



Producer Handbook

Fertile Ground Festival of New Works 2025

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Section 1: Welcome to Fertile Ground 2025

Hello and welcome to Fertile Ground 2025! We are so thrilled to have your “act of creation” in this year’s Festival – happening from April 4-19, 2025!

What makes Fertile Ground unique?

Fertile Ground is:

Citywide - Performances happen in venues throughout the Portland Metropolitan area, and beyond. Currently, there are no geographic boundaries limiting who can participate in Fertile Ground.

New work at all stages of development - Fertile Ground events are everything from the very first time a portion of a script is read aloud, to the fully-staged world premiere of a new musical, and everything in between. The only guideline for “newness” is that **the work has not yet been presented in its current form.**

Local - Fertile Ground provides an opportunity for local creatives to showcase and develop their work. Unlike Fringe or other new works Festivals, all projects presented in Fertile Ground are written/developed and performed by (majority) local artists. (Out of town collaborators are welcome, as long as the Producer and majority of the creative team are local.)

Fertile Ground Values Statement

We use the following values as a lens to guide our decisions, and we invite our Producers to approach their Festival experience with these values in mind.

Accessibility - We constantly strive to reduce barriers for creating, presenting, and attending new work. We focus on accessibility in order to increase the overall diversity and inclusiveness of the Festival, and improve the quality of experience for artists and audiences alike.

Transparency - We believe transparency is essential to integrity, and that we cannot benefit from the collective wisdom of our community if our processes are opaque. We are happy to share the thinking and process behind any decisions.

Mutual Support/Collaboration - PATA (the Portland Area Theatre Alliance), and by extension, Fertile Ground (as a flagship program of PATA), exists solely to uplift *all* performing artists and arts organizations in the region. We encourage Festival participants to uplift each others' work, celebrate each others' successes, and find creative ways to join forces. While it can be easy to feel like we're all competing for the same audiences, we in fact have the same goal: to get people to the Festival, and trust that the right audiences will find their way to the shows that are right for them!

And finally,

Growth - It's more than a metaphor - this is what it's all about. This Festival is our opportunity to facilitate new work development. It's also an opportunity for personal artistic growth, growing your creative network, contributing to the growth of Portland's performing arts community, and Portland's reputation as fertile ground for new work. We also embrace every Festival as an opportunity for *our* growth. We will continue to listen, to innovate, to try, to fail, to learn, and to come back next year and try again. Thank you for growing alongside us.

Now that we've got some big stuff out of the way, let's get down to brass tacks!

What's new and different about Fertile Ground this year?

We've traditionally been an 11-day festival, but this year (for our "sweet sixteen" anniversary) we're expanding to 16 days! We hope this will enable everyone to see more shows throughout the Festival – especially if you're also a Producer.

1. Fertile Ground Venues! This year, we are partnering with CoHo Theatre, 21Ten Theatre, and Fuse Theatre Ensemble (the Back Door Theatre), all of whom have invited us to fill their stages with Fertile Ground projects. The projects in these spaces pay a discounted rental rate directly to Fertile Ground, and receive some additional support through the venue and Festival, such as access to a venue Technical Director, a house manager, and concessions support. Projects were selected for venues based on an application and random lottery process.*

**Recipients of the Fertile Ground GROW Grant were given placement in a Fertile Ground venue as part of the conditions of their grant. These projects still pay for their space, but were placed in venues prior to the lottery.*

2. New Ticketing System! This year we're trying out a new ticketing system (Tix.Page). We hope and believe that this will make for a *significantly* more user-friendly experience for Producers and patrons purchasing tickets. With Tix.Page, Producers will

manage their own event, updating the details of their event as it appears on the Fertile Ground website. Festival-goers will be able to search by date, time, location, performance type, and even key words, as well as purchase tickets to multiple Fertile Ground events all at once.

For more information about Ticketing, see [Section 5](#)

3. Festival Passes! Another year, another experiment in Festival Passes... We continue to try and strike the right balance that reduces the financial and administrative burden on producers, while still enticing audiences to check out a wide range of work. This year, we are piloting a punch-card-style pass that is good for free tickets to either 6 shows (for \$60), 10 shows (for \$90), or unlimited shows (\$140).

For more info about Festival Passes, see [Section 6](#).

4. Producer Roundup! We're revising the "Meet the Media" event (previously open to only Producers and arts journalists) to be a "Producer Roundup" where Festival audiences can get acquainted with the various Festival offerings and start to plan their viewing schedule. Don't worry, the media will still be there to boost projects that strike their fancy!

How does the Producer/Fertile Ground Partnership work?

Festival Producers independently produce their own projects. Fertile Ground serves as a marketing umbrella, offers events and workshops, and acts as an ongoing resource for Producers. It is important to note that Fertile Ground is not legally liable in any way for your event, and all producers are asked to sign a [Producer Release Agreement](#) indicating their understanding of this.

Your project will be included in Festival press materials distributed to local, regional, national media and will be promoted by PATA and Fertile Ground on social media. Your project(s) will be listed on the Festival website and, as opportunities arise, it may be included in special events, community partnerships, and more. We will do everything we can to support you and your show, but we can only work with what you give us!

We're so glad that you're a part of this year's Festival, and we're looking forward to help you realize your goals for Fertile Ground 2025, whatever they may be!

Who will I be working with/who should I talk to if I have questions?

The 2025 Fertile Ground Leadership Team is Tamara Carroll (Festival Director); Cassie Greer (Operations Director); and Sarah DeGrave (PATA Office Manager).

Tamara Carroll (they/them)

fertileground@portlandtheatre.com

Contact Tamara with questions about production support, volunteer and collaborative opportunities, GROW Grants, Festival expectations, and general feedback and inquiry.

Cassie Greer (she/her)

cassie@portlandtheatre.com

Contact Cassie with questions about registration, ticketing, and Festival Passes.

Sarah DeGrave (she/her)

info@portlandtheatre.com

Contact Sarah with questions about PATA membership.

Section 2: Key Dates & Deadlines

- Sat, Jan 4** - **Marketing Workshop** with
Nicole Lane (former FG Festival Director)
11a.m. - 1 p.m.
21ten Theatre (2110 SE 10th Ave, Portland, OR 97214)
[Register Here](#)
- Sat, Jan 11** - **Self-Producing Workshop** with
Bruce Hostetler (Artistic Director of Portland Revels) and
Jessica Wallenfels (Artistic Director of Many Hats Collaboration)
11a.m. - 1p.m.
21ten Theatre (2110 SE 10th Ave, Portland, OR 97214)
[Register Here](#)
- January 15** - **Late Registration Closes**
- **All [Producer Release Agreements](#) Due**
- we'd love your [Marketing Information](#)... though this is technically
not due until January 31 (see [Section 3](#))
- January 31** - **Completed Tix.Page Event Page:** Create and complete a
Tix.Page Event Listing for your project with date(s)/time(s), location,
pricing, performance type, accessibility info, project description, and
image (**yes, even if you're using your own ticketing system**) –
more info in [Section 5](#)
- **Final Deadline for submitting [Marketing Information](#)**
- February 1** - **Unified Shakespeare Auditions**
*Auditions are free to audit for PATA member companies, and \$25
for FG Producers (50% off the guest auditor fee)*
10 a.m. - 4 p.m.
Hillsboro Artists' Regional Theatre
(185 SE Washington St, Hillsboro, OR 97123)

February 15 - Fertile Ground 2025 Line-up officially announced
- Single tickets & Festival Passes go on sale

TBD - PATA General Auditions

Late March - **Producer Roundup** (date, time, location TBA)
*Share a preview of your project with the press, the public, and other
Festival producers.*

April 4 - 19 **2025 Fertile Ground Festival!**

Section 3: Accessibility

Fertile Ground has spent the past year consulting with [The Curiosity Paradox](#) to explore ways we can make theatre a more welcoming, accessible, and inclusive space for artists and audiences. While Fertile Ground has traditionally left Producers to their own devices on all matters of production – including what information they communicate to audiences – we are asking Producers to get on board with some fundamental expectations that we believe can meaningfully improve the Festival experience for everyone.

We are early on this journey, and we are still learning. We want to learn from you, too! Please share your thoughts and knowledge about the practices that support accessibility and inclusion. We may not be able to implement changes immediately, but this is an ongoing conversation, and all voices/experiences are necessary.

Providing Accessibility Information:

This year, every event on our website and in the Festival Guide will have a space for accessibility information. We are asking all Producers to provide the following information to the best of their ability:

- **An accessibility contact:** a designated person and contact info (email or phone number) for patrons with access questions/concerns, or to make arrangements for an accommodation (i.e. a seat needs to be removed to accommodate a wheelchair, or a parking space needs to be reserved, etc.).
- **Information about show length/intermission:** This is useful not only for people who find it difficult to sit for an extended duration, but also for patrons to judge whether they can make a performance later on the same day. Be as accurate as possible, and update your event listing as you get a better sense of your actual show length.
- **Information about venue accessibility:** Are there stairs leading to the venue? How many? With or without a railing? Is there a wheelchair ramp/elevator? How should someone who uses a wheelchair/walker or other mobility device request and receive the accommodations they need? What are options for parking? Is the venue accessible by public transportation? Does the venue get particularly warm or cold?

All of this can significantly impact a patron's experience - and while you might not know all of this information yet, we encourage you to learn what you can, share what you learn, and update your event as new information becomes available.

- **Information about performance-specific accommodations:**

Are there open or closed captions, or ASL interpreted performances for Deaf/hard of hearing individuals?

Are there audio described listening devices for blind or vision impaired individuals?

Are there mask-required shows (where all audience members are masked) for immune-compromised individuals?

Are masks available at the venue?

What is seating like? Are there seats that comfortably accommodate people with larger bodies? Is standing/traveling required to observe any part of the performance? Are seats atypically low or high? Etc.

Are there strobe lights, haze, loud noises, or other sources of atypical/extreme sensory input?

Are there content/language/themes related to common or likely traumatic experiences, ie sexual assault, drug/alcohol addiction/misuse, suicide, childhood abuse, harm to animals, bias-motivated violence/language?*

** We understand the practice of content notices is controversial, and we have not reached anything resembling a best practice consensus as a field. The debate is complex and nuanced, and there are multiple valid perspectives and approaches. In keeping with the Festival's value of transparency, we encourage you to consider whether a content notice will help individuals who have experienced trauma either avoid a potentially harmful experience, or help them better prepare to encounter potentially triggering content. **If you have questions or want to collaborate around how to navigate what to disclose and how, please feel free to reach out to us.***

Section 4: Marketing Assets & Promotion Info

Each Fertile Ground project will need to fill out a [Marketing Information form](#) by January 31st – though if you are able to get us this information sooner, we will be thrilled! After you submit this form, you will be provided with a Google Drive folder where any additional marketing and promotional materials can be stored and accessed.

Marketing Information to Prepare

Project Description

Please provide a brief **100 word “teaser” description** designed to quickly pique interest in your project. This will be used as the description for your project in the printed Festival Guide.

Example:

This new expressionistic performance adaptation of *The Yellow Wallpaper* by Sue Mach, conceived by Grace Carter, is based on the American short story by Charlotte Perkins Gilman. The story follows Charlotte, a woman confined to a single bedroom for three months in 1890 – a “rest cure” for her postpartum depression. Isolated and under-stimulated, Charlotte turns to an interior world of imagination, obsessing on the room’s ghastly wallpaper, until a trapped woman appears to her in the pattern.

This multidisciplinary installation descends to Charlotte’s inner landscape, following her “mad” journey through constraint, to creativity, transformation and freedom.

You will be able to include a longer project description if you choose to on your Tix.Page event, which will serve as the digital listing for your Fertile Ground project. More on this in [Section 5](#).

Primary Image or Photo

Please provide an **image or photo** that will serve as the main visual representation of your project. This should be roughly the same image that you use on your Tix.Page and/or social media event*, and will also be the main image used in the Fertile Ground to promote your project both digitally and in the printed Festival Guide.

Image specifications:

- 1080x1080 pixels (square)
- 300 dpi
- JPG or PNG files only
- Name the image file *NameofProject.jpg* or *NameofProject.png*

**the optimal image size for Tix.Page is 1600x900 pixels, so as you are preparing your 1080x1080px version, you may want to create a 1600x900px version at the same time*

Also Note: it is helpful to limit the amount of text on the image.

Sample Project Image:



Project Development Statement

The reality that all Fertile Ground projects are at various stages of development is one of the things that makes this Festival unique! Help us tell the story of your project by providing a brief statement about where this work has come from, where you would like it to go, what you're hoping to get out of the Fertile Ground experience, and any other special notes about your creative hopes and dreams. We will use this information as we share about your project on social media and communicate with various press outlets about the Festival.

Press Photos

One of the best ways to help Fertile Ground effectively market your project is to provide us with **quality press photos**. As soon as you have strong images of your project you'd like Fertile Ground to use leading up to and during the Festival, please upload them to your individual project folder. These photos will be used on the website, social media, and possibly by the press, and may also be used for pre-marketing materials and

advertisements for the Festival. There is no deadline for these press photos, but the earlier we receive them the better!

What we're looking for:

- High-resolution JPG or PNG files (photos **must** be high quality (300 dpi) or they cannot be used) that are **free of text or other branding**
- Photos that depict striking imagery, emotions, or characters that appear in your project, or that otherwise convey the essence of the piece you're presenting and/or feature the artists who are creating it
- 1-3 images only – please upload your best, most striking promotional images
- The photo files **must** be named in the following format:
Nameofshow_Name of producer_names of people in photos_photographer credit.jpg

Example: *Elsewhere_Forgery Theatre_Fred Smith, Susy Jones_photobyJoeSmith.jpg*

Marketing Expectations of Producers

The Fertile Ground team is excited to promote your project! In order to maintain the consistency, cohesiveness, and ubiquitousness that makes the Festival marketing successful, we kindly ask for the following:

1. Meet all Festival and marketing materials deadlines with complete, accurate information, in the requested format.
2. Include the [Fertile Ground Festival logo](#) on your marketing materials, digital ads and printed material.
3. Include the below descriptive sentence and web url for Fertile Ground in all media releases related to your production. Individual Producer press releases are highly encouraged.

This project is produced as part of the 2025 Fertile Ground Festival of New Works – a program of the Portland Area Theatre Alliance – presenting new work exclusively by local artists in Portland and the surrounding areas. The 2025 Fertile Ground Festival runs April 4th-19th. fertilegroundpdx.org

Not Required, but nice if you're able:

1. Include a logo or a description of the Festival on your website (if you have one) linking to the Fertile Ground website (www.fertilegroundpdx.org).
2. Promote your show in conjunction with Fertile Ground to your mail or e-mail list, social media, etc.
3. Tag the Festival in your social media posts, and use the Fertile Ground social media hashtag block below:

#FertileGround25 #FG25 #FertileGroundFestival #FG #network #PDX
#PDXtheatre #theatre #festival #thisisportland #travelportland

4. Let us know about other events you're producing that we can promote, or any future life of your Festival show after the Festival is over. We want to know about the future lives of these projects!

Section 5: Ticketing & Box Office

Tix.Page: The Official Fertile Ground Ticketing Platform

ALL Producers, regardless of whether you are selling/issuing tickets through Tix.Page or not, are required to create a Tix.Page event. This ensures that your event is searchable as part of the Festival and provides audiences with all of the information the Festival wants to make available for accessibility purposes, all in a consistent format. For Producers not using Tix.Page to actually sell tickets, the page will link to your own homepage or ticketing platform.

Setting Up Your Tix.Page Event

Each Producer will receive an invitation to join the Fertile Ground Tix.Page team by January 13, 2025. The Tix.Page listing of Fertile Ground projects will serve as the “Festival Lineup” page on the Fertile Ground website, as it is sortable, searchable, and a more efficient ticket-buying experience. If you’re more of a visual learner (or just want to see what exactly we’re asking for), you can find a video walk-through of how to set up a basic Tix.Page event with our partner Stephen [here](#).

Important Elements of your Tix.Page Event

All Tix.Page events feature “Preview Text” as well as a longer “Event Detail” section, where you can provide as much information as you would like about your project. For your “Preview Text” plan to create a more succinct version of your 100-word marketing “teaser” description, again designed to pique interest about your event and encourage people to click to learn more.

Your Tix.Page “Event Detail” will also include:

- A 1600x900px version of your main project image
- Performance Dates, Times
- Show length/whether there is an intermission
- Any Content Advisories/Notices
- Project Type (select from the below options)
 - Fully-Staged World Premiere
(i.e. this is a complete production that has received a full rehearsal process; actors are off-book and technical elements have been incorporated by a team of designers)

- Advanced Workshop
(i.e. this piece has been workshopped before and is moving closer to a full production/premiere – it is in the process of being fine-tuned)
- Early Workshop
(i.e. this is one of the first times we're getting this piece on its feet; workshops typically include staging/blocking and may include the use of some technical elements)
- Staged Reading
(i.e. this piece is being shared aloud by performers with scripts in hand, and may include some light bits of staging/blocking/movement to help tell the story)
- Reading
(i.e. this text is being shared aloud by performers who are reading from a script, typically while standing or sitting at music stands)
- Genre/Performance Style (select as many as apply from the below options)
 - Theatre
 - Musical Theatre
 - Dance/Movement-Based
 - Devised
 - Performance Art
 - Young Audience/Children's Theatre
 - Film
 - Clown
 - Puppetry
 - Circus
- "Rating" or Recommended Age
- Accessibility Info (including things like parking, stairs, type(s) of seating, etc.), including an Accessibility Contact Person and Contact Information. The Accessibility Contact Person is someone for potential audience members to be able to get in touch with, should they have any questions about your show and their ability to experience it; this individual should have a solid knowledge of all aspects of your Fertile Ground project, including content, design elements, and venue features and/or limitations (or the ability to find this info).
- Specific Accessibility Offerings (select as many as apply from the below options)
 - ASL/Interpreted Performance(s)
 - Captions
 - Sensory-Friendly/Relaxed Performance(s)
 - Audio Described Performance(s)
 - Touch Tour(s)
 - Wheelchair Access

- Event Keywords – any key words that give more information about the content of your project, and help the audience understand what they can expect (i.e. Drama, Comedy, Horror, Work-in-Progress, Audience Participation, Etc.)

You will also be able to set a variety of ticket prices, as well as upload/create seating maps for your venue and/or include the venue capacity. Again, you can see all that in visual form with the [video walk-through](#).

Providing Accessible Ticket Options

Regardless of what ticketing platform you use, **Fertile Ground requests that all Producers offer some number of [Arts for All](#) tickets** (\$5 tickets for audiences with an Oregon Trail/SNAP card). The particulars of this offer (i.e. number of Arts for All tickets available, whether these may be reserved in advance or are only available at the door, number of AfA tickets that may be purchased by a single buyer, etc.) are at the discretion of each Producer regardless of whether or not you are using Tix.Page.

Additionally, **we strongly encourage all Producers to offer a student ticket option**, helping to make the Festival accessible to the emerging creators and appreciators in our community.

Box Office (i.e. Issuing Tickets & Checking Patrons In at the Door)

The Tix.Page app allows you to operate a box office that can:

- Check in patrons who have purchased tickets in advance
- See a list of attendees
- Perform regular ticket sales with cash or credit cards, in addition to issuing Pass-holder tickets, student tickets, Arts for All tickets, etc.

Your box office will need to be equipped with a device that can either operate the Tix.Page [iOS](#) or [Android](#) app, or access the Tix.Page website, and access the internet through either wifi or cellular data. The Tix.Page app will work on any iOS or Android device, BUT the tap-to-pay feature (allowing you to use this to seamlessly sell tickets at the door) only works with iPhone 7 or later, OR any android from 2019 or later.

If you do not have a device that is able to run the Tix.Page app, or if you only have a tablet and not a smartphone, you can also operate your box office through the Tix.Page

website. In this version of your box office, you will need to manually enter credit card information (or purchase a generic credit card reader like [this one](#)) for any at-the-door sales.

Checking in patrons with presale tickets:

All Tix.Page tickets are digital. If a patron purchased their ticket in advance they can simply provide their name and any relevant documentation (Oregon Trail Card/Student id, etc) and be checked off of your Attendee list. If you are using the Tix.Page app, digital tickets presented on patron's phones can also be scanned with your device so you don't need to search thorough list of attendees to check them in.

If you have concerns about your ability to use Tix.Page on the day of the performance at your venue – either with the app or on a computer – we recommend that you set a cutoff time for online ticket sales a few hours before the start time of your event. This will enable you to print off a hard-copy list of attendees before you head over to your performance space without missing anyone on the list. If you choose to go this route, note that you will not be able to sell any last-minute or at-the-door tickets, so we don't recommend this unless necessary.

Ticketing Fees

Fees to Ticket-Buyers

- **Stripe:** Tix.Pages uses Stripe to process credit card transactions. Stripe takes 2.9% + \$.30 per transaction.
- **Ticketing System:** Tix.Pages takes a 5% fee per ticket, which is capped at \$1 per ticket. (The \$1 cap is reached when a ticket price is \$20 or greater.)

Any ticket under \$20 follows this fee structure = 7.9% + \$.30 per ticket

Any ticket \$20 and over follows this fee structure = 2.9% + \$1.30

Example fees:

\$5 ticket - \$.70 per ticket

\$10 ticket - \$1.09 per ticket

\$15 ticket - \$1.48 per ticket

\$20 ticket - \$1.88 per ticket

There are no fees when reserving free tickets.

Fees to Producers

To help cover some of the administrative costs of the Festival – including the ability to reimburse Tix.Page Producers for a portion of Festival Passes used – we are implementing a Festival ticketing fee for Producers of \$1 per full-price ticket, or 10% of total ticket revenue, whichever is less. Please consider this when setting your ticket prices (i.e. if you need to make \$15 per ticket, please consider charging \$16 per ticket)

Examples:

Producer A: \$5 ticket price, 100 total tickets sold	
Total full-price tickets = 100	Total ticket revenue = \$500
\$1/full-price ticket = \$100	10% of total revenue = \$50
Producer B: \$15 ticket price, 100 tickets sold; 20 additional Arts for All tickets sold @ \$5 each	
Total full-price tickets = 100	Total ticket revenue = \$1600
\$1/full-price ticket = \$100	10% of total revenue = \$160

Ticket Payouts

Ticket income via Tix.Page will be disbursed by Fertile Ground after the Festival, and Producers will be paid out for all ticket sales via EFT by Wednesday, April 30, 2025. In order to facilitate this, all Producers who have opted to use Tix.Page should be sure to fill out the “EFT Addendum” portion of the Producer Agreement.

Using Your Own Ticketing Platform

Producers *not* presenting in one of the three official Festival venues have the option to use their own ticketing system, rather than Tix.Page. If you are using your own ticketing platform, please note the following (which are also covered in Sections 6 and 7):

1. Fertile Ground Festival Passes - We we strongly encourage you to use the official Festival discount code **PDXFG25** to provide free tickets to Pass-holders who have purchased an Unlimited Festival Pass only (i.e. not for 6- and 10-Show Passes). This code will be provided exclusively to Unlimited Festival Pass buyers, and you are encouraged to check their digital pass at the door! We also request that you clearly indicate on your Tix.Page event whether you are offering free tickets (or another discount) to Unlimited Pass-holders.
2. Audience Data reporting - We request that you send a final attendance report to the Festival by the end of April, 2025. This report should include:
 - a. Total number of tickets sold per performance
 - b. Discount codes used (esp Arts4All, Festival Pass, and any student tickets)

**Most (if not all) of these things should be easily tracked by your ticketing system.*

Again, even if you elect to use a different ticketing system, you will be asked to create a Tix.Page event by January 31, 2025 so that your event will be searchable through the Tix.Page database. This page will forward customers to your own website/ticketing platform to purchase tickets.

If you're on the fence about using Tix.Page and want more info, jump to the ["Is Tix.Page Right for Me"](#) section at the end of Section 8.

Section 6: Festival Passes

The Festival Pass is a critical part of Fertile Ground - it's one of the things that creates the "Festival" experience and encourages audiences to see as many "acts of creation" as they can manage over the course of the Festival.

There are a few significant changes to the Festival Pass this year **(these apply only to those using Tix.Page as their ticketing system, but it's good for everyone participating to know how the Passes work!)**:

1. Rather than a single Unlimited Pass, we are offering several punch card options as well this year. Limiting the number of shows per Pass *should* limit the number of people who reserve tickets and then don't show up (no-shows tend to be a problem any time a ticket is free).
2. There will be no limit to the number of Pass-holders who can reserve tickets to a particular performance. This will mean much less administrative time watching Pass-holder reservations and deciding whether to release more.
3. A punch card can be used to obtain **2 tickets per performance**. Someone with a 10-punch card can purchase 2 tickets to 5 different shows, or 2 tickets to 5 performances of the same show, but cannot purchase 10 tickets to a single performance of a show.
4. The Festival will reimburse Producers for 50% of every Pass-holder ticket*. These reimbursements will be paid out automatically with each Producer's total ticket revenue by the end of April.

**Reimbursement only applies to Producers selling/issuing tickets through Tix.Page*

Festival Pass Options

This year, we will be offering three different options for a Festival Pass:

1. 6-Show Punch Card: 6 free tickets
Cost: \$60
2. 10-Show Punch Card: 10 free tickets
Cost: \$90

3. Unlimited Show Pass: Unlimited free shows throughout the Festival
Cost: \$140

All Festival participants (Producers, actors, directors, etc.) can use the discount code PASS4ME to receive 25% off any of the Festival Pass options.

Festival Pass FAQs

Q: Do I need to hold a certain number of seats specifically for Pass-holders?

A: Nope. You will not have to pay attention to how many Pass-holders have purchased tickets or adjust the number of Pass-holder tickets available or anything like that. Pass-holders will be treated like any other ticket-buyers.

Q: Does that mean my entire audience could be Pass-holders?

A: Theoretically, yes! However, since most Festival Passes are a Punch Card and not Unlimited, we don't expect to see quite as many Pass-holder reservations. BUT, even if you *do* have a house of all Pass-holders, you still get reimbursed for 50% of every ticket, so it should not be a significant loss of revenue.

Q: Can people use a Festival Pass to obtain tickets at the door?

A: Yes - as long as your team is set up to actually be able to issue/sell tickets at the door (learn more about what this entails in [Section 5](#))

Q: Do people still pay ticket fees when they buy tickets using a Festival pass?

A: No! If the ticket is free (either because the event is free for all, or because they used the Pass to make the ticket free) there are no fees – for either the Producer or the ticket-buyer.

Q: What happens to the money from Pass sales?

A: The revenue earned from Pass sales will be used to reimburse Tix.Page-using Producers for 50% of the cost of every full-priced ticket obtained with a Festival Pass.

For Producers Using non-Tix.Page Platforms

We strongly encourage you to honor the Festival Pass in some way. We ask that all Producers use the code **PDXFG25** as their Festival Pass discount code, so that customers only need one code to obtain tickets using their pass. However, you are welcome to decide what that discount is (i.e. a completely free ticket, a percentage off, a

certain dollar amount off, etc.), and all other aspects of how the pass works for your show.

We ask that you are extremely clear and explicit about what sort of discount you are offering Pass-holders on your Tix.Page event, as well as on your own ticketing page. Transparency and accessibility are paramount Festival values, and we ask all Producers to join us in taking care of our audiences by providing them as much information as possible.

Section 7: Data Collection

There are many reasons it's helpful for us to have information about who is seeing Fertile Ground shows, as well as when and how they heard about the shows, etc. Therefore, we appreciate your help collecting data at each of your Festival performances. Please reach out to us if you have concerns about your ability to meet any of the following expectations.

Expectations

1. We will provide each Producer with a stack of demographic surveys. We expect these to be put out on patrons' seats before the house opens, mentioned in the curtain speech (if one exists), and collected after each performance.
2. We reserve the right to send out a digital survey to ticket-buyers after the Festival is over, including single-ticket buyers whose information we are able to access through Tix.Page. (Note: we will not sign anyone up for a mailing list or any sort of continued promotions - just a one-time survey following the Festival)
3. Following the Festival, each Producer will receive one survey to answer themselves, and one to share with their entire creative team(s). We appreciate your response and help distributing these!
4. If you are not using Tix.Page, we request that you send a final attendance report to the Festival by the end of April, 2025. This report should include:
 - Total number of tickets sold per performance
 - Discounted tickets issued (especially Arts4All tickets, Festival Passes used, and any student tickets sold)

**Most (if not all) of these things should be easily tracked by your ticketing system.*

Section 8: Additional Resources

Actors Equity Association

Producers who are interested in **hiring members of Actors' Equity Association** need to sign AEA members to an appropriate AEA contract. For details, please reference [AEA's "How To Hire Me" Letter](#) and/or contact Cecilia Adams, AEA Business Representative, for more information about this: (323) 978-8080 x105 or cadams@actorsequity.org

CoHo Resource Center

Our friends at CoHo Productions have generously offered **use of the [CoHo Resource Center](#)** to all Fertile Ground Producers. Resources include a co-working space, business center, board room, and recording studio. Use of the space is by request and specific appointment, pending the availability of a Fertile Ground representative to be present. To inquire about the possibility of using any of these CoHo resources, email fertileground@portlandtheatre.com.

Collecting Donations

We know some of you prefer to offer free events, or provide options for patrons to donate in lieu of a ticket purchase. Tix.Page allows you to set "free" as a ticket price, and if you are interested in asking for donations - either in conjunction with ticketing or as an extra way for Festival-goers to support your work - there are many helpful resources for accepting secure donations online. Here are a few suggestions:

- [PayPal Donations](#)
- [Eventbrite](#)
- [Donate Kindly](#)
- [Fundly](#)
- [Venmo](#)
- [Zelle](#)

Accessibility Resources

The Curiosity Paradox created [this brief document](#) that provides a great introduction to the concept of “Access Art” - a practice that “centers the movement and growth of shared resources and opportunities so that Disabled and marginalized people’s physical and emotional needs can be met.” We offer you this as a window into some of our own learnings and shifts in thinking as an organization.

As you begin thinking about your Fertile Ground project and how to possibly center the idea of access amid all of the other things you’re trying to accomplish, we want to offer some excerpts from the incredibly comprehensive [National Disability Theatre \(NDT\) Handbook](#) for your consideration. We’ll put this quoted text in maroon along with some of our own comments in black text, so you know where these thoughts and ideas are coming from.

The National Disability Theater released the NDT Handbook as the organization took its final bow on July 1st, 2023. The NDT Handbook was written by Talleri A. McRae and is freely available for producing theatres, educators, and anyone who is interested in making their theatre practices more access-centered.

“Access is not a checklist but a politic and a practice.”

- [Peoples Hub’s Disability Justice and Access Training and Support Group](#)

What does it mean to be Access-Centered (accessible)

If your two options are to make a space accessible or not, you either pass or fail. However, if your goal is to make a space access-centered, there’s a spectrum of more and less access. Access is not as simple as give and receive; it is complex, messy. And, the larger the gathering of people, the bigger the chance is for competing or conflicting access needs. In access-centered work, it’s not always possible to meet all needs all of the time. On the contrary, access needs will be prioritized, tended to, and implemented by the group in big, small, formal, informal, and imperfect ways.

Access Needs & Services

All people, disabled and non disabled, have access needs. Some needs are met automatically by society, others are not. But what is an access need?

An access need:

- Arises from an interaction between a person and their environment
- Is what is required in order to communicate (input and output) and participate in a given setting

Access needs can be big or small, temporary or permanent. While many people think about access needs as being physical, they can also be sensory, social, cognitive, intellectual, or communication-based.

Today, many performing arts and other cultural venues offer formal access services to audiences, including:

- Assistive Listening Devices
- American Sign Language (ASL) Interpretation
- Audio Description
- Guided or Tactile Tours
- Captioning (open or closed)
- Accessible Seating
- Sensory Friendly or Relaxed Performances

You may or may not offer these formal services as part of your Fertile Ground show - there are no requirements here. That said, if you would like additional assistance or resources that might help you to offer any of these options, reach out to us at fertileground@portlandtheatre.com.

What may be more feasible for you as a producer is to simply think through the experience of an audience member coming to your performance, and consider how this impacts the way you design, rehearse, and communicate about your project...

Thinking it Through

To encourage organizations to start thinking about access in a concrete way, NDT asked collaborators to join us in an exercise that we learned from access consultant Diane Nutting. The questions below evolved over time. We hope that they will serve as a baseline for you to add, subtract, edit, or update as needed.

Think about a recent arts event you participated in as an attendee. Try not to pick an event you had to go to for work, but one you chose to attend. It could have been virtual, in person, or hybrid. Consider:

How did you find out the event was happening?

- Online?
- Through Social Media?
- A friend or colleague?
- Email?
- A paper flier or snail mail?

How did you decide whether or not to attend? Did you consider:

- Cost?
- Internet connectivity or reliability?
- Computer hardware or software?
- Transportation? (public or private, solo or shared?)
- Weather?
- Your energy levels and/or bandwidth?
- Company or social support?
- Caregiver needs for family, friends (children, adults)?
- Your clothes?
- Schedule?
- Food/meals?
- Allergens? (food- or chemical-based)
- Type of restroom? Location of restroom?
- Illness exposure risk?

Once you decided to go, how did you confirm?

- Buy a ticket?
- Make an online reservation?
- Visit a box office in person?
- Coordinate tickets or reservations with others?

Once you decided to go, what did you have to plan?

- Transportation? (public or private, solo or shared?)
- Weather?
- Your energy levels and/or bandwidth?
- Caregiver needs for family, friends (children, adults)?
- Your clothes?
- Your schedule?
- Food/meals?
- Allergens? (food- or chemical-based)
- Masking and/or testing?

The day of, what did you circle back to, confirm, or solve?

Once you arrived, how did you know what to do?

- Was your transportation drop off nearby or far away?
- Did you find your way solo or with others?
- Were you practicing physical distancing?
- Did you need to find the box office?
- Did you need to find a usable restroom?
- How did you know the event was starting?

During the event, how did you know what was going on?

- Were there visual cues you could see?
- Verbal or other audio cues you could hear?
- Tactile cues you could feel?

During the event, how did you know what to do?

- Could you move freely?
- Make noise?
- Use electronics?
- Ask questions? Take turns?
- Get up and sit back down again?
- Use the restroom and return?
- Participate physically with your body?
- Participate verbally with your voice?

How did you know the event was over?

What did you need to do to make your way back home?

As you thought through your own experience, what access barriers were there?

What offered you access support?

What information was good for you to know ahead of time, as you are the expert of your own needs?

What do you as a host already know about venue options, processes, or projects that can offer access support? Ask yourself, what info could be shared in advance about:

- the physical or digital space?
- the sensory environment?
- the information/intellectual environment?
- the social expectations?
- the agenda or schedule?
- the health and safety precautions?

While doing this activity, you might feel curious about the access needs of people who encounter different barriers than you do. If this happens, be mindful of the pity/charity assumption of disability and the give/receive hierarchy of care. While some curiosity is natural, too much can cross a boundary. Be curious, but don't be intrusive. Remember that the process of identifying and naming access needs is deeply personal. Furthermore, it is almost always unpaid emotional labor. Building trust to communicate access needs can take weeks, months, or years.

Is Tix.Page Right for Me?

We strongly encourage our Producers to use Tix.Page as their Festival ticketing system, but also recognize that it's not the best choice for everyone. Here's the deal:

Tix.Page Features and Benefits

- Tix.Page automatically creates a searchable database of all Festival events, allowing patrons to search by show name, filter by type of show, dates, and a variety of other tags you can add to help audiences find your work!
- Audiences can purchase tickets to multiple shows in a single transaction.
- The Festival Pass works seamlessly with Tix.Page, making it easy for audiences to use their pass to secure tickets to any shows using the Tix.Page platform.
- The Tix.Page app makes it easy to sell tickets or issue free tickets to Pass-holders at the door.
- Every Producer sets up their own account on Tix.Page, giving them the ability to edit their event at any time - make adjustments to your description, ticket prices, add your own promo codes - all without having to go through the Festival to make changes.
- Tix.Page provides an easy, comprehensive ticketing report, which makes it easy to see how many tickets you've sold, what type, and how much revenue you've earned.
- Tix.Page offers the option to create a seat map for assigned seating, and set different price levels for different seats. The Festival will have access to all

ticketing data, removing the burden from Producers to report sales and audience numbers.

- The Festival will reimburse Tix.Page users for 50% of Festival Pass tickets, reducing the loss of ticket revenue.
- Fertile Ground will do our best to provide technical support, Tix.Page app compatible devices, and training to anyone using the Tix.Page system.

Most of all, the more Producers that use Tix.Page, the more streamlined, consistent, and easeful the audience's ticket purchasing experience will be.

Tix.Page Drawbacks and Considerations:

- If the show you're presenting for Fertile Ground is part of your regular company season, you may have subscribers to consider, or need to keep all your sales in the same system for ease of pulling data/sales reports/etc.
- You will be required to offer an unlimited number of free tickets to Pass-holders, which could reduce your overall ticket revenue.
- The Festival will take a cut of your overall ticket sales - either \$1 per full-priced ticket sold (does not apply to discounted tickets, such as student, senior, industry, or Arts for All tickets), or 10% of your total ticket revenue, whichever is less.
- If you have a ticketing system you've used in the past, a new system involves a learning curve - for us, for you, and for patrons!

The Bottom Line:

The Festival ethos is one of inclusion and accessibility - we try to limit the number of hoops you have to jump through and restrictions you have to observe in order to share your work under the Fertile Ground umbrella. We encourage all Producers to consider how to balance their own needs as Producers with what creates the best experience for the patron, and creates the best Festival experience for all. We will do our best to support you, and your audiences, no matter what.

Appendix: Forms

[Marketing/Self-Producing Workshops Registration](#)

[Producer Release Agreement](#) (due January 15th)

[Marketing Information](#) (due January 31st – the earlier, the better!!)