

# PHILLY FRINGE

## 2011 PHILLY FRINGE ARTIST'S MANUAL

2011 Live Arts Festival & Philly Fringe  
September 2-17

# THE BASICS

## **MANUAL STRUCTURE**

The Philly Fringe Manual is document meant to provide guidance and helpful tips to make your Fringe show a success. This information has been compiled over the years as the Festival has evolved and we hope it will help answer basic questions to common dilemmas you may face while producing your show. For your convenience, we have provided the manual both in its entirety on the website and in sections. As certain deadlines approach, you may only need to reference specific sections of the manual so please be sure to focus on those sections. This BASICS section is just to give you an overview of some things to keep in mind – please reference specific sections for the details on marketing, box office, insurance, etc.

## **HISTORY OF THE FRINGE**

The Philly Fringe Festival was originally founded in 1997. The Philly Fringe provides opportunities for anyone, independent of a selection process, to produce their work. It represents the true international Fringe movement.

As with other Fringe Festivals worldwide, the roots of the Philly Fringe trace back to the Edinburgh Fringe Festival in Scotland which began over 60 years ago when eight groups, not invited to perform in the larger Edinburgh International Festival, staged their own performances. Undaunted and determined, these companies created makeshift theaters on the outskirts - or "fringe" - of the established festival. Soon the Fringe Festival gained a large and loyal following.

The Philly Fringe has demonstrated that the Philadelphia area has a large and growing market for new and alternative arts and entertainment experiences. The enthusiastic endorsement of the media, the creative energy of the performers, and the electric and exciting atmosphere of the Festival continue to attract larger audiences. 2010 was a record year for the Fringe with over 200 artists producing shows in more than 100 venues with audience attendance upwards of 40,000 people.

## **RESPONSIBILITIES OF BEING A FRINGE SELF-PRODUCER**

As a Fringe producer, you are responsible for the creation, staging, and marketing of your show. You have full artistic license to create exactly what you want with the actors and venue that you want. It is your responsibility to find a venue, be covered by general liability insurance that also covers the Philly Fringe as an additional insured, and keep up with our production deadlines. Fringe staff will be available to answer your questions all year round; from the time you complete your participation form through the venue selection process, marketing your show and throughout the Festival Time. But it is really up to you, as a self-producer, to make everything happen. The Festival will provide marketing support by including your show in our Festival Guide for a minimal fee (see Fees below). We will print 40,000 guides which will be distributed in key market areas across Philadelphia, and mailed to past audience members. We will also post your show description on our website (with links to your

Craig Peterson, Director, LAB & Philly Fringe

craig@livearts-fringe.org · (215) 413 9006 x22 · 919 N 5<sup>th</sup> Street · Philadelphia PA 19123

THE FESTIVAL · SEPTEMBER 2–SEPTEMBER 17 · [www.livearts-fringe.org/how-to-participate.cfm](http://www.livearts-fringe.org/how-to-participate.cfm)

website) as well as your press release and press photos, all of which are helpful to media looking to download information on your show.

## **FEES**

We have three categories of mandatory fees: participation, marketing, and box office. You may also choose to obtain your insurance and sandwich board through us. The descriptions of fees are listed below:

The **participation fee** of \$95 is due with your Participation Form.

The **marketing fee** underwrites your show's space in the Festival Guide. The fee is \$125 for a 50-word description of your show or \$225 for a 50-word description and a photo (recommended). In addition to your listing in the Festival Guide, your show will receive a dedicated page on the Festival website, as well as be listed within the Festival iPhone, Smartphone, and Facebook applications. This fee is due **June 10**.

The **box office fee** is only for ticketed events. All tickets to your show sold at our Box Office or from our website will be subject to a 10% fee deducted from your sales to cover a portion of our administrative costs. If your show is a ticketed event, we require that you have the tickets that we sell at our Box Office printed through us so tickets are uniform for all shows in the Fringe. We will not supply you with tickets for sale at your venue. Instead, we will provide you with an up-to-date ticket count so that you are aware of how many seats you can sell at your venue.

You will have the option of obtaining and paying for your mandatory **General Liability Insurance** through the company that insures the Fringe. Our broker will only accept credit card payments online or money orders. If you wish to pay with a money order, you will need to provide a form, available on our website at <http://www.livearts-fringe.org/artist-resources.cfm>, along with your money-order. Rates for 2011 are \$110-\$200, depending on the number of shows you plan to perform. **Please note that our broker no longer accepts checks. Credit card or money order only.**

We highly suggest that you have signage to help patrons find your venue. You may rent a sandwich board and custom sign insert for your show from the Fringe for \$50 or design and place your own. If your venue falls outside of city limits, we will require you to rent a sandwich board through us. Further details will be sent to you with the Artist Agreement in May.

You might also want to talk to your venue if you choose to do a sandwich board, as some venues only allow one at their property at a time. If you are at a venue with multiple shows, this may be an issue. In this scenario we recommend collaborating with these other Fringe presenters to create one sign for all of the artists at your venue and share the costs.

## **THE BOX OFFICE**

If you have a ticketed event, you must sell at least 25% of your tickets at the Festival Box Office. This is for the audiences' convenience. We also believe this service will help you sell more tickets as most attendees prefer purchase and pick up all their tickets for shows at one easy location. You may also check out some tickets from our Box Office to sell yourself. You keep 100% of the revenue from tickets that you sell on your own, either as presales or at your venue. We will deduct 10% of any revenue from tickets sold through our Box Office to cover a portion of Box Office administrative costs.

## **THE NEED FOR GENERAL LIABILITY INSURANCE**

As a Fringe producer, you are required to provide proof of general liability insurance that also lists the Philly Fringe as an additional insured. This is to cover you as well as the Festival in case of any accidents at your venue. You may either provide this through your own insurance company, or you may purchase it through the Fringe's insurance agency. This is a very simple procedure, particularly if you go through our insurance company which has been providing insurance to Fringe artists for years. Your rate will be based on the number of performances of your show during the Fringe. **1-5 shows: \$110, 6-10 shows: \$158, 10-16 shows: \$200.**

## **VENUE SETTLEMENT FORM**

For each of your performances, you will receive an easy-to-use Venue Settlement Form to track your ticket sales at the door. These forms must be returned to the Box Office by close of the Festival, or sent to the Administrative office by **September 23**. These are necessary for us keep track of attendance at the Festival. We will not mail your box office check until these forms are received.

## **COMMUNICATION IS KEY**

Stay in touch, particularly with changes or problems. Producing a show can be very challenging. If you are struggling with something, please communicate with us. We might be able to help! It's better to let us know what you're going through so we can help walk you through some of your options. Whatever the case may be, it's always best to keep us in the loop.

## **CHECK EVERYTHING BEFORE YOU SEND IT TO US**

We need to work with one contact person for each company so we know who speaks for your organization. That's the only way, with so many artists, that we can provide you with the highest level of service. We realize, of course, that you may have several people in your company who may need to approve things (schedules, blurbs, press releases, etc.) so please, before you send it to us, make sure it goes through your approval process first. Changes happen, but we want to minimize them as much as possible. Every time a change is made once the Festival Guide is in production, it's not just a matter of changing your description in the Guide but changing the schedule, grid, website, and more. Mistakes most often happen when we have lots of last minute changes. In keeping us up to date, you will help us minimize those occurrences.

## STAGING YOUR SHOW

### SECURING A VENUE

As a self-producer in the Fringe, **it is your responsibility to find your own venue.** We do not assign or find you a space. It is very important that you start thinking about this now. Securing a venue will most likely be the trickiest aspect of producing your show. The Information provided here will help you to avoid possible pitfalls when conducting the legwork associated with solidifying a venue. For help finding a venue, this year we recommend a new resource from the Philadelphia Theatre Alliance called Philly Space Finder. You can access an extremely comprehensive list of possible venues at their website: [www.phillyspacefinder.org](http://www.phillyspacefinder.org).

Many self-producers like to present art in non-traditional places. Audiences like this, too. Don't be afraid to seek out-of-the-ordinary and exceptional spaces and create something viable out of them for your audience to experience. If you are in a non-traditional space you will have different challenges (licenses, permits, etc.) but it may be worth the effort.

### WHAT DO YOU NEED?

As you search for the perfect venue, your decision should be guided by a few general considerations. What do you need to do your show? In which neighborhood do you want to perform? How many seats do you want to (or need to) sell at each performance? What kind of technical needs do you have? What are your staging needs? Also find out what the venue can provide. Does it have seating, lighting, soundboards, etc.? If not, where will you get them, and how much will it add to your budget? Is it an old building? Can it handle a lot of extra electricity? Will the neighbors be able to hear you? Can you nail or stick things to the floor or walls? We recommend that you look at potential venues, especially non-traditional ones, on sunny days and rainy ones, just to make sure the roof doesn't leak, for example. Does it have electricity, bathrooms, and enough electrical outlets? Does it have air conditioning? Do you have adequate ladders to reach those windows? Think through your set up and strike needs thoroughly, as well as the production needs. It is important to consider every aspect of your production so as to avoid complications later on. We can not stress this enough.

Use your contacts, as well as your creativity. If you know local restaurant owners, for example, and they have a great space that would work for you, by all means give them a call. We provide a list of possible venues on the Fringe website. These are venues that have been used in the past, or where the owners have expressed an interest in being a Fringe venue. This is NOT the comprehensive list of all possible venues. These are merely suggestions. Let your imagination be your guide.

### NEGOTIATING A CONTRACT

Some venues charge a flat rent, some a percentage of your ticket sales and some may charge both. Be clear up front about what your rental costs will be. If the venue wants a percentage of ticket sales, does this mean tickets sold on site or all tickets sold, including our Box Office and tickets you may sell on your own? Make sure that you **get everything in writing** with your venue owner. This is vital so that all parties are clear about what responsibilities each party has. If there are any issues to be dealt with during or after your performance, you have a written contract. Be clear about what your venue will be providing you, at what cost and when things will be delivered, rehearsal time, load-ins, and other artists who may be performing there and their needs. If you are performing in a non-traditional space, your venue owner may be inexperienced in writing agreements and it may fall on you to draft the arrangement.

### **DON'T GET DOUBLE BOOKED!**

Ask the venue to go over their schedule to make sure there are no scheduling conflicts with other shows. Make sure your times are okay with the venue!

### **DON'T WAIT UNTIL THE LAST MINUTE**

Don't wait until the week your venue information is due to start looking, or to start dealing. Start early to meet your deadline with us. **If you do not have your venue secured by June 10, we will have to print your show without listing a venue.** Not printing a venue will severely affect the success of your show!

### **SOME TECHNICAL ADVICE**

If being in a non-traditional space is integral to your show, we would highly advise bringing in a tech collaborator early in the production's planning. If you don't know of any good tech people, let us know, as we may be able to connect you with someone.

Most likely, unless you're going into an existing theater space, you may need to rent chairs, lighting equipment and other items. The last section of the Manual is a **RESOURCE GUIDE** to help you locate some of those items. If you have trouble finding what you need, please let us know. In certain circumstances we might be able to help you with some rentals as we get discounts on much of the equipment we have to rent during the Festivals and may be able to extend them to you.

### **TIPS ON VENUE AGREEMENTS**

Once you have located a suitable venue for your show, we strongly advise that your agreement with the owner/manager of the property be in writing and signed by you and the own/manager. Typical information in a venue agreement includes:

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

PLEASE NOTE: Each agreement is different and this is just a helpful checklist of terms that may be included in your agreement. Each situation is different and neither the above terms nor the following venue agreement are intended to serve as a comprehensive list or legal advice. They are simply guides to use when creating an agreement with the owner/manager.

# SAMPLE VENUE AGREEMENT

Please Note: The following is a sample venue agreement that may be helpful for you to use as a guide as you negotiate your agreement with a venue owner/manager. Remember, each situation is different and this sample is not meant to be comprehensive or to provide legal advice. Please use it as a guide as you enter into your individual agreement with your venue owner/manager.

## VENUE AGREEMENT

This Agreement for the lease of \_\_\_\_\_, Philadelphia, PA, is made this \_\_\_\_ day of \_\_\_\_\_, 200\_, between [Artist name, address and telephone number] (hereafter "Lessee") and [owner name, address and telephone number] (hereafter "Lessor"), pursuant to the following terms and conditions:

Leased Property: Lessee shall lease from Lessor [Address and description of the premises to be leased].

Use of Premises: Lessee shall use the leased space for [list uses such as: rehearsal and performances] on the following dates as part of the *Philly Fringe*.

Term of Lease: The term of the lease shall be [beginning and end dates of lease].

Rental Fee: The fee for rental of the premises shall be [total rental fee] to be paid in installments of [amount of each installment] on the following dates [list dates] and shall be sent to the following address: [address provided by Lessor].

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

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

Governing Law: This agreement shall be governed by the laws of the Commonwealth of Pennsylvania.

**Entire Contract: This agreement, including any riders, addenda, schedules and/or attachments represent the entire agreement and understanding between Lessor and Lessee.**

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

AGREED AND ACCEPTED

[Insert Lessor's Name]:

[Insert Lessee's Name]:

By: \_\_\_\_\_ Date \_\_\_\_\_ By: \_\_\_\_\_ Date \_\_\_\_\_

Print Name: \_\_\_\_\_ Print Name: \_\_\_\_\_

## **BEING A GOOD NEIGHBOR**

As the Philly Fringe continues to grow, artists are moving into new territory and new neighborhoods as well as places where art is not normally performed.

Please remember what it means to be a good neighbor when you're performing in the Fringe. For example, if your performance requires music, pay attention to your show times, as you may have to keep your volume down, or keep doors closed to contain noise, particularly if you're in a residential neighborhood. Is there a lot of nightlife and traffic in the neighborhood, or is this a quiet area? This may impact your show. Remember, the Fringe has developed trust with many of our neighbors and the city over the years, and we'd like to keep that trust. Don't hang posters on private property without permission, for example, or ever use glue when hanging materials. You represent the Festival, and are the face of the Philly Fringe in your neighborhood, so be respectful.

You might want to walk around the neighborhood and introduce your-self to area residents and businesses. Invite them to your show. Also consider buying from local merchants whenever possible. Remember, the environment you are performing in is also your potential audience, so make new friends! Take every opportunity to build a local support system. A few moments of care could create life-long patrons.

If you're in a largely residential area, a pre-show announcement to your audience to please respect your neighbors might be helpful. Pay attention to litter in the area, particularly your own playbills and Fringe materials, so they're not cluttering up the streets. We want you to be welcome in the neighborhood, and we would like other artists to be welcome there in the years to come, too. Remember, you are an extension not only of the Philly Fringe and our work, but of other artists who may want to be a part of the Fringe in the future. Being a good neighbor takes a little work, but the results are well worth it

## **SELECTING DATES AND TIMES FOR YOUR PERFORMANCE**

One of the many terrific things about participating in the Philly Fringe is that you have the freedom to schedule your show in a way that best suits you, your location, your artists and your audiences.

No two shows are alike so you need to think about the conditions surrounding your show. Ask yourself some questions before you decide how many shows you will perform.

Is this the first time that you are performing in this area?

Do you have a marketing budget?

Is this a finished work or is it a work-in-progress?

Are there a lot of people involved in the creation and/or performance of your show who can draw an audience?

While there is a large potential audience from which to draw in the Philadelphia region, there are also a lot of shows. Most artists don't schedule their performances for the whole run of the Fringe unless they are in an especially exciting or unusual space, have limited seating or have a strong following. We find it's best to mix up your schedule a little, doing some weekend and weekday shows, some at night and some matinees. In general, theater has a larger audience than dance. Music and spoken word artists tend to run just one or two nights. Fringe audience members like unusual spaces, so if your show has a fun hook like that, then you might give yourself a slightly longer run.

The venue you choose may determine some decisions about your show times. Work closely with your venue when selecting your show times so that there are no conflicts with the owner or other artists.

Most visual arts events run through the entire Fringe and sometimes through the very end of the month. We will put such extended times with your blurb in the Festival Guide. We also list all Fringe performances in the Guide in a timeline grid that attendees find helpful. If you have a performance or installation that runs beyond the Festivals' dates, your performance dates that extend beyond the Festival dates will not be listed in the grid, only at the bottom of your description.

## **PERMITS**

If your show will be performed on public property or if your venue owner does not have the required city permits and approvals that allow for live performances open to the public, you may need to apply to the city for a permit to do your show.

## **TEMPORARY CERTIFICATE OF OCCUPANCY**

If your venue is a vacant building or is a property not ordinarily open to the public, you may be required to apply to the city's Department of Licenses and Inspections (L& I) for a Temporary Certificate of Occupancy (Temp. C of O). The form you fill out is called a *Building Permit Application*. The purpose of this requirement is to ensure that the building is structurally sound and that systems and/or procedures are in place to protect the public's health and safety. Before a permit is issued you will be required to submit an application to L& I. You may also be required to submit stamped architectural drawings of the performance space. Once your application is reviewed, an L&I Inspector will schedule a site visit to inspect the property. In order to obtain a Temp. C of O, you may be required to make adjustments to the venue and/or institute certain safety procedures, such as installing emergency exit lights.

If you are required to apply for a Temp. C of O, we will be happy to give you further information on this requirement based on our experience. In summary, though, you will need to submit an application and supplemental documentation. Fees vary but are generally around \$250.

You may download an application from the city's website at [www.phila.gov](http://www.phila.gov) and scroll down to Licenses, Permits and Certificates on the left side of the homepage, then click Building Construction, then scroll down to Permits and Certificates A-Z. Click on Building Permits, then click Building Permit Application. The application must be hand-delivered to:

Department of Licenses and Inspections  
1401 John F. Kennedy Blvd.  
Concourse (Lower) Level  
Philadelphia, PA 19102  
Tel: 311 or 215-686-8686

## **OUTDOOR SHOWS ON PUBLIC PROPERTY**

Some of the most interesting and popular Fringe shows have been staged outdoors. If you are planning to perform outdoors on a street or public thoroughfare, you will need to submit a *Special Events Permit Application* to the City's Managing Director's office. Go to the [www.phila.gov](http://www.phila.gov) and scroll down to Permits & Certificates on the left side of the homepage and click on Special Events Permits, then scroll down and click Special Events Application to download the form. The Managing Director's Office approves these applications and they may consult with the Streets Department and the local Police District to ensure that these departments have no objection before granting approval. There is an application fee of \$25.00. The form must be submitted at least 90 days before your first performance. Applications submitted less than 90 days before your first performance are subject to an additional charge of \$30

Applications should be submitted to:  
Managing Director's Office

Municipal Services Building  
Room 1430  
Philadelphia, PA 19102  
Tel: (215) 686-3488 Fax: (215) 686-3479

There are a number of city parks that were formerly under the authority of the Fairmount Park Commission that are now managed by the City's Parks and Recreation Commission. Permits for these parks have a different application process. To find out which parks are managed by the Parks and Recreation Commission go to [www.fairmountpark.org](http://www.fairmountpark.org) and click on the link to "63 neighborhood parks", then click on Services/Permits, then click on Permit Application. This page gives you information on how and where to submit your application. Then scroll down the page and click on the "forms page" for an application.

## **OUR BEST TIPS**

Research and inquire to find out if requirements such as the above apply to you and factor the fees into the cost of your show.

Plan ahead. Applying for and obtaining the required approvals often takes time. Make sure you allow enough lead time.

We have found that if you meet people in the various city departments half way they will meet you half way. Once they understand what you are trying to do and that you are reasonable and responsible, they usually want to help you succeed.

Make friends with neighbors around your venue. Let them know what you are doing, especially if you will be doing anything that could be seen as inconvenient or disruptive to them (i.e., the time of your show, music outdoors, and street closure).

It is also a good idea to talk with police in the district where your show will be held, particularly if you are in a non-traditional space or outdoors. Go to the local precinct and let the police officers know about your show so they will be aware of it beforehand. This may avoid interruptions or questions during your shows.

## **GENERAL LIABILITY INSURANCE**

To protect you and the Fringe regarding any claims for injury or property damage sustained by an audience member or other "third party," we require that all participants in the Philly Fringe obtain general liability insurance covering themselves and the Fringe and to provide a Certificate of Insurance as proof of coverage. This insurance must name the Philadelphia Fringe Festival as "additional insured" on the policy. We require minimum coverage of \$1,000,000 per incident and \$2,000,000 in the aggregate. You may obtain insurance coverage for your show in one of several ways.

### **OUR BROKER IS:**

Chris Garrity  
Domenick & Associates  
325 Chestnut Street  
Philadelphia, PA 19106  
Tel: (215) 629-5701 x200  
Fax: (215) 629-5707

If you already have general liability insurance in the coverage amounts required, you may request your carrier to add the Festival as an additional insured. This is usually done for little or no additional cost to you. The insurance company will provide you with a Certificate of Insurance naming us as an additional insured. Just send us this Certificate, and keep a copy for yourself.

If you do not have general liability coverage you may obtain a special event policy in the required amounts covering you and the Festival through an agent or broker of your choice. Or, you may obtain this coverage through our broker, Domenick and Associates (contact info below). They have been providing coverage for many Fringe self-producers for several years. You will have to pay using a credit card or a money order, as Domenick and Associates no longer accepts checks. If you wish to pay using a money order, you will need to send Domenick and Associates the Insurance form provided on the Artists Resources page for download, along with your money order.

It may also be possible for you to obtain coverage through the owner of your venue. If your venue owner/operator has the required coverage he/she may be willing to add you and the Fringe as "additional insureds" on their policy. This is a fairly standard request to insurance companies and the fee for adding insureds to the policy for a limited period of time should not be costly.

Again, the limits of coverage required by Philly Fringe are: \$1,000,000 per incident and \$2,000,000 in the aggregate.

### **ACTORS EQUITY ISSUES**

Actors' Equity Association (AEA) is the labor union representing over 45,000 American actors and stage managers working in the professional theatre. The folks at AEA have established a number of ways to allow Equity actors to participate in the Philly Fringe.

For Producers: Producers who are interested in using AEA members in the "Theater" section of Philly Fringe Festival must be signed to an appropriate (SPT, Guest Artist, Special Appearance, etc.) AEA contract.

For AEA actors, there is an AEA Philly Fringe code crafted for the "Theatre" section of the Philly Fringe portion of the Festival that can be utilized only by AEA members for AEA member-produced productions.

All Actors Equity concerns should be directed to the AEA business representative at (212) 869-8530, the Philadelphia AEA Liaison Committee at [phlliaisoncommittee@yahoo.com](mailto:phlliaisoncommittee@yahoo.com) or you may call the Philadelphia AEA Hotline at 1 (877) AEA-1913, x832 for more contact information.

## FUNDRAISING BASICS

### GRANTS FOR NON-PROFIT ORGANIZATIONS

In order to be eligible for funding from most granting organizations (foundations, corporate foundations or government agencies) or for individuals to receive a tax-deduction when making a gift to your effort you need to create a non-profit corporation and obtain tax-exempt status from the IRS as a 501(c)(3) corporation. To do this you need to incorporate, develop a mission statement and appoint a board of directors. The process of incorporating and getting non-profit tax-exempt status may require professional assistance, and may take up to a year to complete the paperwork and receive a response from the IRS. Organizations like the Philadelphia Volunteer Lawyers for the Arts can help you do this. They may be reached at (215) 790-3836 or <http://www.artsandbusinessphila.org/pvla/>.

Another alternative is approaching an already established non-profit corporation with a specific project and a source of funding and asking them to act as a "fiscal sponsor" for your grant. One such organization that provides this service is Fractured Atlas ([www.fracturedatlas.org](http://www.fracturedatlas.org)). This means you would develop a project for funding and prepare the grant application but the funds would be granted to the fiscal sponsor, to be expended on your project's behalf. The granting entity and the IRS impose very specific responsibilities on both the fiscal sponsor and the project. The funding source and fiscal sponsor can provide more information about this.

Often a good place to apply for support for your organization is your state, regional, county and city arts councils. For artists based in Philadelphia these are:

#### Project Stream

A program of the Pennsylvania Partners in the Arts

Administered by Greater Philadelphia Cultural Alliance through PA Council on the Arts

**Deadline: February 28, 2011**

Call toll free 866-526-8689,

April Williamson: 215 399-3511

<http://www.philaculture.org/grants/5CAF.htm>

#### Philadelphia Cultural Fund

June O'Neill, Manager

Philadelphia Office of City Representative, Arts and Culture

City Hall, Room 116

(215) 686-4591

Deadline: September 1

[june@philaculturalfund.org](mailto:june@philaculturalfund.org)

For resources on other grant opportunities and grant writing we encourage you to visit the Philadelphia Foundation Center at the Free Library's Main Branch (215 686-5423 [www.freelibrary.org/rfc/](http://www.freelibrary.org/rfc/)) where you can use online and print references for free; or visit the Foundation Center online at [www.fdncenter.org](http://www.fdncenter.org). Please note there is a fee to search the online grants database through the website.

### GRANTS FOR INDIVIDUAL ARTISTS

Grants are also available for individual artists, though they are typically very competitive. Some opportunities for Philadelphia-based artists include:

List of Resources for Independent Artists:

[www.pacouncilonthearts.org](http://www.pacouncilonthearts.org)

Craig Peterson, Director, LAB & Philly Fringe

[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) · (215) 413 9006 x22 · 919 N 5<sup>th</sup> Street · Philadelphia PA 19123

THE FESTIVAL · SEPTEMBER 2–SEPTEMBER 17 · [www.livearts-fringe.org/how-to-participate.cfm](http://www.livearts-fringe.org/how-to-participate.cfm)

Independence Foundation Fellowships (current cycle: visual arts)

(215) 985-4009

[www.independencefoundation.org/fellow\\_art.html](http://www.independencefoundation.org/fellow_art.html)

Note: You must be nominated by a grantee

Deadline: Thursday, April 7, 2011

There are two grant cycles annually, one in the Visual Arts (spring) and one in the Performing Arts (fall).

Pew Fellowships in the Arts

Pew Center for Arts and Heritage

1608 Walnut Street, 18th floor

Philadelphia, PA 19103

Telephone 267.350.4920

Email [pfa@pcah.us](mailto:pfa@pcah.us)

[www.pcah.us/fellowships/](http://www.pcah.us/fellowships/)

PFA makes awards to artists working in twelve different discipline categories, which rotate on a four-year cycle. Applications are accepted annually for the three discipline categories under consideration in that year.

Leeway Foundation (Women /Transgender Artists Only)

The Philadelphia Building

1315 Walnut Street, Suite 832

Philadelphia, PA 19107

(215) 545-4078

[info@leeway.org](mailto:info@leeway.org)

[www.leeway.org](http://www.leeway.org)

Quarterly Applications accepted for Art and Change Grants,  
Annual Applications accepted for Transformation Award (May)

Dance Advance (Dance Projects Only)

Philadelphia Theatre Initiative (Theater Projects Only)

Pew Center for Arts and Heritage

1608 Walnut Street, 18th Floor

Philadelphia, PA 19103

267-350-4970 (dance)

267-350-4940 (theater)

[www.pcah.us/dance/](http://www.pcah.us/dance/)

[www.pcah.us/theatre/](http://www.pcah.us/theatre/)

Creative Capital

Creative Capital

65 Bleecker Street, 7th Floor

New York, NY 10012

(212) 598-9900

<http://www.creative-capital.org/>

Some grants to individuals.

Resources for individual artists include:

Creative Capital's Artist Toolbox

[www.creative-capital.org](http://www.creative-capital.org)

Craig Peterson, Director, LAB & Philly Fringe

[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) · (215) 413 9006 x22 · 919 N 5<sup>th</sup> Street · Philadelphia PA 19123

THE FESTIVAL · SEPTEMBER 2–SEPTEMBER 17 · [www.livearts-fringe.org/how-to-participate.cfm](http://www.livearts-fringe.org/how-to-participate.cfm)

Foundation Center Individual Artists Center Online  
<http://gtionline.fdncenter.org/> (there is a monthly fee to use this)  
Foundation Center at the Free Library's Main Branch  
(215-686-5423) (<http://libwww.freelibrary.org/rfc/> )

For ways to operate your own fundraising campaign you can visit: [www.kickstarter.com](http://www.kickstarter.com)

### **SPONSORSHIPS/ADVERTISING**

Another way to raise money for your show is to sell advertising in your program or sell sponsorships of your show. Sponsorship generally involves creating a package that includes placement of a sponsor's logo on your poster and postcards, mention in curtain speeches, product give-aways, free tickets, etc.

If you have corporate sponsors, please let the Festival office know in advance so we can avoid any conflicts that might come up between sponsors of your show and sponsors of the Festival overall (for example, Coke sponsors the Festival and Pepsi sponsors your show).

### **APPEALS TO INDIVIDUALS**

If you have a mailing list of past ticket buyers, don't be afraid to write and ask them to make a contribution towards your next production. You don't have to be a 501(c)3 organization to accept cash gifts; they just won't be tax-deductible for the donor. We will provide, upon request, a list of email address of patrons to your show to you at the conclusion of the Festival.

Generally a letter that outlines who you are, what you are planning and a gift amount is a good approach to creating a solicitation. Be sure to include an easy mechanism for donors to respond, such as a donor card and a return address envelope.

Some good tips on writing individual donor letters can be found online with a simple search.

And of course, don't forget to send thank you letters and marketing materials to your funders.

### **REGULATIONS FOR SOLICITING CHARITABLE GIFTS**

There are laws governing solicitation of charitable gifts in Pennsylvania and other states as well. Be sure you are in compliance and register if necessary. Generally if you are using a professional fundraiser or receiving \$25,000 or more in gifts you will be required to register with the state.

Regulations are listed at the Department of State's Bureau of Charitable Organizations: [www.dos.state.pa.us](http://www.dos.state.pa.us) or (717) 783-1720. If you are soliciting outside of Pennsylvania, be sure to check with your state for their registration requirements.

### **GENERAL RESOURCES IN ARTS MANAGEMENT**

#### **NATIONAL**

The Field  
[www.thefield.org](http://www.thefield.org)

Creative Capital's Artist Toolbox:  
[www.creative-capital.org](http://www.creative-capital.org)

Foundation Center Learning Library:  
[www.foundationcenter.org/getstarted](http://www.foundationcenter.org/getstarted)

NYFA Interactive:

[www.nyfa.org](http://www.nyfa.org)

National Arts Marketing Project

[www.artsmarketing.org](http://www.artsmarketing.org)

## **LOCAL**

The Arts and Business Council / Philadelphia Volunteer Lawyers for the Arts

[www.artsandbusinessphila.org](http://www.artsandbusinessphila.org)

The Fruition Coalition:

[www.fruition.weebly.com/index.html](http://www.fruition.weebly.com/index.html)

Greater Philadelphia Cultural Alliance:

[www.philaculture.org](http://www.philaculture.org)

Theatre Alliance of Greater Philadelphia:

[www.theateralliance.org](http://www.theateralliance.org)

## DOING THE FRINGE

### *THE FRINGE WEBSITE*

<http://www.livearts-fringe.org/how-to-participate.cfm>

The website is one key area where we can provide great support for your work. It is used to post resources you can download and use, and is also a marketing tool that provides information on your show for the media and the public to learn more about you. Over the course of the year, we will be posting several key documents on our website for your use. Among these will be an expanded potential venue list that will be helpful to you in locating a venue for your Fringe show. Remember, this is not an all-inclusive list; it is simply a list of possible venues you may contact. There will be several documents posted that you will need throughout the Festival process. They are the Fringe Logos, Press Pitch Worksheet, a General Liability Insurance Form (If you choose to pay with a money-order) & a Blank W9. In Years past we would also post a list of press contacts. This year we will be emailing that list to you. In Addition, there will also be other helpful marketing documents on how to write a press release, how to participate in FunSavers & Philly Fun Guide, and guides on creating a press photo. An updated Artist Resource list will also be posted which will help guide you in finding printers, photographers and other vendors you may need for your show. We will notify you when these resources are available, and how to access them.

One great way that we can help you market your show is to include your Festival Guide blurb on the Fringe website, with your Guide photo. This will also include your show dates and times and venue location, and even a link to your own website, if you wish. In May, we will ask you to provide us with a press release (due June 4) which our publicist will receive and hold for any inquiries the press may make. Your press release is a great tool to get the word out about your show, cast and crew. Although we do not send out your press release to the press, we do provide you with a list of press contacts that you can use to promote your show yourself. We do have a very heavy and tight production schedule with the Festival Guide and other print materials, so deadlines for getting these materials to us is very strict. We just ask that you stick with these deadlines. While the website is a little more fluid than the printed Guide, we cannot guarantee that your materials will get online if you don't get them to us on time. All deadlines are posted on our webpage for easy reference. (<http://www.livearts-fringe.org/deadlines-and-fees.cfm>)

### **E-MAIL**

*Philadelphia is home to two special email lists to which artists can post. We suggest you sign up for these listservs and send information about your performance. Please note these lists are not moderated by the Philly Fringe.*

[www.theatrealliance.org/listserv.html](http://www.theatrealliance.org/listserv.html) (You will need a Yahoo email account to post here.)

[http://philadelphiadance.org/mailman/listinfo/listserv\\_philadelphiadance.org](http://philadelphiadance.org/mailman/listinfo/listserv_philadelphiadance.org)

*Please remember to send email out in enough time for patrons to plan to see your show. One email the night before a performance is not very effective.*

### **VENUE LIST**

All Fringe artists must find their own venue. We do not assign space or otherwise find you a venue. It's best to explore different neighborhoods to look at spaces that may be unique and interesting for your audience to experience your show. We also have a list of potential venues that may be helpful to you. Your venue information and full schedule must be sent to us on your Artist Agreement by **June 10** at the very latest. Any venue information received after this date will not be printed in our Festivals Guide and will only be available on Festival's website. As this may affect the strength of the marketing of your show, please do not wait until the last minute to start looking for a venue. We have posted a long list of possible venues here:

<http://www.livearts-fringe.org/artist-resources.cfm>

### **ARTIST AGREEMENT: SOME INSTRUCTIONS AND HELPFUL HINTS**

Craig Peterson, Director, LAB & Philly Fringe

craig@livearts-fringe.org · (215) 413 9006 x22 · 919 N 5<sup>th</sup> Street · Philadelphia PA 19123

THE FESTIVAL · SEPTEMBER 2–SEPTEMBER 17 · [www.livearts-fringe.org/how-to-participate.cfm](http://www.livearts-fringe.org/how-to-participate.cfm)

Once you complete your Participation Form, you have taken the first step towards producing a show for the 2011 Philly Fringe.

In mid May we will send you an Artist Agreement. This is the time to decide whether you are ready to move forward and present a show in 2011 or spend more time developing your show. Once you have returned the filled-out and signed Artist Agreement, it is “official.” This is your commitment to us that you will indeed be presenting a show in the 2011 Fringe.

If you make the decision to postpone your show for another year, don’t worry. Artists make this decision every year, and it will not impact any future work that we may do with you. We would rather you be fully prepared for your show. Just remember, your participation fee is non-refundable and will not transfer to another year should you perform in the Fringe in the future.

If you decide to go ahead, your Artist Agreement is a vital document for both of us. It will contain all data that you have given us so far. Look over all this information very carefully one more time to make sure it is accurate. **What you send us is what we will print in the Festival Guide. PLEASE CHECK IT TWICE!**

### **WHAT TO LOOK FOR**

On the following pages is a sample artist agreement with a section-by-section guide to help you fill out your Artist Agreement properly. In the left hand column of your Agreement will be the information that you sent us on your Participation Form. In the right hand column there is space for you to make corrections if any of that information has changed.

# Philly Fringe Artist Agreement

DUE: June 10, 2011

919 N 5th Street Philadelphia, PA 19123 • Phone: (215) 413-9006 x18 • Fax: (215) 413-9007

[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) • [www.livearts-fringe.org](http://www.livearts-fringe.org)

**We must receive this agreement and all requested information  
NO LATER than 5pm on June 10, 2011.**

If you fail to comply with this deadline, your show information (dates, times, location(s), etc) will not appear in the index or the day-to-day schedule in the guide. This may also delay the appearance of your show on our website.

**Do NOT wait until the last minute to complete and submit your Artist Agreement. By submitting your Agreement before the deadline, you will be helping us a great deal.**

**CONTACT INFORMATION: (Please fill in all missing information and indicate any corrections in the space provided.)**

Name: \_\_\_\_\_  
Address: \_\_\_\_\_  
Phone (mobile): \_\_\_\_\_

Phone (other): \_\_\_\_\_  
E-mail: \_\_\_\_\_  
Fax: \_\_\_\_\_  
Website: \_\_\_\_\_

**SHOW INFORMATION: (Please fill in all missing information and indicate any corrections in the space provided.)**

Artist or Company: \_\_\_\_\_  
Title of Show: \_\_\_\_\_  
Running Time: \_\_\_\_\_  
Seating Capacity: \_\_\_\_\_ (per performance)  
Ticket Price (must be in \$1.00 increments): \_\_\_\_\_

Make changes here

## CONTACT INFORMATION

It is not uncommon that at some stage of production of your show the contact person for your organization will change. If that happens, or if a phone number or an e-mail address changes, please make those changes in this section on the form. This contact person is your liaison to the Philly Fringe, and is the person to whom we will send all information.

## SHOW INFORMATION

Please be aware that the way that the information is listed in this section is how things will appear in the Festival Guide. DO NOT, for example, list a participant in your show as the Artist or Company when it is your company name that you want listed in the Guide. The artist name that you provide in this section is the name that will appear in the Guide with the title of your show. Make sure this is the name you want to promote!

Please make sure that your show title is accurate, and most importantly, your running time. Remember, Festival attendees generally like to get to as many shows as possible, so they want accurate information about length of show. If you plan on starting 5 minutes late as a matter of course, include that extra time in your ultimate running time.

Also, remember to tell us your ticket price. Generally, tickets for Fringe shows run from free to \$25 and must be in increments of \$1. If your show runs under an hour, it is advised that you keep your ticket price on the lower end of the spectrum. If you have a full-blown theater production that runs longer, feel free to price accordingly. The average ticket price for Fringe shows in 2010 was \$10-\$15; for Live Arts shows, the average was \$25. **Please note that we now accept ticket prices in increments of \$1. This is a big change from previous years, where you had to keep ticket price in increments of \$5.**

\*Note: Please do not list multiple ticket prices. Only one ticket price, valid at our Festival Box Office, will be printed.\*

**PAYMENT INFORMATION:** Box Office Reconciliation Check

You must complete and return the W9 included in this mailing. Your box office reconciliation check will be made payable to the company or individual named on the W-9 tax form. **Please read instructions for filling out the W-9 form on Addendum A attached to this agreement and incorporated herein.**

For ticketed shows, a 10% handling fee will be charged on the total amount of tickets sold out of the Festival Box Office. This fee will be deducted from your reconciliation check to be mailed no later than 10/15/11.

**PAYMENT INFORMATION**

We will mail you a settlement check 30 business days after the Festival closes. The check will be for the percentage of all of your ticket sales that went through our Box Office. With your Artist Agreement we will be sending you a W-9 Form which we will need you to fill out and return with your Agreement. This will give us the information we need to process your payment, as we are required to send a 1099 form to you if your earnings are \$600 and above

**VENUE INFORMATION:**

Venue Name: \_\_\_\_\_

Venue Address: \_\_\_\_\_

My venue is wheelchair accessible: Yes \_\_\_ No \_\_\_

This venue is indoor \_\_\_\_\_ outdoor \_\_\_\_\_

Use this only if you have two venues:

Venue Name: \_\_\_\_\_

Venue Address: \_\_\_\_\_

My venue is wheelchair accessible: \_\_\_\_\_

This venue is indoor \_\_\_\_\_ outdoor \_\_\_\_\_

**VENUE INFORMATION**

This information will appear in the program, so please make sure that you give us accurate information about your venue, particularly the address, and whether or not it is wheelchair accessible.

Please CLEARLY print out the days, dates, and times of each performance or available gallery hours. Attach a typed schedule if necessary for space and clarity. Do not abbreviate! **Please make sure the days of the week listed correspond to the correct calendar dates.**

<u>Day of Week</u>	<u>Date</u>	<u>Time</u>	<u>Venue (if varying)</u>

**DAYS, DATES AND TIMES**

Please list in this section the day, date and time for each show you will be doing in the Fringe. Make sure that the days of the week and dates you give us correspond (for example, make sure that the 6th is really a Monday and not Tuesday). List each performance separately. Do not use dashes to suggest multiple shows.

If you have shows in multiple venues, please be clear which shows are in which venue. This is perhaps the most crucial information we need from you. Please go over this schedule with your venue, and make sure that there are no conflicts with other events they may have going on there. Before you send it to us, please have everyone on your production team who must see and approve this schedule look it over and approve it. We understand that there are times when you must make some changes, but the fewer the better!

**ORDER FORM**

Also included with your Artist Agreement is a Fees worksheet where you should determine the fees owed to the Fringe. This is not as confusing as it looks!

ORDER FORM

1

<b>Marketing</b> Please <b>choose one</b> of the options listed below. <b>(A or B)</b>		
A. Description in the guide	\$125.00	
B. Description in the guide with photo	\$225.00	

2

<b>Sandwich Board fee</b> (optional)	\$50.00	
*Do not include this in your payment if you will not be renting a sandwich board from the Festival*		

Please note, the Festival will require you to rent a sandwich board through us if your venue is outside of city limits\*

<b>PART 1 Subtotal</b>		
<b>PART 2 (Optional)</b>		
<b>TOTAL DUE</b>		

**PART 1:**

The marketing fee is to help cover the cost of being in the Guide. If you want just a description in the Guide, the fee is \$125. If you want a photo (recommended) and a description, the fee is \$225. The 50-word blurb is due **May 13**, and the photo is due **June 3**.

**PART 2:**

This section is for our one optional fee. We highly suggest that you have good signage in front of your venue to announce your show and draw in an audience. If you wish to rent a sandwich board through us, you may indicate it in this section. Please note, this is a RENTAL and not a purchase, and sandwich boards must be returned to us by the close of the Festival. Also note that if your venue is outside city limits, you will be REQUIRED to rent a sandwich board through the Festival.

Once you complete the worksheet and calculate a total amount due, write a check for that amount payable to "Philly Fringe" and send it along with your completed Artist Agreement.

Send or drop off a check made payable to **Philly Fringe** along with the completed Artist Agreement to:

Craig Peterson, Director | Philly Fringe | 919 N 5th St. | Philadelphia, PA 19123  
Festival Business Hours: 10:00am – 6:00pm, Mon. - Fri.

**We must receive this agreement, your check, and your W-9 NO LATER than 5pm on June 10, 2011.**

**SANDWICH BOARDS:** I understand that my Sandwich Board must be returned to the Festival Box Office on the day after the close of my show. If and only if my last performance is on the evening of September 18 am I permitted to drop my Sandwich Board off at the Festival administrative office at 919 N. 5th Street on Monday, September 20. If I do not return my Sandwich Board by the due date I will be charged the replacement cost of \$55. This amount will be deducted from my box office proceeds. If box office proceeds due me are insufficient to cover the replacement cost, I will be billed for the balance due.

**BOX OFFICE PROCEDURES:** By signing this agreement, I hereby acknowledge that I have read the Festival Box Office Procedures set out in the 2010 Philly Fringe Manual and in Addendum A of this agreement, and incorporated herein, and agree to abide by and follow said procedures.

**TICKET DISCOUNTS:** By signing this agreement, I hereby agree to honor and abide by the Festival's ticket discount policy, including discounts set out in Addendum A of this agreement and incorporated herein.

**INSURANCE:** By signing this agreement I hereby agree to obtain general liability insurance in the amount of \$1,000,000 per occurrence and \$2,000,000 in the aggregate for my show and name the Philadelphia Fringe Festival d/b/a Philadelphia Live Arts Festival and Philly Fringe as an additional insured. Proof of insurance must be provided no later than July 30, 2010. By signing this agreement I also hereby acknowledge and agree that if I do not provide proof of insurance in the required amounts by the above date, the Festival will remove my show from the Philly Fringe and I will forfeit all fees paid with no refund.

**COMPLIANCE WITH APPLICABLE LAWS:** By signing this agreement I hereby agree to comply with all applicable laws, statutes, regulations, and ordinances related to the production and presentation of my show.

**INDEMNIFICATION:** I/we hereby indemnify and hold harmless the Philadelphia Fringe Festival d/b/a Philadelphia Live Arts Festival and Philly Fringe, its officers, employees, agents, successors and assigns, from and against any and all claims, damages, losses, and expenses, arising out of or resulting from my/our activities including any and all court costs, reason claim or suit, and from any and all claim related to the production and presentati advertising of myself/ourselves or my/o

#### INDEMNIFICATION

Don't forget to fill in the last page and sign it. Make a copy for yourself and keep it for your records. Send the entire completed agreement back to us by **June 10**.

Please indicate your acceptance of the Philly Fringe terms and guidelines of the 2011 Festival, including the indemnification, by signing and returning the enclosed copy of this letter.

**You must return this agreement no later than June 10, 2011 for inclusion in the 2011 Philly Fringe.**

I agree to the above terms of participation in the 2011 Philly Fringe Festival.

The person signing this agreement on behalf of the artist/company acknowledges that he/she has the authority to bind the artist/company.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Print Name: \_\_\_\_\_

Phone number(s): \_\_\_\_\_

Email: \_\_\_\_\_

## ***BOX OFFICE, DISCOUNTS AND TICKETING INFO***

### ***ARTIST RUSH***

We encourage artists to see each other's work during the Festival. To help accommodate this, you and your production associates will have access to artist rush tickets. These offer you a great way to enjoy the Philly Fringe by giving you discounts to shows with available tickets. These tickets are valid five minutes prior to the start of any show and will give you \$5 off the regular ticket price, if seats are available.

For us to be able to extend this benefit to you, we need to know the names of the artists and technicians who are integral to the creation and running of your show. Each of these people will receive a personalized Artist Pass for artist rush tickets during the Festival. These passes will be available to you and your crew at the Artist Check-in Table beginning **August 29**. All Fringe artists must honor these artist rush passes.

Please make sure this list only includes individuals who are essential to your show. If you are unsure of everyone who will participate in your show, do not let that hold you from sending of your list, which is due **August 5**. It will be possible to add more names before the Festival opens. Please note that these Artist Rush Passes are only for your use and are not transferable to others.

Artist Rush Pass names should be sent to us as an excel document or listed in the body of an email to [craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) If you send us your artist rush pass names by the deadline, your passes will be available at the Artist Check-In table. They will not be mailed to you. Artist rush passes will **NOT** be made up for anyone once the Festival opens

**FESTIVAL TIME:** As a Fringe participant with a ticketed a show, **it is vital that you or a member of your show comes to the Box Office 2 hours before every performance to pick up will-call tickets and venue settlement forms. This is mandatory for all ticketed shows.** This does not apply to Fringe Artists with free shows. Tickets ordered over the phone or the internet are called "will-call" tickets or "labos". These tickets are held at the Box Office and must be picked up by the Fringe artist 2 hours before each show. If you fail to pick up your will-call tickets, a patron who ordered over the phone or internet may come to your show expecting their tickets waiting for them at the door only to find that you do not have them and you will be required to let them in based on their word. It reflects poorly on you and the Festival if you do not have these tickets for them. Will-call envelopes will contain tickets to other shows if the patron has ordered tickets to multiple performances. Any unclaimed will-call ticket envelopes **MUST** be returned to the Box Office in a timely manner so tickets for other performances are delivered to our patrons.

The Box Office location changes each year but we will let you know as soon as the location has been confirmed. The Box Office will open on **August 22** this year. The Box Office will be the place where you pick up any will-call tickets, settlement sheets, pick up and drop off your sandwich board, or hang posters for your show. Also located in the Box Office is the Artist Information Table, which opens on **August 29**. This check in table will be reachable at (215) 413-2284 and is the best place to call or visit during the Festival for ticket counts, any schedule changes, or issues you might run into during the Festival. We will also provide you with cell phone numbers for John and Pia who will be reachable in emergency situations.

**TICKET INFORMATION:** As the Philadelphia Live Arts Festival and Philly Fringe generally have more than 200 artists combined and companies performing over 1,000 shows over 16 days in more than 100 venues, it is important for us that Box Office procedures and policies be followed.

Craig Peterson, Director, LAB & Philly Fringe

[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) · (215) 413 9006 x22 · 919 N 5th Street · Philadelphia PA 19123

THE FESTIVAL · SEPT 2– SEPT 17 <http://www.livearts-fringe.org/how-to-participate.cfm>

**TICKETING:** If you are presenting a ticketed event you must allow at least 25% of your tickets to be sold at the Box Office. If you wish to sell some tickets yourself prior to the performance, you may sign them out during regular Box Office hours. *Only the contact person on your Agreement will be allowed to sign out tickets.* Another individual may pick up your tickets, as long as you provide written notification to the programming staff, via either an email to [craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) or a note signed by the contact person which should be taken to the Box Office.

**VENUE SALES:** At the venue, you are responsible for selling your remaining seats. Tickets go off sale at the box office two hours prior to each performance. **At that time each day, your contact person MUST come to the Box Office to pick up will-call envelopes (phone sales that will be picked up at the door) and a settlement sheet to keep track of how many seats you have left to fill and how many you sell at the door.** We tell audience members that tickets go on sale at the venue no later than a half hour before the show. You must keep track of how many tickets you sell at the door, and at what price. For the purposes of marketing and fundraising, we need to keep track of how many people attend Philly Fringe events. We ask that you fill out your Venue Settlement Forms and return them to our Box Office Manager by the end of the Festival.

Please be aware that patrons who purchase tickets to multiple shows receive all their tickets in an envelope at the first show for which they have purchased tickets. Any will-call envelopes containing tickets to other shows that are not picked up by the patron **MUST** be returned to the Box Office in a timely manner, so we can forward the envelope onto the patron's next performance. If there is insufficient time to return to the Box Office (for example, the patron's next show starts in less than two hours), please call the Artist Info Table at (215) 413-2284 to alert our staff, and then return any remaining tickets to the Box Office to be forwarded on to any remaining shows.

#### **DISCOUNTS:**

We offer discounts to Festival patrons who purchase online or through the Festival Box Office. We require that these discounts be accepted by your at-the-door ticket sellers. You may provide discounts in addition to those listed below for at-the-door sales only. Below are the standard Festival discounts that will be offered in 2011:

#### **Students and Buyers younger than 25 (w/ ID):**

\$5 off any Fringe show (valid only for shows priced \$15 or more)

Discount for students and buyers younger than 25 cannot be used for weekend matinee or Saturday evening performances.

#### **Festival Member**

20% off up to two tickets per production. Must present valid member card to receive discount.

Discount for students and buyers younger than 25 cannot be used for weekend matinee or Saturday evening performances.

**Artist Rush (w/ Artist ID):**

\$5 off one ticket per show (valid only for shows costing \$15 or more)  
Valid 5 minutes before curtain, subject to availability.

**1-Person All-Access Pass:**

*1 free ticket to all Festival shows.  
If this pass is used, you will need to honor it, and make note of the name of the pass-holder (will be printed on their pass). Include this information on your settlement sheet and the Festival will reimburse you for the equivalent of a multiple ticket purchase discount (20% off full price).*

**2-Person All-Access Pass:**

*2 free tickets to all Festival shows.  
If this pass is used, you will need to honor it, and make note of the name of the pass-holder (will be printed on their pass). Include this information on your settlement sheet and the Festival will reimburse you for the equivalent of a multiple ticket purchase discount (20% off full price).*

**Press All-Access Pass:**

*2 free tickets to all Festival shows. No reimbursement*

*Valid for all Philadelphia Live Arts and Philly Fringe shows. Discount is only applied when tickets are purchased online or at Box Office in a single transaction. Cannot be applied to previous ticket orders. Discount not valid at the door.*

*Groups of 10 or more who purchased advance tickets for an individual performance are eligible for a 25% discount. Must be arranged through the Box Office or Festival Marketing Coordinator.*

*If you have any questions or concerns about Philly Fringe discounts during the Festival, call the Artist Info Table at (215) 413-2284.*

**COMP POLICY**

The Box Office does not offer complimentary tickets to anyone other than press without your permission. Any comp requests will be forwarded to you at the phone number that appears on your Artist Agreement. We ask that you handle comps for your artists, funders, and VIPs directly. Do not forward them to the Box Office.

**PRESS COMPS**

Select members of the press will receive a Press All Access Pass after submitting his or her credentials to the Festival Publicist. This pass allows these members of the press complimentary access to all Philadelphia Live Arts Festival and Philly Fringe shows, and we require you to honor this Pass. The contact information of the Festival Publicist will be provided at a later date.

The Festival Box Office may also issue press comps for your show if in-person requests are made by the press member. No more than two comps will be issued to each accredited member of the press. Press

Craig Peterson, Director, LAB & Philly Fringe

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THE FESTIVAL · SEPT 2– SEPT 17 <http://www.livearts-fringe.org/how-to-participate.cfm>

comps will be tracked and best efforts will be made to inform you in advance if there are members of the press coming to your show.

## **BOX OFFICE INFO**

Online sales for Fringe shows begin mid-July.

Box Office Opens **August 22** for phone and walk-up sales.

Phone #: (215) 413-1318  
Fax #: (215) 413-1342  
Artist info #: (215) 413-2284 (We will provide you with Artist Table hours in August.)  
Web: [www.livearts-fringe.org](http://www.livearts-fringe.org)

Festival Box Office Hours will be announced in July and will be available for reference online and in the Festival Guide.

## **COMMUNICATE**

If you have a problem, issue or concern during the Festivals, call us. Immediately! Start with the Artist Information Table, which is set up to be your answer desk and problem solver. During the Festival the Fringe Director is available via cell phone, day or night. You will be given that number closer to Festival start time. The point is, COMMUNICATE.

We can't help you if you don't let us know what you need. Sick? Need to cancel a show? Call us. Need to pick up your tickets early at the Box Office? No matter what the concern, large or small, don't hesitate to let us know. Bottom line, we're here to help, and to have your experience with us be a good one. But with so many artists and shows, we can't be everywhere, so please communicate. During the Festival, The Fringe Coordinator will be available by cell-phone so that they may be reached at anytime.

## **VENUE SALES AND SETTLEMENT PROCESS**

Each time you pick up your will-call envelopes two hours prior to a show at the Box Office, we will give you a Venue Settlement Form that is to be used by your ticket seller at each performance. You will get a new sheet for each show. We cannot stress enough the importance of this very easy-to-use form, which has spaces for all the various types of tickets you may sell onsite – a sample form is included on the following page. Fill this out at each performance, and give us a total number of tickets sold onsite and at what price level. We need this information to keep accurate records on the attendance at the Fringe, which in turn helps us with development and future planning.

In the top left box, under Show Info, we will already have filled out your show name, company name, show title, and day/date/time of your show. In the box on the right, Tickets at Start, we will have filled out the number of seats you have left to sell when you pick up your will-call and a settlement sheet at our Box Office.

Please bring your completed Venue Settlement Forms to the Box Office before the Festival closes or to the Live Arts and Fringe administrative office (919 N 5th Street) within one week following the Festivals. We will not mail your check until we receive all of your Settlement Forms and a correctly filled out W9 on file.

If we receive everything on time, we will mail you a check and sales report within 30 days of the end of the Festivals. A 10% Box Office fee will be deducted from your final sales check for each ticket we sell in our Box Office or our website. If you think there is an error in your sales report or in the amount of your

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payment, do NOT cash the check. Contact John immediately at (215) 413-9006 x18. If for any reason, that is not the fault of the Festival, your check needs to be re-cut (lost in mail, contact provided wrong address, etc.), we will deduct a \$35 stop check fee from your final total due.

Please refer to the settlement sheet on the following page.

Phila Live Arts Festival/Philly Fringe  
**SAMPLE Fringe Venue Settlement Form**

**SHOW INFO:**

**Tickets at Start: #**

\*\*You must sell tickets starting 30 minutes before your show.

\*\*Keep track of your ticket sales below. Only include tickets you sell at the door.

**\*\*Do NOT include patrons who are holding tickets on arrival or who are picking up "will-call" tickets held at the door. These are patrons who pre-purchased tickets from the Box Office.**

**\*\*We tell patrons that discounts are not valid on \$5.00 or \$10.00 tickets. However, if you would like to give a discount at the door, please do so.**

**\*\*Feel free to give any other discounts at the door—just keep track of them below!**

Ticket Type & Discount	Tally Box (put slash marks here)	# of Tix	Price	Total \$\$
<b>Full price</b>	//// //	<b>1 0</b>	<b>\$1 0</b>	<b>\$100</b>
<b>Student/Young Person</b> \$5 off one ticket for those 25 and younger	///	<b>3</b>	<b>\$8</b>	<b>\$40</b>
<b>Artist Rush</b> \$5 off with Festival artist ID card, 5 minutes before curtain, if available.	//	<b>2</b>	<b>\$5</b>	<b>\$25</b>
<b>1 or 2 Person All Access</b> 2 free tickets per pass. (First and last name of pass holder to be reimbursed for each ticket at a 20% discount.)	Jim Shotkin, Dan Gephart, +1 Annie Wildermuth, Lisa Hassinger, +1	<b>6</b>	<b>\$0</b>	<b>\$0</b>
<b>Comps</b> You give these out. Fest comp vouchers are not redeemable on Fringe shows, unless you choose to honor them.		<b>0</b>	<b>\$0</b>	<b>\$0</b>
<b>Other</b> Ex.: North 3 <sup>rd</sup> Restaurant employees 2 for 1	//	<b>2</b>	<b>5</b>	<b>\$10</b>
<b>TOTALS</b>		<b>14</b>		<b>\$175</b>

**PLEASE CHECK ANY WILL CALL ENVELOPES THAT WERE NOT PICKED UP BY PATRON. IF TICKETS TO OTHER SHOWS ARE INCLUDED, RETURN THE ENVELOPE TO BOX OFFICE ASAP.**

Please bring your completed settlement sheets to the Box Office before the last day of the Festival, or to the Live Arts/Fringe administrative office within one week following the Festival. We will not mail your check until we receive all of your settlement sheets. Do **NOT** return cash, ticket stubs, or any remaining tickets.

**Ticket Seller's Name (PRINT):**

**Ticket Seller's Name (SIGNATURE):**

## BUILDING YOUR AUDIENCE: MARKETING TIPS

### INFORMATION WE NEED FROM YOU: WHAT, WHEN AND WHY?

The official Festival Guide is our primary marketing tool. It is sent to print in early July and arrives the first week of August. The Guides are mailed to past Festival ticket buyers and distributed throughout the Philadelphia area.

*In order to have your information listed accurately in the Guide, it is very important that you send us the following information by the deadlines listed below. Information received after these deadlines will not be included in the Guide.*

Members of the press are provided with an overview of the Philly Fringe via the individual show descriptions and promotional photos on the Festival website. Beyond that however, you will need to actively engage them through your own individual press and marketing campaign efforts.

### 50-WORD GUIDE DESCRIPTION - DUE MAY 13

We need a 50-word description of your work to associate with your listing in the Guide and on the website by **May 13**. Enclosed are tips for making your description stand out. Please send us your description by e-mail. Please be aware that our Guide Editor reserves the right to edit your description to correct misspellings or other inconsistencies.

Send your description via email to [craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) with the subject line: "Guide Description for 'Your Name' and 'Name of Your Show'." Please attach your description as a Word document entitled: "Your Name – Name of Your Show."

### GUIDE IMAGE + PRESS PHOTOS - DUE JUNE 3

The promotional image for your work is due by **June 3** for the Festival Guide and website. Any image received after this date can be applied to the website but will not appear in the Guide. Photos of your work for the press are also due on this date. Successful press photos are often very different from what will work as an effective promotional Guide image. A helpful illustration of the difference can be seen at <http://www.livearts-fringe.org/artist-resources.cfm>, courtesy of Canary Promotion. For all press photos, please include the necessary photo credit and the names of any individuals pictured from left to right.

### IMPORTANT:

Your Guide image and press photos must be at least 300dpi at 6"x4". We suggest selecting a vertical image for the Guide as it will maximize the space allotted to your show (horizontal images will need to be reduced in size to conform to the Guide layout).

### PRESS WORKSHEET – DUE JUNE 3

To help our publicity firm respond to potential press inquiries about your work, we will send you a press pitch worksheet with your Artist Agreement (which can also be downloaded on our website). Please return your completed form to our office by **June 3**. Be sure to include any press or promotional "hooks" that might single out your show to the press. You can download the Press Worksheet from the Artists' Website at <http://www.livearts-fringe.org/artist-resources.cfm>.

### PRESS RELEASE - DUE JUNE 3

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We encourage all Philly Fringe artists to write press releases for their shows. Included in this manual is a sample press release for you to reference. Send us a copy of your press release, preferably by e-mail to [craig@livearts-fringe.org](mailto:craig@livearts-fringe.org). We will use it if any member of the press expresses a particular interest in your show, or is writing about a theme that would include your show. We also ask that you include a paragraph about the Festival at the end of your press release. This will be provided to you, and will be available online on our website for you to copy and paste. Please remember to send out a press release yourself around this date as well. We will provide a link to your press release on our website with the description of your show for audience members who want more information about your show. For helpful tips on writing a press release, go to the Press Info and Contact List section of the Artists' Resources Website at <http://www.livearts-fringe.org/artist-resources.cfm>.

## WRITE A CATCHY DESCRIPTION

The promotional image and performance description in the Festival Guide is often first introduction Fringe-goers have to your work. It may also be the most lasting. Audiences turn to the Guide again and again during Festival-time, and the "blurbs" are often the main tool they use to make ticket-buying decisions. So your primary goal in writing a blurb is to be clear, informative, and interesting. Following are some pointers and some examples.

## TITLES

Make titles evocative and if possible, short. If your show has more than one section, try to find one title that encompasses the feel of the entire show instead of listing separate titles.

## DESCRIPTION

You must keep your blurb to 50 words. We will not edit submissions for length and clarity, only spelling and grammar. If you have a website by all means mention that at the end of your blurb, but your website will also be listed in the online version of the guide, so it might be best to save your 50 words for descriptors. Your Guide description is formatted to include title, times, locations, and cost, so don't use up your 50 words covering these basics in your blurbs. Focus instead on the main elements that will accurately represent your work: Are you presenting dance? Video? Site-specific theater? A famous story retold? Some combination of elements? Also, please be sure to credit the author of any established plays in either the title or the description. Here is an example of a complex performance, *Account Me Puppet*, which was neatly described:

*John Milton has seen his Paradise Lost conveyed in many media but rarely has the archangel fallen upon the puppet stage. Meant for the adult audience, the performance is more thematic than literal to the text, and the mortal failing is accentuated by the use of a variety of puppetry techniques, film, and video.*

## STYLE

Be as descriptive as possible and present the most unique or compelling aspects of your show. Stick with the basics. Highlight what makes your show unique without confusing your reader. Following is an effective blurb that is informative but spirited:

*Max is a dog summoned to Hollywood to make a major motion picture. Will he succeed or become an insufferable show business schmendrick? Equal parts Dr. Seuss and Cecil B. DeMille, Max in Hollywood, Baby! is a sugar-smackin', rootin-tootin, high-spy, sci-fi, kissy-kissy, madcap musical journey.*

## USING QUOTES

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Rave reviews – either of the performance itself or your group – can be helpful, but only in small bites. If you have a quote from a review or story that you think sums up what you do, paraphrase it and use it as your blurb. If you want to make mention of a good review, include just a bit of the praise – as in this example for *The Undoing*:

*A New York Times “Best of the Fringe” in 1999, Manhattan’s Ice Bucket Project brings one of their signature performance parties involving cool people, hot hors d’oeuvres and melting sculpture to the basement of Smoke - for a send-up of local society chic getting their chilly pretensions sorely tested.*

## **BACKGROUND**

A bit of background information can give context if you or your performances might be familiar to Live Arts and Fringe-goers, either because of work you’ve done here or in other cities. Here’s an example for the dance piece *Corymb*:

*Zen garden meets avant-garde trapeze in this new work by SCRAP artist Eric Schoefer. Creator of past hits Icarus (1997) and Strung (1998), the Philadelphia Fringe Festival co-founder returns to this year’s Festival with an environmental experience that sets blossoming, spinning, and floating dance energies into the industrial landscape of the National Building’s main warehouse.*

## **COLLABORATORS**

Include names of people you’re working with or the members of your group if you think that people will recognize them or it’s a significant element of your piece. Here’s a blurb for *Anti-Matter*:

*Writer/performer John Lumia and sound wizard Bill Reim (Spin Cycle, Amputation Nation, Cryptome) team up with video artist Mike Brand for a hallucinogenic “channel surfing” expedition through the shadow side of network programming. Anti-Matter dismantles the military-industrial media machine with a cathartic sledge-hammer. Seating is limited. [www.cryptome43.com](http://www.cryptome43.com)*

## **ON PHOTOGRAPHY**

### **GET A GREAT IMAGE**

A great promotional image is probably the single most important investment you can make to promote yourself and your work. This is what will make your work stand out among the 200+ shows in the Philly Fringe. Having eye-catching imagery also greatly increases your chances of being covered in the press.

### **FINDING A PHOTOGRAPHER**

Hire a professional whose work you've seen and like. Some photographers discount their fees for artists. Others, particularly those starting out, will work for little money in order to build a portfolio. Digital images are standard, so ideally your photographer will have access to (and use) a digital camera. (see **RESOURCES** Section)

### **SETTING UP THE SHOT**

Work with your photographer to come up with eye-catching images. These are easier to recognize than to describe, but the elements may include a dynamic composition and unusual angles. Some publications want photos that relate specifically to the work you will be performing. We realize this may not be possible, but if you can submit images that relate to what you plan to perform, it will put you ahead of the game. Please do not send head shots. Please! Also, it is not helpful to have all of

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your cast members in the shot. Use a program for your show for that type of acknowledgement. Its best to not include text in you photo as the photo will be printed some what small. You have plenty of room in your description for all necessary text.

## **COLOR V. BLACK AND WHITE**

Color photography is preferred and can be converted to black and white as necessary. This said color photos converted to black and white sometimes lose their impact. Choose photos that work well in both formats.

## **FORMAT**

Digital images are popular with the press and are easy to distribute. There are a few publications that still request prints rather than digital files, but this is increasingly infrequent. We encourage you to send full color high resolution images (300 dpi) scanned at full size and saved in jpeg format. Files can be sent via email to [craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) or via regular mail on a disk. We will provide photo editors at major local papers with a CD catalogue of 2010 photos. These photos also will be posted on the press section of our website.

Please do not submit print-outs of digital images or high-quality photo-copies. We will not be able to use them.

## **LABELING WITH PHOTO CREDIT AND ARTISTS PICTURED**

Some publications (for example the *Philadelphia Inquirer*) will not print photos without a photo credit and the names of those pictured in the photo. Please make sure you provide us with this information when you submit your photos. Without this information, there is less of a chance your photos will be run in the press.

Please label all photos that you submit. Information should include the names of all the people pictured (either from left to right, or clockwise, whichever seems sensible), the company name (if applicable), the name of the work (if applicable), and the name of the photographer.

With digital images, please send this information in an email to us when you send your photos, or mark it on the disk or CD you send us.

## **PHOTO CREDITS**

Photographers deserve credit. If you provide a photo credit, we will include it in the Guide and forward it to members of the press. Unfortunately, we cannot guarantee that all publications will print the photo credit.

## **BEYOND THE GUIDE: YOUR MARKETING PLAN**

While the Guide and the staff's overall Festival marketing and publicity efforts will reach tens of thousands of potential audiences, we highly recommend that you craft an individual marketing campaign specifically for your show in order to meet your audience goals. The Festival staff will promote the Festival as a whole; you must promote your show within it. Here are some strategies you might consider.

## **CREATING PROMOTIONAL MATERIALS**

We strongly suggest that you create a printed promotional piece for your show. When you create posters, postcards, and/or flyers, we require that the official Philly Fringe logo be placed within the design. This will identify your show as being part of the Philly Fringe. An electronic version of the logo

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will be available online in June. If you have a website for your show, the Philly Fringe logo must also appear with your show information online.

## **POSTER AND FLYER DISTRIBUTION**

Hanging posters and flyers on public property is illegal. You and/or the venue where your show performed may receive a violation notice and you will be fined. In the past, artists were allowed to hang posters in Old City. This is no longer the case. If you hang posters in Old City you and/or your venue will be cited and will have to pay a fine.

The Festival Box Office is an excellent place to feature your poster and flyers. The location of the Festival Box Office will be announced as soon as we can secure it! Space permitting, you may post your poster and flyers on **August 22**. Limit one poster per show. No easels. We cannot guarantee space, and may not be able to accommodate posters larger than 14" x 24".

## **HAND-TO-HAND FLYERING**

One of the best ways to make your show stand out in a crowd is to pass out flyers in person. The Box Office and Festival Bar are both good places to hand out flyers. You might also try Market Street, Love Park (17th & JFK Blvd.) and Rittenhouse Square (between 18th and 20th and Walnut and Locust). We might suggest that you **DO NOT** flyer the South Street area, as people have been arrested for doing so.

**PLEASE NOTE:** you are required to obtain a Handbill License from the city's Department of Licenses and Inspections to distribute flyers advertising your show in public areas and door to door (these flyers are considered commercial handbills and are regulated by the city). The fee for the license is \$30. The application is called License Application Miscellaneous. It is form #81-901.

At the end of every flyer distribution, license holders are required to collect all discarded flyers within a 100-foot area of where the flyers were distributed and dispose of them. Even if you have a license, it is unlawful to place commercial flyers on vehicles.

## **PRESS**

You will need to contact members of the press directly. In May, we will provide you with a Press List via an email attachment. This is a list of reporters interested in hearing directly from Philly Fringe artists. Please note that we have not worked with all of these media outlets.

We suggest you create a press release and mail it to the provided list or to your own refined press list (don't forget to send a copy to our office as well by **June 3**). If there are reporters who you think might be particularly interested in writing about your show, follow up with a specific "pitch" or idea for a story. Be sure to know something about the reporter's interests before you pitch them (you can find this out by reading their columns or listening to past reports).

Please refer to the following pages for a sample press release and press pitch worksheet.



**SAMPLE PRESS RELEASE:**  
INCLUDE YOUR NAME AND LOGO AS WELL AS THIS YEAR'S FRINGE LOGO

**FRINGE LOGO TBA**

*Sketch Comedy served the way you like it!*

Media Contact:  
Nicole DeRosa  
demetrio2@aol.com  
856-672-9422

June 4, 2009

**SUMMARIZE SHOW, DATES, ETC IN FIRST PARAGRAPH**

For Immediate Release

## **Sketch Comedy Troupe Takes Audience Backstage For Philly Fringe Festival**

**Philadelphia, PA – The Waitstaff**, Philadelphia's premiere sketch comedy troupe, announces a show unlike anything they have ever attempted before. The excitingly titled *The Waitstaff: Sketch Comedy*, the troupe's entry in the 2005 Philly Fringe festival, will give the audience a chance to see what really happens backstage during one of their fast paced, anything goes, comedy shows at The Five Spot, 5 S. Bank Street, on Friday September 2nd, Thursday September 8th, Friday September 9th, & Friday September 16th at 9:30PM

The first half will be like a regular Waitstaff show, incorporating comedic songs, raunchy scenes, slapstick dance pieces and the second half takes place behind the curtain, showing how the same things come together, or don't, as the case may be.

**PUT IMPORTANT NAMES AND FACTS IN BOLDFACE TYPE**

"We were inspired by the play *Noises Off*," says Waitstaff core member **John DiFelice**. "So many things can go wrong on stage and actors can cover so that the audience never knows. We want to let our fans see just how chaotic backstage can be when we try to fix the unexpected crisis."

The Waitstaff has been performing together for three years, writing brand new material for their monthly comedy shows. They have also performed at The Chicago Sketchfest as well as the Union Basis Theater in New York City. Local newspapers have called them "Philadelphia's hottest sketch comedy troupe" (The Philadelphia Inquirer), "One of the funniest groups of people to hit the Philly Stages" (The Philadelphia Daily News), and "It's the sort of comedy that kids love, parents disapprove of, and adults find irresistibly hilarious even while shaking their heads" (The Main Line Times)

**INTERESTING QUOTES ARE HELPFUL**

**REFERENCE REVIEWS IF YOU HAVE THEM**

###

SUMMARIZE IMPORTANT INFORMATION

**LISTINGS INFORMATION:**

What: The Waitstaff: Sketch Comedy  
When: Friday September 2nd, Thursday September 8th, Friday September 9th, & Friday September 16th at 9:30PM, doors open at 9:00PM.  
Where: The Five Spot, 5 S. Bank Street, Philadelphia, PA 19106  
Tickets: \$15, purchase at the door or through the Live Arts and Philly Fringe Box Office

###

**FESTIVAL INFORMATION:**

*The 2010 Philadelphia Live Arts Festival and Philly Fringe will take place September 3-September 18. Tickets prices range from free to \$30, and can be purchased online at [www.livearts-fringe.org](http://www.livearts-fringe.org) or by calling 215.413.1318. The Festival Guide will be available the first week of August, and can be either downloaded as a PDF or picked up in hard copy at any Festival venue as well as at key "Hot Spots" (to be announced online in July) throughout the city.*

The Philadelphia Live Arts Festival and Philly Fringe were originally founded in 1997 as the Philadelphia Fringe Festival. Today, the Live Arts Festival serves as a series of selected cutting-edge, boundary-breaking performing arts events, created by some of the most renowned contemporary artists from our region and around the world.

The Fringe serves as a collective home for artists bringing their work to audiences in every conceivable form - in traditional and untraditional venues, using new artistic forms and established ones, breaking rules or refining them.

WE WILL PROVIDE YOU WITH GENERAL INFORMATION ABOUT THE FRINGE AND ASK THAT YOU INCLUDE IT AT THE BOTTOM OF YOUR RELEASE.

**FOR MORE INFORMATION:**

...about The Waitstaff, visit [www.thewaitstaff.com](http://www.thewaitstaff.com)  
...about The Five Spot, visit [www.thefivespot.com](http://www.thefivespot.com)  
...about The Philly Fringe Festival, visit [www.liveartsandfringe.com](http://www.liveartsandfringe.com)

###

**PHOTO INFORMATION:**

Press Photo: by Colleen Joy, [fullcircle-photo.com](http://fullcircle-photo.com)  
Back Row (left to right) Joe Quirk, Jim Boyle, Edgar B. Herwick III, Steve Lippe, Kurt Runco.  
Front Row (left to right) Lydia English Morris, Jeremy Chacon, Sara Carano, Nicole DeRosa, Gerre Garrett, John DiFelice, Carolyn West.

# Press Pitch Worksheet

## Please return to the Fringe office by June 3

During the festivals, our publicist deals with a wide variety of members of the press on a daily basis. *Although we do not guarantee that we will pitch your show to the press, it is helpful for us to have detailed information about all shows, so we can provide information to reporters on request or if they are pursuing a specific story idea* (an article on South Philly artists, for example).

It is also a good idea to do some brainstorming about press “pitches” or story ideas. It might be about a particularly unique quality of your show, a special interest newspaper that would be interested in the content of your show, or one of your company members. Have a copy of the ideas you come up with on this worksheet to help you pitch you or your press campaign.

Please feel free to attach supplemental materials to this form. Also feel free to email any questions or pitch ideas to [press@livearts-fringe.org](mailto:press@livearts-fringe.org), but please be aware that our publicist does not begin work until mid-June and your emails will not be read until that time.

### Show Information

Artist or Company:

Title of Show:

Contact Name:

Email:

Phone:

### Promotions and Your Company

What would you like us to know about you, your company and your show? Describe some of the distinguishing features of your work, and tell us about any special promotions you’re planning for the Fringe. Continue your answer on an additional sheet if necessary.

### Special Focus

Please indicate if because of **content** your show is of special interest to any particular demographic or special interest groups (i.e. Gay/Lesbian/Bisexual/Transgender community, African-American Community, Jewish Community, suburban families, the disabled etc.). We will use this information to pitch stories to newspapers with a particular demographic focus, such as *Philadelphia Gay News*, *The Jewish Exponent* or *MetroKids*

## Photo Credits

All photos submitted to the Live Arts Festival should include the name of your company, the title of your show, the names of everyone in the photo (listed from left to right), and the photographer's name (who to credit). If you have sent us photos without this information, please list it here:

SAMPLE

## Show Details

Is your show a (circle one)

World Premiere / North American Premiere / Philadelphia Premiere

Is there nudity in your show?

Y N

If yes explain degree (partial, full frontal, constant, etc)

Is there profanity used in your show?

Y N

If yes explain degree (a few words, constant, etc)

What age range do you think is most appropriate for your show?

# Press Photo Guide

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## WHY GOOD PRESS PHOTOS MATTER

**Press photos play a very significant role in publicity for your work and the Philadelphia Live Arts Festival and Philly Fringe as a whole.**

- Images provide the media and other viewers with important information about your production.
- Good press photos may help you get more publicity: for example, if a press outlet is doing an overview of the Festival, they may take a look at all the photos we have available and pick the most compelling shots and shape their coverage around those productions.
- Press photos can also be effective for advance publicity, such as monthly magazines – get the word out about your show early through engaging photos of your work.

## WHAT THE MEDIA IS LOOKING FOR

**Press outlets are looking for interesting photos that will grab the attention of their readers.**

- Eye-catching, thought-provoking, engaging, dramatic and playful photos that visually support your work are suitable for press use.
- Press are generally not interested in abstract images, photos of things or scenes with no people, photos with added text overlaying the images, or logos.
- Providing press with a few options is ideal – it is a good idea to have multiple images available for press and both horizontal and vertical photos. This will give editors more layout flexibility and increase your chances of having your photos used.

## PHOTO CREDITS & CAPTIONS

**All photos submitted to the Festival should include:**

- the name of your company
- the title of your show
- the names of everyone pictured in the photo (listed from left to right)
- the photographer's name (photo credit)

## PHOTO QUALITY

**All press images must be high-resolution, at least 300dpi and a minimum size of 4x6 inches.**

dpi (dots-per-inch) refers to print resolution. Generally, if the image is not at least 300dpi, print press cannot use it. You do not need a fancy digital camera to take high-resolution images. Even a standard 8 megapixel consumer camera can capture high-resolution images. Regarding image size, the image should also be a minimum of 4x6 inches whenever possible. A 1-inch image that's 300 dpi doesn't do us much good because it is too small to print, for example.

### **FESTIVAL PRESS REPRESENTATIVE – Canary Promotion + Design**

Megan Wendell, [megan@canarypromo.com](mailto:megan@canarypromo.com)  
Emaleigh Doley, [emaleigh@canarypromo.com](mailto:emaleigh@canarypromo.com)  
Office (215) 242-6393 | [www.canarypromo.com](http://www.canarypromo.com)

Craig Peterson, Director, LAB & Philly Fringe

[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) • (215) 413 9006 x22 • 919 N 5th Street • Philadelphia PA 19123

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# Press Photo Examples

**Example 1 – Yes!**



This is a playful and engaging action image, suitable for press.

**Example 3 – Yes!**



**Example 2 – Beautiful, but not great for press...**



Though beautiful, this abstract close-up of a dress and partial figure is an example of an image that many traditional print publications would find unsuitable for print. Abstract images usually don't work for press use, but they may be better suited for other types of promotion, such as marketing efforts.

## Photo Credits

### Example 1

Company: Dada von Bzdülów Theatre

Production: *Factor T*

Pictured left to right: Rafał Dziemidok, Leszek Bzdyl, Katarzyna Chmielewska

Photographer credit: Gabriel Bińczycki

### Example 2 & 3

Company: Dada von Bzdülów Theatre

Production: *Factor T*

Pictured: Bethany Formica

Photographer credit: Gabriel Bińczycki

Craig Peterson, Director, LAB & Philly Fringe

craig@livearts-fringe.org • (215) 413 9006 x22 • 919 N 5<sup>th</sup> Street • Philadelphia PA 19123

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# ARTIST RESOURCES

## AUDIO EDITING

Movim Recordings  
Ben Camp (267)  
242-2507  
[www.movim.com](http://www.movim.com)

## BULK MAILING SERVICES

Mail Masters Direct (215) 441-8402  
[www.mailmastersdirect.com](http://www.mailmastersdirect.com)

Quaker Printing Group  
Dan Gannon  
(215) 533-6790  
[quakerprinting@aol.com](mailto:quakerprinting@aol.com)

## BUTTONS/TSHIRTS ETC.

Artistic Screen Designs  
(215) 657-0221  
Purelogo, Inc.

[www.purelogo.com](http://www.purelogo.com)  
(866) ANY.LOGO  
COSTUMES

## COSTUMES

Pierre's Costumes  
(215) 925-7121  
[www.costumers.com](http://www.costumers.com)

The American Thrift  
(215) 336-6626

Retrospect (267) 671-0116  
[www.retrospectvintage.com](http://www.retrospectvintage.com)

## FLYER DISTRIBUTION

A-List Promotions (215)  
334-3428  
[www.alistpromotions.com](http://www.alistpromotions.com)

CTM Brochure Display  
(856) 719-0210

## GRAPHIC DESIGNERS

Canary Promotion +Design  
(215) 242-6393  
[www.canarypromo.com](http://www.canarypromo.com)  
[mason@canarypromo.com](mailto:mason@canarypromo.com)

Design for Social Impact  
(215) 922-7303

Studio Z  
(215) 592-1605  
[www.studioZmedia.com](http://www.studioZmedia.com)

Theresa Fernandez  
[fernandez.theresa@gmail.com](mailto:fernandez.theresa@gmail.com)  
[TheresaFernandez.com](http://TheresaFernandez.com)

Caren Goldstein (215)  
247-0711  
[carenag@comcast.net](mailto:carenag@comcast.net)

Devilfish Ink  
Brian Potash  
(267) 226-8815  
[devilfishink@hotmail.com](mailto:devilfishink@hotmail.com)

Jeannette Ryder (215)  
280-5602  
[mygreenhat@aol.com](mailto:mygreenhat@aol.com)

Professional  
Ed Dormer  
(215) 627-3609  
[edormer@gig.net](mailto:edormer@gig.net)

Art in Motion  
Rob Stoller  
(215) 236-5000  
[www.aimvideo.com](http://www.aimvideo.com)

## INSURANCE

Domenick & Associates  
(215) 629-5701  
[www.domenick.com](http://www.domenick.com)

## PHOTOGRAPHY

Bill Hebert (267) 240-5331  
[whebert228@aol.com](mailto:whebert228@aol.com)  
[bhphotos.net](http://bhphotos.net)

Elizabeth Hershey (401) 477-6115  
[m.e.hershey@gmail.com](mailto:m.e.hershey@gmail.com)  
[elizabethhershey.com](http://elizabethhershey.com)  
[hersheyphoto.wordpress.com](http://hersheyphoto.wordpress.com)

Lisa Schaffer  
[skylarbug4@hotmail.com](mailto:skylarbug4@hotmail.com)  
[www.skylarbug.com](http://www.skylarbug.com)

Kevin Monko  
215-840-3549 [monko@me.com](mailto:monko@me.com)  
[monkophoto.com](http://monkophoto.com)  
[http://monkoworld.posterous.com/](http://http://monkoworld.posterous.com/)

Photogenics  
Jerry Berger  
(215) 287-0363  
[www.photographybyjerryberger.com](http://www.photographybyjerryberger.com)

Darkroom Studios (856) 488-1546  
[www.thedarkroomstudios.com](http://www.thedarkroomstudios.com)

John Flak (215) 763-1945  
[john@flakphotography.com](mailto:john@flakphotography.com)  
[www.flakphotography.com](http://www.flakphotography.com)

## PRINTERS

Fireball Printing  
[www.fireballprinting.com](http://www.fireballprinting.com)  
(215) 501-7155

Prism Color Corp.  
John Drexel  
(856) 234-7515  
<http://prismcolorcorp.com/>

M3 Printing  
[www.m3printing.com](http://www.m3printing.com)  
(215) 463-6348

Color Reflections (215) 627-4686  
[www.colorreflections.com](http://www.colorreflections.com)

1.800.Postcards  
[www.1800postcards.com](http://www.1800postcards.com)  
(212) 471-1070 x600

Quaker Printing Group  
Dan Gannon (215) 533-6790  
[quakerprinting@aol.com](mailto:quakerprinting@aol.com)

## PROPS/ODDITIES

Artist Custom Theater Services  
501 W. Washington St. #4  
Norristown, PA 19401 (610) 275-3130  
[www.artistcustoms.com](http://www.artistcustoms.com)  
[customerservice@artistcustoms.com](mailto:customerservice@artistcustoms.com)

Craig Peterson, Director, LAB & Philly Fringe  
[craig@livearts-fringe.org](mailto:craig@livearts-fringe.org) • (215) 413 9006 x22 • 919 N 5<sup>th</sup> Street • Philadelphia PA 19123  
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## REHEARSAL SPACE

Christ Church of Philadelphia  
20 N. American Street  
(215) 922-1695

Community Education Center  
Terri Shockley  
3500 Lancaster Ave.  
(215) 387-1911  
Fax: (215) 387-1911  
cec@libertynet.org  
www.cecarts.org

DanceFusion  
Gwendolyn Bye  
3611 Lancaster Ave  
(215) 222-7633  
Fax: (610) 667-4216  
ghbye777@aol.com

Hawthorne Cultural Center  
Anthony DiFlorio III  
Recreation Leader  
1200 Carpenter St.  
(215) 685-1848  
(215) 683-1888  
hawthornerec@yahoo.com

InterAct Theatre Company  
Dave Brown  
Managing Director  
2030 Sansom St.  
(215) 568-8077  
Fax: (215) 568-8095  
dbrown@interacttheatre.org  
www.interacttheatre.org

Mum Puppettheatre  
115 Arch Street  
(215) 925-7686  
Fax: (215) 922-5184  
heather@mumpuppet.org  
www.mumpuppet.org

Philadanco  
Joan Myers Brown  
Artistic/Executive Director  
9 North Preston St.,  
Philadanco Way Suite 203  
(215) 387-8201  
Fax: (215) 387-8203  
JMBdanco@aol.com

Society Hill  
Playhouse/Backseat  
Productions  
507 South 8th Street  
(215) 923-0210  
Fax: (215) 923-1789  
deenkogan@societyhillplayho  
use.com  
www.societyhillplayhouse.com  
St. Stephen's Church  
Mark J Yurkanin  
Music And Program Director  
19 South 10th Street  
(215) 922-3807  
Fax: (215) 829-4561  
ststephens@cavtel.net

The Parlor  
Lorin Lyle  
1170 S. Broad St.  
(215) 545-4289

The Print Center  
Michal Smith  
Executive Director  
1614 Latimer  
(215) 735-6090  
Fax: (215) 735-5511  
msmith@printcenter.org  
www.printcenter.org

Walnut Street Theatre  
Jessica Doheny  
Assistant Managing Director  
825 Walnut St.  
(215) 574-3550 ex. 577  
jd@wstonline.org  
www.wstonline.org

## RENTAL SERVICE

Main Line Party Rental  
(610) 265-5200  
www.mainlinepartyrentals.com

## TECHNICAL EQUIPMENT

Clear Sound  
Don Imburgia  
(610) 626-7600  
www.clearsoundinc.com

Entertainment Technologies  
(610) 275-8449  
www.etrentals.com

Maryland Sound (410) 448-  
1400  
www.marylandsound.com

Starlite Productions  
(856) 489-9000  
[www.starlite.com](http://www.starlite.com)

Philadelphia Theatrical Supply  
Telephone: 215-627-1225  
Fax: 215-627-2114  
[www.philatheatrical.com](http://www.philatheatrical.com)