

The Edinburgh Festival

# fringe society

ANNUAL  
REVIEW  
2016



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The Edinburgh Festival Fringe Society is the organisation that underpins the Edinburgh Festival Fringe, the single biggest celebration of arts and culture on the planet. The founding principle at the heart of the Edinburgh Festival Fringe is to be an open access festival that accommodates anyone with a desire to perform and a venue willing to host them. No single individual or committee determines who can or cannot perform at the Fringe.

The Fringe Society is the custodian of the Fringe's core values of open access and freedom of expression.

The Fringe Society is a charity with three core objectives to:

### **Provide support, advice and encouragement to all participants**

The Fringe Society supports and encourages anyone who wants to take part – all the amazing artists, producers, venues, arts industry professionals and members of the media. From choosing a venue to creating a successful marketing campaign, the Fringe Society is on hand all year round with one-to-one tailored advice, events, facilities and online resources.

### **Assist the audiences who come to Edinburgh to navigate what's on offer**

The Fringe Society provides ticketing through a centralised box office, offering tickets to every show on the Fringe, and a wealth of information via the official Fringe Programme, website and mobile app. We continuously improve and expand our services to ensure the best possible experience for Fringe audiences.

### **Promote this wonderful and unique festival to the rest of the world**

The Fringe Society markets the Fringe in its entirety – locally, nationally and internationally – to participants, the public, media and arts industry to retain its position as the world's leading arts festival. As well as delivering a high-profile annual marketing and media campaign, the Society works closely with media outlets all over the world to maximise publicity for the Fringe.



## Foreword

Welcome to the 2016 Edinburgh Festival Fringe Society Annual Review. It's been another exceptional year for the Fringe Society and the Edinburgh Festival Fringe, with performers and audiences ensuring that Edinburgh was awash with talent and energy throughout the month of August. Spectators from around the world were surprised, challenged, moved and delighted by the Fringe, and thousands of artists and companies showcased work from every conceivable genre on an international stage. It's testament to the Fringe Society that so many creative minds and passionate individuals flock to Edinburgh each year ensuring the Fringe continues to thrive and to provide a valuable platform for artistic work.

The Edinburgh Festival Fringe Society is a charity which exists to support the participants, audiences, industry and media professionals who come to Edinburgh in August to take part and to experience all that the Fringe has to offer. The three main objectives of the Society are to support all participants of the Fringe, to provide comprehensive, up-to-date, accurate information and ticketing to audiences, and to promote this incredible festival across the world. It is the responsibility of the Fringe Society to foster an environment where passion, talent and innovation can flourish, where industry and media professionals from across the globe can come to discover work and where audiences from Scotland, the UK and the rest of the world can enjoy the greatest arts festival in the world. It is the role of the Fringe Society to support anyone and everyone who wishes to experience the Fringe and this year the Society made significant strides forward in access, community engagement and participant support – all detailed within this review.

I would like to take this opportunity to thank the many organisations and individuals who have provided support to the Fringe Society – financial, practical and moral – in 2016. The achievements in this review would not have been possible without our public



funders, commercial sponsors and partners, supporters, donors and the wonderful Angels, Patrons and Friends of the Fringe. They enable the Fringe to remain the most vital, bold, vibrant and best open access arts festival in the world.

2016 marked a new era for the Fringe Society as we welcomed our new Chief Executive, Shona McCarthy, in March. Shona's vision, considerable experience in the cultural sector and exceptional leadership skills are a significant asset to the Fringe Society and, on behalf of my colleagues on the Board of Directors, I would like to congratulate her on a fantastic first Fringe. Alongside Shona is an extraordinarily talented, creative, enthusiastic and dedicated team who each year provide ever more support and services to the participants and audiences of the Fringe.

Finally, I would like to say how delighted I am to be serving another term as Chair of the Fringe Society Board of Directors. I have thoroughly enjoyed working with the Fringe Society staff and Board Directors over the last four years and look forward to the next four. It really is a unique and inspiring organisation and I am extremely proud to be a part of it.

2017 will be a momentous year for the Society as we celebrate the 70th anniversary of the Edinburgh Festival Fringe, the advent of the Fringe concept and, with our sister Edinburgh festivals, the birth of Edinburgh as the world's festival city – I look forward to another exceptional year and I look forward to celebrating with you all.

**Tim O'Shea**  
Chair

## Introduction

Thank you to the artists, performers, technicians, curators, programmers, venue managers, cultural entrepreneurs and all the change-makers and risk-takers – you are the Fringe.

It has been my privilege and pleasure to complete my first year as Chief Executive of the Edinburgh Festival Fringe Society, the organisation established by Fringe participants to provide central support services for the whole festival. 2016 was another brilliant year and I hope these pages give you a sense of that.

We have an excellent team, a passionate and committed Board, and local and national backers who understand how vital participation in culture and creative expression is to a healthy, happy and wealthy society. Collectively, we take seriously our responsibility as the current custodians of the phenomenon that is the Edinburgh Festival Fringe.

This year's Fringe included enlightening work covering difficult subjects like dementia, suicide and mental health. There were productions that explored identity, conflict, gender and politics. There were shows that left audiences astonished, and some that were simply fun. In short, the collective content of the Fringe is like a spotlight on humanity and the Edinburgh Festival Fringe is quite simply the greatest platform for freedom of expression on this planet.

I want to thank the hardworking team at the Fringe Society. A small dynamic bunch who make magic happen every day. This year our popular mobile app was completely rebuilt, we had our biggest ever programme of events at Fringe Central to support participants and we welcomed curators, programmers and media from around the world to see, review and select work.

We again worked with the Scottish Government, Creative Scotland and our partners at the Scottish Music Centre and FST to provide Made in Scotland, a platform for Scottish-based music, dance and theatre artists to present their work at the Fringe –



we are very proud that the Fringe continues to support and nurture local creativity.

We are also actively championing wider access to the Fringe through our Access Fringe Strategy so that everyone can participate in and experience this extraordinary festival.

One of the things that makes Edinburgh exceptional is its many festivals and the relationships and dynamics that exist between them. We are very much looking forward to 2017 when we will be working even more closely to celebrate 70 years of Edinburgh as the festival city.

2017 is not only the 70th anniversary of the Edinburgh Festival Fringe, it also marks the birth of the whole fringe concept. The spark that was ignited in this city in 1947 was the catalyst for what is now a global network of fringes, with more than 200 worldwide. We are proud that this global network started with eight companies in Edinburgh who just wanted a chance to have their work seen.

In November, we connected with this worldwide network through the Fringe World Congress which brought together 54 fringes in Montreal to exchange ideas and learning. We will continue to represent the Edinburgh Festival Fringe at international arts industry gatherings. We will work with our sister festivals across the world to ensure that global mobility, connection and conversation between artists and performers is sustained. 2017, and the 70th anniversary, gives us cause to celebrate, reimagine, be ambitious and keep connecting the world through culture and we look forward to celebrating with you.

**Shona McCarthy**  
Chief Executive



## **Fringe Central**

Fringe Central is a resource centre exclusively for participants, media and arts industry professionals taking part in the Fringe. The space hosts an events programme and provides internet access, printing facilities, meeting rooms and rehearsal areas. Fringe Society staff are based at Fringe Central to give support and advice to participants on their marketing and media campaigns, and to assist participants in engaging with arts industry and making the best use of the development opportunities on offer. In 2016, the Participant Development Service gave bespoke professional development advice to 427 shows.



Fringe Central was based in the Edinburgh Centre for Carbon Innovation on Infirmar Street, an organisation which shares our own sustainability priorities. Fringe Central was the proud recipient of the Spirit of Inclusion Award 2016, part of the Accessible Edinburgh Festival Awards established by disabled access review website, Euan's Guide. The awards champion venues that go above and beyond to welcome disabled people – venues that are easy to access, inclusive, with clear information about disabled access in and around the building. The judges commented that 'Fringe Central has been excellent this year. Although not strictly a venue that held performances, they were so welcoming and genuinely inclusive that we wanted to recognise them with this award.'

## **Fringe Central Events Programme**

Pivotal to the Society's aim to support all Fringe participants is the Fringe Central Events Programme, an unrivalled series of professional and career development opportunities which is free for everyone registered with the Fringe. In collaboration with 44 partners, Fringe Central delivered its largest programme of events to date, with 106 discussions, seminars, creative labs and networking sessions designed to develop performance skills, tackle topical issues, expand networks and provide practical business advice.

Access was once again a key strand of discussion in this year's Fringe Central Events Programme. For the third year, we hosted a series of events entitled Breaking Down Barriers, exploring accessibility, equalities and diversity at the Fringe, and in the wider performing arts sector. Events included Queering the Mainstream Debate by LGBT Icons, What Can You Do to Make Your Venue Autism-friendly? by the Autism Society and an open forum on Racial Diversity at the Fringe.

## **Welcome Address**

Sam Wills, creator and star of *The Boy With Tape On His Face*, delivered the annual Fringe Central Welcome Address, the official welcome to Fringe participants, introducing them to Fringe Central's services and the extensive range of events on offer. Sam delivered an uplifting and engaging talk about his own career from street performances in New Zealand to his Fringe debut in 2010 and his phenomenal success since. Key members of the media were invited to attend, and the event was broadcast live on Facebook for the first time. The video has reached 140,000 people and been watched more than 10,000 times.

## **Arts Industry Office**

As well as being a flagship cultural event, the Fringe is one of the most significant arts marketplaces in the world, attracting programmers, producers, agents, promoters and bookers. The Arts Industry Office helps industry professionals to navigate the festival and discover the most exciting work being created today. In 2016, the Arts Industry Office provided information, delivered networking events and a ticketing service to 1,099 accredited arts industry professionals from over 40 countries. A civic reception, hosted by the Lord Provost and the Fringe Society, was held in Lothian Chambers to celebrate the international arts community attending the 2016 Edinburgh Festival Fringe.

Produced in partnership with the British Council, the Emerging Producers Development Programme supports emerging UK producers from all genres of the performing arts to further their professional development. In 2016, as well as a travel and accommodation bursary, 15 emerging producers received bespoke advice in identifying their career goals at the Fringe, and access to events to expand their professional networks, learning and creative insight.





## Media Office

Ensuring media presence at the Fringe is vital to its success and, in 2016, 1,024 individuals from 20 countries officially accredited with the Fringe Society including reviewers, broadcasters, photographers and bloggers, giving them access to a unique set of services and support in the lead up to and during the Fringe. These services include impartial advice on navigating the programme, a ticketing service, images, and access to Fringe artists.

The Media Office also exists to support Fringe participants on all aspects of their marketing and media campaigns, from writing press releases to planning photocalls or stunts. Participants could attend events at Fringe Central such as How to Get Your Show noticed and Social Media: The Next Step, as well as dropping in to the Media Office for tailored advice. In 2016, the Media Office had 367 one-to-one advice sessions with Fringe participants.

The Media Office once again offered participants the unique opportunity to meet journalists and reviewers in person to pitch their shows at Meet the Media. Held on the first Saturday of the Fringe, 776 participants attended to meet representatives from 15 media outlets including The Scotsman, British Theatre Guide and Wisconsin Public Radio.



## Box Office

2016 was another record-breaking year for the Edinburgh Festival Fringe with 2,475,143 tickets issued, an increase of 7.7% from 2015. Customers could buy tickets in person at the Fringe Box Office and the University of Edinburgh Visitor Centre, over the phone, online, via the new Fringe App, or bag a bargain at the Virgin Money Half Price Hut. Ticket collection was more convenient than ever with 27 ticket collection points located throughout the city, including Edinburgh Airport. We continuously monitor our operations to ensure the highest quality of customer service is delivered and 2016 improvements included additional Box Office staff and enhanced staff training.

## Fringe App

A major new initiative from the Fringe Society was the launch of a new mobile app, developed in partnership with Glasgow-based, BAFTA award-winning digital design and development company, Screenmedia. The cross-platform ticketing app, available on Android and iOS devices, had a fresh new interface, enhanced functionality, was more user-friendly and was built on an efficient and future-proof technology platform. The Fringe App helped thousands of festival-goers to navigate their way around the Fringe this August. Fringe App users could browse shows, purchase tickets and share their festival diaries with friends. The app also enabled users to find a bargain, displaying shows with tickets on offer at the Virgin Money Half Price Hut. The Screenmedia team was nominated for Best Mobile App in the Herald Digital Business Awards for their work in developing the Fringe App.

In 2016, app transactions across iOS and Android increased by 6%, and overall tickets purchased via the app increased by 6%.

## Marketing

Raising the global profile of the Fringe and driving attendance is a major part of the work of the Society. In 2016, a fully integrated marketing campaign was implemented incorporating print, online, outdoor, social media and e-bulletins. The campaign built on the success of the brand line – ‘Defying the norm since 1947’ – created in 2015, which highlights the defiant and often irreverent nature of the Fringe while acknowledging its history and endurance. We commissioned a CGI artist to create six assets, each metaphorically representing a way the Fringe defies the norm, designed to surprise and delight, which were used across all marketing channels.

Social media played a significant role in our 2016 marketing campaign and, once again, saw significant gains in reach and engagement, with Facebook’s total reach increasing by 30%, Twitter followers by 24% and Instagram followers almost tripling. Public engagement was as strong as ever, and as well as the return of the well-loved #petswithprogrammes, we capitalised on the social media buzz surrounding the unveiling of the Fringe Programme cover and ran a competition to #namethatowl. With over 125 suggested names for our feathered friend, we opened it up to a Twitter poll. The owl was named Beaky McFreaky with 34% of the vote, ahead of Edwig and Norm, receiving 24% each.

The Fringe Society is responsible for maximising media coverage of the Fringe and 2016’s PR campaign resulted in 6,478 stories relating to the Fringe across the worldwide media with an advertising value equivalent of £16,788,500.







### **International engagement**

It's the Fringe Society's responsibility to ensure the Fringe is recognised as a valuable place to showcase work, where industry and media from across the globe come to discover talent, and where audiences from all over the world come to experience the greatest explosion of culture on the planet. The Fringe Society engaged through meetings and receptions with over 28 countries in 2016 and delivered 15 roadshows across 13 locations, including Santiago, Adelaide, Melbourne, Perth and Prague. Fringe roadshows are a fantastic opportunity to meet the Fringe Society team, to find out how to take part in the Fringe and to make the most of the opportunities on offer.

Fringe Society representatives travelled to New York to take part in the International Society for Performing Arts (ISPA) Congress in New York in January to share ideas and experiences, and make meaningful connections with leaders from the performing arts sector including festivals, producing companies and government cultural leaders from more than 50 countries. Society staff also attended CINARS, an international multidisciplinary showcase and networking event in Montreal which coincided with the Fringe World Congress.

In 2016, the Fringe Society further consolidated its relationship with the Adelaide Fringe by signing a Memorandum of Understanding and attending an event hosted by the Minister for the Arts of South Australia. In June, a Fringe Society representative participated in the Shanghai Xintiandi Festival, delivering the keynote speech for their forum events for cultural sector attendees from across Asia. Also, with generous funding from the City of Edinburgh Council, Fringe Society staff travelled to Munich to engage with and host events for media and industry professionals, and participants as part of the continuing twin city celebrations.

The Fringe Society continues to encourage and support international showcases and, in 2016, Ireland, South Korea, Quebec, France, Taiwan, Belgium, Adelaide and Finland presented showcases at the Edinburgh Festival Fringe.

The Fringe Society Arts Industry Office accredited 289 international arts industry professionals in 2016 from 41 countries.

### **Fringe World Congress**

The Fringe World Congress is a unique three-day event which occurs biennially, bringing together organisations which manage fringes around the world to share their outlooks and experiences, and build future collaborations. The programme comprises a diverse programme of panel discussions and networking events, and allows fringe organisers to discuss their respective operations and identify ways of working together, strengthening the fringe community and improving fringe festivals across the globe.

Staged in Edinburgh in 2012 and 2014, the third Fringe World Congress took place in Montreal, Canada from 16 – 18 November 2016 and was hosted by the Canadian Association of Fringe Festivals (CAFF) and Festival St-Ambroise Fringe de Montréal/ St-Ambroise Montreal Fringe Festival. Building on the success of the previous two congresses, the 2016 Fringe World Congress saw approximately 100 delegates representing 54 fringes from eleven countries, including Canada, USA, Czech Republic, South Africa and Australia, come together to discuss, debate and learn from one another's models of practice. The Fringe Society Senior Management team facilitated several events in the programme including Building Successful and Appropriate Partnerships and Sponsorships, and Starting from Scratch: The Perfect Fringe Operation. The Chief Executive also delivered the opening address.

### **Momentum**

The Fringe Society worked closely with Momentum, the Edinburgh Festivals International Delegate Programme, which exists to encourage partnerships, and cultivate investment and international collaboration. Over 90 cultural policy makers, programmers and cultural entrepreneurs from all over the world came to Edinburgh to engage with its festivals, artists and wider cultural sector. Momentum is delivered through a partnership between British Council Scotland, Festivals Edinburgh and Creative Scotland, with the additional support of the City of Edinburgh Council, Event Scotland and the Scottish Government.





## **Made in Scotland**

It was another successful year for Made in Scotland, an initiative which celebrates the quality and diversity of Scottish theatre, dance and music at the Edinburgh Festival Fringe. Not only does Made in Scotland provide a financial subsidy and practical support to participating companies in presenting their work, but the acclaimed Made in Scotland brand raises the international profile of Scottish artists in the media and wider arts industry. A Promoter PLUS delegation of 19 high-profile arts presenters from around the world attended the Fringe to see work in the Made in Scotland showcase with a view of exporting it to their own country. Of the 19 shows included in the 2016 Made in Scotland showcase, 14 received five-star reviews and four collected awards including two Scotsman Fringe Firsts and the Amnesty Freedom of Expression award.

A Made in Scotland Onward Touring Fund also exists for Scottish artists to develop their work in international markets. Funding is not limited to those who are part of a current or previous Made in Scotland Showcase but is available to support any work created in Scotland and presented at the Fringe which attracts interest from international promoters.

Since its inception in 2009, Made in Scotland has funded 159 companies, ensembles and artists to showcase their work, and enabled 61 productions to tour to 35 countries across six continents. Made in Scotland is supported through the Edinburgh Festivals Expo Fund, and delivered in partnership between the Edinburgh Festival Fringe Society, Federation of Scottish Theatre, Scottish Music Centre and Creative Scotland.

## **Edinburgh International Culture Summit 2016**

The third Edinburgh International Culture Summit took place in August at the Scottish Parliament, bringing together culture ministers, arts leaders and prominent artists from around the world to share ideas, knowledge and best practice, with a view to inspiring positive change in cultural policy and investment. The theme of the 2016 summit was Culture: Building Resilient Communities, focusing on the vital role that culture plays in successful communities. The Fringe Society delivered a culture entrepreneurialism workshop alongside the Paul Hamlyn Foundation and Clore Leadership Programme, and led a session for the Youth Summit.

## **Community engagement and access**

The core principle of the Fringe is to be an open access festival with no curation or control, where anyone who wants to take part can. The Fringe Society's ambition is for the Fringe to be truly open to anyone – performers, participants and audience members – where physical, socioeconomic, geographic or financial factors do not prevent access. To recognise our increasing commitment to improving accessibility, we appointed a full-time Community Engagement and Access Manager in May 2016 to embed equality of opportunity across all Fringe Society activities, and champion and drive forward our ambition for the Fringe to be the most accessible arts festival in the world.

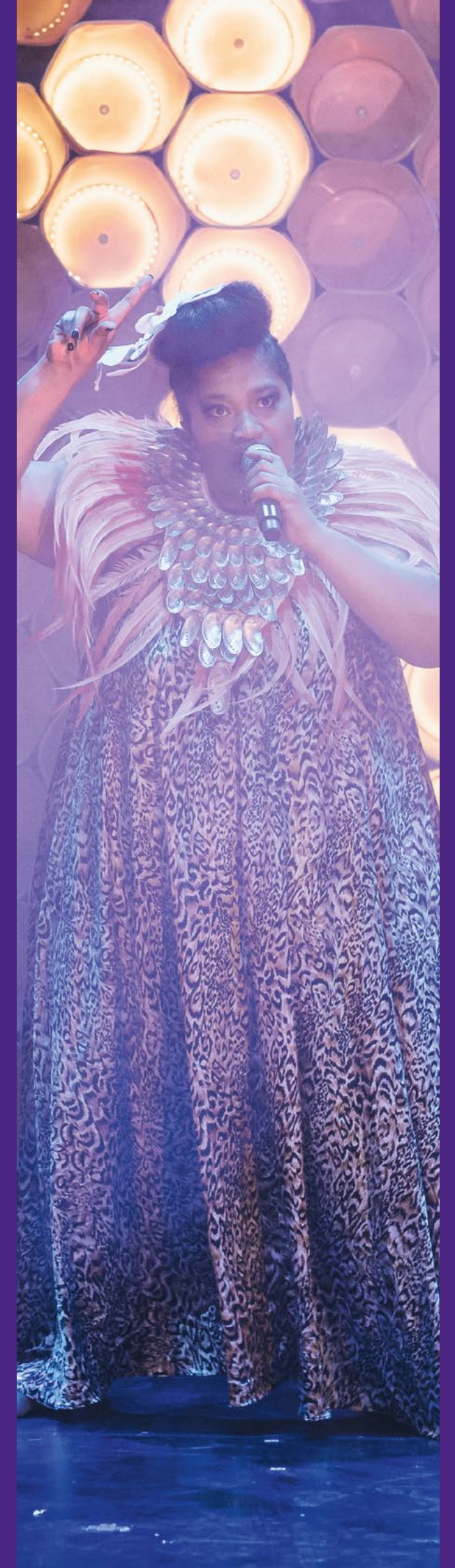
## **Access Fringe – training**

To embed inclusivity across all its activities, the Fringe Society continues its commitment to staff training ensuring organisation-wide understanding and confidence in providing excellent customer service to everyone who accesses its services. The online training tool piloted in 2015 was fully redesigned on a new online platform and updated with new content and an interactive user-friendly interface. The new training tool was built by Flow training, a company specialising in developing online training courses for the hospitality industry with content developed by the Fringe Society with support and advice from Euan's Guide, Deaf Action, Touretteshero, the National Autistic Society, and the RNIB. The training was provided to Society staff and Fringe venue staff and feedback was extremely positive.

Additionally, Euan's Guide delivered five sessions of disability equalities training at Fringe Central aimed at further breaking down attitudinal barriers to participation for disabled audiences. These included two sessions for Society staff and three sessions which were open to Fringe venue staff and participants. The practical training sessions incorporated the social model of disability which identifies society as the main contributory factor in disabling people, rather than by a person's impairment or difference.

## **Access Fringe – children and young people**

The Fringe Society once again worked closely with Fringe venues and the City of Edinburgh Council on a scheme aimed at providing complimentary tickets to Fringe shows for children being cared for by the City of Edinburgh Council. Building on two years of delivery, the project saw 255 shows make 8,082 tickets available to children and young people in foster and kinship care whose economic and social circumstances would normally present barriers to engagement in cultural activity.





## Access Champion

In 2016, in collaboration with Attitude is Everything, a charity dedicated to improving access to live music and cultural events for Deaf and disabled people, the Fringe Society committed to becoming an Access Champion. An Access Champion is an organisation that champions accessible practices, internally and to all partners, ensuring that events are as accessible and as inclusive as possible, and that Deaf and disabled audiences know what to expect. As an Access Champion, the Fringe Society will strive to go beyond the legal obligations of the Equality Act and implement best practice, providing a fair and equal service to Deaf and disabled customers and participants.



## Attitude Charter

Working in partnership with Attitude is Everything, the Society has produced an Attitude Charter of eight ambitions as detailed below:

- All Fringe Society organised events will be accessible to everyone.
- We will support and encourage Fringe participants and venues to increase performances and events that are relaxed, BSL interpreted, captioned and audio described.
- We will expand access information available on edfringe.com and support venues to expand their access information.
- We will provide box office services which are accessible to all, including the ability to book access tickets online.
- We will consult and communicate regularly with Deaf and disabled people.
- We will increase attendance of Deaf and disabled people at the Fringe and Fringe Society events.
- We will create an environment that encourages Deaf and disabled people to work and/or perform at the Fringe.
- The Fringe will be internationally recognised as a physically accessible festival.

The Community Engagement and Access Manager works across all teams of the Fringe Society and provides support to Fringe venues and companies to achieve these ambitions.

## Venue Access Toolkit

To promote best practice across Fringe venues, the Fringe Society, working with Attitude is Everything, has produced a bespoke Venue Access Toolkit. The toolkit recognises the unique challenges of managing a Fringe venue and ensuring it is as accessible as possible. It guides venue managers and event organisers through 16 different topics which lead to the achievement of awards (levels one to three, with level one designed to be achievable by all venues). Undertaking the toolkit will help venues to ensure that they are doing as much as they can to be accessible to all audiences and performers, but fully acknowledges the challenges of temporary venues in unadaptable spaces. Completion of the toolkit will result in a certificate for venues to display, helping audiences and performers to identify what level of accessibility each venue has achieved. The key priority is to ensure that robust and accurate information is available to customers to allow them to make informed choices about their time at the Fringe.





### **Schools Poster Competition**

The Fringe prides itself on its extraordinary ability to applaud diversity, promote inclusivity and to inspire courage in those who take part to express themselves freely and creatively. In 2016, over 4,900 schoolchildren across the length and breadth of the country defied the norm by creating bold, vibrant and unique posters for the Fringe Schools Poster Competition. Supported by Virgin Money, the competition was established in 1980 and is one of the longest-running arts outreach programmes in Scotland. This year's brilliant winner was 12-year-old Ruth Mackenzie from Inverness Royal Academy whose design became the official poster for the 2016 Edinburgh Festival Fringe. This year, for the first time, the exhibition of the winning and shortlisted entries took place at Dynamic Earth with over 150 posters on display throughout the summer. Dynamic Earth, a five-star visitor attraction, has a strong commitment to outreach and learning across Scotland and provided an excellent location to showcase more posters than ever before. Cartoonist Nigel Parkinson, best known for drawing Dennis the Menace and a host of other characters for The Beano, was a special guest at the prize-giving ceremony and he delivered an inspirational account of his own journey to the budding artists in attendance.



### **Virgin Money**

The Fringe Society would like to extend a heartfelt thanks to Virgin Money for its ongoing generous support. In 2016, Virgin Money supported the Street Events, the Half Price Hut, the Schools Poster Competition, tickets and ticket wallets, and the development of our new app. Their financial support, encouragement and understanding of our ambitions are instrumental to our continued success.

### **Caledonian Brewery**

Although the Fringe Society has long enjoyed an association with Deuchars, Caledonian Brewery's flagship brand, in 2016 the sponsorship expanded to their full portfolio as a brewery. Caledonian offered support for Fringe venue boards, the Fringe Programme map and joint festivals map, and for the second year, the Friends of the Fringe scheme. We are extremely appreciative for their loyalty and support and are delighted that the sponsorship will continue to 2018.

### **Victor and Carina Contini**

We are enormously grateful to Victor and Carina for their continued support, both financially and for their enthusiasm in championing our work. In addition to providing the Bothy Bar on The Mound Precinct, part of the Street Events, the Continis hosted the Fringe Programme launch in the beautiful Scottish Cafe and Restaurant.

### **Official accommodation partners**

In 2016, we were delighted to welcome Holiday Cottages, an established online accommodation provider, and Edlets, a long-standing Edinburgh one, as official accommodation partners of the Edinburgh Festival Fringe. We would like to extend our gratitude for their support.





### **Fringe Angels, Patrons and Friends**

The Fringe Society relies on the support of the many generous individuals who make our vision a reality. 2016 was another fantastic year for the Fringe and none of it would have been possible without the dedicated support of our Fringe Angels, Patrons and Friends of the Fringe. A wholehearted thank you to you all.

#### **Fringe Angels**

Graeme and Rachel Baillie, Christopher L Eisgruber and Lori A Martin, Nick and Julie Gould, Stephen Graham, Tom McElroy, James Mellon, Scott Plank, Mathew Richardson, Nicholas Pryor and Lesley Stockwell, Richard and Susan Wolff, and others who wish to remain anonymous.

#### **Fringe Patrons**

Geoffrey Arbuthnott, Alan Barwick, Paul Davies, Michael Donnelly, Alan Johnston, Andrew Pitt, Diana Richman and others who wish to remain anonymous.



### **The City of Edinburgh Council**

The City of Edinburgh Council continues to provide essential funding to the Fringe Society, and supports the infrastructure of the wider Fringe in Scotland's glorious capital. Once again, we gratefully acknowledge their support in the delivery of the Access Fringe: Children and Young People project, enabling access to cultural experiences for many of the city's children and young people within the care system.

#### **Creative Scotland**

We would like to offer our gratitude to Creative Scotland for their annual contribution to the Fringe Society – for their generous funding and their support in the delivery of another fantastic Made in Scotland showcase.

#### **British Council**

The Fringe Society has benefitted from the valuable support of the British Council for many years and 2016 was no exception. For the second year, the British Council was a partner in the Emerging Producers Development Programme which enabled us to offer 15 places on the programme along with a travel and accommodation bursary.

#### **Festivals Edinburgh**

Established in 2007, Festivals Edinburgh provides a platform for Edinburgh's major festivals to work together to sustain and develop Edinburgh's position as the world's leading festival destination. In 2016 the Fringe Society worked with Festivals Edinburgh on a range of projects including Momentum, a tailored delegate programme which aims to foster investment and international collaboration. We would like to sincerely thank Festivals Edinburgh for their ongoing strategic support.

### **BBC**

The BBC once again delivered unrivalled coverage of the Edinburgh Festival Fringe and its sister festivals throughout the month of August from its new home in the grounds of George Heriot's school. As well as taking the excitement of the Fringe to audiences across the UK and further afield with live broadcasts and interviews, the BBC champions diversity at the Fringe and showcases emerging talent. We greatly appreciate their ongoing contribution to the success of Edinburgh's festivals.

#### **The University of Edinburgh**

The University of Edinburgh once again was pivotal to the achievements of the Fringe Society and the wider Fringe in 2016. As well as providing buildings for copious Fringe venues, a central box office and ticket collection point at its Visitor Centre, the University of Edinburgh, at the ECCI, provided a home for Fringe Central, a facility which is at the very heart of our services to participants.

We would like to take this opportunity to thank all the many, many other organisations that help us to realise our vision across all areas of our work. Amongst others, we'd like to thank the Scottish Government, VisitBritain, VisitScotland, EventScotland, Scottish Enterprise, Arts and Business Scotland, Euan's Guide, Touretteshero, Attitude is Everything, RNIB and Scope.







## 70th anniversary

The Fringe story dates back to 1947, when eight theatre groups turned up uninvited to perform at the (then newly formed) Edinburgh International Festival, an initiative created to celebrate and enrich European cultural life in the wake of the Second World War. Not being part of the official programme of the International Festival didn't stop these performers, they just went ahead and staged their shows on the fringe of the Festival anyway, coining the phrase and our name – the Edinburgh Festival Fringe. Since the dawn of this spontaneous artistic movement, millions have flocked to the Edinburgh Festival Fringe to produce, and to enjoy art of every genre.

2017 marks the 70th anniversary of the Fringe, and in 2016 we began preparations for the celebrations. We appealed to Fringe participants and audiences, past and present, to send us their stories and images of the Fringe over the last 70 years. We installed a video booth on the High Street in August, right at the heart of our world-famous Street Events and invited Fringe fans and performers to tell us what they love about the Fringe. The footage, stories and images will be incorporated into our 2017 festivities.

We can't wait to welcome you back in 2017 to celebrate our core values of inclusivity and accessibility, and to reflect on 70 incredible years of defying the norm.

Watch this space.

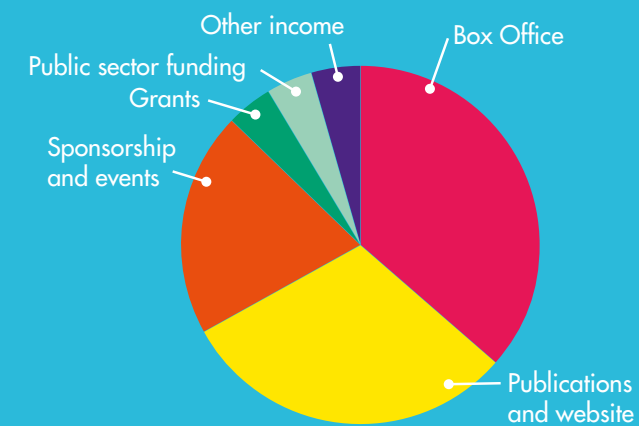
## Finance

The majority of our income comes from commissions and handling charges connected with the Box Office, advertising associated with publications and the website, registration fees, and sponsorship and events. We are grateful for the support from the Scottish Government through Creative Scotland and from the City of Edinburgh Council. Other income includes donations, Friends of the Fringe membership fees, Gift Aid and a management fee from our trading subsidiary. The majority of our expenditure goes on providing box office services and infrastructure, staffing the Society, marketing the Fringe in its entirety and producing publications and the website.

The Edinburgh Festival Fringe Society would like to thank the Board of Directors, the Participants' Council, Fringe venue managers, Fringe Society members and all Society staff for the valuable year-round work they do for the festival.

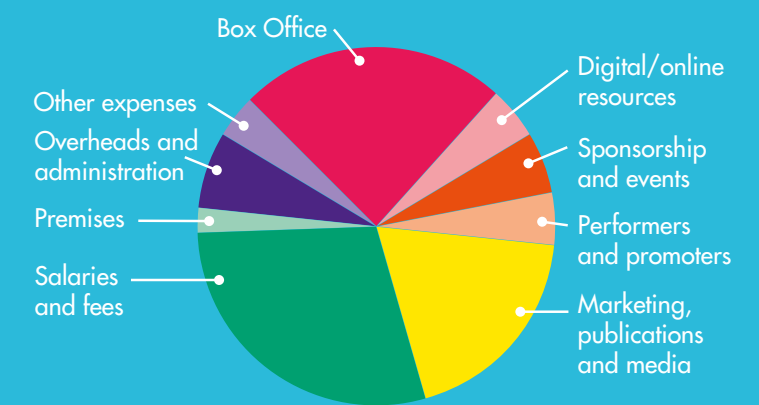


### Total income £3,957,641



The majority of income to the Fringe Society is self-generated through the Box Office and associated service provision.

### Total expenditure £4,278,117





## And finally

A huge thank you to those who donated to the Society at the Fringe Box Office and via the website.

The Fringe Society is a registered charity which relies on both the support of sponsors and partners and the generosity of our Angels, Patrons, Friends and supporters, without which none of the work covered throughout this review would be possible. Continuing to deliver and develop our core aims of supporting participants, assisting Fringe audiences and promoting this wonderful festival to the rest of the world in 2017 and beyond requires the support of many individuals and organisations. We ask you to join us in supporting this creative endeavour and ensuring that the Fringe remains a platform for the arts to develop and thrive.

To find out how you can support the Society please visit [edfringe.com/support](http://edfringe.com/support) or contact us on +44 (0)131 226 0036.



## Awards

### Allen Wright Award

#### Winner

Rebecca Monks, The List

#### Special Commendation

Ben Williams, Freelance  
Alice Saville, Fest Magazine

### Amnesty Freedom of Expression Award

#### Winner

Glasgow Girls – Pachamama Productions, National Theatre of Scotland and Regular Music (Assembly)

#### Highly Commended

Counting Sheep – Lemon Bucket Orkestra in association with Aurora Nova (Summerhall)

### Amused Moose Comedy Award

#### Winner

Larry Dean: Farcissist – Chambers Touring Ltd (Pleasance)

### The Asian Arts Awards

#### Winner – Best Production

Snap – Gruejarm Production – Korean Season presented by AtoBiz Ltd (Assembly)

#### Winner – Best Director

4D Cinema – Mamoru Iriguchi (Summerhall)

#### Winner – Best Comedy

Chef: Come Dine With Us! – Persona Inc – Korean Season presented by AtoBiz Ltd (Assembly)

### Brighton Fringe Award for Excellence in association with Komedia Brighton

#### Winner

We are Ian – In Bed With My Brother/Pleasance (Pleasance)

### The Broadway Baby Bobby Award

#### Winners

Ten Storey Love Song – Middle Child (Pleasance)  
The Interference – Pepperdine University (USA) (C venues)

### Carol Tambor Best of Edinburgh Award

#### Winner

Life According to Saki – Atticist (C venues)

### The Comedians Choice Awards (The Barry Awards UK)

#### Best Show

Mat Ewins Will Make You a Star  
– Mat Ewins/Heroes (Heroes)

#### Best Performer

Lolly Adefope – Lolly 2 – Mick Perrin Worldwide in association with Dawn Sedgwick Management (Pleasance)

#### Best Person

Bob Slayer – Founder of Heroes at the Fringe

### Dave's Funniest Joke of the Fringe

#### Winner

Masai Graham – Aaaaah! It's 101 Clean Jokes in 30 Minutes – Free Show – Masai Graham (Laughing Horse)

### The Eddies

#### Kensington Prize

Buzz: A New Musical – Fat Rascal Theatre (Greenside)

#### Gloucester Prize

Empty Beds – Pennyworth Productions (Underbelly)

#### Brompton Prize

I'm Doing This for You – Never Mind the Noise/Haley McGee (Summerhall)

### Edinburgh Comedy Poster Awards

#### Panel Prize

Lou Sanders: What's That Lady Doing?  
– Berk's Nest and Pleasance (Pleasance)

#### Audience Award

Desiree Burch: This is Evolution  
– Desiree Burch/Heroes (Heroes)

### Euan's Guide Accessible Edinburgh Festival Awards

#### Spirit of Inclusion Winner

Fringe Central@Infirmary Street

#### Small Venue Winner

Grassmarket Community Project

#### Highly Commended

Dance Base

### 2016 Fringe Sustainable Practice Award

Are We Stronger Than Winston?  
– VOU Fiji Dance (Greenside)

### Holden Street Theatres Award

#### Winners

Scorch – Prime Cut Productions (Summerhall)  
Angel by Henry Naylor – Pipeline Productions (Gilded Balloon)



## **The lastminute.com Edinburgh Comedy Awards**

### **Best Comedy Show**

Richard Gadd: Monkey See Monkey Do  
– Berk's Nest/Soho Theatre/PBH's Free Fringe/  
United Agents (Banshee Labyrinth)

### **Best Newcomer**

Scott Gibson: Life After Death – Dead Sheep  
Comedy/Gilded Balloon (Gilded Balloon)

### **Panel Prize**

Iraq Out & Loud: Reading the Chilcot Report  
in Full – Omid Djalili, Bob Slayer, Performers,  
Writers and You! (Heroes)

## **The Malcom Hardee Awards**

### **Prize for Comic Originality**

Twonkey's Mumbo Jumbo Hotel  
– Paul Vickers (Sweet Venues)

### **Cunning Stunt Award**

Molotov Cocktail Party  
– Becky Fury/PBH's Free Fringe (Sabor)

### **Most Likely To Make A Million Quid**

Come Look at the Baby  
– Thorium Theatre (Just The Tonic)

## **Mervyn Stutter's Spirit of the Fringe Awards**

### **Winners**

Pete Firman: TriX – Phil McIntyre Entertainment  
with Corrie McGuire for ROAR Comedy  
(Pleasance)

Paul Foot's Game of Dangers  
– Paul Foot (Just the Tonic)

Paul Foot's 'Tis a Pity She's a Piglet  
– IMWP (Underbelly)

Cabaret Whore Presents... La Poule Plombee  
– Sarah-Louise Young and Michael Roulston  
(The Voodoo Rooms)

Roulston and Young: Songs for Lovers  
(And Other Idiots) – Roulston and Young  
(Laughing Horse)

JOAN – Milk Presents, in association with Derby  
Theatre and Underbelly Untapped (Underbelly)

Bucket List – Theatre Ad Infinitum (Pleasance)

JunNK – JunNk (Just the Tonic)

The Tap Pack – The Tap Pack Pty Ltd (Assembly)

## **National Student Drama Festival – Edinburgh Award**

### **Winner**

Goggles – ThisEgg (Pleasance)

## **Primary Times Children's Choice Award**

### **Winner**

Children are Stinky – Circus Trick Tease  
(Assembly)

## **The Scottish Arts Club Award for Best Scottish Play**

### **Winner**

Expensive Shit – Adura Onashile, Scottish  
Theatre Producers in association with Traverse  
Theatre (Traverse Theatre)

## **The Scotsman Fringe First Awards**

### **Winners – week one**

Angel by Henry Naylor – Pipeline Productions  
(Gilded Balloon)

Counting Sheep – Lemon Bucket Orkestra in  
association with Aurora Nova (Summerhall)

Expensive Shit – Adura Onashile, Scottish  
Theatre Producers in association with Traverse  
Theatre (Traverse Theatre)

Heads Up – Kieran Hurley with Show And Tell  
(Summerhall)

The Interference – Pepperdine University (USA)  
(C venues)

World Without Us – Ontroerend Goed, Theatre  
Royal Plymouth, Vooruit, Richard Jordan  
Productions, Summerhall (Summerhall)

### **Winners – week two**

Daffodils (A Play With Songs) – Bullet Heart  
Club (Traverse Theatre)

Fabric – Robin Rayner, TREMers & The Marlowe  
Theatre (Underbelly)

Faslane – Jenna Watt in association with  
Showroom and Contact (Summerhall)

Mark Thomas: The Red Shed  
– Lakin McCarthy in association with West  
Yorkshire Playhouse (Traverse Theatre)

Tank – Breach (Pleasance)

Two Man Show – RashDash (Summerhall)

Us/Them – BRONKS, Big in Belgium, Richard  
Jordan, Theatre Royal Plymouth (Summerhall)

### **Winners – week three**

One Hundred Homes – Yinka Kuitenbrouwer,  
Big in Belgium, Richard Jordan, Theatre Royal  
Plymouth (Summerhall)

Letters to Windsor House – Sh!t Theatre with  
Show and Tell (Summerhall)

JOAN – Milk Presents, in association with Derby  
Theatre and Underbelly Untapped (Underbelly)

Growth – Paines Plough (Summerhall)

The Duke – Hoipolloi, PBJ Management,  
Theatre Royal Plymouth with Save The Children  
(Pleasance)

Scorch – Prime Cut Productions  
– Roundabout @ Summerhall

## **So You Think You're Funny?**

### **Winner**

Heidi Regan

## **The Stage Awards for Acting Excellence**

### **Winners – week one**

Kill the Beast – Kill the Beast: Don't Wake the  
Damp – Kill the Beast (Pleasance)

Liam Brennan – Diary of a Madman  
– Gate Theatre, Notting Hill (Traverse Theatre)

### **Winners – week two**

Charlotte Josephine – Blush

– Snuff Box Theatre in association with  
Underbelly Untapped (Underbelly)

Penelope McDonald and Emma Romy-Jones –  
Care Takers – Truant Company (C venues)

### **Winners – week three**

Lucy Jane Parkinson – JOAN – Milk Presents, in  
association with Derby Theatre and Underbelly  
Untapped (Underbelly)

Nancy Sullivan – Fabric – Robin Rayner,  
TREMers & The Marlowe Theatre (Underbelly)

One Year Lease – Please Excuse My Dear Aunt  
Sally – One Year Lease Theater Company  
(Pleasance)

## **The Stage Special Award**

### **Winner**

Mark Thomas – Mark Thomas: The Red Shed  
– Lakin McCarthy in association with West  
Yorkshire Playhouse (Traverse Theatre)

## **ThreeWeeks Editors' Awards**

### **Winners**

zazU: Raisins to Stay Alive  
– zazU Comedy (Gilded Balloon)

John Robertson: Arena Spectacular!  
– John Robertson (The Stand)

Tomorrow, Maybe – ACJ Productions (C venues)

My Name is Gideon: Songs, Space Travel  
and Everything In-Between – All for One and  
Richard Jordan Productions with Pleasance  
(Pleasance)

The Other – Gaël Le Cornec/Footprint Project  
(Institut français d'Écosse)

Wil Greenway: The Way the City Ate the Stars  
– NJC Productions (Underbelly)

Superwomen of Science – Minerva Scientifica  
– Electric Voice Theatre (Valvona & Crolla)

Goose: Hydroberserker – So Comedy by  
arrangement with Troika (Assembly)

## **Total Theatre Awards**

### **Emerging Company/Artist**

(I Could Go On Singing) Over The Rainbow  
– FK Alexander with Okishima Island Tourist  
Association (Summerhall)

One Hundred Homes – Yinka Kuitenbrouwer,  
Big in Belgium, Richard Jordan, Theatre Royal  
Plymouth (Summerhall)

### **Physical/Visual Theatre**

Bildraum – Atelier Bildraum, Big in Belgium,  
Richard Jordan, Theatre Royal Plymouth  
(Summerhall)

Cock and Bull – Nic Green with Laura Bradshaw  
and Rosana Cade – Forest Fringe

### **Innovation/Experimentation and Playing with Form**

Hot Brown Honey – Briefs Factory (Assembly)

### **Total Theatre and The Place Award for Dance**

Happy Hour – Mauro Paccagnella and  
Alessandro Bernardeschi (Summerhall)

### **Total Theatre and Jacksons Lane Award for Circus**

Ockham's Razor: Tipping Point – Turtle Key Arts  
(C venues)

## **TV Bomb Awards**

### **TV Bomb Fringe Zeitgeist Award**

Iraq Out & Loud: Reading the Chilcot Report  
in Full – Omid Djalili, Bob Slayer, Performers,  
Writers and You! (Heroes)

### **TV Bomb Fringe Groundbreaker Award**

Lucy McCormick: Triple Threat – Soho Theatre in  
association with Underbelly (Underbelly)

### **TV Bomb Fringe Experience Award**

Aaaaaaaaaaaaaarrghhh! It's the Increasingly  
Prestigious Malcolm Hardee Comedy Awards  
Show – and It's Free! – John Fleming and the  
Laughing Horse Free Festival (Laughing Horse)



## 2016 in numbers

50,266 performances

3,269 shows

643 free shows

1,731 world premieres

31,545 participants

294 venues

48 countries

2,475,143 tickets

25,307,889 pageviews

2,330,175 unique users

132,063 Twitter followers

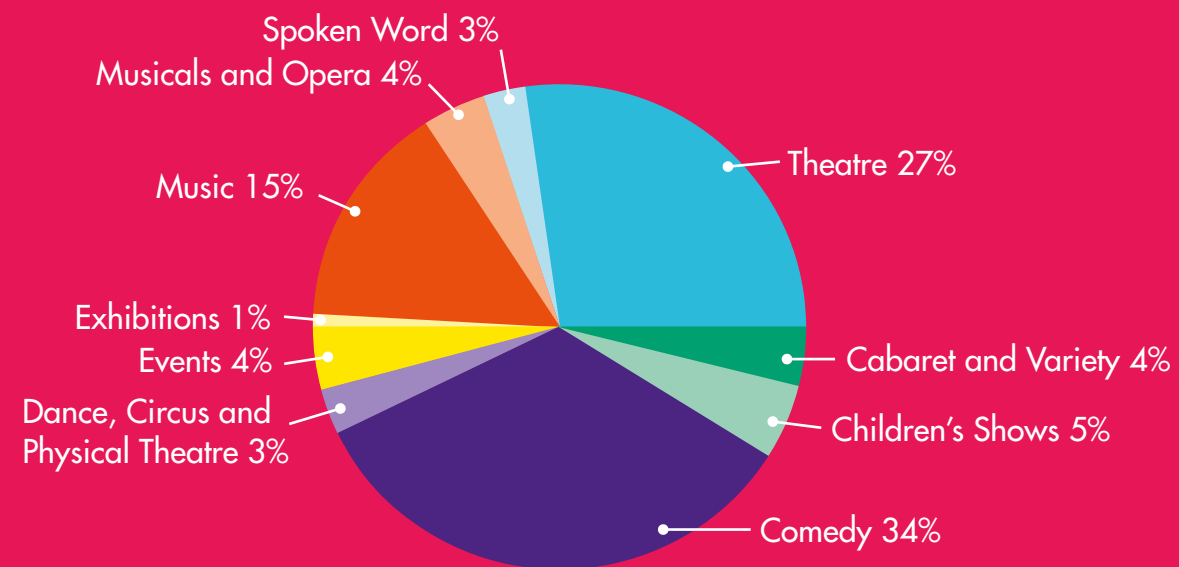
128,195 Facebook likes

1,099 arts industry professionals

1,024 media professionals accredited

395,000 programmes

distributed to 1,444 outlets



## Environment

The Fringe Society is committed to minimising its impact on the environment and the impact of participating Fringe venues and companies. We work closely with Festivals Edinburgh and Creative Carbon Scotland, and participate in the Green Arts Initiative, a project which aims to build and maintain a Scottish green arts community. We record all waste from the Fringe Society, both recycling and landfill, as well as our energy usage across all buildings and the mileage of staff and Board travel. Measuring our impact allows us to continuously improve our operations and inform future planning.





**70th anniversary year**

**Edinburgh Festival Fringe**

**04 - 28 August 2017**

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