



Participant Handbook 2013

With help and thanks from Kathryn Westoll and the Toronto Fringe

DATES: June 20th to 30th 2013

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SECTION A: General Information

A Fringe Festival is a forum that unites artists and audiences in a fun, exploratory environment. The guiding principles of the Fringe include unrestricted artistic expression, accessibility and community development.

The Fringe encourages artists to explore and test boundaries and make bold choices in the creation of art.

The Canadian Fringe Festival model is unique in two respects: it guarantees that the artists involved receive 100% of ticket revenue and it does not subject the artists' work to jury approval or censor it in any way. Theatre companies are selected by non-judicial means and work within the technical guidelines of the Fringe Festival to produce their own art. Festival patrons enjoy physically and financially accessible arts experiences and the opportunity to engage in meaningful dialogues with artist and fellow Fringe patrons.

Founded in 1997, the Ottawa Fringe Festival has enjoyed consistent growth over its 17 years and now includes 14 venues in the heart of the National Capital. Our licensed outdoor venue, The Courtyard, on the corner of Daly and Waller – serves as the heart of the Fringe and features nightly entertainment. It's the best place to meet performers and audiences alike and catch the buzz on hot Fringe shows.

1. COMPANY CHECK – IN

Each company must check into the Ottawa Fringe Festival Main Box Office to pick up your welcome package.

The Main Box Office is in the ARTS COURT building at 2 Daly Ave. Take Elevator B to the 2nd Floor.

Each designated Company Contact should have an e-mail address, regular access to the Internet and a local phone number where you can be reached. At check-in, you must also provide us with: Best of Fest Fundraisers Participation, Volunteer Appreciation Show Request, and Comp Ticket Limit.

2. FORMS THAT YOU MUST FILL OUT

FORM	AVAILABLE	DUE DATE
Tech Questionnaire	Jan 2013	Feb 2013
Performer Billeting Request Form	Jan 2013	March 2013
Program Info Form	Feb 2013	March 2013
Publicity Questionnaire	March 2013	April 2013

3. PROFESSIONAL ASSOCIATIONS

If any member of your company belongs to a professional association (CAEA, ACTRA, UDA), you are responsible for any permissions required to engage them. Please note that Equity (The Canadian Actors Equity Association) has released a new Festival Policy that CAEA members can access for your company - they will only send agreements to their own members.

4. PERMISSIONS

You are responsible for securing any and all rights and permissions for your production. Should we receive an enquiry regarding rights for your performance, we will forward the request to you immediately, and recommend that you deal with the issue ASAP.

5. COMPANY CONDUCT & PRIMARY CONTACT PERSON

- ❖ The conduct of the members of your company is your responsibility while performing at the Festival.
- ❖ The Fringe Festival staff reserves the right to censure any company which abrogates this responsibility. Such censure may include cancellation of any or all performances, should the actions of any member of your company, in the estimation of the Fringe Festival staff, present a hazard to the public, Fringe staff, volunteers, or to the general conditions of the equipment or facilities provided by the Fringe Festival.
- ❖ Company names are not allowed to change after the lottery application is submitted.
- ❖ All formal agreements and interactions with the Fringe will involve this Primary Contact exclusively. Only the Primary Contact is authorized to submit or to make changes to company information. All Fringe correspondence is sent only to the Primary Contact and the communication of all appropriate information to the company is the sole responsibility of this person.
- ❖ And please forward a complete itinerary with a mailing address and phone number where you can be reached at each festival. This information is just to make sure we can get you your payout cheque in a timely fashion at the correct location.

6. HST

ALL companies are responsible for collecting and remitting their own HST where applicable. If your company earns revenue greater than \$30,000.00 per year, Revenue Canada states that you must apply for an HST number. If your company makes less than this amount, it's your choice whether to get an HST number or not. If you do register a number with Revenue

Canada, you can claim the HST your company pays as an input tax credit on your next tax return. Registered companies must also collect and remit HST from their ticket price.

NOTE: International Companies must apply for Regulation 105 Waiver through the Canada Revenue Agency. You must give one copy of the Waiver to the box office at artist check-in, and save a copy for yourself. The CRA will dictate, based on your application, whether we are to hold or waive a portion of taxable income. If you need help, please contact melanie@ottawafringe.com.

7. LIABILITY INSURANCE

As required by law, we carry third party liability insurance to cover personal injury to patrons. We do NOT have insurance to cover Participants, your sets, props, costumes or personal belongings. If you wish to have this sort of coverage, you must arrange it yourself.

8. BILLETING

For National and International Companies:

Touring Performers in need of billeting during the festival should fill out the Billeting Request form.

- ❖ Billeting is not guaranteed.
- ❖ Members from the same company may have be accommodated separately.
- ❖ Performers will be accommodated on a first come first served basis (in order of forms received).
- ❖ If you do arrange for your own accommodation, please let us know where you are staying and provide us with a phone number where you can be reached while in Ottawa.

For Local Companies:

If you are interested in billeting a performer (or two) please email/ call the Producer.

- ❖ We take careful consideration in matching guests and hosts appropriately.
- ❖ As a token of our appreciation for hosting our performers we would like to provide hosts with a VIP (all access) pass to the festival.
- ❖ Most performers who are asking to be billeted are used to touring and will be happy with whatever accommodation you can provide. A bed or couch is very much appreciated by artists who are trying to keep their costs down.

- ❖ If you have no room for a billet maybe you have family or friends who do. Spread the word and the good karma.

9. FRINGE COURTYARD

Before, after, or between shows, guests can visit the Fringe courtyard (the Festival's social hub) located in the heart of "Fringe territory" on the corner of Waller and Daly. The Courtyard opens with the Festival Kick-Off Party on **June 19** and is the place to be for performers, patrons, volunteers, and staff, throughout the festival until the Closing Night Party and awards event on closing night **Sunday June 30**.

- ❖ Beverages: Sponsored by Wine Rack & Brasserie McAuslan.
- ❖ Food: Stone Soup Food Truck will be on-site in the Courtyard. Vegan and gluten-free options available.
- ❖ Internet Access: The Fringe courtyard should be wired for Wi-Fi for the run of the festival.
- ❖ **Full details of Courtyard events will be available on the website and in our program.**

Courtyard Hours:

Mon – Thurs	5 PM – 1 AM
Fridays	5 PM – 2 AM
Saturdays	2 PM – 2 AM
Sundays	2 PM – 1 AM

10. WITHDRAWAL

- ❖ Companies must submit withdrawals form the festival in writing by January 14, 2013 to receive a full refund, minus a \$30 processing fee (Taxes included).
- ❖ Companies must submit withdrawals form the festival in writing by February 18, 2013 in order receive 50% of their application fee refunded, minus a \$30 processing fee (Taxes included)
- ❖ Withdrawals after February 18th forfeit all entry fees

11. CONTACT US

Ottawa Fringe Festival

2 Daly Avenue, Suite 100, Ottawa, ON K1N 6E2

Phone: 613-232-6162

General E-mail: info@ottawafringe.com

SECTION B: Venue & Performance

Scheduling

1. PERFORMANCE SCHEDULING

- ❖ The Festival officially opens on Thursday, June 20th starting at 5:00pm and closes with final mainstage performances at 9:30pm on Sunday June 30th.
- ❖ Your show will be scheduled into ONE venue and rotated with other shows over the length of the Festival. Venues will be assigned with consideration to your technical requirements, but we cannot make any guarantees based on your requests.
- ❖ We assume no responsibility for conflicts with artists' schedule which may result in fewer performances.
- ❖ You may receive many drafts of your schedule. The final version will be given to you in April.

2. TIME SLOTS

Time slots will be assigned to best accommodate each group, with the final decision at the discretion of the Festival. You should expect to see a mix of evening slots along with weekday and weekend matinees. We make every effort to distribute time slots as fairly as we possibly can.

3. ARTISTS' PARTICIPATION

- ❖ We expect that each company is fully available during the entire festival. It is imperative that you let us know if this is not the case.
- ❖ Artists participating in multiple shows assume the risk that schedules may overlap. The Fringe makes NO guarantees it will be able to accommodate conflicts.
- ❖ The Ottawa Fringe Festival overlaps with other Fringe Festivals. Please contact us if you plan on applying to one of these other festivals.

4. BYOV - Additional Information

As a BYOV, you have more tasks than main stage Fringe Participants. On top of obtaining the rights for your piece and the appropriate permissions for your performers (where applicable), a BYOV has to secure a venue, as well as all technical considerations (including equipment and

tech staff). Once you have secured the agreement/rental contract we will require a copy for our files.

General Information:

- ❖ The Festival reserves the right to remove any BYOV Participant from The Festival if the Site is no longer meets the necessary requirements for acceptance.
- ❖ BYOV companies may receive up to 10 performances with a maximum of one per day (unless otherwise negotiated). There will be no rain dates offered if a performance is cancelled.
- ❖ If your venue is outside and you wish to arrange an alternate rain out location, this location must be secured before the program goes to print.
- ❖ You should try to schedule a mix of evening slots along with weekday and weekend matinees.
- ❖ BYOV Participants agree to abide by The Festival's Front of House and Box Office policies as outlined in Section D and E of the main Handbook and to adhere to the overall direction from the House Manager.
- ❖ BYOVs must abide by the Fringe Ticket Policy for ticket sales and complimentary tickets. The Festival reserves the right to make the final schedule for all Site Specific performances.

BYOV Check List for Venue considerations:

- ❖ Seating Capacity
- ❖ Accessibility
- ❖ Insurance
- ❖ Tech Requirements
- ❖ Rehearsal arrangement
- ❖ Security
- ❖ Equipment installation
- ❖ Extra staffing charges
- ❖ Washroom locations
- ❖ Power draw for your venue
- ❖ Box office - space, table and chairs

SECTION C: Technical Information

Please read the following rules and guidelines regarding anything technical. In order to schedule your company's technical rehearsal, we need to know your company's availability - this question is on the technical questionnaire. If you are touring your production this summer, please list all other festivals you are attending on the questionnaire.

1. TECHNICAL REHEARSALS (Fringe-programmed Venue)

Ottawa Fringe hires a Venue Technician to work with the companies at each Fringe-programmed venue. We will take all your requests into account but we cannot guarantee fulfilling any given request. However, we do the absolute best we can.

During your Tech rehearsal you should:

- ❖ Load in & Set up your show. You may be asked to demonstrate that your set-up and tear-down can each be done within the 15 minute limit.
- ❖ Set up Lights (LX), Sound, and any other Tech for your show
- ❖ Adjust your show to the space. Re-block as necessary.
- ❖ Run your show for Tech & Technician (Time permitting)
- ❖ Pack-up your show. You must be able to do this in less than 15 min for each performance.
- ❖ All in 3 hours! You must make sure that you can accomplish all of this in your 3 hour time slot

Tech requirements **MUST BE SIMPLE**

- ❖ Keep in mind, this is not your dress rehearsal, this is your tech. This is the only time that your venue technician will have to learn how to run your show.
- ❖ The Venue Technician has discretion over all tech conditions for his or her venue, and runs all the technical rehearsals for that venue. In performance, this technician is available, if needed, to run either lights or sound for your production.
- ❖ If you have additional technical elements (video, slides, complicated, sound cues, etc.), you must provide a technician to run these.
- ❖ Please bring a detailed prompt script with lighting and sound cues clearly marked. **The technicians will be running 10 different shows in their venue so please do not expect them to remember all the specific details of your show.**

- ❖ All companies should be advised that daytime techs may be unavoidable. If you know you have conflicts during the tech rehearsal dates, please notify the fringe prior to April 1st.
- ❖ All companies MUST have a technical rehearsal prior to their first performance.
- ❖ Please DO NOT CONTACT THE THEATRES DIRECTLY! The Fringe rents the venues and consequently their staff cannot help you with any Fringe related questions, nor will they arrange for you to see the space.

2. LIGHTING (FRINGE-PROGRAMMED VENUE)

- ❖ Each Fringe-programmed venue will have a festival lighting plot in place. We will provide you with a copy of the plot ahead of time.
- ❖ If you want to bring your own lighting instruments, we can't guarantee that you will be able to use them. Please check with our Production Manager as soon as possible.
- ❖ Keep in mind that the lighting plot is designed to accommodate as many shows as possible, and has little flexibility.
- ❖ Depending on your venue, you will have 1 to 3 specials (adjustable lights) to play with; otherwise you will have to work with what's already there.

3. SOUND (FRINGE-PROGRAMMED VENUE)

- ❖ All Fringe venues will be equipped with a basic sound system including one to two CD players, a mixing board, two microphones and stands, amplification and speakers.
- ❖ Any extra equipment will need to be supplied by your company.
- ❖ The Fringe does not supply audio/visual equipment, extension cords or adapters.

4. SPECIAL EFFECTS (ALL VENUES)

UNDER NO CIRCUMSTANCES WILL A REAL FIREARM BE ALLOWED INTO ANY VENUE. If you plan on using a prop gun, please contact the Festival Coordinator. The Fringe reserves the right to not allow the use of any special effect or scenic element which is deemed unsafe.

- ❖ If you are using a prop gun in your play (non-firing or firing) there must be somebody in the company with a PAL (Possession and Acquisition Licence) who will be responsible for the gun at all times.

- ❖ The only way to use a gun onstage without a PAL is if a non-firing gun is made to look like a prop and can in no way be mistaken for a real firearm by the audience (orange plug in the end, spray painted bright pink, etc.). The Fringe production manager or venue technician has the right to disallow the use of a gun in a production.
- ❖ **The use of pyrotechnic devices is strictly prohibited.**

5. SET/PROPS (ALL VENUES)

All companies must be able to set-up and strike their set without the assistance of Fringe technicians.

- ❖ All sets and props must comply with local fire regulations.
- ❖ Fireproofing and the use of fire resistant materials are your responsibility and are mandatory. Any open flame must be enclosed in a glass chimney and must be approved by the Fringe Production Manager.
- ❖ **Some Fringe venues prohibit any flame onstage: the best use of fire is no fire at all.**
- ❖ If your show has food props, please think about the cleanup in your limited strike time available. **Venue technicians are not responsible for cleaning up after any company.**
- ❖ All scenic elements must fit through a standard door opening.
- ❖ If a company has too many items, they may have to remove items from the venue after each performance.
- ❖ The necessity of removal of items from the venue is at the discretion of Venue Technicians & the Production Manager.
- ❖ **Storage is LIMITED.**
- ❖ Smoking is no longer permitted in any theatre space in Ontario. However, in some spaces, you can use herbal (non-tobacco) cigarettes as an alternative.

SECTION D: Front of House - FOH Policies

You are one of 54 shows in our Festival. In order for us to be able to have a smooth running Festival, we ask that you remember these hard and fast Fringe rules that apply to all companies.

1. FRINGE SHOWS ALWAYS START ON TIME

Punctuality is vitally important for audiences and media trying to map out a strategy for seeing Fringe shows. If a show starts late, it will end late and that can create a domino effect for the rest of the days programming in that venue and others. It means that patrons and media will be racing to their next show. We understand that in live theatre things are ever-changing and sometimes this results in your show running longer than anticipated. You will be given a warning the first time it happens. If it happens a second time, even by a minute or two, your technicians have the authority to "pull the plug" - lights up, doors open, and audience exiting no matter where you are in the show. When you are rehearsing your show, please remember that applause, laughter and bows all take up time, which is considered part of your allotted time.

2. NO LATECOMERS AND NO RE-ENTRY

ABSOLUTELY NO LATECOMERS ARE ADMITTED AND THERE IS NO RE-ENTRY This rule is non-negotiable. In all of the venues we rent, it is extremely disruptive if audience members enter once a show has started. It is also a safety concern - because our ushers are volunteers, we cannot guarantee that we will have enough to staff each venue so patrons will be exiting and re-entering in darkness. This applies to you, your director, your producer, your agent, your family and your best friend. Once the doors are closed on a show they stay closed. Anyone who leaves a show, for any reason, will not be re-admitted. If your guests are driving, strongly suggest that they give themselves extra time to park and to use the washroom beforehand as necessary. Please take this rule seriously, there are no exceptions.

3. NO REFUNDS

THE FRINGE DOES NOT ADMINISTER REFUNDS. If a patron has already purchased a ticket for a show (in advance or at the door), they will not be allowed to enter after the show has started (no latecomers admitted). Often, in such cases, ticket-holders demand a refund. The Venue Manager will not issue any refunds - the box office revenue belongs to you, so it is you who decides whether refunds will be given, or comps issued for another performance. If the patron demands a refund, the Venue Manager will refer them to your FOH representative to deal with. We ask that you contact them regardless of your decision, but it is your decision.

4. SHOW TURN-OVER

The following is a breakdown of how show turn-over works:

END OF SHOW

15 MINUTES: Audience exits theatre/Company strikes show

15 MINUTES: Next company sets up show/ Audience Enters

START OF NEXT SHOW

If a show is sold-out and the house manager is concerned about getting the audience loaded into the theatre in a timely manner, the venue technician might ask if the audience can begin taking their seats during the last 5 minutes or so of your set-up. If your show is the last show of the day, you must still strike and be out of the theatre in your 15 minutes as our technicians have to close down the theatre and end their shifts.

5. COMPANY'S FRONT OF HOUSE REPRESENTATIVE

- ❖ You need to appoint one representative of your group to be your company's FOH Rep. This person is the sole liaison for the Venue Managers at your venue. It is strongly suggested that your company's FOH rep be the same person who is designated to pick up your company's box office revenue with your company card. Your FOH Rep will be the only person the House Manager will deal with for all FOH concerns (including complimentary tickets).
- ❖ It is also the responsibility of your FOH rep to ensure that everyone in the company is aware of the Fringe's FOH policies.

6. VENUE MANAGERS

- ❖ The Fringe handles the FOH for all companies and supplies a Venue Managers as well as volunteer ticket sellers and ushers.
- ❖ The Venue Managers are your immediate contacts and are responsible for ensuring that everything runs smoothly.
- ❖ Please remember that the Venue Managers run the FOH. Things can get a bit hectic, so in the event of a dispute, the Venue Manager's decision will rule. Any concerns on this policy should be brought to our Volunteer Coordinators - volunteer@ottawafringe.com.

7. VOLUNTEERS

- ❖ Please remember that our Festival would be lost without our dedicated volunteers. Please treat them with respect and any issues you may encounter should be discussed with the Volunteer Coordinators - volunteer@ottawafringe.com.
- ❖ If you are interested in joining the Fringe team, contact our Volunteer coordinators, volunteer@ottawafringe.com or Fill out our [volunteer application form](#) on www.ottawafringe.com

SECTION E: Box Office

1. GENERAL INFORMATION

- ❖ The Fringe is responsible for all tickets, operating all box offices and turning over all revenues to Fringe companies.
- ❖ Your selected ticket price(s) will apply to all advance and door sales and are sold on a first-come, first-served basis. Ticket prices must be whole dollar amounts only.
- ❖ Complimentary tickets or 2-for-1 tickets cannot be reserved or purchased online.
- ❖ As artists in our Festival, you get 100% of your box office revenue.
- ❖ Every ticket holder, including artists and comp ticket holders, must also present their Fringe Pin (\$3) for admittance to the theatre. As artists receive 100% of the box office, this annual membership is a major revenue source for the festival to help cover its substantial operating costs.
- ❖ The Festival uses general admission seating.
- ❖ Up to 50% of your tickets will be sold in advance, leaving at least 50% to be sold at the door per performance.
- ❖ The only tickets that will be accepted are those purchased through the Fringe. Companies cannot sell advance tickets for their show on their own.
- ❖ The Fringe does not provide concession prices for students or seniors.
- ❖ Even patrons with tickets who arrive late will not be permitted to enter the show, nor will the Venue Manager issue them a refund.
- ❖ Five Shows Pass: \$45.00 - good for 5 tickets to shows of the patron's choice.
Ten Shows Pass: \$75.00 - good for 10 tickets to shows of the patron's choice.
For every Frequent Fringer Pass Voucher used for your show your company will receive \$7.00.
- ❖ It's your money. The fringe will not refund tickets which are purchased for your show. We will pay out the funds to you. (You, as the performer, are welcome to offer a refund, or a comp to another performance of your show to any disgruntled patron you might encounter, but there is no expectation that you will. Ultimately, this policy stands as far as we're concerned. We'll take the fall as the "bad guy". It's your money.)

2. ADVANCE TICKET SALE

- ❖ Artists are paid out at the regular admission price for advance tickets.

- ❖ Up to 50% of house will be sold in advance, until the day before the performance.
- ❖ A \$2 surcharge will be collected in addition to the ticket price only on advance tickets. This is to cover the cost of the advance ticket system.
- ❖ All Advance tickets ordered will be waiting for the patron at the venue on the day of the performance starting one hour before curtain. They will not be available at the Festival Box Office.

Tickets, Pins and Frequent Fringer Passes are available in advance as follows (ALL DATES Subject to Change):

On-Line: www.ottawafringe.com

By Phone: 613-232-6162

In Person: Ottawa Fringe Festival, 2 Daly Ave., Suite 100, Ottawa, On K1N 6E2

Box Office hours of operation:

June 1st to the 19th – 10am to 5pm

June 20th to the 30th – 1pm to 9pm

3. AT THE DOOR SALES

- ❖ Tickets, pins and Frequent Fringer passes are available at the door. Only cash is accepted.
- ❖ All tickets not sold in advance for any given performance will go on sale **one hour** before show time at your venue box office.
- ❖ Seating is General Admission.
- ❖ Passes are not redeemable over the phone, online or at the Festival Box Office - they are only redeemable at the venue box offices.

4. BOX OFFICE REVENUE PAYOUT & PICK UP

At The Door Sales

- ❖ **Cash from each performance's ticket sales are available for pick-up at the Main Box Office THE DAY AFTER the performance from 1pm – 9 pm.** The designated company representative must present Company ID in order to pick up the cash sales. This is for your safety - our Box Office Staff deal with a lot of people on a daily basis and need to be able to recognize who they are handing your money to.

Advance Sales

- ❖ A final cheque for Advance & Pass tickets as well as a sales summary will be available at the Fringe Office as of **Friday, July 5**. Please make sure we have the correct name for the final cheque when you check-in.
- ❖ Early Pick-up can be arranged for touring performers leaving town early.
- ❖ The revenue for advance tickets and pass sales that is not picked up after a week, will be addressed and mailed out to each Primary Contact post-Fringe using the information that was originally submitted with your application. If you have moved since you applied to the Fringe, please let us know your correct address.
- ❖ If your company is incorporated and you wish to have the cheque made out in the name of your company, please let us know.
- ❖ If you inform us that a change needs to be made after you receive your cheque, a \$30.00 administrative fee will be charged.

5. COMPLIMENTARY (COMP) TICKET POLICY

Comp ticket policy is our way of thanking the many people who make the festival possible and successful, as well as ensuring that our festival and your show receive as much promotion and visibility as possible. Needless to say, we keep tight control over who gets vouchers and passes.

Artists reserve the right to set a limit on complimentary tickets. Please set this number at Artist Check-In.

Note: Your Company ID DOES NOT allow you free admission to other shows. You are still required to purchase a ticket, unless you have made arrangements for a comp ticket with the specific performer whose show you want to see.

Company Comps

- ❖ It is your responsibility to communicate your comps directly to the box office volunteers at your venue. You may either present the FOH volunteers with a day-of comps list OR a password.
- ❖ Be aware that your box office staff members are volunteers and that the people might change from show to show, so be sure to stop by before each performance.
- ❖ Please tell everyone on your comp list that the Fringe FOH Manager reserves the right to release their tickets if they have not picked them up by 5 minutes before show time.

Volunteer Comps

- ❖ The Fringe owes a great deal to the volunteers who run FOH and perform a myriad of other tasks. We issue volunteer comps as 'payment' to our dedicated volunteers for each shift they work.
- ❖ You may decide to make one or all of your shows free for Volunteers. Please notify Box Office staff upon artist check-in if you would like to make your show available.

Promo Pass

- ❖ For Contest Winners and Private/Corporate Sponsors

Media Passes

- ❖ For online & print media and reviewers.

VIP Pass

- ❖ For Fringe jury members, billets, artistic directors, funders, board members, and staff who make the whole event possible.

The ticket sales income is yours and you have the ability to accept/limit comp tickets at your performances. However, we will not put a cap on media and VIP passes, because we do not want to risk not letting in a reviewer or a sponsor that paid for the venue you're performing in to see your show. If you wish, you can put a cap on how many complimentary tickets (personal comps, promos and volunteer) are given out per performance. However, be aware that you will not be able to specify which type of comps you want to cap. We need to keep some consistency and efficiency for our volunteers and staff.

6. PROMOTIONAL SHOWS - NOT MANDATORY

Two for One Opening show:

The clear advantage of 2 for 1 opening show is that you will increase your attendance early in the festival which should increase your word-of mouth promotion, and encourage patrons to come early when there are usually more empty seats. If you have changed your mind and would now like to opt in, please contact the festival ASAP.

Volunteer Appreciation Show Requests:

A Volunteer Appreciation Show allows you to get the word out about your show by promoting it to our Festival volunteers. When a performance is designated a Volunteer Appreciation Show, anyone wears a Ottawa Fringe Festival Volunteer t-shirt gets ONE free admission (first come, first served). It means that volunteers can see a show without having to redeem a pass.

How to put a Volunteer Appreciation Show into action:

- ❖ Select a performance (we strongly suggest one of your first three shows or your least preferred time slot)
- ❖ Confirm the date/time with us at check-in.
- ❖ Your Volunteer Appreciation Show will be listed at Volunteer Headquarters.

Best of Fest Fundraisers:

- ❖ One company from each venue 1 through 4 that receives the highest percentage of box office sales after their first 4 performances will be declared the BEST OF FEST and will receive a bonus performance in the closing night of the festival at 9:00pm.
- ❖ Best of Fest performances are run as a festival fundraiser with 50% of revenue to Festival, and 50% to the artist.
- ❖ Please let us know if you want to be considered for Best of Fest. If you are leaving town and are unavailable to do performance on a Sunday evening, you will not be eligible.

SECTION F: Marketing Materials

1. GENERAL INFORMATION

- ❖ In General, the Fringe is responsible for promoting the festival as a whole; you are responsible for show-specific publicity and promotion.
- ❖ Ottawa Fringe Website: The Ottawa Fringe website is a useful tool for you to promote your show and other shows you've seen. Among the features of the site are: Audience reviews – You are, of course, free to post here.
- ❖ Sandwich boards: The Ottawa Fringe does not provide sandwich boards, but you are welcome to bring or make one and set it up in the Fringe Courtyard.
- ❖ Please wait until after May 29 to start sending out information to the media. Our festival launch is May 29 at 10 am. We don't want to overload the media masses too soon before the festival. This is not something we have come up with, but a request from many of the larger media outlets in town.
- ❖ Much of the following information points will relate to the program copy/graphic upload form that you'll need to fill out, available in Feb/March.

2. PROGRAM CONTENT

The program copy/graphic upload form is where you will be telling us how you want your show information to appear in the program. Your show description is one of the most important pieces of advertising for your show during the Festival. Fringe audiences often base their play choices on how a production appears in the program - it will help you find your audience.

- ❖ Submit your information exactly as you wish it to appear in the program including punctuation. This information will be included in the official Fringe Program, so please check it very carefully.
- ❖ Play titles and company names will not be printed with ALL CAPS so please do not submit them in this format. Please do not use any **bold**, *italics* or underlining in your program info.

Guide to filling in the program copy information

- ❖ **Playwright/Author**
This line can also denote a choreographer, adapter or a group/company creation.
- ❖ **Website**
The website address and link will appear on the Fringe's website play listings.

3. HOW TO MAKE YOUR FRINGE SHOW LOOK AWESOME

Hi. We're the designers that create all of the Fringe promotional things that you see at the festival every year, including, of particular note for you, the program and website. Our job is to make sure all of these things look good, are easy to read, and brand the Fringe. However, a big part of these pieces come from you - from the title of your play to the description to the photo you provide. Because we're dealing with dozens of performers and shows, it's hard to make everything look consistent, and we often end up with a totally wrong format for the program, and that show looks bad because of it. We don't want you to look bad, so here's how you can look awesome.

Photos

Photos have a very specific aspect ratio that they need to be delivered in. If you give us something different, it will look like garbage.

640 pixels wide x 230 pixels tall

That looks like this:



Remember that the program image is going to be roughly the size of a postage stamp, so make sure you don't try to hide a lot of detail in it. There is no leeway on this aspect ratio, so if you submit something that's not the right size, we'll resize it. If it's not the right aspect ratio, we'll crop it. And since we have 100 others to do, we probably won't even really look at it when we crop it, so you might end up with someone's head cropped out of the image. Moral of the story: submit the right size, and it goes in the program untouched.

Format

Make sure you submit your image as a JPG or TIFF. Things like GIF are not made for print, and if you submit it in DOC, XLS or something else that's not a graphic format, we just won't be able to use it. If it's not in JPG or TIFF format, you might end up with a blank square where your image should be.

Colour

In terms of colour, the program is printed for the most part in black and white, which means that your image should be greyscale. If you submit it in colour, we'll convert it to greyscale, but we can't guarantee it won't be too dark, too contrasty or will look the way you want it to. Moral of the story: submit the photos in B&W, and it goes in the program untouched.

Subject matter

This is entirely up to you, but we have some suggestions based on years of experience in doing this. Try to stick with a photo that says something about your show. Avoid things like logos, or the name of your show (it'll be right below the image). Keep it simple - people are going to see this at about 1.5" wide, so it needs to be clear. Also, avoid images that are too dark. In certain types of printing, contrast ends up lower and images turn out darker.

Tips:

- Your image should be 640 x 230 pixels
- Your image should be black & white
- Your image should be in JPG or TIFF format ONLY.
- Try to use a photo, and one that has some visual interest.
- Don't use logos or the name of your show as your image
- Don't make the photo too dark

Don't have access to something like Photoshop? No worries - you can edit it online at <http://www.picnik.com/>.

Blurbs

Your show description is the main thing that people look at to decide on your show. In the program, they need to fit into a small space. What you put in them is up to you, but keep these things in mind:

- If you go over the allotted word count (50), your blurb will be cut off without notice
- If you include a lot of blank spaces or line breaks, they will be removed.
- Formatting like bold, italics, etc. will be removed
- ALL CAPS will be removed from descriptions
- Titles are in capitals.
- Proofread it before you submit it... spelling mistakes don't look great in print.

4. OTHER WAYS OF PROMOTION

Fringe Program Advertising:

Fringe Program distributed widely across the city and at Fringe venues in the weeks leading up to the Festival. If you would like to increase your exposure to potential audience members, you can purchase an ad in the official 2013 Fringe Program. If you interested please contact

program@ottawaf fringe.com. Please note that advertising in the Fringe Program is not mandatory, it's simply another great way to promote your show.

Participant Sponsorships:

The Fringe maintains strict guidelines with regards to conflicting sponsors, sampling products or the display of corporate logos on site and in any venue. If you are approaching any major corporate sponsors for your production, you must first contact producer@ottawaf fringe.com. Though, Performing companies are free to sell ads on/in any of their own publicity materials (programs, handbills, postcards, buttons etc.) Please note that the Ottawa Fringe cannot issue tax receipts on your behalf for any fundraising initiatives.

Website Links:

On the program copy form (mentioned above) there will also be a place to post your company website or blog links. You could also join our Facebook Page and follow us on Twitter.

Photographic Notes

The Ottawa Fringe Festival is sometimes asked for photos to help promote the Festival as a whole. In the past, we have used company photos that have been submitted to our publicist to serve this purpose. If you have any objections to having your photos used to help promote the Fringe of Ottawa Theatre Festival please contact the Festival Coordinator.

SECTION G: Press & Postering Information

The information in this section will guide you through working with the media in the Fringe environment.

Getting attention from the press means getting your show's name out there, generating hype, building an audience, and establishing tangible recognition for your company's work. It also builds momentum; often one piece of coverage can lead to another and can help your name stand out in a crowd, pad grant applications and show that your work can speak for it!

Please meet ALL publicity and submission deadlines. Don't lose out on a publicity opportunities because you don't submit your press materials on time – press can be one of the most important ways to bring in your audience - and the press doesn't wait for anyone.

1. PUBLICITY QUESTIONNAIRE

The Publicity Questionnaire is the tool for the Fringe staff:

- ❖ To pitch stories about the Fringe Festival as a whole.
- ❖ To "package" themes and stories that match the needs of various news outlets.
- ❖ To help us identify what news outlets will be most interested in hearing about your show.
- ❖ To help media understand what your story angle is. So, when filling out the questionnaire, think about reasons why a newspaper might want to give your show or your performers a preview story and try and highlight that angle.
- ❖ To create an extraordinary public profile for the festival
- ❖ To provide the Publicity Team with a brief synopsis of your play.
- ❖ To delineate which neighbourhoods your company members live in, in order to approach local community papers.

Please be aware that it is the Participants' responsibility to publicize their individual production. There is more information later in this section that will give you some tips and advice on starting that process.

2. PRESS RELEASES

A press release is typically the first step of a publicity campaign and an important way to introduce your project to the media and your community. Ultimately, the goal of a Press release is to let the media know something of interest is happening, and provide basic information aimed at hooking the interest of a writer or assignment editor. Don't forget to upload a copy of your press release in PDF format as part of your media/press kit. At the bottom of this page you can download an example of how to write a press release.

Sell it & Keep it Simple:

Keep it clear, concise, and use an active voice. If your Press release doesn't convey pride and excitement about the show, then reporters won't be excited about it either. Think of your release

as a mini article that hits all the points you would want to read about in a larger article while remaining as objective as possible about your show. We recommend keeping the length of your release to no more than one page. Most media outlets receive hundreds of Press releases each day and you should appear "news-worthy" right off the bat, without them having to read on and on. If the editor wants more details, they will contact you for an interview or further information.

What to include

Make sure your press release includes the following:

- ❖ CLEAR HEADLINE that explains what is happening - e.g. "My-Show Cast Announcement"
- ❖ CATCH PHASE could be a really clever line from your play, or a brief but heart-wrenching description of your show, or a headline that let's your audience know the famous actors you've hired for your show, or a funny tag-line that let's your audience know what your show is all about.
- ❖ THE TITLE of your show
- ❖ BREIF DESCRIPTION of the show including key "talent" involved, and an explanation that it's part of the Ottawa Fringe Festival.
- ❖ BRIEF OVERVIEW of what's interesting about the project
- ❖ FRINGE BOX OFFICE INFORMATION including phone number, website and ticket cost
- ❖ COMPANY'S MEDIA contact information
- ❖ FRINGE FESTIVAL PUBLICIST contact information
- ❖ **FRINGE LOGO (A MUST) To download logo, go to www.ottawafringe.com/media/**

Sending out your release

- ❖ Be sure to submit your release to each of the appropriate media outlets on the media list.
- ❖ When you are sending out your first release, we recommend writing a friendly 3-4 sentence introduction that lets the recipient know why the release is worth reading in full. The body of your email should interest them enough to read the press release and should not repeat what is already stated in the release. You can either cut and paste the release into the text of the email or add it separately as an attachment.
- ❖ If you have a promotional image or photo ready at the time of your first release, we recommend sending no more than one small image as an attachment. If the media wants an image to print, they will request a high-resolution, large-version of the file.

Community Papers & Speciality Media

When contacting media that focus on specific themes or content (example: a show which focuses on news from the French speaking community), make sure you demonstrate why your show is relevant. Be upfront from the start and tell them how your show will resonate with their readership - it's a great approach that will help editors and reporters recognize your story is meant for their niche audience. Also, don't send releases to speciality media outlets that have no connection to the content of your show/story. It saves your time, and theirs.

The Fringe Festival as a Hub

The press will be keeping their eyes on the Fringe website on a regular basis, which is why it is so important to meet all of your deadlines. We'll be keeping our Press Page stocked up with press materials from each company, but once the deadline has passed, members of the press start choosing stories and won't choose yours if there's no information about it.

NOTE: Some media will contact the Fringe Festival Publicist to recommend stories even if you already sent them a Press release. If they can only submit a few recommendations, the publicist is likely to choose productions that have submitted materials on time appear to be reliable and are equipped to deal with tight timelines.

Final Word

We know you're eager to get answers and follow-up with the media; just remember that they rarely have time to return phone calls unless they're interested or have been assigned to do so. One follow-up email is a nice way to check in, but one is probably enough. If you do receive some editorial it doesn't hurt to send a note of acknowledgement to the reporter after the news story has gone public. It is always important to respect the media's time and maintain good relationships for future stories like show remounts, or your next Fringe hit!

3. PRESS KITS

Press kits are an extension of Press releases. They serve to further inform the media about your show and give much more detail than a standard Press release - It provides materials to enhance a story.

You should also create three or four digital press kits on CD, DVD, or USB key to be available at the theatre during the run of your show. You can also send kits to media who have asked for additional information

Hard copy press kits are not necessary and will not be accepted by the majority of the media.

Fringe Press Kits should include:

- ❖ Company and Fringe contact information
- ❖ Your press release
- ❖ Synopsis of the play
- ❖ Brief bios of key Participants (cast, director, playwright, etc)
- ❖ Backgrounder with historical information on the company or individual
- ❖ 1 - 3 high resolution photos (Minimum Print Size 4x6 inches. Maximum File Size 10MB. Maximum of 4 photos per company). (With a minimum of 300 DPI in JPEG or PDF); anything less loses quality when printed, making your photos useless to a newspaper or magazine. Make sure your photos are not too dark, have good contrast, and are in focus.

- ❖ A photo credit list (Notepad, Microsoft Word or PDF) that lists the file name of the photo, names of the people in the photos and the photographer's name. Please do not put credits on the photo.
- ❖ Past press, if any (star ratings, news stories, quotes, etc)
- ❖ Your program, if available
- ❖ Advertising Materials (postcard, flier, newspaper ads, etc)
- ❖ There is no need for gimmicks when dealing with the press. Promo items could stick to the basics and only include simple promo materials that you are using to support your show, if anything.

NOTE ON BOOKING INTERVIEWS:

If you book any of your own interviews, it is absolutely necessary that you send an email outlining the date and time of your interview to the Fringe Publicist. This is so we can promote the interview, and also ensure that no interviews are double-booked.

4. BEYOND THE PRESS

As we mentioned earlier, the main focus of the Fringe staff is to promote the Festival as a whole entity. That means that it's the responsibility of each company to promote their own show independently.

Where to Start

- ❖ Designate someone in your company to be the media/promotions rep. While spreading the word about your show should be a collaborative effort between the entire company, it helps to have an organized leader who can keep on top of information being sent and received.
- ❖ Get to work on thinking of what kind of contacts and connections everyone in your company has. If any of you are a part of a neighbourhood, housing co-op, local business association, religious association, or any kind of social or business network that produces a newsletter or hosts a community forum.
- ❖ Send them a Press release about your show and ask if they will help spread the word about it. One past Fringe show contacted their childhood church group who ended up bussing in 35 people from Kingston!

Start the Buzz

- ❖ Think about the themes covered in your Press release and reach out to those your show will speak to.
- ❖ Ask if you can put up a poster at your workplace. If you are taking any classes or have acquaintances at the gym be sure to let those around you know about what you're doing.
- ❖ Talk about the good things happening in rehearsal, rather than complaining about difficulties with the production - audiences can get turned off when they hear complaining.
- ❖ There are also a lot of cultural and community festivals that take place in Ottawa in the time leading up to the Fringe. Keep an eye on what's out there and find out if you can distribute flyers at any upcoming events and street fairs.

- ❖ Encourage friends to buy their tickets in advance, and early on in the run. Reviewers at The Fringe usually come to your first or second performance, and it helps to have extra support in the house.

Get online

Having a presence online whether it's through a Facebook page, website, blog, or a Twitter account allows potential audiences to locate a "calling card" with information about your show, how to buy tickets, where the theatre is, etc. Make sure your information is current and correct. Nothing is more frustrating for a patron who is trying to buy a ticket than having to read-through incomplete or incorrect information that wastes their time, or sends them on a wild goose chase. There are many online listings that are free and help get the word out about your show. City of Ottawa, Ottawa Events Listings, Ottawa Citizen, Eventbrite, Events Online and more all have free events calendars. Send them your info, and look for additional listings.

House Programs (programs for your audience members)

You are responsible for your House Programs, including creation, printing, and distribution. Information you might want to convey might include:

- ❖ a note from the writer and/or a note from the director
- ❖ a list of everyone working on the project (stage manager, lighting designer, director, writer, cast with their character names)
- ❖ bios for everyone
- ❖ a note about the collective – other shows you've done, etc.,
- ❖ one liners from past reviews
- ❖ The Fringe logo (A MUST).

Note: Your House program should not be too long – one page folded in half, designed like a card should be plenty of space to include all of your info.

5. POSTERING

Before you start putting up posters, please be sure to check the postering policies of the city, the festival, and the venues. In general, you should always follow these guidelines:

- ❖ **At the end of the festival, you should take time to remove all of your posters.**
- ❖ You must follow any rules, guidelines, or bylaws set out by the city of Ottawa, the University of Ottawa, or Arts Court, who are hosting the regular venues.
- ❖ **You must to get permission to put up a poster on any private property.**
- ❖ **NOBODY should ever put up a poster in such a way that it can't be removed easily, or that will leave damage when it is removed. SO never use glue, and avoid taping posters to any painted surface.**
- ❖ **If you remove or cover someone else's poster (especially another fringe performer), it is personally shameful, extremely bad P.R., and karmically disastrous. Also, word gets around.**
- ❖ If you find an awesome spot to poster, be considerate of those who will come after you, leave space for others to share the awesome spot.
- ❖ In case of any fines or legal issues incurred by your posting or promotion attempts, we will direct the concerned authorities to you for the purposes of collecting these fines or

pressing charges. **The Ottawa Fringe Festival is NOT liable for any fines or legal issues.**

- ❖ **ABSOLUTELY NO posters are allowed on painted surfaces or on doors at the University of Ottawa. Posters are allowed in the glass display boards in the stairwells.**

The City of Ottawa’s postering guidelines can be found here:

http://www.ottawa.ca/en/licence_permit/bylaw/common/poster_collar/index.html

Fringe Postering guidelines for ARTS COURT

(Please read these guidelines carefully as they have changed from past years):

- ❖ No tape, magnets only
- ❖ Postering allowed on new portable directional signage using magnets provided
- ❖ No postering to be mounted on any painted, glass or wooded surfaces
- ❖ Newspaper racks are kept in SAW entrance
- ❖ Respect other postering and use discretion with numbers
- ❖ Fringe volunteers will monitor and maintain postering during the event
- ❖ Fringe staff and volunteers will be responsible for removal of all flyers and tape on strike day

ARTS COURT– 2 Daly Avenue	
Front Foyer	no postering on marble and on glass doors
Elevator A & B	postering allowed in both elevators on snap frames with magnets. No tape.
Photocopy Room	no postering at all.
2nd Floor Theatre	no postering to be mounted on any painted, glass or wooded surfaces. Fringe volunteers will monitor and maintain postering access to SNAP frames and lockable showcase. No tape. Magnets only
Library and Courtroom	no postering to be mounted on any painted, glass or wooded surfaces (additional tables and bulletin board will be provided in that area to display marketing materials)
Fence	no posters taped directly on fence spindles. Large blank white banner will be installed on fence which posters can be taped on.
One large showcase near Elevator B	Designate for Fringe posters ONLY during the festival

CONCLUSION

If you have any questions at all, never hesitate to contact a staff member. We're here to help.

Good luck!