

ON THE FRINGE: A PRACTICAL START-UP GUIDE TO CREATING, ASSEMBLING,
AND EVALUATING A FRINGE FESTIVAL IN PORTLAND, OREGON



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ON THE FRINGE:
A Practical Start-Up Guide to
Creating, Assembling, and Evaluating a Fringe Festival
in Portland, Oregon

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Abstract

The purpose of this study was to develop materials to facilitate the implementation of a seven-to-ten day Fringe Festival in Portland, Oregon or any similar metro area. By definition, a Fringe Festival is a non-profit organization of performers, producers, and managers dedicated to providing local, national, and international emerging artists a non-juried opportunity to present new works to arts-friendly audiences. All Fringe Festivals are committed to a common philosophy that promotes accessible, inexpensive, and fun performing arts attendance. For the purposes of this study, qualitative research methods, supported by action research and combined with fieldwork and participant observations, will be used to investigate, describe, and document what Fringe Festivals are all about. This study produced a structural model that defines the steps necessary to achieve the goals inherent in a Fringe Festival, to motivate the individuals involved in the process, and suggests ways to sustain this motivation for continued goal achievement.

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“Creativity is
inventing, experimenting, growing,
taking risks, breaking rules, making mistakes,
and having fun.”

-Mary Lou Cook

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Chapter 1

Introduction

Background

Fringe festivals have been entertaining audiences for over 50 years, beginning in 1947 with the original wee “alt” festival in Edinburgh, Scotland. Early on, the prestigious Edinburgh International Festival (EIF) promoted well-known performers and turned away hundreds of aspiring amateur acts. Thus rebuffed, a group of resourceful actors, dancers, comedians, and musicians saw an opportunity to direct their own performances in a type of *festival des refusés*. Performers set up makeshift theaters in open-air venues on the “fringe” of the Edinburgh International Festival (Karlin, 1999, para. 3). The initial success of the Edinburgh Fringe festival spurred the creation of a multinational, multicultural, and extremely colorful performing arts festival dedicated to emerging and amateur performers wishing to chart their creative destinies (Stevenson & Wallace, 1996).

Thanks to the tenacious free spirit of Fringe festivals in Scotland, independent self-producing artists now have a forum to develop top-notch, non-juried performances in their own communities. From humble beginnings, Fringe festivals have expanded to include local, regional, national, and international artists.

A Fringe festival is a non-profit organization of performing artists, producers, and/or managers dedicated to providing emerging local, national, and international artists a non-juried opportunity to present new works to audiences. This project will provide a start-up packet containing relevant literature, materials outlining the logistics needed to run the event, and a review of available evaluations from successful Fringe festivals in the North American Fringe Festival Circuit.

Purpose of the Study

The purpose of this study is to develop a practical resource guide to facilitate the implementation of a seven-to-ten day Fringe festival in Portland, Oregon, or any similar metro area. Portland, Oregon does not presently host a nationally recognized alt-festival which introduces the works of established and emerging performing arts entertainers. On the West coast, Victoria, B.C., Vancouver, B.C., and San Francisco host Fringe festivals which promote exciting and entertaining acts which, in turn, generate enthusiastic festival attendees and boost tourism dollars in their respective communities.

Guiding Question

- How to implement a Fringe festival in Portland, Oregon, or a similar metropolitan area?

Sub problem

- Emerging artists (dancers, musicians, actors, and comedians) often do not have adequate funds to self-promote via websites, programs, banners, press conferences, TV, radio, and print ads.
- Fringe festival cities benefit from revenues generated by attendees and performers (accommodations, restaurants, retail sales, and tourism-related activities).

Basic Assumptions

A “Fringe” creates a whole new theatrical reality. Such an alt-event facilitates a world where people can get together, have a drink, hang out and discuss artistic visions with performers, writers, and producers. In this study, I’m assuming a need and interest in the presentation of creative, innovative, and affordable Fringe festival performances in the greater Portland, Oregon metropolitan area.

I believe Portland, Oregon has the potential to be a successful site for an Oregon Fringe festival because of its historic downtown, waterfront park, and quirky neighborhood venues

(Portland Oregon Visitors Association, 2003). In addition, Portland boasts an efficient Tri-Met bus and light rail system (MAX) that allows easy access to the downtown core, as well as to the airport, Beaverton, and Gresham areas. The Portland metro area is well-suited for such a festival.

Limitations

In this project, I will define the mutual benefits to artists and host city inherent in a Fringe festival, but I will not address the “need” for such an event in Portland, Oregon. This project is limited to exploring the potential for a successful Portland Fringe festival based on existing annual festivals (Cinco de Mayo, Waterfront Blues Festival, and Rose Festival) and the unique creative climate of “Stumptown” (Palahuniuk, 2003). The Fringe philosophy of convenient, moderately priced, and enjoyable neighborhood entertainment should be a good fit.

Delimitations

- I will not be determining whether or not there is an urgency for a Fringe festival in Portland, Oregon.
- I chose to look at Portland, Oregon as a start-up city for a Fringe festival although my project could be applicable to similar metro areas.
- The spontaneity of Fringe festivals could hinder the information gathering as not all events and performances have written evaluations.

A personal limitation to this study is that I will not be conducting the research to determine the need for a Fringe festival. The reasoning for not conducting a needs assessment is linked to the non-urgent nature of this proposal. At the time of initial festival forecasting, the Fringe festival start-up guide will be a valuable resource to interested performing artists, managers, and potential non-profit arts organization sponsors.

Definition of Terms

Alt-festivals - Secondary performing arts events (theater, dance, music, comedy, drama)

composed of aspiring artists who may or may not be recognized in mainstream arts circles.

Fringe festival- A non-profit organization of performing artists, producers, and/or managers dedicated to providing emerging artists a non-juried opportunity to present new works to local, national, and international audiences.

Non-juried - Not judged or evaluated by any criteria such as talent, creativity, or artistic merit.

Self producing - Independent theatrical presentations by solo, group, or performing arts groups which may include technicians, box office and house management personnel.

Festival des Refuses - A gathering of disqualified juried performing artists who band together to self-promote their works.

Significance of Study

The performing arts scene in Portland, Oregon currently does not include a Fringe festival to showcase fresh artistic expression. In order to foster the creativity and imagination of performers and viewers, many communities have responded by establishing alternative events (alt-festivals) or Fringe festivals. All Fringe festivals are dedicated to a philosophy of accessible, inexpensive, and fun performing arts attendance. These non-profit-sponsored festivals exist to ensure a vibrant cultural arts exchange between entertainers and spectators by providing a viable infrastructure of managerial, production, and marketing support.

My project will be a practical resource guide to non-profit theater organizations, performers, and producers who wish to implement a Fringe festival in their municipality. The final resource guide will include a start-up packet with contractual agreements, participation fee information, marketing/publicity information sheet, performer application(s), company & show information forms, and a legal fact sheet. The packet will serve both new and experienced Fringe

festival managers.

Fringe festivals have bridged the financial gap created by dwindling funds for the arts by providing participating companies suitable venues, box office services, publicity for the festival as a whole, and rehearsal space. Artists set their own ticket prices (up to a maximum of \$10.00), publicize their own show, and present six performances. Fringe festivals have really caught on in metro areas across Canada and the United States. The Canadian Association of Fringe Festivals and the North American Fringe Festival Circuit mentor and promote a series of annual alt-events from June thru September all across Canada and America.

When discussing the Fringe movement in North America, the St-Ambroise Montreal Fringe festival website suggested that Fringe festivals provide the means to promote, encourage, and support fledgling and veteran acts. Artistic freedom is paramount to the mission behind these events. At Fringe festivals worldwide, artists are given the opportunity to perform works that otherwise might not be produced. Fringe festivals create an important vehicle for artistic expression, by allowing the artists to self-manage their craft. Additionally, unfettered access to diverse theatric programs enriches the community hosting the festival both culturally and economically.

Chapter 2

Review of Related Literature

Restatement of Problem

Portland, Oregon does not presently host a nationally recognized alt-festival that introduces the works of established and emerging performing arts entertainers. Victoria, B.C., Vancouver, B.C., and San Francisco host Fringe festivals that promote exciting and entertaining acts which, in turn, generate enthusiastic festival attendees and boost tourism dollars in their respective communities. The purpose of this study was to develop a practical resource guide to facilitate the implementation of a seven-to-ten day Fringe festival in Portland, Oregon, or any similar metro area.

Chapter 2 will present a history of Fringe festivals and explore the benefits inherent in these events to pre-professional actors, potential festival producers, future audiences, and host communities. This chapter is divided into six categories: Historical Overview of Festivals; History of the Edinburgh International Festival (EIF); Vaudeville and its Kinship to Fringe Festivals; Serious Leisure as it Relates to “Modern Amateurs” and Fringe Festivals; the Cultural Arts Scene in Portland, Oregon; and, my project’s Research Methodology. I chose these topics to confirm the already established value of Fringe festivals in the communities that host them, and to promote such an event in the Portland, Oregon area.

A delimitation to my literature review was the lack of scholarly research and documentation of Fringe festivals because they were viewed as chaotic happenings without any real patterns or master plans. As alternative performing arts events that prided themselves on freedom of artistic expression, Fringe festivals shunned formal methods of evaluation, but relied instead on informal written or oral audience observations which were either posted on a “rants and raves” review board, or directly handed to the actors. Because of this, it was difficult to find

documentation of Fringe festivals in the usual academic sources.

Historical Overview of Festivals

Festivals brought people from every corner of the world together to socialize, celebrate, feast, and to honor their beliefs. The earliest festivals centered on religious rituals, as participants glorified their gods by chanting, playing music, or dancing. Ancient Egyptians performed extravagant religious ceremonies linked to historical, sacred, or natural events (Springer, 2003, para. 1). The season solstices were always honored with grand observances that often led to riotous behavior on the part of the participants.

Not to be outdone by the Pharaohs of the Nile, the Greeks also took great pride in their cultural festivals. The citizens of Athens enjoyed dramatic readings, lyric poetry, and philosophical debates by prestigious scholars. These commemorative gatherings showcased the wealth, power and public spirit of the Grecian community (Pickard-Cambridge, 1968, p. 58).

The early Christians melded many of the “pagan” festivities into sacred fete days to honor various saints. Religious observances included stories of miraculous healings or divine intervention in times of need, as well as the dire consequences of not keeping the commandments (Lancashire, 2002, p. 28). Whether observing events of pagan or religious significance, once the spirit of human creativity was kindled, festivals assumed a vital role in the daily life of societies around the globe.

Today, there are more than 40,000 festivals worldwide with just as many professional event planners behind them. The global festival industry is well-documented and accessible to anyone via their websites at www.findfestivals.com and www.ifea.org. Festival topics run the gamut of sacred and secular themes, but all share a common spirit of camaraderie and celebration.

History of the Edinburgh International Festival and Fringe Festival

Fringe festivals have been entertaining audiences for over 50 years, beginning with the

original “wee” alt Scottish festival of 1947, in Edinburgh. Prior to this date, the Second World War had profoundly impacted the Scottish theatrical scene and had inadvertently provided a spawning ground for new amateur proletarian performing groups. One ambitious group, the Unity Theatre (UT), instigated an artistically liberated series of performances which shook the foundations of Scotland’s mainstream bourgeois arena. Performances challenged theater audiences both esthetically and politically. The members of UT wanted to create a socially involved theater that would attract a working-class audience. Although dissolved in the late 1940s due to financial issues, UT was credited for keeping theater alive during the war, attracting new audiences to the theater, and some claim UT helped found the Edinburgh Fringe Festival (Findlay, 1998, pp. 245-246).

From the seeds sown by the Unity Theater, a small group of resourceful actors, dancers, comedians, and musicians saw an opportunity to direct their own performances in a type of *festival des refuses*. These outcast performers, previously excluded from the prestigious Edinburgh International Festival (EIF), set up makeshift theaters and open-air venues on the “fringe” of the EIF. Venues included legitimate theaters, neighborhood bars and pubs as well as improvised stages in the back of locally owned trucks. Performing sites became an increasingly intense battleground for industry attention and details (Karlin, 1999, para. 3). Thus the Fringe was conceived as an experimental, challenging antidote to the perceived stuffiness and predictability of the traditional official program (Flynn, 2000, para. 7).

The Fringe's initial success spurred the creation of a multinational, multicultural, and extremely colorful performing arts festival dedicated to emerging and amateur performers wishing to chart their own creative destinies. “As the products of the Fringe’s notorious early years entered the scope of a respectable theatrical history, an interesting point about the whole notion of ‘underground’ or ‘avant garde’ art emerged” (Ansorge, 1975, p. 76).

In 1967, Edinburgh's Fringe festival grew into a protest movement, much to the dislike of the EIF. In fact it was a sense of outrage, as well as a determination to break taboos, that prompted the driving force behind the development of the Fringe as a means of presenting well-made alternative plays (Ansorge, 1975, p. 76). In 1979, the EIF put aside its elitist ways and aligned with the previously estranged Fringe festival. A love-hate relationship ensued as festival managers struggled with differing mission statements. As the Fringe continued to grow at an astronomical rate, the EIF attacked the Fringe's quality of production, and so on (Stevenson, R. & Wallace, G., 1996, p. 35).

Fortunately, freedom of expression was a commonality they shared, and both festivals have survived. Thanks to the persistence of the organizers of the first Edinburgh Fringe festival, today's regional self-producing artists have a forum to develop top-notch, non-juried performances in their own communities. Additionally, local actors have the opportunity to network with out-of-town troupes who, in turn, provide valuable artistic input (Davis, 2000, para. 11).

It goes without saying that Fringe festivals were a lot of work. Festivals had to build character out of their missions to identify with audiences, media, and international artists in order for the hard work to pay off (Fricker, 2000, para. 4). Veteran Fringe coordinator for the Thunder Bay Fringe festival, Jolene Davis, states, "The aim of our board and handful of staff was to make it a positive experience for audiences, local actors, and touring companies. But we knew right from the start we couldn't count on either the weather or the crowds of people to help build our success. My real concern was, 'Will they get it? Will this city with its stolid nature let loose and fringe' (Davis, 2000, para. 1)?

The answer was a resounding "yes." From humble beginnings, Fringe festivals have expanded to include local, regional, national, and international artists. The festival has evolved

into a spectacular three-week extravaganza and every summer, “pretty Edinburgh lifts her stone skirts and allows herself to get tipsy for a few weeks” (Flynn, 2000, para. 3). As Flynn asserts, Right now, in central Edinburgh, you can’t move for miming marionettes and trainee stilt-walkers. Stand still for two minutes, and your face will be painted and you’ll be covered in leaflets like the leaves of a strange festival tree left swaying on the Royal Mile. Emergency cultural saturation units are set up and the Fringe is under way (2000, para.1).

The Edinburgh International Festival (website of Edinburgh International Festival) has as its aim,

to promote and encourage arts of the highest possible standard; to reflect international culture in presentation to Scottish audiences and to reflect Scottish culture in presentation to international audiences; to bring together a program of events in an innovative way that cannot easily be achieved by other organizations; to offer equal opportunity for all sections of the public to experience and enjoy the arts, and thus encourage participation through other organizations throughout the year; and to promote the educational, cultural and economic well-being of the City and people of Edinburgh and Scotland.

Vaudeville and its Kinship to Fringe Festivals

A key factor behind the Fringe festival philosophy was artistic freedom and giving artists the opportunity to perform works that otherwise might not be produced. Many performers wanted to present classic works of art and perform contemporary pieces with modern ideas and current political stances. Actors and producers were not always content to challenge the mainstream theater from within. In the process, political and performance aims changed the idea of theater by repositioning and expanding it (Bennett, 1997, p.97). Will and Ian Ferguson, co-authors of *How to be Canadian*, caution: The quality and content of Fringe shows can vary widely (and wildly). The attraction of low ticket prices, independent productions, and lots of

first time playwrights, actors, and directors lends itself to an atmosphere of lunacy (2001, p. 142). Audiences may be shocked or bored, depending on the focus of the performances, but in the interest of accessible art for all, their wallets will not suffer.

A comparison I found interesting to audience development and “new art” was the rise of Vaudeville in 1915 in New York. A form of cleaned-up theater (in theory) was created to attract a broader audience. Artists, producers, and writers were attempting to bridge the social differences that splintered theater audiences during this era. These traveling performing groups had to be attentive to the cultural differences between theaters and audiences in order to maintain popularity (Butsch & Snyder, 1990, p. 119).

Early vaudeville burlesque acts influenced Walter Cole, aka Darcelle, of Walter Cole Presents “That’s no Lady, that’s Darcelle XV and Company,” as northwest Portland’s cross-dressing cabaret act. Cole’s enterprise was possible due a cultural climate that allowed individuals to experience someone else’s reality. On another note, an earlier predecessor, The Harbor Club, was declared off limits to members of the U.S. Navy, in town during Portland’s famous Rose Festival (Palahniuk, 2003, pp. 35-39).

Towards the end of the twentieth century, mainstream theater was facing competition from the modern technology of film, theater, and video. Performers were breaking away from the traditional restriction of theater and began developing their work outside the halls of convention. Through this process, new developments in theater occurred exploring possibilities that would not have been anticipated (Mason, 1992, p.3).

With the breaking of traditional barriers came a variety of hardships including audience and media prejudice, as well as attitudes towards what constituted proper theater. Audiences saw these productions simply as “a lot of untrained amateurs putting on inferior shows” (Mason, 1992, p.3).

Viewers often brought a preconceived notion of cultural and ideological expectations to any performance. “Whatever the nature of performances, it is clear that established cultural markers are important in pre-activating certain anticipation, a horizon of expectation in the audience drawn to any particular event” (Bennett, 1997, pp. 98, 105-106). The relation between performer and audience was the essence of a theatrical experience. Direct contact between viewer and performer was explored during the 1960s in underground theaters and is now a common practice in Fringe Theater (Mason, 1992, p. 181). One performing group, Forced Entertainment, strove to create witnesses rather than spectators in an effort to connect with audiences. “To witness an event is to be present at it in some fundamentally ethical way, to feel the weight of things and one’s own place in them, even if that place is simply, for the moment, as an onlooker” (Etchells, 1996, pp. 17-18). It was said that any reaction was a common signal of art.

Venue space had a huge impact on performer and audience interaction. Artists worked in culture, through it, but never outside of it. Performers attempted to define performance space and to answer what it entailed. Etchells (1999) said:

We knew that in addressing a site - library, gallery, or tourist coach - one did so at best with an understanding and reference to the history or expectation of practices of events in such a place. We knew that in the dancing with and around the expectations inherent in form and in place, lay the possibility of meaning. In this sense everything we did was site-specific-a reaction to the history and properties of a certain area (p.21).

The process of seeking out non-traditional spaces and audiences created greater geographic representation as performances moved away from traditional urban centers (Bennett, 1997, p.97).

Festival and event attendees played a crucial role in the dynamics of marketing and audience development for Fringe festivals. Concerts were often promoted through word-of-

mouth at the festival's center. Thus rural theater blossomed from this grass roots publicity appeal to attract broader audiences. This was especially important for touring companies and those who performed in non-traditional spaces (Bennett, 1997, p. 124).

Reflecting back on the decade of Vaudeville theater, the Fringe festival's practice of selecting performers on a non-juried basis could be compared to Vaudeville's various amateur nights and competitions. It was the audience who served as the "jury." Audiences were verbally supportive if the act was exceptional, but merciless if the act fell short. Often contestants were pummeled with tomatoes, cabbages, eggs, or whatever was handy, or humbly dragged offstage with a large hook (Butsch & Snyder, 1980, p.129). Fortunately, Fringe festivals have adjusted the tomato-throwing feedback to a more humane "rants and raves" review format.

Serious Leisure as it Relates to Pre-professional Actors & Fringe Festivals

An interesting concept related to the Fringe festival philosophy was the idea of "serious leisure," a term coined by Robert Stebbins. Stebbins described serious leisure as "the systemic pursuit of an amateur, hobbyist, or volunteer activity that is sufficiently substantial and interesting for the participant to find a career there in the acquisition of its special skills and knowledge" (1992, p.3). Due to the non-juried process of Fringe festivals, a wider variety of individuals was given the opportunity to perform and present new works. People were taking on activities as amateurs and developing professional skills. Fringe festivals allowed a number of amateur performers the opportunity to perform their projects and works-in-progress to the public.

"As professionalization spread from one occupation to another, what was once considered play in some of these spheres was evolving quietly, inevitably, and unnoticeably into a new form--one best named modern amateurism" (Stebbins, 1992, p. 8). People who pursued their art as a non-professional often held a passion that was not exhausted and an eagerness to

share new ideas in a public forum through theater. Often these people were pre-professional and were using their amateur status to join the professional ranks (Stebbins, 1992, p. 47). Fringe festivals provided an excellent arena for such career-making moves.

People participated in serious leisure for a variety of personal and social reasons. Individual rewards included personal enrichment, self-actualization, self-expression, self-image, self-gratification, and recreational and financial return, whereas the social rewards were often social attraction, group accomplishment, and contribution to the group (Stebbins, 2002, pp. 9-10).

The Arts and Culture Scene in Portland, Oregon

The State of Oregon has taken interest in the cultural climate of our communities through the formation of the Oregon Arts Commission and the Oregon Cultural Trust. The Joint Interim Task Force on Cultural Development for the State of Oregon reported:

The vision is simple and straightforward. Plan fully and with careful orchestration, create during the years ahead a true cultural awakening, something that lifts the arts, the humanities, and our cultural heritage to a new and pivotal level capable of impacting favorably every Oregonian and strengthening the quality of life in our state (2001, p. 5). A campaign to increase the culture of Oregon is currently being promoted. Task Force chairman, Charles Walker's response to the promotion of culture in Oregon was, A society that promotes opportunity for all people to experience their culture and its roots is a society that develops increased civility and an increased sense of community. . . . Widespread accessibility to an involvement with the arts, humanities, and heritage helps mold the Oregon society in which we live. Investment here can provide a positive quality of living dividend (2001, p.5).

The Task Force statement can be seen as a recognition of a need to improve Oregon's culture as

well as a call to arts organizations to help secure the culture of our State.

The Oregon Cultural Trust was established in 1999 as a statewide cultural plan to raise “new funds to invest into Oregon’s arts, humanities and heritage.” Goals also included increasing cultural development and strengthening quality of life across the state (Oregon Cultural Trust website). Oregon has accepted the challenge and is setting forth to “nurture, sustain, and invigorate culture for all its citizens” (The Task Force, 2001, p. 6).

With Oregon’s increased interest in culture and arts, Portland, as the state’s largest metropolitan center, would be an excellent candidate to host a Fringe event. A Fringe festival would promote exciting and entertaining acts that in turn, would generate enthusiastic festival attendees and boost tourism dollars. Portland’s cultural scene would expand and the works of new artists would be presented to new audiences. The city of Portland would also experience revenue generated by locals and out-of-town attendees to further boost local tourism-based industries.

In light of the Task Force research, noted artist, writer, and Oregonian, Tad Savinard, commented on Oregon’s culture, “It seems as if we have come to a crossroads of culture. . . .As a result, it is imperative, now more than ever, that we invest and empower the creative paths that explore, explain, and enhance our lives” (2001, p. 6).

Oregon has determined the need to develop a long-term plan to support and sustain the future of culture in our state. The researchers for the Task Force noted that lack of support has left its mark on cultural resources unable to meet the public’s need and their community’s challenges. They further noted that it was time for change (2001, p. 7). Responding to why a community or state should support cultural projects, Task Force chairman Walker reiterated, “A state with a vibrant arts and cultural life attracts and retains educated people and progressive businesses” (2001, p. 8).

Portland gallery owner, Jane Beebe, reflected, “On the national level, there’s a buzz about the Portland arts scene. Portland, with its relative low cost of living, has attracted a glut of quality artists from other cities” (Palahniuk, 2003, p. 88). A Fringe festival would provide these artists the opportunity to showcase new works in an open forum and interact with enthusiastic audiences, while assisting in the advancement of Portland’s economy.

Portland hosts a number of festivals throughout the year, such as the Cinco de Mayo celebration, the Waterfront Blues Festival, and the Portland Rose Festival. These, and many other celebrations, bring out the true culture and flavor of Oregon’s largest city (*Northwest Travel Magazine*, Portland Oregon Visitors Association website).

Fringe festivals have been successful in promoting and showcasing innovative artistic works. I believe Portland audiences and local communities would gain cultural, professional, and financial rewards by hosting such an event. The Portland Oregon Visitors Association (POVA) website has statistics stating that people come to Portland for many reasons, and with varied financial resources and ethnic backgrounds. Mirroring the Fringe festival philosophy of unrestrained artistic freedom of the participants and accessible art for all, Portland could offer a plethora of affordable venues for experimental theater ventures.

Research Methodology

Qualitative research involves “documenting real events, recording what people say, observing specific behaviors, studying written documents, or examining visual images, (Neuman, 2003, p. 146). It is how we interpret the world around us. Qualitative researchers are called bricoleurs, as they are adept at putting the various pieces together, interpreting data for meaning and then drawing conclusions, (Neuman, pp. 147-148).

Action research is a method of qualitative research which adopts a purposeful openness to new ideas, experiences and processes, (McNiff, 1988, p. 9). It is also a method of field

research, based on naturalism, which “involves observing events in natural settings, not in contrived, invented, or researcher-created settings,” (Neuman, 2003, p. 368). Paper and pen methods are used in action research to document aspects of the field research. Questionnaires are an example of this method as it records trends in an exploratory manner, (McNiff, 1988, p. 76). Survey research and interview data give access to statistical logic and facts about the world, and this is where quantitative research enters the picture. Questions should be universal amongst participants and easily recorded to generate data, (Silverman, 2001, pp. 86-87). Quantitative research “attempts to bridge the gap between social research and social practice by building theories which explain social phenomena, inform practice, and adhere to the fundamental criteria of a science,” (Bradbury & Reason, 2001, p. 160).

Chapter 3

Design of Study

Restatement of Problem

Portland, Oregon does not presently host a nationally recognized alt-festival that introduces the works of established and emerging performing arts entertainers. Victoria, B.C., Vancouver, B.C., and San Francisco, California host Fringe festivals that promote exciting and entertaining acts which, in turn, generate enthusiastic festival attendees and boost tourism dollars in their respective communities. The purpose of this study was to develop a practical resource guide to facilitate the implementation of a seven-to-ten day Fringe festival in Portland, Oregon, or any similar metro area.

Philosophical Underpinnings

In this project, I used an interpretive social science approach, supported by action research, as a “process of innovation, change, and problem-solving” (Zuber-Skerritt, p. 36), to promote the development of a Fringe festival in Portland, Oregon. The nature of Fringe festivals tends to be chaotic and fluid without any real patterns or master plan. Fringe performances and related works of artistic expression often amuse, shock, or stimulate others. It was my intention to produce a structural model which would define the steps necessary to achieve the primary goals inherent in a Fringe festival, to motivate the individuals involved in the process, and to suggest ways to sustain this motivation for continued goal achievement.

Research Methods and Procedures

I used qualitative research methods in this study as I proposed to “extract themes or generalizations from evidence and organizing data to present a coherent, consistent picture” (Neuman, p. 145). Triangulated data came from compiled literature relevant to Fringe festivals. I conducted surveys to gather information from current festival managers, and collected field

research notes to investigate, describe, and document what Fringe festivals were all about. Through fieldwork and balanced event observations, I was able to determine relevant site or event-specific needs, compile a summary of Fringe festival evaluations, and establish guidelines for festival and events management. I also examined available Fringe festival programming and production procedures to evaluate materials for a Portland, Oregon Fringe festival resource guide. In summary, my approach to the research investigated, described, and documented what Fringe festivals were all about through an action research approach.

There is not an assessment coding system to reference literature, as I differentiated between website information, books, journals, and interview documentation. Additionally, there were no statistical tables, case studies, or non-festival related analyses.

This project was intended to be a resource for potential Fringe festival producers, community cultural arts organizations, and pre-professional artists who wish to self-promote their works, in particular in the Portland metro area.

Specific Methods of Data Collection

I identified 25 regional Fringe festivals in the North American Fringe Circuit, as well as five internationally recognized Fringe festivals, by using online databases and websites. I reviewed festival programming and production procedures to collect comprehensive information regarding festival operations. Based on the results of this research, I developed a cover letter and questionnaire to send to Fringe festival managers. This part of the study was conducted in the spring preceding the summer festival season. The questionnaire addressed the Fringe organization's start-up method, the festival's history, decision-making processes, and audience development issues. Additionally, I requested any relevant literature or resources related to their festival development and successes. When I received the completed questionnaires, I compiled data and conducted follow-up telephone and e-mail interviews, as necessary, to clarify answers

and ask additional questions. Interviewees and survey participants will be informed of my findings at the completion of my study. My cover letter is available in Appendix A and survey questions are located in Appendix B.

I collected and reviewed select Fringe festival's post-event evaluation criteria. I used these examples to create an evaluation form for my Fringe start-up packet. Assessments were examined from relevant websites, as well as from festival managers.

I attended the Montreal, Quebec, Vancouver, B.C., and Victoria, B.C. Fringe festivals in the summer of 2004 to record and collect data, and to actively participate as an observer. I felt this was a good way to collect qualitative field data from these events. By seeing how other festivals manage site planning and programming, I created a list of resources specific to Portland, Oregon. Guideline strategies for my research can be viewed in Appendix C.

Data was recorded through field notes, direct observation reports, interview accounts, and e-mail text. Field information was organized in a three-ring binder with sections relevant to each topic. A major part of my project included the preparation of a practical resource guide to facilitate implementation of a successful Fringe festival. Previously documented successes and challenges also figured into the research process.

Data analysis

To analyze my quantitative data, I tallied the questionnaire results by hand and drew conclusions based on operational similarities and survey findings. My qualitative data included my literature review and unobtrusive observations. Based on the findings from my literature review, I was able to create a list of items to observe during festival visits and to formulate my unobtrusive observation data gathering methods.

Web findings and survey results were compiled to augment a practical resource guide for creating a Fringe festival in Portland, Oregon, or a similar metro area. Resource guide documents

are outlined as follows: Appendix D: Participation fee information, application rules and regulations; Appendix E: Fringe festival production application form; Appendix F: Fringe artists technical information sheet; Appendix G: Fringe festival technical program information; Appendix H: Media guidelines and helpful hints; Appendix I: tickets; and Appendix J: Legal notes from Fringe-affiliated lawyers.

Chapter 4

Results and Discussion

Restatement of Problem

Portland, Oregon does not presently host a nationally recognized alt-festival that introduces the works of established and emerging performing arts entertainers. Victoria, B.C., Vancouver, B.C., and San Francisco host Fringe festivals that promote exciting and entertaining acts that, in turn, generate enthusiastic festival attendees and boost tourism dollars in their respective communities. The purpose of this study was to develop a practical resource guide to facilitate the implementation of a seven-to-ten day Fringe festival in Portland, Oregon, or any similar metro area.

Data Analyzed in Accordance With Procedures

I e-mailed my festival project questionnaire to 30 Fringe festivals across the U.S. and Canada, as well as to a few international sites. My goal was to gather data that would identify various start-up procedures unique to Fringe festivals. (See survey in Appendix A)

Questions on the questionnaire sought to determine similar themes and goals among festivals and to ascertain a common definition of a Fringe festival. Questions addressed festival mission, the number of operative years, pre-assessment of local demand for a “fringe” festival, the founder’s incentive(s) for starting a Fringe festival, and the number of staff members and volunteers required to insure a successful event. Additionally, my questionnaire focused on the issue of who was responsible for making both short and long-range decisions, the demographics of festival audiences, the duration of the festival, and event marketing procedures. Lastly, I studied the number of performing groups accepted each year, how the events are evaluated, and the greatest challenges inherent in running a prosperous event.

The internet search to identify existing Fringe festivals revealed that the Canadian

Association of Fringe Festivals (CAFF) website offered the most comprehensive list of North American Fringe Festivals, as well as a link to non-CAFF affiliated groups. Final questionnaire receipts reflected a return rate of 23% (seven out of 30 festival project inquiries recorded). Five of the 30 surveys were returned and deemed undeliverable. Two festival managers indicated they were too busy to participate at this time. My original questionnaire requested a two-week turnaround for responding, but after receiving only three replies, I re-sent the questionnaire in order to garner a better response rate. Four weeks later, I closed my research inquiry in order to draw conclusions on the study and to move on to the next phase of data collection. After this time, I had an opportunity to discuss my study by phone with a North American Fringe festival manager. This individual indicated the busy nature of the pre-festival season and the fact that some Fringe festivals have dissolved due to financial concerns, as reasons for the low response rate.

Questionnaire Findings

Using the questionnaire data, I was able to analyze my findings and draw conclusions regarding Fringe festival start-up procedures, and to assess common philosophical goals among festivals. The results of my questionnaire turned up a useful set of practices and ideas surrounding Fringe festival programming, organization, and start-up procedures.

Mission

The collected data focused on vital organizational information from each participating Fringe festival. Questionnaire participants, generally the current festival's artistic or managing directors, were asked to state the mission of their organization. Although each mission statement varied slightly, I could deduce underlying themes regarding artistic intent and community/audience development. Statements suggesting artistic intent spoke to multidisciplinary festivals supporting the development and presentation of artists' new works; the creation of an

environment where participating artists can challenge, subvert, and invigorate their disciplines; the consolidation of emerging artists' raw talents with the experience of established performers to produce unconventional and innovative works; and the single-minded aesthetic dedication to pursue innovation, expansion, and development of the performing, visual, and written arts.

Statements supported the context of broadening participation in the arts by providing works that demand far greater audience engagement and dialogue, and by creating works that challenge both the artist and the viewers. Community and cultural development were appropriate goals for festivals eager to embrace new ideas, to celebrate a region's ethnic diversity, and to practice and recognize the need to support the artists of today and the audiences of tomorrow. Other ideas included introducing the benefits of cultural diversity to complement and differentiate established festivals in any given city, and to promote the freedom and distinctiveness of artistic expression in the community.

Years Fringe Festival Has Existed

The questionnaire also asked how long each Fringe festival had been running. The majority of the festivals who responded had been in existence for 7-14 years. One festival was embarking on its first season. I didn't obtain enough data to substantiate if newer festivals were struggling or succeeding in their introductory years.

Needs Assessment

I assumed a needs assessment of a designated city would be a critical component to the start-up procedure, but data obtained from the survey answers proved I was mistaken. Every responding festival manager indicated a 'gut feeling' by the festival's founder to initiate such an event. No needs assessments were compiled, as festivals were started primarily on pure instinct and a big helping of faith. One fringe event manager reiterated that their festival's founder had attended a Fringe festival in another city, and was inspired by similarities between the two metro

areas. The founder spoke with artists, potential funders, and theater venues to determine if there was an interest, but it was more a decision of initial impressions and time suitability. It was my opinion that civic organizations often needed to be convinced that the lack of an artist/performance-friendly environment was a gap that needs to be filled, in order to provide cultural experiences for the community-at-large.

Motivation of Founder in Creating a Fringe Festival

My next question regarding the motivation of the founder in starting the festival, tied in directly with the needs assessment question. Many festival managers had previously attended another city's Fringe festival and, in turn, were inspired to create their own version. Some fringe event producers instituted "offshoot" Fringe festivals to promote cutting-edge performing arts works in their community. Lastly, there were individuals within the Fringe circuit who wanted to circumvent sponsor-induced censorship. Their goal was to provide a haven for new works. . . politically incorrect, edgy, controversial, and otherwise.

Volunteers and Staff

Depending on the event manager's motivation and audience interest/attendance, Fringe festivals frequently vary in depth and breadth of performance offerings. Festival staff and volunteer numbers reflected the logistics of managing a 10-day festival. Managers were queried on how many people they employed, and whether employees were hired year-round or seasonally. I inquired about the number of volunteers invited, and if there was a volunteer coordinator. Most festivals maintained one-to-three full-time year-round staff members. A few full-time and part-time staff were invited on-board about three months prior to the festival. One U.S. festival hired up to 50 part-time events staff who served as volunteer coordinators, audience services directors, box office accountants, house managers, interns, technical directors, technicians, out-of-town coordinators, ticketing coordinators, press relations assistants, showcase

coordinators, and tent managers. Volunteers were a key component to any festival's success. Several survey respondents indicated they invited between 12 and 300 volunteers during the event. Six of the seven survey responses mentioned hiring a volunteer manager during the festival run.

Decision-making

One additional question dealt with decision-making within the organization. I received varied answers from a managing director, a producer, a board of directors' representative, and miscellaneous staff members. I learned that some associations operated on an informal committee basis where decisions were made via group consensus. One organization explained the importance of letting staff members use their expertise to make decisions. Nonetheless, the overall long-term vision statements and financial well-being decisions were made by the director, with the approval and advice of the board.

Selection Process of Performers

In true Fringe festival operations, performer selection is traditionally wrapped up on a first-come first-serve, or lottery basis. However, in my study, I did encounter one festival that selected performers on a curated basis, excluding amateur groups/students or street performer acts targeted primarily for children. Additionally, the number of performing groups/individuals chosen to perform was based on city size and venue capacity. Among the responding festivals, between 20-175 groups/individuals were annually selected to perform.

Festival Duration

Fringe festival duration is beginning to blossom from a annual 10-day event to a year-round effort. Festivals have begun to team with local theaters to incorporate Fringe-inspired themes in any season, from a single venue. These theatrical presentations would be considered supplemental to the traditional Fringe festival schedule. Since most festival audiences were

gauged at approximately 80% local patronage, a year-round offering seemed viable.

Marketing

Performing artists who perform in Fringe festivals were responsible for promoting and advertising their own performances. The festival was responsible for the marketing and promotion of the event as a whole. All surveyed festivals maintained updated websites as a key marketing tool to reach local, national, and international audiences. Advertising, PR, posters, e-mail, direct mails, flyers, programs, local radio promotions, press pieces, sponsorships, and word-of-mouth were all mentioned as marketing tools. Of particular interest was the inclusion of festival programming in free local weekly magazines, seven days prior to the festival. Participation in local TV/radio talk shows was another way to gain event publicity. Key sponsorships with local papers and radio stations was another factor to consider. Further ideas included advertising in regional airlines publications in order to reach out-of-town visitors. Local tourism offices provided valuable informational outlets, too.

Post-event Evaluations

Post-event evaluations are essential to determining the success of a festival. My questionnaire included a question asking which methods were preferred to evaluate Fringe festivals. The main evaluative measures were attendance statistics, performance critique responses, audience festival experience surveys, artist surveys, media attention clips, and financial records.

Greatest Challenges

The final question covered current challenges facing Fringe festival managers/producers. Responses covered the entire spectrum of festival management experiences. One international festival manager noted a need for an increase in program capacity and artistic ambition without overextending financial limits. Censorship issues, linked to financial sponsors, threaten to inhibit

the artistic freedoms inherent in a Fringe festival.

One American festival manager noted funding as an issue because their organization fell “between the cracks” on specific criteria grant opportunities. Examples included disqualification from funds because a Fringe organization opted to present their own theatrical productions. Certain other grants were unavailable because some festivals did not self-produce events. It appeared that some funders did not support festivals because the events were reputed to make a good profit for themselves. Fringe festivals were an exception because performance revenues were returned to the artists. Unfortunately, this fact was something many sponsors were not aware of or did not acknowledge. This same U.S.-based festival stated another obstacle was getting out of debt to the point where they did not owe anyone money. Remaining in the black was another mighty hurdle.

Other challenges included takeover attempts by other festivals, issues of booking performers who experienced their big break days before the festival (precipitating overwhelming ticket sales), venue capacity issues, and media requests. A festival in eastern Canada revealed issues with marketing to the varied demographics present in French/English-speaking communities. By aligning with particular English-speaking organizations, the francophone communities felt slighted, especially since the term ‘fringe’ does not have a literal French word equivalent.

Unobtrusive Observation Findings

During the summer of 2004, I followed a portion of the North American Fringe Festival Circuit (NAFFC), and became a sort of a “Fringe Groupie.” A Fringe Groupie (FG) can be identified as anyone who attends several Fringes and mingles with artists, producers, and other attendees. People, like myself, doing research on Fringe festivals are not a common occurrence, and the term, FG, mainly falls to the actors who follow the Fringe circuit across Canada.

Fringe Festivals Visited and Reported Upon

My Fringe odyssey began in June, 2004, with “Le Festival St. Ambroise Fringe de Montreal” in Montreal, Quebec. As the second-largest bilingual (French/English) city in the world, a certain percentage of the acts were in French, thus giving the Montreal Fringe a very cosmopolitan flair. By September, 2004, the NAFFC arrived on Canada’s west coast, so I drove first to Vancouver Island and the Victoria Fringe Festival, and then to Vancouver, B.C. for the aptly named Vancouver Fringe Festival. My experiences as an active observer, were highly beneficial to gaining information on the management and administrative strategies behind a successful Fringe festival.

I observed and noted the effectiveness of the overall layout of the main festival headquarters as it related to venues, performer marketing opportunities, ticket purchase, review facilities, and festival volunteer visibility. I also looked at how performance/festival evaluations were submitted by audience members.

Le Festival St. Ambroise Fringe de Montreal

Before attending the Montreal festival, I researched the festival offerings at <http://www.montrealfringe.ca/index.htm>. The website provided performance programs and ticket information, a venue map, and the main Fringe headquarters location. However, if I had come to Montreal as a random tourist, unaware of Fringe festival dates, any event knowledge would have come from tourist information centers. Once in Montreal, I did find poster sites in various malls and Fringe festival banners displayed across prominent boulevards.

Coincidentally, towards the end of the Montreal Fringe festival run, another annual event, “Main Madness,” took place on the Rue St. Laurent. The avenue was closed to vehicles and opened to sidewalk sales, food vendors, souvenir stalls, bars with live entertainment, and children’s activities. As the Montreal Fringe headquarters was located at the corner of St-

Laurent/Rachel streets, sidewalk shoppers were bombarded with publicity for the remaining programs.

I found the most enlightening location for information was either the website or festival headquarters. Each performance venue had a banner or poster, volunteer-staffed ticket sales table, and a stack of programs, but particular questions had to be called into headquarters via cell phone. The Montreal Fringe headquarters encompassed an entire park block. The site included a beer garden where performers could leave stacks of pocket flyers, and poster the portable chain link fence around the park. Volunteers were happy to offer advice on well-received shows, and an outdoor stage allowed performers to give “teasers” of their program. Additionally, several non-Fringe groups were scheduled to present free performances on the outdoor stage. Folding chairs with tables, a merchandise boutique, and a ticket trailer/office were also on site.

The Montreal Fringe included nine main venues and four BYOV (bring your own venues). The programs ranged in scope and sequence with comedy, dance, drama, drama/comedy, musical, and performance art offerings. Appropriate audience suitability was acknowledged in the program/show descriptions. The Montreal Fringe 2004 theme was “Fringe a Mort” or “Fringe ‘til it hurts!” In four days, I was able to attend twelve shows on the “multiple injuries” Platinum 10 show pass @ \$65CD. The occasional “compound fracture” 2/for/1 shows were a good deal, too. Student discounts were available on selected shows. With a 10-show pass, there was a nice discount because tickets ranged from \$9-\$12CD at the door. As an added incentive to see all ten shows, you could redeem your punched Platinum card for a free beverage in the beer garden.

Many people, who live in large cities, are used to mass transit and walking. Montreal Fringe festival venues were centrally located within a 30-minute walking radius of Fringe headquarters. The venue map had the main streets marked, but many secondary streets were left off, so I often walked right past the street I was looking for. It was easy to find venues in relation

to headquarters, but getting from venue to venue was a bit tricky.

Each venue encouraged audience feedback via colorful sheets of paper labeled “rants and raves.” These informal evaluations were then posted on the chain link fences at headquarters for all to read. For local viewers with internet access, comments could be posted at the montrealfringe.ca “Net Buzz” site.

The only negative competition I saw at the Montreal Fringe was the “Infringement” festival, billed as “an interdisciplinary festival open to all critical artists celebrating freedom of expression.” It was open to any and all in a “bring your own venue” setting. Other than a website at http://www.rabble.ca/babble/ultimatebb.php?ubb=get_topic&f=F&t=001125, I did not see any “Infringement” advertising during my time in Montreal.

Victoria, B.C. Fringe Festival

In September, I traveled to Victoria, Vancouver Island, British Columbia to attend the tail-end of the Victoria Fringe Festival. At <http://www.victoriafringe.com> I was able to add my name to their mailing list and received a comprehensive Fringe program booklet prior to my trip. This was a great way to sort out the programs in advance, find lodging close to the venues, and to plan ferry crossings.

The Victoria Fringe Festival included four official venues and four BYOVs. The ticket kiosk was located at Pandora and Broad streets, about a half-block from the Fringe Club (Victoria Multicultural Centre). Unfortunately, there wasn’t any signage for the Club. Interested patrons had to enter an unmarked door and climb a long staircase to access what turned out to be a really nice space. All performance venues were located in the Pandora street vicinity within four blocks of the ticket kiosk. Performance sites included the Downtown Community Activity Centre, the Conservatory of Music Gymnasium, the Conservatory of Music--Wood Hall, and St. Andrews School Gymnasium. BYOV sites were located a bit off the Fringe track and involved a 15-25

minute walk.

The Victoria Fringe main ticket arena had publicity fliers and sandwich boards surrounding it. Purchasing tickets was easy, but I didn't receive any show recommendations there. No review or show evaluation area was evident. If FGs wanted to meet, the only official gathering spot was at The Fringe Club, after 9 p.m.

To see any Victoria Fringe performance, everyone had to purchase a membership Fringe Visa Button for \$5CD. Six and ten-show Munch cards were available, and I opted for the six-show card @ \$51CD (10-show card sold for \$81CD). Munch cards were redeemable in advance for tickets at the ticket office, or at the door. Rush tickets were limited to four per person, but as always, a membership Fringe Visa button was required. No button, no entrance. . . or you could purchase another button! I attended a seventh show, and bought a discounted student ticket at the door (\$5 - \$8CD). I concluded that the ticket office was the place to purchase tickets, ask for directions to the venues, and to obtain specific show information. They also directed me to an ATM and an amazing Chinatown restaurant called the Noodle Box!

The program was quite varied and kept with the 'International Exotic' theme the festival was promoting. The majority of the shows were labeled for mature audiences and adults only, and included a variety of theater, physical comedy, musical comedy, modern dance, dramatic monologue, dark comedy, absurd theater, spoken word, play comedy, and physically devised comedic storytelling,. Audience age and material suitability was acknowledged in the program/show descriptions.

Audience-penned Victoria Fringe "The Craig" reviews (50-100 words) were available in printed form (25 cent donation suggested), or via e-mail (free) by clicking "Get the Craig!" at victoriafringe.com. The idea behind "The Craig" was good, but not very timely as the turnaround between collecting, printing, and distributing the reviews meant most of the shows had already

finished their run.

Vancouver, B.C. Fringe Festival

The last stop on my FG tour took me through the Gulf Islands to Tsawwassen and north to Vancouver, B.C. I arrived at the very beginning of the Vancouver Fringe Festival. Advanced program website information was unavailable before I left for British Columbia, but the site indicated programs would be available at any 7-eleven convenience store in Vancouver. I couldn't locate any 7-eleven stores, so I ended up making my way to Granville Island and festival headquarters to pick up an official program book.

The Vancouver Fringe was considerably larger than the Victoria Fringe (nine main venues and ten BYOVs). The majority of the shows were scheduled at theaters on Granville Island and were easily accessible by foot. Three of the venues were offsite and entailed a 10-15 minute walk from Fringe headquarters. The Vancouver Fringe was celebrating its 20th anniversary and four years of festivals on Granville Island. The island was a perfectly suitable location due to all the available performing arts spaces there.

A large banner, depicting a skeletal dog sitting in his doghouse because "for 11 days nothing else will matter," portrayed Granville Island as the spot to be for Vancouver Fringe festival mayhem. It was quickly apparent that the Fringe had taken over the place. Ticket and information booths, as well as Fringe tix (an alternate ticket tent), were well-marked and highly visible in front of all major venues. Additionally, the Fringe Club (located at the Granville Island Brewing Tap Room) and Fringe al Fresco (outdoor patio at the Performance Works space) were open for drinks and socializing before and after performances (Fringe membership card needed for entry). Two information centers on the island provided general Granville Island information as well as Fringe festival programs. A exterior fenced "Fringe de la Fringe" arena doubled as a Graffiti Art Pit and served as the backdrop for the Sandwich Board Forest. Kids had their own

area, called Kids Fringe, that included an outdoor stage and indoor theater. Ongoing interactive art projects were very popular (thanks to a lot of young, energetic volunteers).

A Fringe Membership card (\$3CD) was required, in addition to buying a Frequent Fringer Punch card Pass (10 shows for \$80CD), or Student Pass (4 shows for \$30CD). The Vancouver Fringe Membership card was generic in appearance when compared to the colorful Victoria Fringe button, but it worked just as well.

Performers could shamelessly self-promote their works thanks to colorful publicity pillars, the Sandwich Board Forest, Granville Island business windows, and by rubbing elbows with audiences waiting in line before performances.

The Vancouver Fringe program presented a wide range of comedy, dance, drama, drama/comedy, musical, multimedia, and performance-art offerings. Appropriate audience suitability was acknowledged in the program/show descriptions.

Volunteers were highly visible because of their blue Fringe t-shirts and pre-performance info sessions (the usual no electronic devices spiel). A call for more volunteers was voiced at each performance. Volunteer benefits included a free show for each shift worked.

Audience reviews, Vancouver-style, worked in the following ways:

- CBC Livewire at Fringetix. A portable audio e-mail kiosk available for information, theater reviews, and for hearing what others have said about the show(s).
- CityTV Speaker's Corner at Performance Works. A TV recording device filmed the reviewer as he/she ranted/raved about a particular actor/performance.
- Phone at each venue to call in program impressions (this option was not available).
- Internet comments sent from www.vancouverfringe.com site--click on Feedback--link to e-mail publicity@vancouverfringe.com--subject "I have a comment . . . "

These options appeared to be effective, but I did not see a lot of activity at the first two review

sites during my time at the Vancouver Fringe.

Chapter 5

Summary and Conclusions/Discussion

Restatement of Problem

Portland, Oregon does not presently host a nationally recognized alt-festival that introduces the works of established and emerging performing arts entertainers. On the West Coast, Victoria, B.C., Vancouver, B.C., and San Francisco host Fringe festivals that promote exciting and entertaining acts that, in turn, generate enthusiastic festival attendees and boost tourism dollars in their respective communities. The purpose of this study was to develop a practical resource guide to facilitate the implementation of a seven-to-ten day Fringe festival in Portland, Oregon, or any similar metro area.

Summary of Procedures and Findings

Using triangulation, I used both quantitative and qualitative research methods in this study. Data were obtained from literature relevant to Fringe festivals, questionnaires that gathered information from current festival managers, and collected field research notes that investigated, described, and documented what Fringe festivals are all about. I conducted surveys to gather information from current festival managers, and collected field research notes to investigate, describe, and document what makes Fringe festivals work. I was able to determine relevant site or event-specific needs, compile a summary of Fringe festival evaluations, and establish guidelines for festival and events management. In summary, my approach to the research investigated, described, and documented what Fringe festivals are all about through an action research approach.

Data was recorded through literature review, e-mail text, interview accounts, field notes, and direct observation reports. Field information was organized in a three-ring binder with sections relevant to each topic. A major part of my project included the preparation of an

appendix of start-up materials to facilitate a successful Fringe festival. Previously documented successes and challenges also figured into the research process.

I found that the concept of defining a Fringe festival often differed among festival managers. The general idea behind Fringe festivals was to make performing and visual arts financially accessible to all. However, holding to prescribed Fringe guidelines (beyond the reasonably priced tickets) was not always practiced by all participating Fringe festivals. Fringe guideline inconsistencies were evident in the survey responses I received from Fringe festival organizers. The data validated worldwide variations in Fringe festival management styles. I did find the North American Fringe Festival Circuit (NAFFC), comprised almost entirely of Canadian Fringe festivals, appeared to have a well established set of Fringe guidelines based on the original Edinburgh festival presentation philosophy. In theory, the NAFFC worked closely with festival organizers to facilitate these rules and regulations.

The NAFFC provided detailed organizational forms for Fringe festival producers who were part of their organization. Fringe festival guidelines were apparent at the three Fringe festivals I attended. In a trio of different cities with varying themes and layouts (Victoria, B.C., Vancouver, B.C., and Montreal, Quebec), I noted an overwhelming consensus among the Fringe festival organizers and performers to support and encourage accessible performance art for everyone.

Conclusion

Through my questionnaire, research, and travels to Fringe festivals, I observed firsthand the creative inspiration that new and avant-garde art yielded to individuals, artists, and communities. Portland is a city that is growing culturally and becoming a fledgling host to a variety of art districts and theme-based festivals. Although none hold the Fringe ideals of promoting non-juried accessible art to all, there are several organizations who value the

presentation and exposure of new art to the public.

The Portland Institute of Contemporary Arts (PICA) is one such organization and it sponsors a Time-Based Arts (TBA) festival. Though the TBA was not part of the research data used in this study because it is not part of the NAFFC, it is an example of a new art festival in the Portland Metro Area. The TBA festival was designed to bring together a remarkable group of world-wide artists for ten days of pioneer performances. The works were generally new, and considered to “defy formal categorization and introduce new paradigms,” as stated in the TBA 2004 festival program. Time-Based Arts’ mission was to allow the audience to experience true immersion in the art of our time. The concept of the TBA festival was similar to the Fringe concept of presenting and promoting new art, yet it lacked the component of performance affordability for the masses. The TBA festival was not included in my data collection and is stated here primarily as an example of new art festivals in the Portland metro area. The TBA event was not part of the research data I used to study Fringe festivals.

My research showed that, a NAFFC-sponsored Fringe festival, is able to provide venues where emerging artists present their works in an open forum and maintains affordable ticket prices as a top priority. The TBA performances differed in that tickets cost \$10-20 apiece, and many of the artists have corporate sponsors. Interestingly enough, a good percentage of the TBA performers make a living year-round via their art. In the brief artist bios listed in the TBA program, only one performer admitted having performed at any Fringe festivals (Dublin Fringe and Adelaide Fringe) (10).

Implications

A Fringe festival is not something an individual or a group of performers can informally put together without a central base. The success of any Fringe festival rests with a non-profit performance arts organization willing to take a bold production step forward. The Quebec

Festival St-Ambroise Fringe de Montreal is underwritten by The MainLine Theatre of Montreal. Victoria's Fringe is produced by the Intrepid Theatre Company Society, a charitable not-for-profit organization, while the Vancouver, B.C. Fringe is supported by First Vancouver Theatrespace Society, a non-profit society that not only produces the Vancouver Fringe Festival, but also operates the Festival Box Office. Although the original Edinburgh Arts Festival offshoot Fringe began with a few disgruntled *refuses*, today's festivals are well organized, tightly budgeted [to insure 100% ticket revenue returns to the performer(s)], and financially accessible to audiences eager to experience a wide range of serious, silly, and awe-inspiring "works in progress."

Recommendations for Further Study

My study explored the idea of promoting a regional Fringe festival that produces, encourages, and presents non-juried alternative theater art. As stated previously, I did not determine a need for such a festival in the Portland, Oregon area, but simply hinted at the benefits inherent for artists, producers, and the community-at-large. It is my hope that Northwest-based non-profit arts organizations can band together to help each other promote aspiring performance art amateurs in dance, theater, comedy, mime, drama, graphic arts, and whatever other disciplines present themselves. Fringe festivals reflect the culture of the hosting city, and Portland, Oregon, certainly exudes its own "northwest of normal" readiness to welcome an artistically diverse festival event.

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APPENDIX A: Letter Inviting Participation and Consent Form

Dear Festival Manager,

You are invited to participate in a research study conducted by Chelsea Bushnell, a graduate student in the University of Oregon's Arts & Administration Program.

I am studying Fringe Festivals, their organizational structure and start-up procedures. The study results will be included as data for my Master's Research Project. You were selected as a research participant because of your breadth of knowledge and experience in the topic area.

All you need to do to participate in this study is to complete this questionnaire which should only take approximately 20 minutes. If you do not wish to participate, simply disregard this invitation to participate.

Any information obtained in connection with this study that could identify you will remain confidential. Your name and your festival's name will not be disclosed. Completing and returning the questionnaire constitutes your consent to participate.

Keep this letter for your records. If you have any questions regarding this study, contact Chelsea Bushnell, Department of Arts & Administration, University of Oregon, Eugene, OR 97403. My phone number is: (541) 221-1905. My research advisor is Associate Professor Gaylene Carpenter, (541) 346-5600 (UO Extension). If you have any questions regarding your rights as a research subject, please contact the Office of Human Subjects--Compliance, University of Oregon, Eugene, OR 97403. (541) 346-2510.

Thank you for your interest. Upon completion of the study (Fall of 2004), I would be glad to share the results of my study if you would like.

Sincerely,

Chelsea Bushnell

APPENDIX B: Survey

What is your festival's mission?

How long has your festival existed?

What kind of needs assessment was performed prior to creating the festival?

Who is/was the festival's founder and what was their motivation for starting a Fringe Festival in your city?

How many staff members do you have working on this event during the year? During the festival?

Who is responsible for the decision making in your organization?

How many volunteers do you have? Do you have a volunteer manager?

Are your festival audiences mainly local or national?

How do you market your event locally, nationally, and internationally?

What is the duration of your festival?

How many performing groups do you accept?

How do you evaluate your festival's success?

What are the biggest challenges you've encountered?

Is there anything else you'd like to add for inclusion in this study? Please feel free to do so here.

Is it ok to contact you if I need additional clarification?

APPENDIX C: Unobtrusive Observation Plan

My plan for gathering field notes through unobtrusive observation at Fringe festivals is as follows:

- I will attend a variety of shows, as listed in the performance program, at various venues.
- I will collect programs, postcards, and event information.
- I will examine the layout of the festival as situated to venues and main festival headquarters.
- I will consider the effectiveness of the staging area as it relates to opportunities for performers to market their acts; for the audience to buy tickets; and for viewers to post “rants and raves” in a central location. What services does the festival provide at its headquarters?
- Regarding the evaluation process, I will preview how audience evaluations are conducted. Are these methods effective? Successful?

APPENDIX D: Participation Fee Information, Application Rules and Regulations

The Fringe mandate is to provide opportunities to all artists regardless of their professional status or the type/style of material presented. The festival welcomes submissions from the U.S., Canada and around the world. This open process allows for total creative freedom on the part of the artists, and allows for an open exchange of ideas between the artists and audiences free of any artistic mandate.

THE SELECTION PROCESS

The way the Fringe works is that a company (or individual) applies for a spot in the Fringe by submitting an application form and fee by the application deadline.

* All participating companies are selected by a lottery process

If you are a theatrical performing artist or company interested in performing in the Portland Fringe Festival, you can request an application via our website. We take applications on a first-received, first-accepted basis in these quota percentages: (Pacific Northwest -50%), North American (35%) and Overseas (15%) quotas.

HOW DO I APPLY?

Applications will be available on a posted date and we will forward you a copy. Please send us your application and contact information by mail, fax or e-mail by the stated deadline.

If your application is one of the first 32 in those quotas, you will receive:

- 6 scheduled performances
- A fully-outfitted Fringe Venue
- A professional technician
- Blanket Festival Promotion & Media Opportunities
- Ticket and Front-of-House Services
- A listing and picture in the Fringe Program Guide
- Billeting Service
- 100% of your box office receipts (Max ticket price \$9)

At this time the Portland Fringe does not have a vendor/artisan area, or an outdoor stage. As a rule, our venues are not suitable for concert performances by musicians, and are more suited for theatrical performance and dance.

WHAT YOUR COMPANY PROVIDES

- Each company is responsible for all production-related concerns (casting, rehearsals, set/props, etc...)

- The Fringe will be able to provide information on any permits or visas that are needed, but it is the company's responsibility to acquire these items.
- The Fringe will assist touring companies in finding accommodations but cannot guarantee a free place to stay during the Festival. Companies are ultimately responsible for finding their own accommodations.
- The Fringe will provide all companies with a publicity contact list so that you may promote your play to the local media. The Fringe publicist will promote the Festival and all of the participants but can't promote any one company/show over another. You will be responsible for creating your own individual press release and press kit that can be distributed to the media.

What follows is a list of Application Rules and Regulations:

- The Fringe Festival operates on a "first-come, first-served" basis.
- Only one application per company.
- Participation in the Festival is non-transferable.
- A non-refundable \$50.00 administration fee is included in all applications.
- The contact person on the application form is the sole contact for the Fringe and is legally bound to make all decisions on behalf of the company. It is the company's responsibility to provide updated and accurate contact information to the Fringe Festival.
- You are responsible for providing the name of the person, or company, to whom payout cheques shall be made, if your application is accepted. If this information changes, the applicant must ensure that the Fringe Festival has the correct payable information by May 30, 2005.
- You understand that you will receive confirmation of your status by mail only. This letter will be your official receipt of payment. Confirmation will be mailed out by February 2, 2005.
- The Fringe does not guarantee a minimum number of performances for any group; however, it does endeavour to provide six performances per company.
- You understand that everyone must take their share of off-peak time slots for their performances (generally early afternoon and late night).
- Companies are solely responsible for obtaining all production rights. Failure to do so may result in the applicant's removal from the Fringe Festival.

- All artists must obtain permission from their respective association or union. Failure to do so may result in the applicant's removal from the Fringe Festival.
- International Applicants (Canada included) - it is your responsibility to complete all necessary paperwork to work in the U.S.. Contact your nearest U.S. Consulate for more information.
- You will inform the Festival, in writing, of any changes in running time of the production by the designated date.
- Companies will inform the Festival, in writing, one month prior to the commencement of the Festival of the number of company members involved in their production.
- Accepted applicants requesting a refund before the designated date, will be refunded (less the non-refundable portion) by the same method as their payment.
- Accepted applications who withdraw from the Festival after the designated date will not receive a refund.
- Wait-listed applications who withdraw from the wait-list will be refunded their application fee (less the non-refundable portion) upon request.
- Any outstanding balances owed to the Portland Fringe Festival by the company will automatically be deducted from the Performer pay-outs.
- All application fees will be processed immediately.
- All accepted and wait-listed applicants must ensure that all publicity, technical and billeting information are received by the appropriate date.
- You are responsible for ensuring that the Portland Fringe Festival has your up-to-date contact information (from now until the end of July 2005), and that all information requested is received by the posted deadlines. You understand that failure to comply may result in the cancellation of your production's involvement in the Portland Fringe Festival.
- Any changes to this application form and any further communication must be submitted in writing.

What follows is a list of other Fringes on the Canadian Fringe circuit (and other Fringes around the world.) There is also a touring application available for companies wishing to tour more than

five North American Fringes.

CAFF Canadian Association of Fringe Festivals

The Edmonton International Fringe Theatre Festival is a member of the Canadian Association of Fringe Festivals (CAFF). CAFF has established a set of guidelines and philosophies to which each Fringe Festival must adhere. Fringe Festival performers are selected via a non-juried basis, and the Festival has no control over the artistic content of the performances. In addition, 100 per cent of the revenue generated from ticket sales is returned directly to the artists themselves. CAFF currently has 23 members, including five American Fringes.

Each year, the CAFF touring circuit provides more than 800 theater companies with an opportunity to present their work in an unjuried, uncensored, and supportive environment. This circuit appeals to the more than 795 000 people who attend Fringes in North America every year. This circuit allows for the continued evolution and development of artists and audiences from around the world.

CAFF Members

- * Athabasca Fringe Festival
- * Atlantic Fringe Festival
- * Calgary Fringe Festival
- * Cincinnati Fringe Theatre Festival
- * Cowichan Fringe Festival
- * Edmonton International Fringe Theatre Festival
- * Festival St. Ambroise Fringe de Montreal
- * Fraser Valley Fringe Theatre Festival
- * The Grande (Prairie) Little Fringe
- * Hamilton Fringe Festival
- * Indianapolis Fringe Festival
- * London Fringe Theatre Festival
- * Minnesota Fringe Festival
- * Orlando International Fringe Festival
- * Ottawa Fringe Festival
- * San Francisco Fringe Festival
- * Saskatoon International Fringe Festival
- * Swift Current Fringe Festival
- * Fringe of Toronto Festival
- * Winnipeg Fringe Theatre Festival
- * Thunder Bay Fringe Festival
- * Vancouver Fringe Festival
- * Victoria Fringe Festival

Links

Fringe Festivals

- * Athabasca Fringe Festival www.athabascafringe.ab.ca
- * Calgary Fringe Festival www.loosemoose.com/fringe
- * Cowichan Fringe Festival www.cowichanfringe.com
- * Cincinnati Fringe Theatre Festival www.cincyfringe.com
- * Festival St. Ambroise Fringe de Montreal www.montrealfringe.ca
- * Fraser Valley Fringe Theatre Festival www.ragmag.net
- * Hamilton Fringe Festival www.hamiltonfringe.ca
- * London Fringe Theatre Festival www.londonfringe.ca
- * Minnesota Fringe Festival www.fringefestival.org
- * Orlando International Fringe Festival www.orlandofringe.com
- * Ottawa Fringe Festival www.ottawafringe.com
- * San Francisco Fringe Festival www.sffringe.org
- * Saskatoon International Fringe Festival www.saskatoonfringe.org
- * Fringe of Toronto Festival www.fringetoronto.com
- * Winnipeg Fringe Theatre Festival www.winnipegfringe.com
- * Thunder Bay Fringe Festival www.tbfringe.com
- * Vancouver Fringe Festival www.vancouverfringe.com
- * Victoria Fringe Festival www.victoriafringe.com
- * Adelaide Fringe Festival www.adelaidefringe.com.au
- * Melbourne Fringe Festival www.melbournefringe.org.au
- * Seoul Fringe Festival www.seoulfringe.net/e-fringe/
- * Prague Fringe Festival www.praguefringe.com
- * New York International Fringe Festival www.fringenyc.org
- * Philadelphia Fringe Festival www.pafringe.com
- * Edinburgh Fringe Festival www.edfringe.com

Work Telephone

Home Telephone

Work Fax

Home Fax

e-mail address

Is this a new work?

- Yes
- No

Do you have production rights for this show from the playwright?

- Yes
- No
- Working on Them

Do all company members have permission from professional associations?

- Yes
- No

Estimated running time: _____ minutes

Type of Show:

- Cabaret
- Drama
- Musical Theatre
- Comedy
- Dance
- Dramatic Comedy
- Family
- Multi-Media
- Improvisation

What audiences is your show most suitable for?

- Family and Children
- Mature Content
- Suitable for All ages
- Under 18 not admitted

Give a brief description of your show for reference. A more detailed description will be asked for later.

Number in your cast: _____

Number in your company: _____ (cast, running crew, and others who will be *attending* the festival.

If space becomes available, are you able to do extra performances?

- Yes
- No

What price will you set your tickets at? Please list each price type and the specific category.

Category _____	Price _____
Category _____	Price _____
Category _____	Price _____

Everyone must take their share of off peak time slots for their performances. These are generally early afternoon or late-night performances. What off-peak times work best your particular show?

- More Late Nights
- More Afternoons
- A mix of afternoons and late nights

All spaces are set up with basic sound and lighting, two technicians, and audience seating. List any additional technical needs you might have.

Please list any other Fringe Festivals you plan to perform at this season

Checklist:

- Make sure the application is filled out completely.
- I have read the accompanying information sheets and accept the rules and regulations.
- If I faxed or e-mailed this form, I will call to confirm receipt.
- I have enclosed my application fee.
- I made a copy of this application for my records
- I understand when the results of the lottery will be announced.
- I will keep my Fringe records up to date.
- I have checked all the above boxes.
- I have signed and dated this form.

Primary Contact

Date

APPENDIX F: Fringe Artists Technical Information Sheet

Your Venue: _____

Your Rehearsal Date/Time: _____

Rehearsal Time: Please note that your rehearsal time is the MAXIMUM amount of time available to you, and was booked based off of the information you provided. This is your entire rehearsal time and includes loading in, setting up, technical work, rehearsal, take down and storage. During this time you will also receive a quick briefing of emergency procedures from your technician.

Technical Equipment: Each venue provides 2 SM58 microphones, 1 active DI box, 1 CD player, and 1 cassette deck. Any additional needs such as mini-discs and patch cables are the artists' responsibility. If you are burning CDs for cue playback, please make several copies as we can't guarantee our players will be able to read them. Your safest bet would be cassette for cue playback and CD for factory recorded music playback.

Other notes: All hanging back drops must be fire proofed and flame retardant. Pyrotechnics are not allowed at our indoor venues nor are open flames of any kind. If you are going to use fire in any way, the Fringe needs to know what kind and to what extent. You are also responsible for providing the necessary hardware to safely secure your sets. It is wise to bring an extra A/C cable as backup.

Tech Rehearsal: Your time is limited so use it wisely. Delegate one person to inform your technicians of your lighting and sound requirements. Build cues with the techs and work towards getting a full run through in. Let your techs run the show in real time and address tech notes afterwards. If you are bringing in rented or borrowed equipment, please test it before your tech rehearsal.

Turnaround Rules: Technicians will preset your lighting and sound needs before each performance. You are responsible for setting and striking set pieces with the exception of lighting in the grid. Technicians can assist you with this. You will not have access to the venue until 15 minutes after the previous performance has ended. Your set up and strike should take less than 15 minutes. We will not hold the house for any reason. We will however hold your box office revenue if you are responsible for damages to a venue or another performer's sets or props, or if you leave set pieces in or on the property of festival venues or sites. Please take all your sets with you.

Promotional Materials:

- **Sandwich Boards:** You may have one sandwich board which may be placed in our Sandwich board forest.

- **Poster Size:** 8 1/2" x 14"
- **Poster policy:** It is strictly forbidden to post posters on buildings, lamp posts, or any street signs. Any posters posted in these forbidden zones will be removed.

APPENDIX G: Fringe Festival Technical Program Information

Please fill out this form completely and keep a copy for yourself. Information collected will assist Fringe staff with venue allocation, marketing of Fringe shows, scheduling of performances and ensuring that the Fringe festival can meet the technical needs of the artists.

Title of Production:

Original Title (if changed since application)

Name of Company

From _____
City Province/State Country

Technical Contact

Name Phone Position

Alternate Contact

Name Phone Position

Cast Size _____ Crew Size _____

What is each crew member's position?

Availability: are you available on everyday of Fringe?

- Yes
- No

Availability of cast and crew members? Are you sharing cast and crew with another Fringe production? If yes, with whom? _____

- Yes
- No

Length of tech time: _____

Staging Requirements: (please attach a drawing of your floor plan showing entrances/exits, scenery, playing/wing space, furniture, props, storage requirements and anything else you think we need to know.

What are you're lighting requirements?

What are your sound requirements?

Any additional equipment you are bringing? Any additional equipment you need?

Does your show require the use of any liquids or messy materials on stage? Pyrotechnics, smoking, open flames or fire arms?

Is there dancing in your show?

Description of your show:

Running Time: _____

Directed by: _____

Members of the cast (please list all cast members. Role names are not required)

Designers and other folk:

Number in Cast: _____

Number in Company: _____

Company Information:

Are you from out of Town? Date and Time of arrival? _____

- Yes
- No

Do you wish to connect a show or company web site to the Fringe Festival web site? What is your link?

As the primary contact for your company, please sign here.

Name

Signature

Date

APPENDIX H: Media Guidelines and Helpful Hints

The Fringe Festival will produce the major marketing tools in the main Fringe Festival Program Guide. However, performers are required to take care of their own media. What follows are some guidelines and helpful hints about dealing with the media that will hopefully help you have a successful run at the Fringe Festival.

What the Fringe Festival will do for you:

The Fringe Festival will be sending our festival program to the media via our press kit. This information will include each performing group's contact names, numbers, the show's title and classification. It does, however, take a lot more to get media coverage. We provide a media room where media will have access to performing groups' press kits as well as the opportunity to obtain complementary press passes to Fringe shows.

As a performing group we recommend that you pursue your own media opportunities. We will include a media list to assist you in your publicity. We will also have a press conference where performers are invited to set up displays and speak to the press.

Helpful Hints:

- Do provide media with your press kits in a timely manner.
- Do invite media to see your show
- Do be persistent. Make sure the media knows who you are and why they should cover your show.
- Do be creative. The more original, the easier it is for the media to remember you.
- Do have a creative title and show write up.
- Do work as hard on your marketing and publicity as you do on your show. You might have a great show that no one knows about if you don't market.
- Word of Mouth is still your best advertising at the Fringe.
- Still Cameras, video cameras and recording devices are not permitted in the theater during performances.
- Press can come to your tech rehearsals.
- Don't be tardy to meetings with the media.
- Never assume people know your Fringe history.

Self Promotion:

Preview Performances: If you are local or arriving early, it is often beneficial to stage a preview performance a couple weeks prior to the Fringe. Invite friends, family, and reviewers to get your show's buzz started early. You won't be able to use the Fringe venues for your preview, but we do encourage you to find other venues in the city.

Sandwich Boards and Posters on Site: We do encourage performers to post their posters on the walls and fences of the headquarters, as well as at our information table, and to place their sandwich board in the Sandwich board forest. "Poster Etiquette" is practiced at the Fringe, so please do not cover up another show's posters. Because of the large number of Fringe shows, please only put up one poster per given location.

Media Conference: The media conference is a chance to promote your group and show to the media. You will need to have a set up display with someone available to chat with the media. You will need to provide them with your press kit and photos. Be ready to sell your show.

Media Kits: Please send at least two complete media kits to the Fringe Festival at least three weeks prior to the Festival. We will have these available in the Media room for their access to your show's information.

Fringe Web Site: All shows performing in this year's Fringe will be listed on our web site. If you provide us with your group's web address we will list that as well.

Free For All: The Free For All is a series of live commercials on the first night of the Fringe Festival. This is a great chance to get the buzz started about your show for those who are looking for the 'must-see' shows. Spaces are limited for the Free For All so get your application in early.

Reviews and Previews: The Fringe Festival does its best to disseminate reviews of Fringe shows as they appear. It may be advantageous for your group to focus your energies on getting coverage in media for other reasons. Look for potential feature stories within your group. Is there something historically unusual about the true-life topic of your work? Did your car break down on the Fringe circuit forcing you to hitchhike with all your sets to the Fringe?

Media List: Fringe Festival 2004

The Columbian
701 W. 8th St
Vancouver, WA
<http://www.columbian.com>

The Oregonian
1320 SW Broadway
Portland, OR
General Ph. 503-221-8240

Oregonlive.com
521 SW 11th Ave 4 Flr

Portland, OR
General Ph. 503-972-1000

Portland Tribune
620 SW 5th Suite 400
Portland, OR
General Ph. 503-226-6397

KKRZ FM Z100
503-222-5103

KRVO 105.9 The River
503-803-1600

KTLK 620AM News Talk
503-802-2620

Fisher Broadcasting Inc
2000 SW 1st
Portland, OR
503-228-4393

KBOO 90.8 FM
503-231-8032

FOX 12 Oregon (KPTV) & UPN 49 (KPDX)
14975 NW Greenbrier Parkway
Portland, OR
503-906-1249
www.kpdx.com

K A T U Channel 2
PO Box 2 Portland, OR 97207
503-231-4222

K O P B TV Channel 10
503-244-9900

Oregon Public Broadcasting
7140 SW Macadam Ave
Portland, OR
503-244-9900

APPENDIX I: Tickets

Ticketing: The Fringe Festival will return 100% of the box office receipts to the individual companies. Each company sets its own ticket prices (up to \$10). The Festival sells advance tickets to performances by phone and in-person up to one day in advance of your show. The Festival holds 25% of all tickets for sale at the door.

Your Tickets: The Fringe administers the selling of all Fringe tickets. We will provide you with two front of house volunteers who will handle the sales and taking of tickets at the door for your event. Tickets will go on sale for your show about 15 minutes after the previous performance. It will be useful for you to introduce yourself to the volunteers and let them know any performance details that may help them sell your show.

Advanced Ticket Sales: Advanced sales will take place at the Box Office within Fringe Headquarters. Payment can be made with cash, checks, visa or Mastercard.

By Phone: Patrons can call the Fringe Festival office to order tickets.

How many tickets should you sell in advance?:

Venue has less than 120 seats	you get 8 comps per performance, 4 for media
Venue has less 120-179 seats	you get 12 comps per performance, 4 for media
Venue has 180 or more seats	you get 16 comps per performance, 4 for media

We always hold a portion of tickets for sale at the door of the venue on the day of the performance, to maintain the spontaneity of the event. Subtract 25% of your capacity, subtract the comps, and the balance is available for advanced sales, and is always the highest ticket price you've set.

Your complementary tickets: You will receive a set of comp sheets in your welcome package. If you have people you wish to allow free into your performance, you must get your list into the box office before 5pm the day prior to your performance. If not received before 5pm, we will not be able to meet your request.

*Any exceptions to our ticket policies would be admission of our volunteers. Volunteers may attend one show for every 4 hours worked. Sponsors and funders may also be offered complementary passes.

Payout: Please pick up a performance receipt from the Front of House volunteers immediately after your performance. Bring this with you to Box Office Accounting when you collect your money. Please collect your money early and often in order to prevent collection line up at the end of the festival.

- Advanced ticket sales will be available the month prior to the festival.
- The Festival prints all tickets for every indoor performance.
- 75% of tickets for each performance are sold in advance.
- Tickets sold in advance are sold at the highest price category you have given us.
- All unsold tickets will be available for sale at your venue shortly after the performance preceding your show begins.
- Tickets sold at the venue on the day of the performance are sold at the prices you list in the performance guide.
- You will receive the total revenue from your ticket sales, less the service charge on advance tickets sold.

APPENDIX J: Legal Notes from the Fringe Lawyers

- The Artist will act as Producer of the Company in all dealings with the Fringe Festival, and will be responsible for all actions and commitments of the organization.
- The Fringe Festival will provide a theater venue for the Artist for a set of performances to be outlined during the Festival month. The Festival offers safe and reasonable use of the venue for the scheduled performance times and for one technical rehearsal.
- The Artist will receive 100% of the revenue from ticket sales at their performance.
- The Artist will be responsible for all employment and service contracts and payments related to the Artist's production.

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