure to discuss who'll arrange flameproofing.

- **Scheduling:** A condensed schedule often seriously hampers your ability to build an audience. Please consider making your show available for at least seven (7) days. Companies are strongly encouraged to be as flexible as possible and available to perform during the entire festival. A performance, then a couple of days off for marketing, reviews, and word of mouth, followed by your next performance, is ideal. But if you DO plan on arriving after the festival has started (i.e. after August 12th) you need to keep in mind that your venue will have performances from 2pm to Midnight on weekdays, and Noon to Midnight on weekends. Therefore, even though you've arrived on Thursday night/Friday morning and are ready to tech on Friday afternoon, your venue will not be available. And with performances all day on Saturday and Sunday, and a potential dark day on Monday, you might not be able to tech until Tuesday. Sadly, you will have paid for FIVE DAYS of housing without a chance to perform. We **STRONGLY** encourage that you arrive on a Wednesday night/early Thursday morning and be ready to tech on Thursday morning if you want to perform during the weekend. Similarly, you cannot assume that you will have time to do a final **LOAD-OUT** of your set and remove stored items during a normal show turnaround.

YOU PROVIDE YOUR SCHEDULE PARAMETERS: If your company is not available to perform during the entire duration of the Festival (for instance if you are coming in from out of town and will only be here for the first half or second half of the festival) you will let us know that on your Technical Survey form, which requests your arrival date and departure date. We will **STRICTLY** adhere to the dates that you provide on the technical survey form. This is so that you may go ahead and begin to make travel and housing arrangements. In other words, YOU tell US when you are available to perform, and we will strictly adhere to that when we schedule your show. We will not schedule tech or performances on your arrival day or departure day.

- **Conflicts:** Additionally, regarding scheduling: IF your show is already cast, you must list any conflicts your actors / crew have during August 12th -28th on the **TECH SURVEY FORM** scheduling section. IF YOUR SHOW IS NOT ALREADY CAST - you should plan on hiring actors who are available throughout August 12th - 28th. There is no reason to hire someone who already has conflicts during the seventeen-day festival.

What you should expect to be able to answer via the online **TECH SURVEY FORM:**

- **RUNNING TIME** of your show, including intermission (if any). Please note that this must be listed in total minutes. For example, if your show is one hour and thirty-eight minutes, you would enter "98" as your **RUNNING TIME**.
- Number of performers in your show, as well as the number of staff
- Type of venue preferred (black box, proscenium, studio theater, cabaret, dance-floored space)
- You will need to prioritize the following so that we know what kind of venue to rent for you: (Small/Intimate Venue, Access to Audience, Lighting, Sound, Height, Large Audience Capacity, Large Performance Area, Type of Venue, Rigging Ability)
- You will need to describe any scenery pieces, including approximate dimensions
- You will need to describe any softgoods you're planning on bringing (banners, scrims, cycs, screens, etc.)
- You will need to tell us the approximate number of lighting cues in your show, and whether you'll be seeking approval to bring in any practical lights (i.e. lamps, light boxes) or lighting effects (strobes, IFs)
- You will need to tell us about any weapons, water, or food you'd like to use in your show
- You will also need to tell us about any sound, video, and projection requirements
- You'll let us know about your scheduling preferences
- You will upload (or return via email) your diagram showing preferred entrances/exits and scenic elements.

Below is the scenic diagram page you will submit as a part of your **TECH SURVEY FORM**. You will need to PRINT THIS PAGE and then write in your Title and **SHOW #**, and draw a basic Ground Plan of your show. Include scenic elements (with dimensions), entrances, and dimensions for playing area itself.

Show Title: _____

Show Number: _____

Ground Plan and Scenery

Please provide us with a basic ground plan of your show (stage entrances, scenery pieces, etc.) in the space provided below or attach a Ground Plan to back of this form. Include estimated measurements of stage dimensions and scenery expressed in feet and inches.

Backstage



Audience

YOU MUST INCLUDE DIMENSIONS (APPROXIMATE, AT LEAST) FOR ALL OBJECTS DRAWN ON THIS PAGE.

[CLICK HERE TO FILL OUT & SUBMIT YOUR TECH SURVEY FORM](#)

STEP 1 B: REGISTRATION CONFIRMATION

Once we have received your STEP 1 A: REGISTRATION materials and checked them in to make sure they are complete, you will receive an email at your @fringenyc.org email address instructing you on how to log onto the **ACR Website** and **CHATTER**. Please be patient if you've turned in your STEP 1 A: REGISTRATION materials and have not yet received the emails mentioned below. Keep in mind most of our 200 shows return their STEP 1 A: REGISTRATION materials in the same 48 hours and THEN we can start going through all of them.

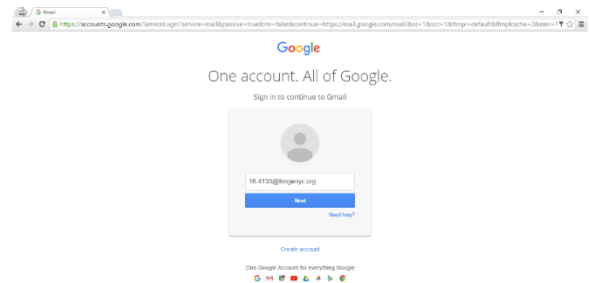
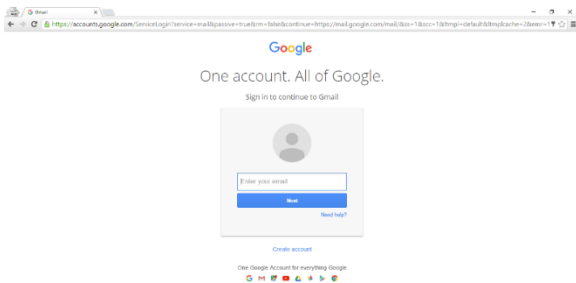
1) HOW TO ACCESS Your Show's @fringenyc.org EMAIL:

For security reasons, you have been assigned an @fringenyc.org email address upon acceptance, which will be in use for the duration of the festival. This allows us NOT to make your ACR's personal email address public, and encourages all communication to happen via **CHATTER**, our private social network. Your @fringenyc.org email address is where you'll receive participants newsletters, **CHATTER** update emails, and messages from **VOLUNTEER** staff, your **VENUE DIRECTOR** and other participants. So it is important that the **ACR** of your show is receiving these important emails!

We don't care if you forward the emails to your own, personal email address. But it is up to you to make sure that feature is working – or that you are regularly checking your @fringenyc.org email address. Once you have activated that email address please note that we will only respond to show related email queries that come from your @fringenyc.org email address, although again you can expect a much faster response time by posting any queries on **CHATTER**. Most of you have already logged onto your @fringenyc.org email address. But in case you are having difficulty, here, again are the instructions (along with some screenshots):

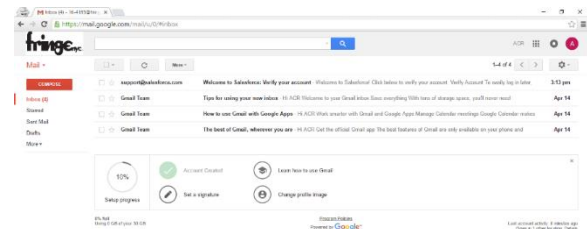
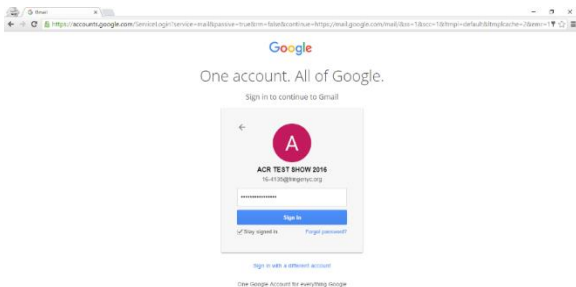
2) CHATTER ACTIVATION

AFTER you have access to your show's @fringenyc.org email address, you can activate your computer for accessing **CHATTER**, our social network. There's all kinds of fun stuff there, so make sure to complete this step as soon as possible.



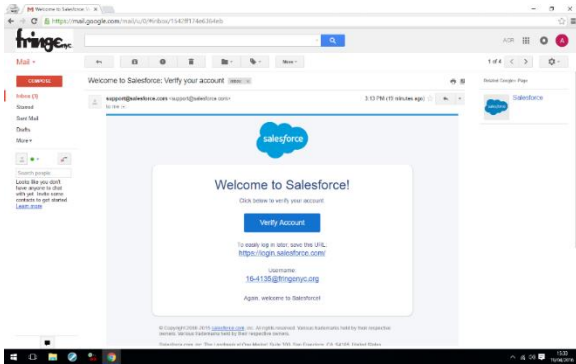
1. Go to www.gmail.com
XXXX@FringeNYC.org

2. Type in your login / username ([16-](#)

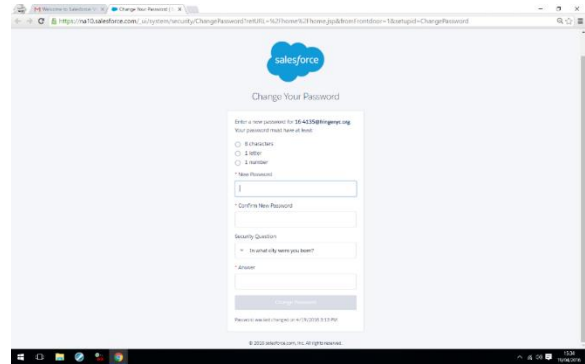


3. Type in your password

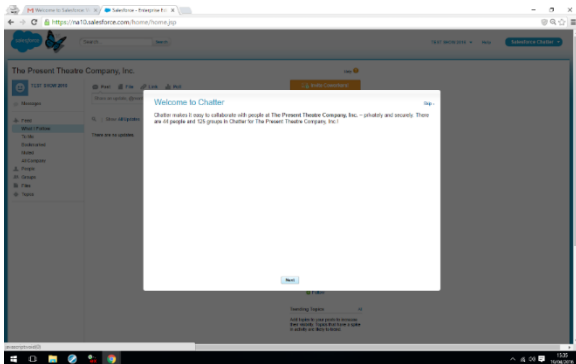
4. **AFTER** you've completed STEP 1A: Registration you'll find an email with the subject line "Welcome to Salesforce: Verify your account"



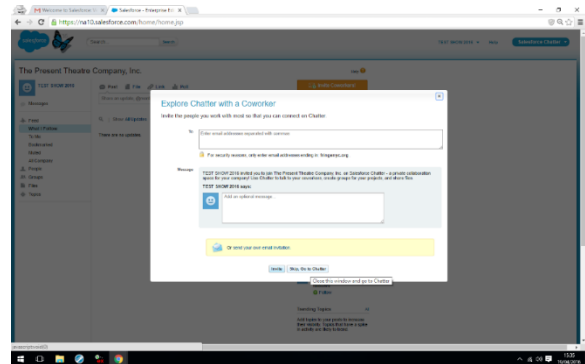
5. Click on that email. It'll look like this.
Click on the blue "Verify Account" button in that email.



6. Follow the steps on the screen to change your password.



7. You'll then see this welcome message.



8. And you can hit "Skip. Go to **CHATTER**" on this next annoying page.

CHATTER

FringeNYC **ACRs** and **VOLUNTEER** Staff will be a part of a private FringeNYC social network called **CHATTER**. **CHATTER** allows us to communicate with each show more effectively, and more importantly, provides an additional opportunity for the FringeNYC Community to develop even before we're all together in August. **CHATTER** is a place to ask questions of the FringeNYC **VOLUNTEER** Staff, and to get to know your fellow participants. It is not public, so **CHATTER** is the place to ask @Tech about a rigging question. The FringeNYC Facebook Fan page is a place to publically thank a **VOLUNTEER**, express enthusiasm for having been accepted to FringeNYC, etc.

In order to participate, your show needs to have completed STEP 1 A: REGISTRATION and the instructions on the prior pages of the manual under STEP 1 B: REGISTRATION CONFIRMATION.

- 1) Read the **CHATTER** Etiquette Page on the **ACR** Website. We may add additional **CHATTER** Etiquette Suggestions and handy hints to this page as we go.
- 2) **VERIFY** your different computers. As we said on the prior page, the first time you log on to **CHATTER** from a different computer, you'll be asked to activate it. Just click the link and then wait a few moments. Because you have access to your "@fringenyc.org" email, you'll now receive an "activation" email. The next time you click on the **CHATTER** menu item on the FringeNYC **ACR** Website you'll be able to login using your own login (16-XXXX@fringenyc.org) and the password you set up on your activated computer. Keep in mind you'll need to access your laptop at home as well as your work computer, if you're doing FringeNYC stuff at work. . . as we all do.
- 3) **FOLLOW** everyone you'd like. You should **DEFINITELY** follow Elena and Christian immediately, in order to get updates as soon as possible and get answers to questions. We're following you, so follow us! No, seriously, you'll only see the info we post if you're following us.
- 4) **SET** your preferences. As **ACR**, you can receive notifications via email for a variety of events. PLEASE NOTE: Your **CHATTER** Digest emails, emailed notifications from **CHATTER**, and any emails sent individually will all be sent to the official show email address (your @fringenyc.org email) of all **REGISTERED** shows. This is why we **STRONGLY** suggest that if you are acting as your own **ACR** now, and will be completing a Change of **ACR** form later that you **LEAVE ALL EMAILS** in your @fringenyc.org email account. That way when the new **ACR** comes on board they can read through all prior emails and continue receiving vital updates.
- 5) Do **NOT** create Groups. We'll take care of that. We anticipate starting groups for various Marketing Tracks as well as having a group for each Venue. Both of these work extremely well.
- 6) Do **NOT** attempt to join **PRIVATE GROUPS** - You won't be able to join **PRIVATE** groups (these are for staff, our board, resource council, etc.) and when you request to join them, the system sends Elena rather annoying emails.
- 7) **UPLOAD YOUR PHOTO** - We need your photo uploaded as **ACR**. This should be a photo of what you look like now so that your fellow **ACRs** and **VOLUNTEER** staff recognize you at FringeNYC events! This should **NOT** be a cartoon, avatar, baby picture, or your show's **ICON**.
- 8) **FILL OUT YOUR PROFILE**. On **CHATTER**, the "first name" slot is your first name followed by a hyphen. Your "last name" is the title of your show. Please maintain this format – it is important that your fellow **ACRs** and FringeNYC staff know that your name is Joe, but it is even more important that they can easily tell which show you're with. If they want to cross-market with you, they need to be able to find you by your show title. **DO NOT REMOVE YOUR SHOW TITLE FROM THE LAST NAME SLOT**. Thanks.
- 9) **DON'T CHANGE YOUR EMAIL ADDRESS**. Please leave your email address alone. This way you're receiving all FringeNYC email (including **CHATTER** updates) at your official @fringenyc.org email address and won't be making your personal email address public.
- 10) **STAY ON TOPIC / DON'T USE CHATTER TO PROMOTE** - your show, your service, or your company. Frankly, **CHATTER** is a community of people who are least likely to have time to see your show - they've got their own! Blatant promotional stuff will be removed from **CHATTER**. Please also only use **CHATTER** to discuss FringeNYC related topics.
- 11) **@Tag and #Topic** - you must tag someone (using @**CHATTER**Name) to get their attention or thank them. You can also use already established Hashtags (#) for searching purposes. Each time something becomes a Frequently Asked Question we'll use #FAQ so you can find them.

More hints will be posted on the **CHATTER** login page on the **ACR** Website.

MARKETING

General Information...

Our responsibility is to promote FringeNYC as one entity. We do this by requesting up to 5 different types of media from you in order to plug your individual show into the overall programming and publicity. It is your responsibility to promote your own show. We do not wish to give you the impression that by asking for publicity materials that you should rely *solely* on FringeNYC to publicize your show. FringeNYC marketing is divided into different components as follows:

Content Marketing – attracting audiences through valuable content

The content you create and upload for use in all FringeNYC digital and print media is incredibly important in solidifying the tone, theme, mood and style of your show in our audience's minds. This includes your Title, **BLURB**, **ICON**, and the genres and tags that you choose when you submit your **MARKETING INFORMATION FORM**. We will use these elements in various combinations in:

PROGRAM GUIDE – The **PROGRAM GUIDE** contains a listing for every show which is made up of the title, staff, **BLURB**, and icon – and includes your performance schedule. You can view last year's **PROGRAM GUIDE** at the link below (until it is replaced by THIS year's **PROGRAM GUIDE**):

[**PERUSE LAST YEAR'S PROGRAM GUIDE**](#)

This year, the **PROGRAM GUIDE** will be distributed by Time Out New York in all of their subway distribution locations along 14th Street in Manhattan, on Wednesday, August 10th. In addition to your show listing, you can purchase an **OPTIONAL** display ad within the pages of the **PROGRAM GUIDE**.

Website – The website of FringeNYC is www.FringeNYC.org. There our audience will find information about the festival, venues, purchasing tickets, etc. The website features a searchable database (the FringeNYC Slice-O-Matic), and many, many more features designed to make FringeNYC as accessible as possible. Your content (show listing) will be featured on the **SHOW LISTINGS PAGES** of the website. We **STRONGLY** encourage all participants to have a website for their own show, as well, so that you have a place for a blog, cast list, creative staff bios, industry contact, etc. We will link to your show's website from your FringeNYC show listing on the festival website.

FringeNYC PROPAGANDA – **FringeNYC PROPAGANDA** is the hometown news of The New York International Fringe Festival (FringeNYC). Beginning in 2010, **FringeNYC PROPAGANDA** moved entirely online. Feature stories will be written and published via www.FringeNYC.org as well as be emailed to our FringeNYC Fans list.

Affinity Marketing - attracting audiences through partnerships with like-minded / similar organizations

Affinity marketing at FringeNYC has to do with a group of shows that are similar thematically or culturally seeking like-minded organizations for potential group sales. Keep in mind that anyone can purchase tickets at a group sales rate very easily – with discounted tickets available for groups of 10 or more to the same performance, and further discounted tickets available for groups of 20 or more to the same performance. Immediately following the **TOWN MEETING**, we will break off into Affinity Marketing Groups in order to brainstorm about organizations to contact regarding group sales. For instance, we might put all of the classics together, or all of the death / grief themed shows together – so that these groups of shows can go after students studying the classics or grief counseling organizations, respectively.

Event Marketing - programs or events that rely on social interaction to generate audience interest

At FringeNYC, our three most powerful event marketing programs are:

FringeAL FRESCO FringeNYTeasers – wherein you put together a 5 minute G-rated excerpt of your show for LIVE presentation at a **FringeAL FRESCO** event. See **FringeAL FRESCO** page for additional information.

FringePLUS Meetups – wherein we present a party for audience and artists following ONE performance of each show. Your cast, crew, and staff are required to attend your own show's **FringePLUS** Meetup. But the smart FringeNYC participant would also attend OTHER shows' **FringePLUS** Meetup, in order to make their audience your audience. See **FringePLUS** page for additional information.

FringeCLUB Parties – **FringeCLUB** presents the Tickets on Sale party, Kick Off Party, and Closing Night Parties. The first two, in particular, are a great place to meet our audience and hand out postcards.

Digital Marketing - using digital technology (like social media) to reach potential audience members

A future participants newsletter and Social Media Bootcamp (date tba) will provide detailed information about how to market your show via FringeNYC's social media opportunities. In the meantime, we **STRONGLY** encourage you and your cast, crew, and staff to become fans of FringeNYC on Facebook and follow FringeNYC on Twitter.

Press / Publicity – securing coverage in publications (articles & reviews) and/or photo placement

Press- FringeNYC Press / Publicity is headed up by Ron Lasko of SPIN CYCLE. Ron's job is to publicize FringeNYC as a whole and to be responsible for overall news coverage. Ron is the press agent for FringeNYC. e-mail contact: press@fringenyc.org PLEASE NOTE: Ron has his own office – he does not work out of The Present Company's office.

PRESS ADVICE FROM SPIN CYCLE'S RON LASKO, FringeNYC PUBLICIST:

Q: Should I hire a press agent? A: Determine your press goals. Prioritize the following:

- 1) I need press clips to use for grants.
- 2) I want to build buzz.
- 3) I just want to sell a lot of tickets.
- 4) I want interest from producers/financial backers.
- 5) I want reviews.
- 6) I need something to send back to Mom & Dad.

If having clips for grants is your main goal: hire a press agent.

If you want to build buzz, the best way is through marketing and grass roots efforts. Go to events and talk up your show. Make sure your postcards are everywhere. Take advantage of **FringeNYTeasers** that the **FringeAL FRESCO** team offers, and show up at your fellow FringeNYC shows and their **FringePLUS** Meetups.

If you want to sell a lot of tickets, advertise and/or do mailings to theater ticket buyers. These days, getting lots of press and filling seats rarely go hand-in-hand. Take a look at the Spin Cycle offers on the **VENDOR PARTNER** section of this **ACR** Website.

If you want to generate interest from producers and financial types, you have to pursue them relentlessly. Most publicists do not do that kind of work anyway. It is your passion about your project that is going to get a producer interested, and a good review only helps so much. And by the time your review comes out it is often too late to capitalize on it with producers.

Keep in mind that press is one small part of an overall campaign. First and foremost, you have to have a good product. You also have to have some marketing and advertising.

The types of shows that most benefit from having a publicist are the tough sells: dramas (particularly solo drama) and classics. Having a professional weigh in does lend a bit of credibility and can help sway a journalist into covering your show.

In a festival situation it is extremely difficult to get a lot of press. Each outlet will pick a handful of shows to cover. Naturally, they are going to go with the celebrity-cast shows, shows by the playwrights or companies they have seen before, the fun summer romps, etc. Having a press agent will inevitably get you one more review than you normally might have. You might get a photo placed or an extra listing somewhere. But rarely, if ever, is it worth paying \$2500 (OR MORE) for that -- especially for 5 performances -- which is why we offer such low cost mailing services to participants. Getting your press release in the right hands in a timely manner is more than 1/2 the battle.

My best advice as the publicist for FringeNYC for the last 20 years: spend your time and money putting together good press materials (including great press photos) and a good show and spend whatever you have left on marketing & advertising, not on a publicist.

[CLICK HERE FOR SPIN CYCLE'S MAILING SERVICES VENDOR PARTNERSHIP](#)

All of these types of marketing and folks work together to get 75,000 people to FringeNYC each year. Your job is to get our FringeNYC audience into *your* show.

Text:

We have enclosed information on how to refer to FringeNYC. Please be sure to share this information with the rest of your company. It is important that you follow these requirements, so that each participant gets the most out of the marketing and press blitz that a Festival of this magnitude creates.

The proper way to refer to FringeNYC is as follows:

**The New York International Fringe Festival
FringeNYC
A Production of The Present Company**

OUR NAME: The official name of the Festival is “The New York International Fringe Festival.” That’s like the “Elizabeth” of our names. Our nickname, and the more commonly used name, is FringeNYC. That’s like the “Betty” of our names. When not using the logo, FringeNYC should be spelled and typed (or written) exactly as you see it here. That’s capital “F”, lowercase “ringe”, capital “NYC,” without any spaces. Please share this information with your company members so that they get it right in their bios and on their resumes, when they send them to us next year with their application. :)

THE INFORMATION BLOCK: You should use the **INFORMATION BLOCK** on your press materials, since it is recognizable, includes the FringeNYC logo, and has the correct website for purchasing tickets (and you’re therefore much less likely to have a typo in either). Press materials that do not include the **INFORMATION BLOCK** are much more likely to end up in the “circular file”. The FringeNYC **INFORMATION BLOCK** is (after all these years) kind of a “stamp of approval”.

But if you insist on incorporating the information into the body of a press release or email, please do so as follows:

**For Information / Tickets visit:
www.FringeNYC.org**

PLEASE NOTE: DO NOT make ANY reference to “reservations” on any of your materials. We do not accept reservations for FringeNYC, only advance purchase of tickets (see Box Office section).

INFORMATION BLOCK:

In addition to our STRONG suggestion that you include the **INFORMATION BLOCK** on your press materials, you MUST include the **INFORMATION BLOCK** on your postcards. THIS IS REQUIRED. We encourage you to use the **INFORMATION BLOCK** on your press release and all other printed materials, but it is REQUIRED on your postcard. You’ve been provided with information on how to log on to the ACR Website. There you’ll find that you can download a digital version of the **INFORMATION BLOCK**. The **INFORMATION BLOCK** will be available for download as an .eps file (for your printed materials) and as a .jpeg (for your website) and as a pdf. We also require that if you’d like your website listed / linked to at www.FringeNYC.org, you must place the **INFORMATION BLOCK**, with a reciprocal link (to www.FringeNYC.org), on your website. More information regarding this is available on the ACR Website as well.

Marketing Special Events

REMEMBER: Your STEP 2: MARKETING deadline is May 25th. We’ve found that getting a lot of the marketing basics out of the way early allows you to concentrate on your show! But there are many other events and opportunities for you to take advantage of down the road. Here’s a sample:

VIRTUAL MARKETING SPEED DATES – In an effort to help you best market your show, we will present these informative, fun sessions. Each **MARKETING SPEED DATE** is a chance for you to present your **BLURB** on **CHATTER** for review. We will then help you clarify and enhance the description of your show so that your marketing materials have the greatest impact. AFTER May 15th, instructions for participating will be posted on **CHATTER**. Make sure you’re following @Elena on **CHATTER**!

AFFINITY MARKETING MIXERS – In addition to **MARKETING SPEED DATE**s, we will be hosting **MARKETING MIXERS** in order to facilitate cross-marketing opportunities among FringeNYC shows. These will be held immediately following the **TOWN MEETING** on June 12th. Keep an eye on your newsletters for further information about opportunities to cross-market by genres, themes, decade, etc...

FringeNYTeasers – Our audience loves these previews of your shows. This year, **FringeNYTeasers** will happen on the dates in the **TIMELINE** on page 4, permits pending. Additional **FringeNYTeasers** will happen at our **FringeLOUNGE** locations. More information to follow via participants newsletter.

STEP 2: MARKETING INFORMATION FORM

Here is an overview of the materials you can expect to be asked to submit online via your show's **MARKETING INFORMATION FORM** on or before May 25th. Complete instructions appear on the actual online submission form. Below is what the **MARKETING INFORMATION FORM** looks like (with some *additional hints* on how best to prepare for a virtual **MARKETING SPEED DATE** on **CHATTER**).

The 2016 **MARKETING INFORMATION FORM** will be available AFTER May 15th. We strongly encourage you to use the weeks between now and May 15th to peruse last year's show listings. Which **BLURBs** do you like? Notice the performance schedules. What titles catch your eye? Which **ICONS** really work?

[**CLICK HERE TO PERUSE THE 2015 FringeNYC SHOW LISTINGS**](#)

A. Title

You must provide the title of your show, the exact way you want it to be presented in our marketing materials. PLEASE NOTE: AFTER THIS DATE (May 25th) you cannot change the title of your show. If you ignore this rule, your show will suffer. Please do yourself a favor, and allow us to begin marketing your show in May, so that you have an audience in August. If they can't find you, they can't come. Use the exact capitalization, punctuation and spelling that you will use from now through the festival. We're sorry, but we cannot honor requests regarding underlining, boldface, italics or a particular typeface or font. Please note that any symbols or unusual punctuation used in your title may not translate easily or accurately onto the website or online ticketing process. It is best to stick with letters and numbers. Symbols that have a meaning in html / characters or phrases (such as @, ", and ...) are particularly difficult to deal with and may hinder your sales. You may only use characters available on the standard QWERTY keyboard (i.e. no foreign characters (accents, tildes, umlauts, etc.)) in your title. As a general rule, if you have to hit "Alt" or insert a symbol or character for something it WON'T WORK in our database. Even symbols and unusual punctuation available on the QWERTY keyboard when used in your title may not translate easily or accurately onto the website or online ticketing process. Symbols that have a meaning in html / website stuff (like @) are particularly troublesome and should be avoided. All shows are listed in FringeNYC materials alphabetically (with symbols first, numbers second). If our audience cannot find your show because you've used a crazy character as the first letter, it will impact on your ticket sales.

YOUR SHOW TITLE: Please note that FringeNYC shows are alphabetized by ignoring "A", "An" and "The", though you should type those at the beginning of your title, as required. Do NOT enter "Cat In the Hat, The" or that is how your title will appear. Symbols and numbers appear alphabetically before letters. We discourage them at the beginning of your title - they confuse our audience as to where to look for your show in the **PROGRAM GUIDE** and online on the **SHOW LISTING PAGES**. Please do not use quotes around your title.

If the title that you choose for your show on this form is different than the title of your show when you applied to the festival, please use "formerly _____" with your former show title as well as your **SHOW #** in your initial correspondence with us (contract, W-9, etc.) BUT only put your new title into the **MARKETING INFORMATION FORM**. Thanks.

B. Company / Staff

There will be a section where you will be able to enter the name of your company (producing organization), creators (author / playwright / composer / lyricist / adapter), directors (director / music director), and other creative staff. Please follow the instructions on the form. We've created examples in order to help clarify what looks good as far as staff listings.

C. A 40 word **BLURB**

The **BLURB** should be a succinct description of your show/company for use in the FringeNYC **PROGRAM GUIDE**, Website and other promotional materials. This is your chance to sell your show and your company. It should be intriguing, but also accurate. FringeNYC reserves the right to edit material, but help us out, please DO YOUR OWN SPELL CHECKING. A **BLURB** does NOT include your title, staff, or creative team's names. These are listed separately (see above) and therefore do not count as a part of your 40 words.

KEVIN BARTLETT'S DIAGRAM OF A BLURB:

Your **BLURB** is often three complete sentences:

FIRST SENTENCE: The "HOOK" – a brief introduction that is attention grabbing

SECOND SENTENCE: The "DESCRIPTION" – using un-superlative adjectives, tell them what they're going to see.

THIRD SENTENCE: The "BUTTON" – make them want to put down what they're doing and get tickets now!

Elena's additional tips: Use descriptive words – our audience loves great writing. If you're not the creator of the piece, we strongly encourage you to brainstorm with your playwright or choreographer or lyricist/bookwriter, etc. Sometimes text from the actual play works well. Don't feel constrained by the 40 word limit – just jot down descriptive words. Don't repeat words from your title or your genres – your **BLURB** is your opportunity to go further. What **KIND** of comedy or drama? Is it zany? Creepy? Scary?

Take the audience into the world of your piece – your **BLURB** is a glimpse into your show. Use an online thesaurus to find better descriptive words. Or go back to your script. Use specifics – sometimes character names or little details from the text are really intriguing. Set the tone, time, place. If it's a dance piece, describe the movement and sensibility of the piece.

TECH TIP: Type your **BLURB** directly into the form – don't cut and paste from an email or Microsoft Word. Or if you **MUST** cut and paste, make sure to paste into notebook or notepad first, to remove all the formatting and code.

D. Your show's genres

We are providing a list of genres below. The purpose of these genres is to make the 200 shows of FringeNYC as accessible as possible to our audience. You will be asked to choose the **TWO** genres which describe your show most accurately. Remember, this list will be used to create a searchable database for our audience, so it is in your interest to pick the two genres that are most representative. We will not decide for you, and genres must be from this list. We will be using these genres in our audience friendly online searchable database, the FringeNYC Slice-O-Matic, so accuracy is important. **Your genres will be listed in the order in which you pick them.** So please pick whichever genre is **MOST** appropriate first, and then your second choice second. **FringeJR** shows will choose **FringeJR** as their primary (first) genre.

GENRE LIST: Clown / Mask	Comedy Dance	Drama	FringeHIGH*
Spoken Word / Poetry	Improv / Sketch / Stand-up	Multi-media	Musical / Opera
Performance Art Puppetry	Solo Show	Vaudeville / Sideshow / Magic / Burlesque	

*Any show which is appropriate for High School students may choose **FringeHIGH** as one of their genres, but must realize that by doing so you are accepting both the special benefits, and unique box office, marketing and promotional differences you are required to accept in order to participate in **FringeHIGH**. Be sure that you have read the **FringeHIGH** information page 44.

E. Cultural Tags

Cultural tags are helpful to our audience (and the media) looking for culturally specific shows. Cultural Tags will not display under your **BLURB**, but our audience and the media can use the FringeNYC Slice-O-Matic to search for a specific Cultural Tag. This cultural tag should reference the themes / topics of your show (not your actors). No, we do not provide a tag for every different culture. This short list is primarily for culturally specific media and publications (i.e. The Irish Echo, The Jewish Forward, etc.).

CULTURAL TAGS

African American / Black	Hispanic / Latino	Irish	Indian	Asian	American Indian / Alaska Native
Native Hawaiian / Pacific Islander	Greek	LGBTQ	Jewish	Russian	German
Middle Eastern	Italian	Japanese			

F. RUNNING TIME

Your **RUNNING TIME** will appear here AFTER THE JUNE 12TH **TOWN MEETING**. **We will enter it from your technical survey form after everyone has entered their marketing information**, but on your technical survey form, your **RUNNING TIME** (length of your show including intermissions) is stated in minutes, and here we will have converted that information to hours and minutes. In other words, on the technical survey form you would put 90m, and on the **MARKETING INFORMATION FORM**, for marketing purposes, we converted that to 1h 30m. Although expressed differently, the **RUNNING TIME IS THE SAME** on both the technical survey form and **MARKETING INFORMATION FORM**. Accuracy is important.

G. Your Website

As we've said, we **STRONGLY** encourage you to set up a website for your show, or utilize a specific page or pages of your company's existing website, to further promote your show and to provide information regarding how to arrange Industry Comps. This procedure will be explained more fully at the **MANDATORY ACR BOX OFFICE TRAINING**. You can also find more information regarding how to best leverage the FringeNYC website and your own on the **ACR Website**. By entering your website on your **MARKETING INFORMATION FORM**, the website of the festival will automatically link to your site. There, you have the opportunity to further entice audience and press by uploading photos from your show, press information, etc. In exchange for us listing (and linking to) your website, we expect a reciprocal link (using the **INFORMATION BLOCK**) on your site.

Do NOT wait until your website is up and running to enter this information. As soon as you have reserved a domain name, enter it here even if you only have "under construction" appearing on the site currently. DO NOT enter http:// but please DO enter www.

H. Twitter Handle

Twitter has become an incredibly important tool for marketing your show. Our audience loves to get to know y'all, and hear the "behind the scenes" inside scoop. If you have followers on your personal Twitter, use that. If not, create a Twitter handle for your show itself, and start using it! DO NOT enter the symbol @, only your Twitter handle.

I. Where You're From

This is where you'll enter where your company is from. Companies from New York City should list their borough and State. Companies from elsewhere in the United States should enter their City and State. Companies from outside the United States should enter their City and Country.

J. Locale Tag

This is where you'll use a pull-down menu to select whether yours is a LOCAL (New York, New Jersey, Connecticut), NATIONAL (other states in the U.S.) or INTERNATIONAL Company. Please make sure that this information is consistent with item H, above.

K. ICON

An Icon is a very small Graphic, Photo, Logo, Title Treatment or other artwork which will be the "eye-catching / consistent image" for your show. The ICON is SMALL and SQUARE, and you should choose something appropriate for the size and shape. Whatever you choose now should be a major recognizable part of any advertising or promotional items you choose to do later (i.e. postcards, **PROGRAM GUIDE** ad, etc.). If you choose to do a title treatment, you should use the same font for all future materials. You will not be able to upload more than one ICON and ask us to "choose" the one to use. You have a better idea of what looks good and accurately represents your show than do we. If a second ICON file is uploaded it will replace the first.

ICONS NOT DUE UNTIL LATER – AS A PART OF STEP 3: TOWN MEETING DEADLINE JUNE 12th.

ICONS GO LIVE: After you upload the color version of you ICON and press submit, it appears on the website automatically. You can immediately see what it looks like. If you are unhappy with it, and decide to upload a second color icon, it will replace the first. You can then go back to your show listing page AND PRESS REFRESH OR RELOAD and see the new one.

Please take advantage of this, after you have submitted your icon. As with the other information submitted via the **MARKETING INFORMATION FORM**, whatever icon you upload goes "live" via the link provided at www.FringeNYC.org After you have submitted your icon, go to the **SHOW LISTINGS PAGEs**, click on the letter that your show title begins with, hit "refresh" and see how it looks. If you are not satisfied, and it is before the June 12th deadline, you can upload a replacement icon. Please do not email us and ask us if your icon was successfully uploaded or if it "worked" or what it looks like – you can see for yourself via the link provided. (If you don't see it, try hitting "refresh" or "reload").

[See how last year's ICONS look on the show listings pages.](#)

TITLE TREATMENT: Title treatment (i.e. a graphic version of the title of your show) is very effective, but only if it is legible. If you DO use part of your title, make sure it includes the first word after A, An, or The, as this is how we alphabetize the shows. We strongly discourage theatre companies or producing organizations from using their company logo. Remember: it's a 16 day festival – and word of mouth advertising is very important. Very quickly, your show needs to become “oh, that's the one where...” and seeing your company's logo likely says nothing about your show. . . and probably doesn't start with the same letter. If someone is standing in line at a show and overhears an audience member talking about a show about butterflies, you'll be sad when your show, The Butterfly Show, used Our Theatre Company's logo for their ICON.

CONSISTENCY IS KEY: Your ICON, which is on display from late May through the festival, should be recognizable when the same audience member sees your postcard – which you'll create down the road. If your postcard is more than just your ICON, your ICON at least needs to be a main feature or expansion of your icon. If your ICON includes text, make sure to use the same font / typeface on all of your other marketing materials – including your postcards and any advertising.

ICONS MUST BE SUBMITTED AS A JPEG. (If you do not know how to get a photo, logo, or artwork into a digital format, you can have this done at any Kinkos or do it yourself at a Kinkos or similar establishment. Basically, you will have your original photo, logo or artwork scanned, and saved on a disk as a JPEG (a type of graphic file)).

You will need to provide TWO VERSIONS of the SAME ICON:

CONSISTENCY IS CRUCIAL: It is imperative that you only have ONE ICON that you use to promote your show. We are simply asking for a black and white version and a color version OF THE SAME ICON. Those who request a **MARKETING SPEED DATE** on **CHATTER** learn more about what works and doesn't.

BLACK AND WHITE version for the printed PROGRAM GUIDE:

The first is a 300 pixels x 300 pixel SQUARE grayscale or black & white version. This version will be included next to your **BLURB** in the FringeNYC **PROGRAM GUIDE**. It should be a ready-to-use, grayscale or black & white JPEG graphic file that has a resolution of 300 dpi (not higher). The database will only accept icons that are 200kb or less.

DETAILS TO TELL YOUR GRAPHIC DESIGNER:

300dpi
300 px X 300 px
black and white or grayscale
JPEG format only
200kb or less

**please make sure the file is saved with a .jpeg extension (not .jpg) or you will have trouble uploading the file. To clarify: the file you are uploading should be named "yourfile.jpeg" (but without the quotes).

COLOR VERSION for the website:

The second is a very small (125px x 125px) color version OF THE SAME ICON. This version will be included next to your **BLURB** on www.FringeNYC.org on our listings pages and on the home page. For this version for use on the website, it should be a ready-to-use color JPEG file that has a resolution of 72 dpi (not higher). The database will only accept icons that are 50kb or less. YOU SUPPLY A GRAPHIC FILE THAT IS 125 PIXELS WIDE BY 125 PIXELS HIGH at 72dpi (dots per inch) and less than 50kb. You upload an icon that is 125px x 125px at 72dpi so that we know that you have seen the graphic at the size that it will appear. Depending upon your skill level, you may need someone to assist you in making sure that the file is 125 pixels x 125 pixels at 72dpi and less than 50kb.

DETAILS TO TELL YOUR GRAPHIC DESIGNER:

72 dpi
125 px X 125 px
full color
JPEG format only
50 kb or less

HOW TO SUBMIT ITEMS A-I ABOVE:

You must submit your TITLE, STAFF, 40 WORD **BLURB**, GENRES, **RUNNING TIME**, AND WEBSITE via the online submission form created for your show for this purpose by May 25th. This form is called the **MARKETING INFORMATION FORM**, and each individual show will have a show-specific login and password for their form. Shows that have **REGISTERED** by the deadline (STEP 1) will retain valid logins and passwords. You will then return to this form to upload your ICON on or before June 12th.

DIRECT URL: After the first time you submit your **MARKETING INFORMATION FORM** text, your title locks down and you'll then have a **DIRECT URL** for your show to use in online marketing and advertising. The formula for your **DIRECT URL** is http://www.fringenyc.org/basic_page.php?ltr=T#TitleW where "T" equals the letter tab your show appears on in the SHOW LISTINGS pages and "TitleW" equals the first six letters of your title without spaces. Rather than directing audience to just FringeNYC.org, you should always use your show's DIRECT URL on social media and in any online advertising that you do. This is also where the **INFORMATION BLOCK** you put on your show's website should link to.

CLICK HERE TO SEE THE DIRECT URL FOR LAST YEAR'S MUSAS:

http://www.fringenyc.org/basic_page.php?ltr=M#MUSAS

CLICK HERE TO SEE THE DIRECT URL FOR LAST YEAR'S PICKLES:

http://www.fringenyc.org/basic_page.php?ltr=P#PICKLE

CLICK HERE TO SEE THE DIRECT URL FOR LAST YEAR'S THE SUBMARINE SHOW:

http://www.fringenyc.org/basic_page.php?ltr=S#TheSub

CLICK HERE TO SEE THE DIRECT URL FOR LAST YEAR'S A SUPPOSEDLY FUN THING...:

http://www.fringenyc.org/basic_page.php?ltr=S#ASuppo

RON LASKO'S 10 TIPS ON HOW TO WRITE A GOOD **BLURB**

-- or at least one that will help you sell tickets!

- 1) Use simple, short, complete sentences. And use your words sparingly. "This show is about a woman who gets hit by a car" can be turned into "A woman gets hit by a car." Don't repeat your show's Title or Genres which appear separately) in your **BLURB**.
- 2) Use a few well chosen, descriptive adjectives. Use them sparingly, and avoid over-editorializing -- words like "awesome" and "spectacular" can foster unrealistic expectations. Leave the critiques up to the professionals.
- 3) Don't be afraid to label your work. Is it a comedy, a drama, a dance piece? Use words that aren't already listed as your Genres. But don't go overboard. Even if you truly are doing a solo multimedia puppet drama with comedic elements, music, and dance breaks, pick no more than two genres, and then perhaps use a descriptive within your **BLURB** that expands upon the information you provided with the two genres you chose.
- 4) Names don't sell tickets. Unless you have a real star/celebrity in your show, avoid using names of actors, directors, stage manager, etc., in your **BLURB**. That's what a program is for once people BUY a ticket. Avoid long lists of creative staff before your **BLURB** -- they're a turn-off for our audience.
- 5) If you are a non-New York company, make sure to take advantage of the opportunity to say where you are from. It can be a real selling point. Similarly, New York companies should be as specific as possible. People from Brooklyn want to see shows from Brooklyn.
- 6) Don't try to be too clever or too funny EVEN if you are a stand-up comedy act. If the reader doesn't like the joke, he/she absolutely won't buy a ticket.
- 7) Read your final **BLURB** to a STRANGER and ask them if they would pay \$18 to see the show described. Then ask them if they have 2 friends who would.
- 8) Using reviews/quotes/awards can be helpful - as long as they are from prominent sources. New Yorkers are picky about what they consider *prominent*.
- 9) Yes, sex sells. But over-sensationalizing your show often just comes across as amateur and tacky. And on the flip side, dreary or overly intellectual **BLURBs** tend to be box office poison in the summer heat.
- 10) Make sure your **BLURB** accurately reflects what audiences are actually going to see once they buy a ticket. The tone of your **BLURB** should match the tone of your show. Use your **BLURB** as a place for our audience to get to know you. Have your playwright help write your **BLURB**, go back to your actual script for ideas.

STEP 3: TOWN MEETING

OPTIONAL – OFFICIAL PROGRAM GUIDE AD

FringeNYC Advertising

You may purchase ONE advertisement in the FringeNYC **PROGRAM GUIDE**. (Sorry, no multiple ads). Advertising in the FringeNYC **PROGRAM GUIDE** is optional. But IF you are going to spend money advertising anywhere, we'd invite you to consider that A) by the time someone picks up a FringeNYC **PROGRAM GUIDE**, they are likely already planning to attend the festival – they are just deciding which shows to see and B) This year the **PROGRAM GUIDE** will be distributed by Time Out New York in all of their subway locations on Wednesday, August 10th. That said, remember: each participating show in FringeNYC will be included in the listings section of the **PROGRAM GUIDE** regardless of whether you purchase advertising.

Please note that participants can purchase advertising at significantly lower prices than other folks. Anyone other than a FringeNYC participant who is interested in purchasing advertising should contact Info@FringeNYC.org for the appropriate ad rate sheet.

If you are interested in purchasing an advertisement in the FringeNYC **PROGRAM GUIDE**, you must purchase the ad with a NON-REFUNDABLE payment on or before the **TOWN MEETING** on June 12th. Your digital ad must be uploaded **on or before June 24th**. Once you have purchased your ad, you will receive instructions on how / where to upload your digital file. If your digital ad is not uploaded on or before June 24th, your payment will NOT be refunded. Remember, we are reserving your space in the FringeNYC **PROGRAM GUIDE** and laying out the remainder of the guide *around* your confirmed ad size, while giving you additional time to prepare the actual advertisement digital file. Your ad reservation and payment represent your commitment to provide the digital ad per our specifications and by the deadline.

[CLICK HERE TO SEE LAST YEAR'S PROGRAM GUIDE ADVERTISING](#)

FringeNYC 2016 PROGRAM GUIDE

Participant Advertising - Dimensions and Rates

ALUMNI: AD SIZES HAVE CHANGED IN ORDER TO COMPLY WITH TIME OUT NEW YORK SPECS

Page Dimensions

Page Trim Size: 7.75" w x 10.5" h

Margins: 0.5" each side

Ad Sizes

Full Page:	6.75" w x 9.5" h
1/2 Page H:	6.576" w x 4.67" h
1/3 Page H:	6.576" w x 3.055" h
1/3 Page V:	2.14" w x 9.5" h
1/6 Page H:	4.423" w x 2.27" h
1/6 Page V:	2.14" w x 4.666" h
1/9 Page V:	2.14" w x 3.055" h
1/18 Page H:	2.14" w x 1.45" h

THOSE WHO PURCHASE A HALF PAGE OR FULL PAGE AD IN THE PROGRAM GUIDE ALSO RECEIVE A BANNER AD ON THE SHOW LISTINGS PAGE ON www.FringeNYC.org

Space Reservation

Ad space must be purchased via the online form on or before the June 12th **TOWN MEETING**. No refunds are provided, and “upgrades” are not allowed, so please make sure you purchase the ad size you want. **Be careful – the “default” ad size on the purchase form is a Full Page (make sure to use the pull-down menu to select the ad size you wish to purchase).**

Digital file must be uploaded **on or before June 24th**. See next page for advertisement specs.

FringeNYC 2016 PROGRAM GUIDE (continued)

Participant Advertising Specifications

PLEASE NOTE: Participants should use the phrase 'See listings for details' in **PROGRAM GUIDE** ads, rather than listing performance venue (which could change after you submit your advertisement) or using the **INFORMATION BLOCK** (which is redundant in the FringeNYC **PROGRAM GUIDE**). You will not know your performance dates or times yet, and they are redundant in the **PROGRAM GUIDE**, anyway.

Please do not refer to FringeNYC in your ad (also redundant).

We strongly suggest graphic title treatment only for 1/18th page sized ads.

We are sorry, but we cannot accept or honor placement requests. We will use our best efforts to place your ad near your alphabetical listing.

File Type: ONLY TIFF

We are ONLY accepting advertising in the TIFF file format.

Make sure your TIFF files are high resolution, 300 dpi or higher.

All files should be grayscale. Please convert your color files to grayscale and check for accuracy; then, upload the grayscale TIFF file per the instructions you receive via email.

All files should be 100% of the final size.

All fonts and layers should be flattened in your TIFF file. Do not send FringeNYC advertising that still contains layers.

It is simple to convert any file to a TIFF format:

>In Adobe Photoshop and Adobe Illustrator >SAVE AS: TIFF

>To convert a Quark or Pagemaker file >Export As: TIFF or PDF (then PDF can be transferred to TIFF in Photoshop)

When creating the TIFF using Acrobat Distiller:

Use Job Options: Press

To convert an Illustrator file to TIFF:

Use the Save As Menu

Check the Option – Embed All Fonts

Note:

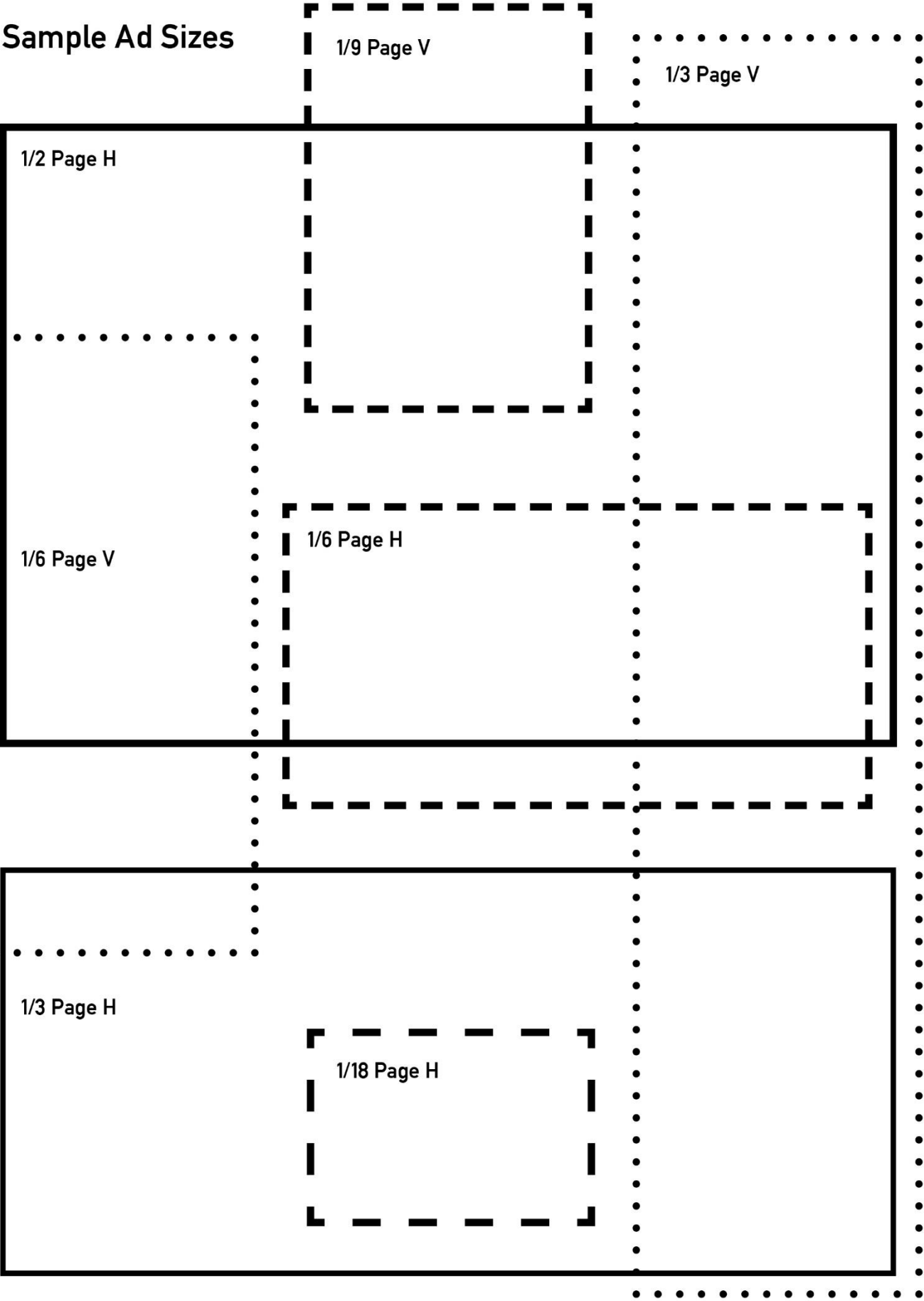
FringeNYC experiences an unavoidable 15%-20% dot gain during printing of the **PROGRAM GUIDE**. This means that a 50% grayscale image will appear much darker in the **PROGRAM GUIDE**, somewhere along the lines of 70%. This is critical for advertisements featuring halftones (photographs or screens). Advertisers should avoid placing type over screens darker than 20%, else they risk the type becoming illegible after dot gain.

Media:

All ads must be submitted electronically via an online submission form. Details of how/where to upload your advertisement will be emailed to the **ACR** of each show that has purchased **PROGRAM GUIDE** advertising.

[CLICK HERE TO PURCHASE YOUR PROGRAM GUIDE AD](#)

Sample Ad Sizes



STEP 3: TOWN MEETING

ITEM: **RESPONSIVE PRESS MATERIALS / SURVEY FORM SUBMITTED ONLINE**

SEND TO: **RON LASKO**
C/O SPIN CYCLE
114 East First Street, #8
New York, NY 10009

Please note: All materials will be submitted online via either the **PRESS SURVEY FORM** or the **PRESS PHOTO UPLOAD FORM**. You should expect to submit:

Production photos – Good quality photos can make a HUGE difference promoting your show. Newspapers, magazines and websites will often choose ones that reproduce well and that have a high stylistic quality. A good production photo should look like it was taken *during* a performance of your show. Photos with 2-3 people in them (unless you are a solo show), positioned tightly together are usually best.

- IF YOU ALREADY HAVE PRESS PHOTOS AVAILABLE, UPLOAD THEM IMMEDIATELY (there are press deadlines every day)
- Maximum of 2 photos per production.
- Photos should be in JPG or JPEG format.
- Photos should be high resolution. 300 dpi minimum at 4"x6" (8"x10" preferred). Please note the maximum file size is 8MB.
- Include all photo caption information (see instructions below) IN THE FORM. NO TEXT ON ACTUAL PHOTOS.
- DO NOT upload your ICON or other graphic file to the **PRESS PHOTO UPLOAD FORM**.

We reserve the right to remove anything that is uploaded that does not comply with the instructions, and would reflect poorly on ALL of the shows and FringeNYC itself.

Photo Caption Information. You must enter caption info into the **PRESS PHOTO UPLOAD FORM** for each photo you submit, regardless of how it is submitted. For each picture we need: 1) title of production, 2) name of the photographer & 3) names of persons pictured from left to right (not character names...actor names).

[CLICK HERE TO UPLOAD YOUR PRESS PHOTOS](#)

If you do not yet have Press Photos – Don't panic, a lot of our shows are world premieres and/or are not even cast yet. Good photos later are better than bad photos now. We strongly recommend that you consider taking advantage of our official photographer's **VENDOR PARTNER** offer.

[CLICK HERE TO VIEW THE PHOTO SERVICES VENDOR PARTNER OFFER](#)

Press Clippings

- Please provide links for only your best press clippings via the **PRESS SURVEY FORM**. Reviews and articles only, no listings or photo placements. These can be from past productions by the same company/author/performer.
- If you **ONLY** have access to an actual press clipping (hard copy) you can mail them to Ron Lasko at the above address. Clips should include date, author, and publication.

Support Materials

- Ron Lasko will have access to the support materials you included with your application (script, video, audio) AS LONG AS YOU LEAVE THE LINKS ACTIVE. Please make sure your YouTube, Vimeo, SoundCloud, etc. links from your application are still active.
- If you have additional information (DVD's, CD's, background material, research, or any other materials that you think will help us to help you get publicity) you are welcome to snail mail them to the address above. No VHS videotapes, please.
- You are also welcome to mail any short bios of any significant company members.

Responsive PRESS SURVEY FORM and Responsive Press Release

- This information is provided by you in order for Ron to RESPOND TO press requests. Your press release is submitted as a Word document so Ron can cut and paste information from it in order to RESPOND TO requests for additional information. If you would like to take advantage of Spin Cycle's Mailing Services VENDOR PARTNER offer you will need to arrange that separately. That said, this would be instead of hiring a publicist (and saves you thousands of dollars vs. hiring your own publicist).

[CLICK HERE FOR SPIN CYCLE'S MAILING VENDOR PARTNER OFFER](#)

- You will upload your press release via the PRESS SURVEY FORM on the ACR Website
- The press release is an invitation, so keep it short (only the most appropriate information about your show), as well as enticing. Include the 'who', 'what', 'when', and 'where' (which is at FringeNYC -- venue info can be added to an updated release.) **Don't worry, the New York City press is used to receiving press releases that include a FringeNYC INFORMATION BLOCK rather than specific performance dates. They know that you won't have Venue / Performance schedule information until July.**
- Include any newsworthy information, i.e., New York or world premiere, etc., cast and production staff (if known).
- Include good quotes if you have them.
- The following page shows an EXAMPLE of a press release. It is only an example, not a form. You are welcome to upload a new press release whenever you wish. It will REPLACE the prior one. So make sure all of the original information is included.

Wrapping things up...

So that's what Ron, our Publicist, needs from you so we can do the best job we can, and do our best for you. It's VERY IMPORTANT that we get all the above information from you as soon as possible in order to take advantage of these early deadlines.

PLEASE NOTE: All publicity materials submitted will become the property of FringeNYC and will be used at our discretion. FringeNYC cannot assume responsibility for materials submitted and no attempt will be made to return these materials.

SAMPLE PRESS RELEASE:

For Immediate Release

Company Contact: (Your company contact name/phone/email goes here. We suggest you use your @FringeNYC.org email)

Festival Contact: Ron Lasko at Spin Cycle, 212-505-1700 or ron@spincyclenyc.com

**(Your Theater Company Here) Presents
(YOUR SHOW TITLE HERE)**

**Part of The New York International Fringe Festival – FringeNYC
A production of The Present Theatre Company**

August 12th – 28th

Tickets: \$18 - For tickets visit www.FringeNYC.org

(Your Theater Company) is proud to present (YOUR SHOW) as part of the 20th annual New York International Fringe Festival - FringeNYC. A sentence or two about who (playwright, director and any significant participants)/what/where/when goes here:.....

.....

A paragraph about YOUR SHOW goes here. What is the plot? What are audiences going to see? Two or three simple descriptive sentences here. This is the most important part of the press release.

.....
.....
.....
.....

YOUR SHOW features (list your cast and designers here along with 1 or 2 significant credits they may have)

.....
.....
.....
.....

A paragraph about the production company and / or individual bios of any significant people involved with the show goes here

.....
.....
.....
.....

For more information visit: (Your website address goes here).

#

[CLICK HERE TO SUBMIT YOUR PRESS SURVEY FORM](#)

STEP 4: INSURANCE

As you read in the Participants Agreement, you are required to have insurance which covers your cast, crew, staff, and volunteers. What insurance is required by law depends entirely upon how your company is set up, whether you're employing your folks, and where (what state, country, etc. you're organized). Therefore, the minimum requirement for participation in FringeNYC (and per the Actors' Equity Association Showcase Code) is a Volunteer Accident Policy. We will have a **VENDOR PARTNER** deal available via the **ACR Website** which makes the required insurance very affordable. However, if your company has a workers' comp policy or volunteer accident policy already, you can simply provide a certificate of insurance as proof of your coverage. The deadline to purchase a Volunteer Accident Policy via our **VENDOR PARTNER** OR provide a certificate of insurance is June 24th. If you are providing your own certificate of insurance, please email it to **GM@FringeNYC.org**. If you have not provided a certificate of insurance or purchased via our **VENDOR PARTNER** on or before June 24th, the **VENDOR PARTNER** deal will be purchased on your show's behalf and that amount **plus a fine of \$100** will be deducted from your box office payment.

[CLICK HERE TO PURCHASE INSURANCE VIA OUR VENDOR PARTNER](#)

STEP 5: VENUE MEETING

Prior to the festival, each **VENUE DIRECTOR** will schedule ONE meeting in each venue. These meetings generally take place between July 6th and 16th, but keep in mind that we are depending upon the generosity of the venues in allowing us to hold this meeting. Our leases with the venues don't start until the week prior to the festival. It is possible this meeting will take place after July 16th. The meeting should be attended by the **ACR** of each show, who may bring **one** guest. Whether this guest is the Director, Designer, etc. is up to you. At this meeting, your **VENUE DIRECTOR** will describe where you will assemble prior to getting into the venue for each of your performances, where storage space (if any) will be located, where dressing room areas will be and how the venue will be set up for FringeNYC. During this meeting and the venue tour which follows you are expected to listen while the **VENUE DIRECTOR** imparts this important information. Following the meeting and tour, there will be a time for questions. FringeNYC will provide a **FringeTERN** to take notes at this meeting, which will be published on **CHATTER** for our national and international participants. Additionally, all of the shows assigned to your venue will be a part of a group on **CHATTER**, and that is where we'll upload diagrams, **REP PLOT**, and often photos and/or video of the venue for your perusal and to share with your team. The STEP 5: VENUE MEETING is the ONE AND ONLY opportunity to see your venue before your **VENUE PREP** and Tech Rehearsal. You are not to call, visit, email or stop by the venue on your own. We are very serious about this. . . don't do it. And make sure to tell your team not to do it either.



THE NEW YORK INTERNATIONAL FRINGE FESTIVAL SM
a production of THE PRESENT COMPANY

See FringeNYC shows for FREE!

Volunteer for FringeNYC and see shows for FREE!

Tell me more...

1,000+ indoor performances • **FringeU** • **FringeJR** • **FringeAL** • **Fresco** • **FringeNYC Propaganda** • **FringeHigh** • **FringeCLUB**

The New York International Fringe Festival is a sixteen day theatre event in New York City in August hosting 200 different shows, with groups from all over the world performing in over 20 different venues, parks and street stages in downtown Manhattan. An alternative theatre festival, with most shows from 30 to 90 minutes, FringeNYC is a place to see as much theatre as one possibly can and at the end of it all, find not exhaustion, but inspiration. We are best known as the birthplace of Broadway's Tony-Award winning *Urinetown!* and off-Broadway's *Matt & Ben*, *Debbie Does Dallas*, *Carnival Knowledge* and *Silence! The Musical*.

Daytime Nighttime Weekends

Monday Tuesday Wednesday Thursday Friday Saturday Sunday

We are almost entirely staffed by **Volunteers**.

Volunteers are crucial to help out at all levels of the festival.

Work a shift See a show

There are **3** different short-term volunteer positions, each of them a "**work a shift, see a show**" opportunity. For each two hour shift you volunteer with FringeNYC, you'll receive a Volunteer Voucher - good for a ticket to any FringeNYC performance.

CONCIERGE (AT FringeCENTRAL) - ASSIST THE TEAM AT FringeCENTRAL!

answer general questions • suggest restaurants & routes to venues to our patrons • access the FringeNYC Slice-O-Matic, to help our audience find the perfect show for them

BOX OFFICE / TICKET DISTRIBUTION (AT THE VENUES)

Help with ticket processing and audience check-in • Go to sold-out shows to guide audience members to find another FringeNYC show just about to start

GENERAL VOLUNTEERS (AT FringeCENTRAL) -

assist the staff with whatever needs doin' • delivering a replacement lamp to a venue • taking notes at a daily roll call meeting
• Whatever it is, you can bet it is vital to keeping FringeNYC goin'!

We NEED you We WANT you Must HAVE you

Sign up! Go to our website:

www.FringeNYC.org

click on **VOLUNTEER**

Use our online FringeNYC Volunteer Application Form and click the submit button at the bottom to be part of our volunteer database which coordinates registering, communicating, scheduling and volunteering. You will be contacted with specialized training and scheduling information based on your interest and availability!

Thanks for helping to make this festival happen!

PLEASE COPY AND POST THIS FLIER!

If you have questions about volunteering at FringeNYC, please email VOLUNTEER@FringeNYC.org

STEP 6: ACR BOX OFFICE TRAINING

BOX OFFICE INFORMATION

General Information...

PLEASE NOTE: These pages are meant to provide basic box office information prior to STEP 1: REGISTRATION. The **ACR** (and **BOX OFFICE REP**, if any) must attend one STEP 6: **MANDATORY ACR BOX OFFICE TRAINING SESSION**:

Sunday, July 10 th	-	Noon
Sunday, July 10 th	-	3pm
Thursday, July 14 th	-	7pm
Thursday, August 11 th	-	7pm – Inter/National MANDATORY ACR BOX OFFICE TRAINING Session

Ticket Prices

Full price admission for all FringeNYC shows is \$18.00. There will be a discount admission price of \$13.00 offered to children under 12 attending **FringeIR** shows, and senior citizens (65 years or older). **FringeIR** and Senior tickets are only available in person – either in advance, at **FringeCENTRAL**; or on the day of the performance, at the venue where the show is playing. Additionally, we offer discounted tickets to those who purchase groups of 10 or 20 or more tickets to a single performance. These can be purchased online, along with regular general admission tickets.

Further information will be provided at **MANDATORY ACR BOX OFFICE TRAINING**.

[CLICK HERE TO SEE LAST YEAR'S AUDIENCE TICKETING INFORMATION](#)

Reservations

No reservations will be taken. All advance orders must be either paid with a credit card or cash in advance.

Purchasing Tickets

Tickets can be purchased:

IN ADVANCE (UNTIL HALF HOUR PRIOR TO PERFORMANCE):

ONLINE: (with a credit card) beginning **July 15th** at **www.FringeNYC.org**.
CREDIT CARD ONLY. CONVENIENCE CHARGE APPLIES.

IN ADVANCE (THROUGH DAY PRIOR TO PERFORMANCE):

IN PERSON: beginning August 7th, tickets for all events may be purchased at **FringeCENTRAL**, the main box office for the Festival, up until the day before the actual performance. **CASH OR CREDIT. NO CONVENIENCE CHARGE.**

15 MINUTES PRIOR TO PERFORMANCE:

IN PERSON: Venue box office opens 15 minutes before the performance. **CREDIT CARD ONLY. CONVENIENCE CHARGE APPLIES.**

Festival Passes

Three kinds of non-transferable passes will be offered:

“Lunatic Pass,” which entitles the purchaser to see any show at any time, price: \$500

“Flex Pass,” which offers 10 admissions, price: \$150

“Fiver”, which offers five admissions, price: \$85

We provide box office training sessions to all of our **AUDIENCE AMBASSADORs** and **VENUE DIRECTORs**. In addition, your **ACR** (and **BOX OFFICE REP**, if any) **MUST** attend a **MANDATORY ACR BOX OFFICE TRAINING** Session.

Participant Rate

Any participant in FringeNYC (performers, crew, directors, etc.) who has a participant's badge may purchase a \$6 ticket to any FringeNYC show, **on a space available basis at the venue box office**. The performing company will not receive any fee for these tickets. Since they are on a space-available basis, they are seats that would have remained empty, and are provided as a courtesy to your fellow participants. The **ACR** of each show (and **ONLY** the **ACR**) can purchase Participant Rate tickets for the show for which

he or she is serving as ACR in advance, in person (ONLY) at **FringeCENTRAL**. More information about how / why this is done is provided at **MANDATORY ACR BOX OFFICE TRAINING**.

Press / Industry (Professional Courtesy) Comps

Press / Industry Comps will be available. These should be requested per the instructions received at **MANDATORY ACR BOX OFFICE TRAINING**, and must be requested at least 72 hours in advance. **Companies and company members do not have the right to grant complimentary tickets.** Information on how the ACR makes these requests is provided at **MANDATORY ACR BOX OFFICE TRAINING**.

Comp Policy

Because the ticket income is a shared benefit, there are no comps other than those provided for industry or press. The **AUDIENCE AMBASSADOR** is instructed to charge \$6.00 for any “company comps” that have not been prearranged by the ACR with FringeNYC. The only exception to this policy is those shows being produced under an Actors’ Equity Association showcase code, which specifies that members showing a valid AEA membership card for a showcase production must be admitted *on a space available basis* to any production produced under the showcase code. Additionally, each AEA member actor performing under a showcase code is entitled to request up to a pair of comps for the production. These will be arranged by the ACR via the Industry Comp Request form. Instruction regarding use of the Industry Comp Request form is provided as a part of **MANDATORY ACR BOX OFFICE TRAINING**.

Payment to Company

Below is the breakdown of the performing company’s compensation for ticket sales by type / point of sale. As you will see, the company receives the most income from online advance sales, because they don’t require staff, hardware, or a sales location.

HINT: Encourage your friends and fans to buy their tickets ONLINE in advance! This not only helps us all know how your show is doing in pre-sale but it makes your 15 minute audience scanning faster, is a more affordable ticket price for your fans, guarantees there will be space for them to attend your hit show and your company receives more money per ticket this way!

Note: There will be a limited number of VIP and All Access passes given to donors, sponsors and FringeNYC adjudicators by the Festival. These will be the only other tickets that will not have any charge attached to them.

*TDF Online, if any, will be restricted to six (6) tickets for each show’s first performance ONLY, and are arranged by FringeNYC.

Reporting

Each ACR will be provided access to a secure login / password which allows them to check their sales for each of their performances at any time. This report will list all tickets sold for that performance, and the price at which they were sold.

The Payment schedule is as follows: On or before October 15th, 2016, a check will be mailed to Payable Name, payable to address, and made payable to the name and address listed on your contract and W-9. This check will include all sales and will be accompanied by a report detailing each ticket sold, as well as any fines assessed to the show.

What we need from you in order to pay you:

- You must let us know to whom you would like your checks made out for settlement purposes (i.e., the name of the company or individual which will be confirmed at **CHECK-IN**). Space is provided for this purpose in your Participant Agreement as well as the W-9 form. This person must also provide a Federal ID number or a social security number on the completed W-9 form, and let us know if the group to whom the checks are to be made out is incorporated. *This is very important - without this information, we can’t pay you.* Please be aware that any changes of ACR, address or payment information will result in delays in receiving payment.
- Individuals and companies that are not incorporated will receive a 1099 for their income from The Present Theatre Company.
- Please note the US Post Office will not deliver mail to a non-resident / tenant. Please make sure your Payable Name receives mail successfully at the payable to address. Payment and the 1099 form (if required) will be mailed to your Payable Name at the payable to address you put on your contract and W-9.

[CLICK HERE TO VIEW LAST YEAR’S HOW TO FringeNYC](#)

PAYMENT TO COMPANY**Box Office-** The Ticket/pass breakdown is as follows (all prices in US dollars):

ADVANCE/ONLINE SALES (CC ONLY)	TICKET PRICE	CONV. CHARGE	NET	PERF. COMP.	FringeNYC
FULL PRICE- ONLINE- \$18	\$18.00	\$3.00	\$18.00	\$10.44	\$7.56
GROUP RATE- (TEN) - \$15	\$15.00	\$3.00	\$15.00	\$8.70	\$6.30
GROUP RATE- (TWENTY) - \$13	\$13.00	\$3.00	\$13.00	\$7.54	\$5.46

SPACE AVAILABLE @ DOOR (CC ONLY)	TICKET PRICE	CONV. CHARGE	NET (w/ccp)	PERF. COMP.	FringeNYC
DOOR ADMISSION PRICE- \$18	\$18.00	\$4.00	\$17.46	\$7.33	\$10.13
DISCOUNT – JR / SR- \$13	\$13.00	\$0.00	\$12.61	\$5.30	\$7.31
PARTICIPANT RATE- \$6	\$6.00	\$0.00	\$5.82	\$0.00	\$5.82

FringeLOUNGE/ FringeCENTRAL (CC)	TICKET PRICE	CONV. CHARGE	NET (w/ccp)	PERF. COMP.	FringeNYC
FULL PRICE @ FringeCENTRAL- \$18	\$18.00	\$0.00	\$17.46	\$7.33	\$10.13
DISCOUNT – JR / SR- \$13	\$13.00	\$0.00	\$12.61	\$5.30	\$7.31
ACR RATE- \$6	\$6.00	\$0.00	\$5.82	\$0.00	\$5.82
GROUP RATE- (TEN) - \$15	\$15.00	\$0.00	\$14.55	\$8.44	\$6.11
GROUP RATE- (TWENTY) - \$13	\$13.00	\$0.00	\$12.61	\$5.30	\$7.31

FringeLOUNGE/ FringeCENTRAL (Cash)	TICKET PRICE	CONV. CHARGE	NET	PERF. COMP.	FringeNYC
FULL PRICE @ FringeCENTRAL- \$18	\$18.00	\$0.00	\$18.00	\$7.56	\$10.44
DISCOUNT – JR / SR- \$13	\$13.00	\$0.00	\$13.00	\$5.46	\$7.54
ACR RATE- \$6	\$6.00	\$0.00	\$6.00	\$0.00	\$6.00
GROUP RATE- (TEN) - \$15	\$15.00	\$0.00	\$15.00	\$8.70	\$6.30
GROUP RATE- (TWENTY) - \$13	\$13.00	\$0.00	\$13.00	\$5.46	\$7.54

PASS REDEMPTION	TICKET PRICE	CONV. CHARGE	NET	PERF. COMP.	FringeNYC
FIVER PASS REDEMPTION - \$ 17	\$17.00	\$0.00	\$16.49	\$6.93	\$9.56
FLEX PASS REDEMPTION - \$ 15	\$15.00	\$0.00	\$14.55	\$6.11	\$8.44
LUNATIC PASS- \$10 (approx)	\$10.00	\$0.00	\$9.70	\$4.07	\$5.63

TDF ONLINE	TICKET PRICE	CONV. CHARGE	NET	PERF. COMP.	FringeNYC
FULL PRICE- \$9	\$9.00	\$0.00	\$9.00	\$5.22	\$3.78

FringeNYC Special Events

FringeNYC will host many special events and “extra-curricular” activities for participants and audience alike. Below is an overview of what we anticipate. Be sure to read Participants’ Newsletters and **CHATTER** for more information and opportunities! And until June, you can click on any special event logo below to visit last year’s website event page (but the 2016 info that we know thus far is below / accurate).



FringeAL FRESCO is the FREE "festival within a festival" of FringeNYC. In addition to free featured performances in the parks and community gardens, **FringeAL FRESCO** creates opportunities for you to market your shows and spread that FringeNYC spirit through permitted opportunities to do your **FringeNYTeaser** as a part of a block of shows.

FringeNYTeasers:

FringeAL FRESCO presents ****FREE**** previews of FringeNYC shows: We do for FringeNYC shows what the trailers do for Hollywood Blockbusters by giving you an opportunity to present a five (5) minute G-rated preview to promote your show and pass out those hot looking postcards for which FringeNYC is notorious! See **TIMELINE** on page 4 for proposed **FringeNYTeaser** dates / locations, and stay tuned to **CHATTER** / Newsletters regarding how to sign up.

If you plan to do any kind of outdoor promotions (flyer distribution, for example), we can help you find the best places to promote, both downtown and in Manhattan in general. And if you wish to do any **BUSKING** while in the city, definitely read your newsletters. We know the ins and outs of (and the laws concerning) **BUSKING** the Big Apple. For example, there can be no panhandling or passing the hat in New York City. We will be providing further information on these and other marketing opportunities in upcoming newsletters.



Some shows have applied and been accepted to participate as **FringeJR** productions. **FringeJR** is FringeNYC for families! **FringeJR** events include Fort **FringeJR**, a learning and activities center for parents and children to hear a story, do a craft project, and see excerpts of shows. We have some great FringeNYC shows that are appropriate for children and are taking advantage of this marketing opportunity. Each **FringeJR** show will host a Fort **FringeJR**. In exchange for this marketing push, they allow children (age 12 and under) into their show for the discount ticket price (\$13), and agree to a smaller ticket share. See box office section for further explanation. **FringeJR shows: Remember to choose FringeJR as your primary genre on the MARKETING INFORMATION FORM.**



Any show accepted to FringeNYC can choose **FringeHIGH** as one of their genres if their show is appropriate for high school students. All shows choosing **FringeHIGH** as a genre will be reviewed for subject matter for possible inclusion in our FringeNYC Educational Guide and **FringeHIGH** materials, and agree to donate 20 tickets to their first performance to high school students. FringeNYC will administrate getting these tickets into the hands of high school students by working with organizations with this mission. Remember, if your show is appropriate for high school students, choose **FringeHIGH** as one of your genres. You'll receive special marketing and group sales opportunities, including being listed on the **FringeHIGH** page of the website.



FringeCLUB is the place for the artists and audience of FringeNYC to gather and celebrate. This year **FringeCLUB** will host three separate parties throughout the festival season:

TICKETS ON SALE PARTY

Thursday, July 14th 10:30pm at Drom (85 Ave. A btwn. 5th & 6th Streets)

All are welcome as we count down to midnight on Thursday, July 14th when tickets for FringeNYC go on sale! Similar to a New Year's Eve party – except instead of kissin' your special someone, you take out your smartphone and get tickets for all the FringeNYC shows you want to see. It's fun and frenetic and when we launch our festival for the world.

KICK OFF PARTY

Thursday, August 11th 10pm at Drom (85 Ave. A btwn. 5th & 6th Streets)

The night before the festival begins artists and audiences celebrate the launch and let go of the stress of tech. Bring your whole cast, crew, and staff and lots of your postcards and party as we begin the TWENTIETH ANNUAL FringeNYC!

CLOSING NIGHT PARTY / AWARDS CEREMONY

Sunday, August 28th 10pm at Drom (85 Ave. A btwn. 5th & 6th Streets)

Each year, after we're finished striking the venues and closing down the festival, we have a Closing Night Party. The party is on Sunday, August 28th, and will generally begin around 9pm. One of the many features of the Closing Night Party is the presentation of awards, both goofy and serious. The FringeNYC Staff presents the goofy awards. The Audience award is voted on by the audience, via the Audience Award Ballot Insert and online voting. The FringeNYC Awards for Excellence are chosen by a panel of independent judges, not the Present Company or staff of FringeNYC. More information regarding the Closing Night Party will follow. But tell your participants to SAVE THE DATE and to hang on to their participants badge, which will be required for admission.



FringeART is the visual art component of FringeNYC. This year our FringeART team has curated a specific collaborative art show which will be hosted by Cooper Union in their gallery. The beneficiary of the show's proceeds will be the Audre Lorde Project, and FringeART looks forward to cooperating with our LGBTQ shows for a special opening event and additional collaboration. Stay tuned to **CHATTER** for additional details.



Each year we reserve an additional performance slot IN EACH VENUE so that we can provide an additional (sixth) performance for the first show in each venue to sell out their entire run. We've found it is easier to anticipate one added performance per venue than to try to figure out a time to add a performance at the last minute. All **FringeFAVES** performances will take place on Sunday, August 28th. Tickets for these added performances will be on sale from July 15th, just like tickets to all other FringeNYC performances – simply listed as the **FringeFAVE** for that venue. ONCE A SHOW HAS SOLD OUT THEIR NORMAL RUN at FringeNYC, we will contact that show's **ACR** to confirm the time and their acceptance of the offer for an additional performance, and then add the show's title to the ticketing page, etc. If, for some reason, this show is not able to accept the offer, then the second show to sell out their entire run will receive the offer of this additional performance.



Last year we launched the most effective audience engagement tool we have at our disposal as a fringe festival in New York City – the opportunity for artists and audience to gather together and chat and schmooze via a **FringePLUS** Meetup. Our research shows that one of the things our audience most loves about FringeNYC (and one of the reasons FringeNYC is still here after 20 years) is the chance to see indie theatre / emerging artists / new work at a curated festival AND THEN get to meet up and discuss the work with the playwright, director, cast, crew and staff. This simple, authentic, welcoming “engagement opportunity” is what distinguishes FringeNYC from Broadway, Off-Broadway, and even the indie theatre scene the rest of the year.

But this is FringeNYC! So rather than holding a formal talkback or Q&A in the venue; what really works to leverage the spirit of FringeNYC for our artists is for our audience to get the chance to hang out and interact in a more casual and downtown environment – preferably with a beverage in hand!

We are working hard to make this happen – **FringePLUS** Meetups are a crucial part of FringeNYC’s audience engagement strategy – and an important part of building a sustainable model for FringeNYC’s future (which includes continued low participation fees and ticket prices).

Therefore, every FringeNYC participant is required to participate in their show’s **FringePLUS** Meetup; which, as you’ll read below, basically means “Hey, we need you to please come to the opening night party that we’re throwing ya”. We are providing the below information now, so that you know that it is not necessary for you to plan your own party for your cast, crew, staff, supporters, etc.

In addition, the smart FringeNYC participant will also attend OTHER FringeNYC shows’ **FringePLUS** Meetups. What better place to find your target audience and greet them and hand them a postcard? Read on to learn how to identify shows with similar target audiences. . .

WHAT

EVERY SHOW AT FringeNYC will host a **FringePLUS** Meetup following ONE of their performances. Generally, this will be follow your first performance. But keep in mind given the overlap of show times and size of **FringePLUS** locations, it might be necessary and desirable for your **FringePLUS** Meetup to immediately follow your second performance. But it will follow one of your regularly scheduled performances, which as you’ve read, will fall within the scheduling parameters you’ve provided via your **TECH SURVEY FORM**. First, we’ll schedule your show’s performances. Then, we’ll identify which performance will be followed by the **FringePLUS** Meetup.

Your **FringePLUS** performance will be indicated in your show listing online and in the FringeNYC **PROGRAM GUIDE** by a “+” following the performance time. Until May 15th (when we remove last year’s show listings to make way for this year’s listings) you can see how this looks here:

[Click here to find the “+” on last year’s show listings](#)

WHERE

Last year we identified a local restaurant / bar partner for each FringeNYC venue. But given the challenges of New York City real estate realities and our desire to have multiple **FringePLUS** Meetups happening simultaneously (to augment cross-marketing opportunities) this year we are attempting to provide a **FringeCENTRAL** / **FringeLOUNGE** experience for each group of four or five FringeNYC venues. Please keep in mind, though, that it’s too early at this point to ask a landlord to be generous with their available, ground-floor commercial real estate. So we’ll need to ask your patience as we both raise money for this adventure and seek the kindness of strangers. . .

There will also be FringeNYC venue owners who have the licenses / insurance required to sell beer / wine / food within their own venue, so we will take advantage of this (and rent more venues to accommodate) to schedule SOME **FringePLUS** Meetups IN the performance venue themselves.

WHO & HOW

In order to facilitate creating groups of shows that our audience will enjoy, we will once again be making a “Find Your FringeNYC” quiz available. This is an opportunity for us to go “beyond the genre” (where you choose two genres for your show and our audience can easily find all of the dance shows, musicals, dramas, etc.) and even reach further than affinity marketing themes (which is helpful for finding potential group sales organizations who might actually want to see all of the classics, or all of the shows about death and grief, but is less desirable for individual audience members / ticket sales because it is unlikely that an individual would be as interested in attending only classics or only shows that deal with death and grief).

So we have developed a method of providing Find Your FringeNYC quiz results that incorporates mood, tone, style, and other factors to make the festival of 200 shows / 1,100 performances more accessible and to encourage risk-taking among those audience members who come to the festival to see one show. After your show has been selected as a part of a group based on mood, tone, style, etc. (which we do internally, because you haven’t read / reviewed all of the other shows in the festival) you will see that you’ve been added to a group on **CHATTER**. This will be different than your venue group (which is all of the shows assigned to your same venue, and is where you’ll meet your **VENUE DIRECTOR**, learn about your rep light plot, tech time, etc.) Instead, this will be a group of shows that should cross-market and attend each other’s **FringePLUS** Meetups (regardless of whether they needed to be assigned to the venue with marley, or the venue where they could share a couch, etc.).

Each group will also have a FringeNYC **AUDIENCE AMBASSADOR** to help facilitate cross-marketing opportunities and collaboration, and who will attend the **FringePLUS** Meetups for the group and have the ability to make introductions, help host the event, and even sell tickets on their smartphone right on the spot.

WHY

Without launching into an Elena diatribe about the digital / celebrity driven / reality television world we now live in, I will just say this: we all know that as the creators of live performance we face many challenges in finding an audience and enticing them to pause Netflix and actually attend a performance. And yet what most people innately crave in this digital age is a sense of community and the opportunity for personal interaction with other humans. What makes theatre unique is that it involves an in-person gathering of artists and audience in one place and time to enjoy a shared experience. What makes FringeNYC unique is that we have the potential to augment this experience by expanding that opportunity via our **FringePLUS** Meetups. Our audience loves our artists, and they have an extraordinary sense of ownership in FringeNYC. It’s up to all of us to engage with them personally, and make FringeNYC a destination and an event like no other. We are called The Present Company, in part, because everyone who is a part of FringeNYC becomes the present company, helping to fulfill our mission of Cultivating Community.

STEP 7: VENUE PREP & TECH REHEARSAL

Here is an overview of the way things will work at your venue. Please keep in mind that our goal here, at this early stage, is to give you an overall sense of how things will work. Much, much more detailed / venue-specific information will follow via Participants' Newsletters and directly from your **VENUE DIRECTOR** on **CHATTER**.

At some point in mid-June, your show will be assigned to a venue. You'll know you've been assigned to a venue when you receive notification that you have been added to a Venue Group on **CHATTER**. Make sure to note the correct name of the venue – and later to note the Venue # that will be added when all venues have been assigned.

On your Venue Group in **CHATTER**, you will begin to see helpful files uploaded. The first files will include a diagram (with measurements) of the performance space, a video tour of the venue, and then a rep light plot and a channel hookup. You will want to share these files with your team, and follow the files so that if / when newer versions are uploaded, you'll receive a notification. Please be patient if these files are not available immediately, and remind your team that we may be inheriting a **REP PLOT** and waiting on paperwork from the venue owner OR we may be the first to utilize a space and sussing out power, available instruments, rental equipment, etc.

Please remember that Vectorworks Files are not provided for the rep light plot. They aren't necessary, as it is a rep light plot.

VENUE PREP:

Each show is required to provide one person at **VENUE PREP**. You will register your show's **VENUE PREP** attendees via an online form just before the event. At **VENUE PREP**, every company will participate in cleaning the venue, and preparing it for FringeNYC, per the instructions of your **VENUE DIRECTOR** and the **TECHNICAL DIRECTOR**. Generally **VENUE PREP** includes hanging / focusing the **REP PLOT**, dividing / designating storage space, preparing the dressing rooms, hanging soft goods, etc. Often decisions regarding specials, shared equipment, etc. are made at **VENUE PREP**. Shows who do not have a representative present during the entire **VENUE PREP** will be fined \$100.

What to Expect at Your VENUE PREP

Each show sends at least one representative, but no more than two.

All reps wait outside for their **VENUE DIRECTOR** to let them in

Each representative signs in

Show reps take a seat in the house, and put down their backpacks, etc.

The day begins with a brief meeting where your **VENUE DIRECTOR** will go over what needs to be accomplished with the Festival Tech Director / Festival Technicians chiming in and assessing skill levels of the show reps. There will be plenty for everyone to do. Your **VENUE DIRECTOR** will divide everyone off into teams for each task and then keep things moving. You will need to report back to your **VENUE DIRECTOR** on your progress, and your **VENUE DIRECTOR** will keep track of who needs a job vs. the task list for the day.

VENUE PREPs and what needs to get done varies widely by venue. You'll clean and prep the space, hang and focus lights, hang softgoods, and tech directors may provide some minor rigging assistance for items like projectors, etc. if these items have been pre-approved by your **VENUE DIRECTOR** and you have brought in the appropriate hardware, etc. You'll also divide up (tape off) remaining storage space. At the end of the day, shared items are brought in, and storage of shared items is arranged. Shared items take precedence in storage, and should be easily accessible from storage at any time, since they are used by multiple shows.

It is also possible that shows may rig items at **VENUE PREP**. This includes but is not limited to portable screens, practical lights, and anything pre-approved by your **VENUE DIRECTOR**. In order to request use of a special rigged item, you must tag your venue's Tech Director on a post in your **CHATTER** Venue Group at least one week prior to **VENUE PREP** in order to seek approval of rigged items and advice re: what hardware you'll be required to bring to **VENUE PREP**. Keep in mind, participants are not allowed to utilize ladders during their own show's Tech Rehearsal.

At the end of the day, all show reps will sign out.

AFTER your **VENUE PREP** a Magic Sheet will be provided. Often there are slight adjustments made to the **REP PLOT** during **VENUE PREP** – so it is after this time that a Magic Sheet is provided. There will also be a hard copy of the Magic Sheet in the booth. . . unless one of you takes it home with you after your tech.

Tech Rehearsal:

Your technical rehearsal will be scheduled by your **VENUE DIRECTOR**, and will be two times the length of your show. Technical Rehearsals begin immediately following your venue's **VENUE PREP**, and scheduling is tight. It is often not possible for your

VENUE DIRECTOR to be flexible about your tech rehearsal time and/or to reschedule. It is a puzzle based on venue availability, arriving national and international shows, and your **VENUE DIRECTOR**'s own conflicts.

Remember: each show only gets ONE technical rehearsal, so your show must be fully rehearsed prior to your technical rehearsal. You must run your entire show during the technical rehearsal so that your **VENUE DIRECTOR** can confirm that your **RUNNING TIME** is accurate. You will be asked to begin your run-through outside the venue, so that your **VENUE DIRECTOR** can time your 15 minute set-up as well. You should dry tech your show several times prior to your tech rehearsal to ensure that it goes smoothly. **Your ACR must attend your tech rehearsal.**

What to Expect at Your Tech

Each show receives ONE tech rehearsal in their venue, which is twice the length of your show

You and your participants will arrive at the venue and will WAIT OUTSIDE for your **VENUE DIRECTOR** who will let you into the space. Participants are never in the venue without their **VENUE DIRECTOR**.

The first part of your tech rehearsal is your show's load-in - a time to bring in your scenic and prop elements.

You will provide your **VENUE DIRECTOR** with flameproofing certificates for every item brought into the venue.

The first half of a tech rehearsal is for your cue-to-cue, you'll set levels, and program the board with your cues. It works best if you've already got your lighting and sound cues figured out, and have had at least one dry tech in your rehearsal space.

A DRY TECH involves getting your creative team on the same page and gaining clarity - so that everyone is in agreement as to what you're looking for in your cues (lights, sound, video, etc.) so that you don't have to spend time debating "looks" or sounds in your show at your Tech Rehearsal. Remember: at FringeNYC most cues are visual (as opposed to being called on a headset) so your DRY TECH is where you determine the cues and your Stage Manager or **BOARD OP** learns what "he crosses the stage" (their cue) actually looks or sounds like and makes notations in his or her script.

You'll record these cues onto a disk (your **VENUE DIRECTOR** will have further information about what type of disk is required at your venue). In most cases, you'll want three copies of this disk: one kept by your **BOARD OP**, one that your **ACR** keeps as backup, and one that your **VENUE DIRECTOR** will keep in case of emergency.

Your TECH REHEARSAL is for implementing what your team has agreed upon while also doing a cue-to-cue while your actors find their spacing; and then doing a complete run-through (see below).

The second part of a tech rehearsal is for you to do a complete run-through, which your **VENUE DIRECTOR** will time, to confirm your **RUNNING TIME** per your **TECH SURVEY FORM**.

You'll need to start with your set and props wherever they'll be – either out on the street because you're bringing them in each time or back into designated storage. Your **VENUE DIRECTOR** will then start the clock so that they can make sure you can set-up in 15 minutes.

Then you'll do a full run of the show, which your **VENUE DIRECTOR** will also time. Your **VENUE DIRECTOR** may do a simulated curtain speech or say "go" and will time your run-through of the entire show, to confirm **RUNNING TIME**.

Your **VENUE DIRECTOR** will keep in communication with your **ACR** during the entire tech rehearsal.

STEP 8: CHECK-IN

Prior to the festival, the **ACR** (and ONLY the **ACR**) of each company must **CHECK-IN** at their venue's **FringeCENTRAL** / **FringeLOUNGE** sometime between August 5th and 11th (hours TBD). If you are not arriving prior to the first day of the festival, you may check in on the first day you are in town. Please note, however, that we must ask your patience when you are checking in during the festival, when we are quite likely to have other priorities.

Company Names / Badge Request List:

Before **CHECK-IN** begins on August 5th, you will be asked (via a Participants' Newsletter) to provide the name, address, and email address of each of your company members, so that we can prepare badges for them. It is important that you provide this information in a timely manner, and that it is complete. Late submission of these names, or adding names after the deadline, will result in your badges and other important **CHECK-IN** materials not being ready at **CHECK-IN**.

Badges:

When your **ACR** checks-in, he or she will receive materials regarding the festival, including the Participants' Badges for each company member. These badges identify Participants for security purposes in their own Venue, and entitle Participants to discounts and admission to special events. They also allow your company members to purchase Participant's Rate Tickets. It is your responsibility to make sure to provide your Participants' List in a timely manner, so that your company members receive their badges.

Programs:

Each company must provide one program for each person attending each of their performances during the Festival. FringeNYC has the option of providing a standard program cover / shell that your program insert will fit into. Your programs should be an 8 1/2" X 11"

piece of paper (standard American letter size) folded in half so that the finished program is 5 ½" x 8 ½". It can be as many pages as you'd like, but it must be this size.

Additionally, you must include the audience survey / ballot (which will be available for download on the [ACR Website](#)) in the middle of your program. This gives the audience a chance to vote for your show for the "Audience Favorite" award.

Please bring one copy of your program to [CHECK-IN](#).

[CLICK HERE FOR PROGRAM PRINTING VENDOR PARTNER OFFER](#)

Performances

Each of the ten to fourteen shows assigned to a particular venue will perform on a rotating basis, per FringeNYC scheduling. Your cast/staff should arrive at the venue 45 minutes prior to your performance time. Your [VENUE DIRECTOR](#) will tell you where you can gather prior to being admitted to the venue. You'll be admitted to the venue 30 minutes prior to curtain. This is when your 15 minute [LOAD-IN](#) time begins. This is why most performers arrive at the venue in costume and make-up. Generally non-shared props and scenic items are NOT stored at FringeNYC venues, and costumes are not allowed to be stored in the venues. At 15 minutes prior to your performance, your house will open and your audience will begin to be seated. FringeNYC performances always start on time and no latecomers are admitted. Following your performance, you have 15 minutes to [LOAD-OUT](#) WHILE your audience exits. Please be aware it might not be possible to bring scenic / prop items through the house as a part of your [LOAD-OUT](#). Following your final performance you'll tip your [VENUE DIRECTOR](#). Please be aware if you are leaving town before [STRIKE](#) occurs at your venue, you may not be able to remove your items from the venue following your final performance. You'll need to arrange a time with your [VENUE DIRECTOR](#).

[CLICK HERE TO READ ABOUT FringeNYC'S NO LATECOMER POLICY](#)

STEP 9: STRIKE

[STRIKE](#) will occur in each venue after the end of the last performance. In most cases that will be Sunday August 28th, however, venues with a truncated performance schedule may [STRIKE](#) earlier (i.e. on a different day). A [STRIKE](#) schedule will be posted on [CHATTER](#) by your [VENUE DIRECTOR](#). Each company must send at least one representative to [STRIKE](#) lights, sound, costumes and scenery, and restore the venue to a state cleaner than its original. Any company failing to provide at least one person for the entire [STRIKE](#) will be fined \$100. All fines will be deducted from your final box office payment. All show props, costumes, set pieces and other equipment must be picked up by the designated time set by your [VENUE DIRECTOR](#) on Sunday, August 28th (or at an earlier specified date if your venue [STRIKEs](#) before the 28th), or it will be disposed of at your expense. This expense includes but is not limited to: a contractual extra day's rental of the venue, any fine imposed by the venue, the hiring of required staff, and an appropriately sized dumpster. A good estimate for the expense deducted from your final box office payment is around \$1,000. Plan Ahead: Information on available disposal and recycling services that you can hire will be made available on the ACR Website.

STEP 10: After the Closing Night Party

Okay, just kidding – there really isn't a STEP 10, officially, but there are some things that happen after FringeNYC about which we wanted to make sure you were aware:

FringeNYC Alumni Show Marketing – Additionally, after FringeNYC, we are happy to promote your FringeNYC show via our social media if you transfer or re-mount your FringeNYC production in New York City. All you need to do is let us know – and we will send you the details of what is required. We're sorry that we cannot blast our list regarding shows happening outside of New York City OR shows that were not a part of FringeNYC. (We can also only send an eblast about the SHOW that was a part of the festival – not the next show by the same company, playwright, performer, director, etc. . . . thanks for understanding). PLEASE NOTE: we cannot bug our FringeNYC Fans about anything other than FringeNYC itself in July, August, or September.

FringeNYC Participants Discounts - Hang onto your participants' badge! Sometimes after the festival, savvy producers and presentors (and sometimes even merchants!) would like to offer a discount or freebie to FringeNYC participants, and the only way to facilitate this is to have you present your badge at the box office or store.

Make sure to check out our **VENDOR PARTNER** offers on the **ACR Website** after May 15th and throughout the weeks leading up to the festival. Basically, if it's something you need for your FringeNYC show, we've arranged a discount. You'll find "placeholder" pages at the link below while we confirm the details. And more will be added – so keep an eye on the ACR Website! We anticipate:

CASTING LISTING from Backstage
MAILING SERVICES (Press Releases, Postcards, Etc) from Spin Cycle
PRESS PHOTOGRAPHY by Dixie Sheridan
POSTCARD PRINTING by CompuColor
SHOW PROGRAM PRINTING by United Stages
ONLINE ADVERTISING from TheaterMania
FLAMEPROOFING by Turning Star
REHEARSAL SPACES all over the city

We'll also be featuring other helpful resources in this area, including **STAFFING RESOURCES** (where you'll find available **ACRs**, **Directors**, **Stage Managers**, **Lighting Programmers**, and more) and the **REDUCE, REUSE, RECYLCE** page with green options, as well as information regarding **Actors' Equity Association**.

[CLICK HERE TO VISIT THE VENDOR PARTNER AREA OF THE ACR WEBSITE](#)