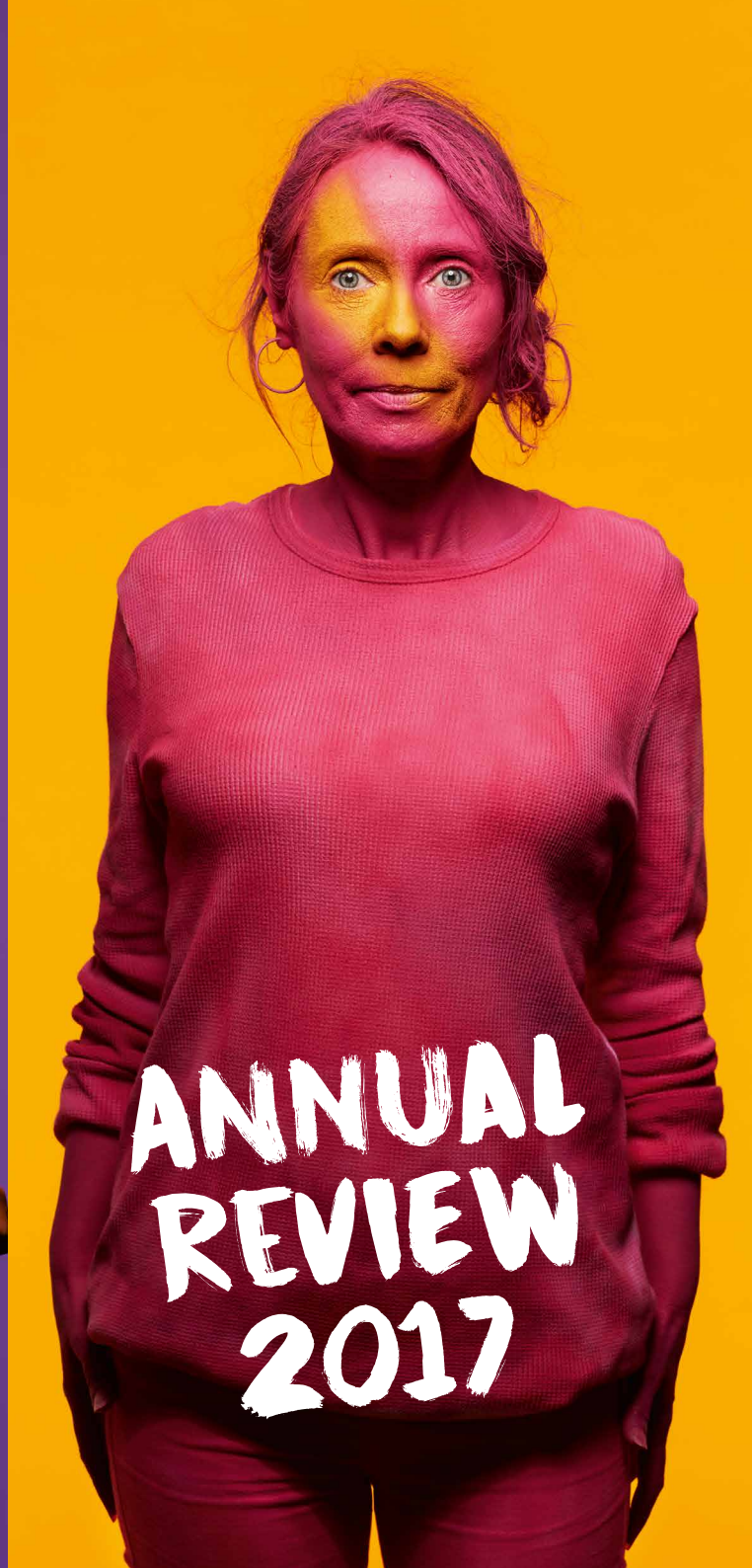




The Edinburgh Festival
fringe
society



**ANNUAL
REVIEW
2017**



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OUR VISION

The Fringe Society is the custodian of the Edinburgh Festival Fringe, the greatest platform for creative freedom on the planet.

Everyone is welcome at the Fringe. Everything we do will strengthen its position as the world's leading festival at which to:

- Perform and produce
- Run a venue
- Develop a career
- See shows
- Discover talent



The Fringe Society is committed to minimising its impact on the environment and the impact of 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 sustain 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 our staff and board travel. Measuring our impact allows us to continuously improve our operations and inform future planning.

Printed on 100% recycled stock.





TIM O'SHEA

Welcome to the Edinburgh Festival Fringe Society Annual Review 2017. As these pages will testify, it has been a memorable year for the Fringe Society and the Edinburgh Festival Fringe, with audiences and performers from home and abroad coming together to celebrate the festival's 70th anniversary.

But how to mark such a momentous occasion? In typical Fringe fashion, it was never going to be a small-scale affair. The first ever World Fringe Day - which took place on 11 July - brought together over 200 fringe festivals (and 32 million or so festival-goers) from across the globe for an international day of celebration, paying homage to Edinburgh as the birthplace of the fringe movement, hosting special World Fringe Day events,

and sharing stories and memories of their favourite fringe experiences via social media.

World Fringe Day also provided an opportunity to say thank you to the people of Edinburgh for their continued support. The Fringe Society gifted £50,000 of Fringe Days Out to 26 Edinburgh-based charities, including travel vouchers provided by Lothian Buses, to give to individuals and families across the city. We intend to make this an annual commitment.

‘World Fringe Day brought together over 200 fringe festivals (and 32 million or so festival-goers) from across the globe for an international day of celebration.’

In August, the buzz and energy in Edinburgh was tangible, as audiences explored the 3,398 shows in this year's programme. The Fringe continues to provide a crucial, uncensored platform for artists to address the issues of the day and for audiences to experience the world class, the wonderful, the experimental, and everything in between.

Thank you to the venues, promoters and performers, who come to Edinburgh from all over the world to share their work and ideas, creating a cultural epicentre in our city every year. Thank you also to the public funders and commercial sponsors and partners, in particular the enlightened support of Scottish Government through Creative Scotland, and our colleagues at Virgin Money and Caledonian Brewery.

To the Fringe Angels, Patrons and Friends that have supported the work of the Fringe Society in 2017, your continued support is crucial in ensuring the Fringe maintains its reputation as the greatest arts festival in the world.

Finally, thanks must go the staff at the Edinburgh Festival Fringe Society, who work tirelessly to provide support and guidance to Fringe participants and audiences, ensuring that everyone who takes part in the Fringe has the best possible experience. It is truly an honour to serve as the Chair of the Fringe Society board of directors, working alongside such a passionate and talented group of people.

There are already great plans afoot for 2018. We are redeveloping our Street Events to enhance the space for performers and the hundreds of thousands who come to see them. We are very much looking forward to hosting the Fringe World Congress here in Edinburgh to expand on the enormous success of World Fringe Day; and, in the Year of Young People, we will offer new platforms for young people to access and influence the world's greatest arts festival.

2018 also marks the tenth anniversary of Made in Scotland, and we will be celebrating a decade of outstanding home-grown theatre, dance and music. I hope you will all join us for what promises to be another remarkable year.

Tim O'Shea
Chair



SHONA MCCARTHY

2017 was a special year for the Edinburgh Festival Fringe. You only had to be in the city in August to feel the excitement and energy. Whether you were involved in one of the 3,398 shows, one of the 2.7 million ticket holders, or just here to soak up the atmosphere on the Royal Mile and The Mound, there was magic in the Edinburgh air this summer.

In our 70th anniversary year, we took time to reflect on the journey of this extraordinary festival. The Fringe isn't about numbers or size, it's about ideas, experiences and creativity. Quite simply, it's the world's greatest platform for creative freedom. Whether that's eight companies in 1947 putting on a show in spite of being told

not to, or the over 200 festivals around the world that have been inspired by Edinburgh's example, the spirit of the Fringe is unquenchable.

The Edinburgh Festival Fringe was also way ahead of its time - a precursor to social media in providing a platform for anyone who wanted their voice to be heard - and heralded a democratisation of the curatorial process. The Fringe's open access ethos empowers artists to come to Edinburgh and be bold - to try new things, take risks, succeed, fail, learn, provoke, create debate and challenge thinking.

‘Our next steps will be defined by ambition, innovation and access, locally and globally. We will concentrate our efforts on making the Fringe as accessible as possible for everyone.’

Audiences become curators, creating their own programme from the thousands of shows on offer. It's a melting pot where people from every walk of life come together - on stage, behind the scenes or in the audience. The Fringe, what it stands for and how it brings people together, is a beautiful thing.

Inclusion and open access were the founding principles of the Fringe, and they remain integral. We're proud that, in an unstable global political landscape, 62 countries participated in the 2017 Fringe, a record high. We also reached out to schools and communities across Scotland, so that people of all abilities, ages and backgrounds could experience and enjoy this wonderful festival.

Thank you to everyone who made 2017 a success - the cultural innovators, the venues, the audiences, our funders, partners and supporters. Thanks to you, the Fringe continues to be a place that supports and nurtures local, national and international creativity.

And what of the next five years? Our next steps will be defined by ambition, innovation and access, locally and globally. We will concentrate our efforts on making the Fringe as accessible as possible for everyone, regardless of physical, socioeconomic, geographic and financial barriers. We will work with others to find new models of affordable accommodation for participants. We will be proactive in ensuring the Fringe is as culturally and socially diverse as possible.

We will develop our creative learning agenda to engage schools across the country in arts and cultural opportunities. We will cultivate partnerships with international industry networks and cultural consuls to strengthen the Fringe's reputation as the world's foremost arts market. We will deliver digital innovation in all aspects of our work. We will build on the legacy of World Fringe Day, working with our sister festivals to ensure that global mobility and conversation are sustained.

We are braced for another brilliant year in 2018 and have a committed and excellent board and team who have the clarity of purpose and vision to ensure this extraordinary festival is even more vital, relevant and representative of local and global creativity by its 75th anniversary.

Shona McCarthy
Chief Executive



OUR WORK

The idea at the heart of the Edinburgh Festival Fringe is simple: anyone with a desire to perform and a venue willing to host them is welcome. No individual or committee determines who can or cannot perform at the Fringe.

The Edinburgh Festival Fringe Society is the charity that underpins the festival and ensures it remains true to its founding principles. Specifically, we:

- Support, advise and encourage all the amazing artists, producers and venues who make the Edinburgh Festival Fringe the greatest show on earth.
- Ensure the Edinburgh Festival Fringe is as accessible as possible to everyone who wishes to attend and participate.
- Promote the Edinburgh Festival Fringe as the world's greatest platform for creative freedom.

SUPPORTING ARTISTS, PRODUCERS AND VENUES

Supporting participation at the Fringe, in all its forms, is at the core of our work. The Fringe Society is on hand all year round to support and advise the performers, venues, producers, promoters, media professionals and the myriad other roles that bring the Fringe to life each year. From connecting artists with venues to advising on music and venue licensing, there is support available for participants at every stage of their Fringe journey.

PARTICIPANT DEVELOPMENT

The Fringe Society's participant development service exists to support everyone who takes part in the Fringe with their creative and professional development, and to advise on how to maximise the abundant opportunities the Fringe affords. In 2017, 487 Fringe shows from across all genres of the programme sought advice from the team on how to engage with arts industry professionals who come to Edinburgh to buy work, and bespoke information on touring and developing their shows beyond the Fringe.

53,232 performances
of **3,398** shows.

FRINGE CENTRAL

Fringe Central is a hub for performing companies, venues, media and arts industry professionals to come together during the Fringe. As well as housing the participant development team, the Arts Industry Office and the Media Office, Fringe Central has practical amenities including rehearsal and meeting space, internet access, printing facilities and a cafe.

In 2017, in partnership with 55 fantastic organisations, we delivered the largest ever events programme at Fringe Central, with 119 free artistic and career development events taking place on a range of issues including accessibility, diversity and equality, international opportunities for artists, and practical business matters. The programme, comprising workshops, panel discussions and networking opportunities, aims to expand perceptions, develop skills, encourage peer-to-peer relationships, and promote health and well-being for those involved in Fringe shows.

Fringe Central once again returned to its original home of Appleton Tower on completion of its refurbishment. Built in 1966, Appleton Tower's renovation considerably improved its accessibility, with level access at the new entrance, ringfenced parking and improved lifts. We installed signage throughout and a dedicated access telephone line for use across the building, and were very proud to receive a five-star review for Fringe Central from Euan's Guide, a disabled access review site.

We were thrilled to welcome Panti Bliss, Ireland's most prominent drag queen and 'accidental activist' to officially launch the Fringe Central Events Programme at the opening address. Taking place on the first day of the Fringe, the address is designed to welcome participants to the Fringe and provide them with encouragement, inspiration and insight from the perspective of a well-known industry figure. Describing herself as 'fringe theatre made flesh', Panti delivered a delightfully irreverent speech about the inclusive nature of the fringe movement and its fundamental role in 'making room in the mainstream for the weird and wonderful'. The live-streamed address reached 176,000 viewers and was watched more than 16,000 times online.



“We delivered the largest ever events programme at Fringe Central, with 119 free artistic and career development events taking place.”

MARKETING AND MEDIA ADVICE

In the interest of fairness to all participants, the Fringe Society doesn't promote individual shows, only the festival as a whole. We do, however, provide Fringe participants with the knowledge and tools they need to publicise their own productions and venues. The Fringe Society Media Office offered advice to 231 shows on every aspect of their media and marketing campaigns in 2017, including writing press releases, organising photocalls and making the most of social media, as well as providing resources such as bespoke lists of media contacts.

On the first Saturday of the Fringe, we welcomed over 1,200 participants to Fringe Central for Meet the Media, an event which is designed to bring artists and those covering the festival closer together. The event saw record levels of attendance as venues and companies took advantage of the unique opportunity to pitch their shows - speed-dating style - directly to journalists, reviewers and broadcasters from 13 media outlets including The Scotsman, The Herald, Wisconsin Public Radio and The List.



“The Edinburgh Festival Fringe is the world’s pre-eminent destination for promoters, presenters and programmers to buy work and discover new talent.”

Made in Scotland has supported 125 artists since its inception in 2009.

ARTS INDUSTRY OFFICE

The Edinburgh Festival Fringe is the world’s pre-eminent destination for promoters, presenters and programmers to buy work and discover new talent. The Fringe Society Arts Industry Office is dedicated to helping industry professionals navigate the Fringe and connect them with artists.

We provide access to a wealth of resources including contact details for companies, a ticketing service and an exclusive series of arts industry events focused on professional development and networking needs. This year, a record 1,210 arts industry professionals from 44 countries accredited with the Arts Industry Office.

In 2017, we introduced a buddy system to assist new industry delegates and encourage peer-to-peer support. Through the project, we connected 22 accreditees with experienced marketplace professionals, and invited eight seasoned sector figures to create blogs to share their knowledge and experience on how best to approach the Fringe.

For the sixth year, supported by the British Council, we delivered the Emerging Producers Development Programme, which supports emerging UK producers to expand their professional networks, and develop their learning and artistic insight at the Edinburgh Festival Fringe. As well as access to all the

resources of the Arts Industry Office, the programme provided 15 producers with a travel and accommodation bursary, as well as ticket vouchers to allow them to explore as broad a spectrum of work at the Fringe as possible.

A consultation exercise was also carried out with national and international industry professionals regarding the purpose and services of the Arts Industry Office. The outcomes and resulting recommendations are currently under review and will inform the future direction and development of our services.

MADE IN SCOTLAND

Now in its tenth year, Made in Scotland – a curated showcase which celebrates the best in Scottish theatre, music and dance – was a resounding success. The eyes of the world are trained on Edinburgh in August, and Made in Scotland provides Scottish companies with the opportunity to present their work on an international platform and showcase the artistic excellence, innovation and talent that Scotland nurtures and develops. The 2017 showcase, comprising 24 shows, achieved eight awards including a Herald Angel, a Fringe First and an Amnesty Freedom of Expression award, and received 21 five-star reviews.

Scottish companies and artists who presented work at the Fringe were also eligible to apply for a Made in Scotland onward touring fund, enabling them to undertake touring opportunities across the globe. This year, the fund helped 16 companies present their work overseas.

Made in Scotland is a partnership between the Edinburgh Festival Fringe Society, the Federation of Scottish Theatre, the Scottish Music Centre and Creative Scotland, and is supported through the Scottish Government’s Edinburgh Festivals Expo Fund.

PERMIT-FREE STATUS

The Edinburgh Festival Fringe has a long tradition of welcoming international companies. To support participation from across the world, we work with the UK Government to ensure that the Fringe remains a permit-free festival, so that artists and their legitimate entourages do not need to obtain work permits to perform.

For participants that require visas, we liaise with the relevant authorities to clarify the process and to make sure that they are as informed as possible. In 2017, we were very pleased to welcome 3,792 international participants from 62 countries.

ENSURING ACCESS FOR EVERYONE

The Fringe Society believes that coming to – and getting around – the Fringe should be as easy as possible for everyone, regardless of their circumstances. As the Fringe continues to grow, with 2,696,884 tickets issued for 3,398 shows at 300 venues in 2017, there is a need to constantly review and enhance our services to improve the experiences of those who attend.

CHILDREN AND YOUNG PEOPLE

Since 2014, the Society has worked closely with Fringe venues to provide complimentary tickets to children and young people in the Edinburgh care system, who aren't typically in a position to attend the Fringe.

Based on feedback from partners and independent market research, we expanded the project this year to include organisations in the children and families network of the Edinburgh Voluntary Organisations' Council (EVOC). For the very first time, this made the scheme available to social workers, families and youth organisations who work with children in and around the care system.

A key objective of the Fringe Society is to support young people to become confident arts consumers, so this year we introduced a ticketing microsite to enable young people to view all participating shows and book tickets. 1,038 Fringe shows donated tickets to the scheme, and 1,502 tickets were booked by Edinburgh's children and young people.

In the words of Edinburgh Young Carers: 'We wanted to say a massive thank you to yourselves and those involved in the shows for being so generous! We were grateful to receive tickets for both shows for free, they were so greatly received and the children had such a great day out.'

ATTITUDE CHAMPION

The Fringe Society continued to work with Attitude is Everything, a charity dedicated to improving access to live events for D/deaf and disabled audiences. We built on our work as an Attitude Champion, promoting accessible practices, organising events that were as inclusive as possible, and ensuring that D/deaf and disabled audiences knew exactly what to expect from our activities.

We introduced a service enabling customers who require personal assistants to book tickets online, empowering those who require the support of another person to attend Fringe shows to participate easily and without incurring additional costs. Other developments included displaying more comprehensive accessibility information about venues and the delivery of three workshops at Fringe Central in August, including case studies on providing accessible performances.

More and more customers also took advantage of our dedicated access booking service, with the number of tickets issued increasing by a third.

CHANGING PLACES

An important step forward in our access strategy ambitions was the introduction of a Changing Place at the Fringe. Changing Places are designed for the 250,000 people in the UK who cannot use standard accessible toilets. They are fully accessible with room for a wheelchair, two carers, a hoist and an adult-sized changing bench.

In August, the Fringe Society hired a Changing Place to enable people with profound and multiple learning disabilities – and those with physical disabilities such as spinal injuries, muscular dystrophy and multiple sclerosis – to attend the Fringe. The Changing Place was centrally positioned at George Square for the duration of the festival and will be a regular fixture at future Fringes.

ONE IN THREE Fringe shows donated tickets to Edinburgh's children and young people.

VENUE ACCESS AWARD

As well as embedding inclusivity across our own operations, we continued to champion best practice across the wider Fringe by further developing the Venue Access Toolkit. The toolkit is designed to help venues be as accessible as possible, and focuses on practical and achievable measures to improve access for D/deaf and disabled audiences.

The toolkit guides Fringe venue managers through a series of topics such as accessible toilets, signage and assisted performances, working towards a Venue Access Award (levels one, two and three) which they can display to consumers, helping audiences and performers make informed choices about their time at the Fringe.

COMMUNITY ENGAGEMENT

Breaking down barriers to participation and attendance is a longstanding priority of the Fringe Society, and this year we strengthened connections with local communities across the city. On World Fringe Day we gave away £50,000 of Fringe Days Out to 26 charities and community groups. The response to this initiative was so positive that we intend to repeat it this year, and hopefully expand it in years to come.



‘Since 2014, the Society has worked closely with Fringe venues to provide complimentary tickets to children and young people in the Edinburgh care system.’

Working in collaboration with the Edinburgh Art Festival, we took a snapshot of the Fringe to Muirhouse each Monday in August through artist-led workshops, and organised a day out at the Fringe for families, volunteers and staff at North Edinburgh Arts. We also facilitated a three-day workshop on creating a Fringe production at WHALE Arts in Wester Hailes and arranged for the group to see a show of their choice.

For the second year, we worked with Imagine and Lyra on the Wee Night Out project. This initiative saw young people from Craigmillar become programmers and choose a Fringe show to be part of the Edinburgh International Children's Festival in May 2018. The group, made up of 14 young people aged 10 to 16 years, attended nine shows at the Fringe and met up regularly to discuss them.

“We wanted to say a massive thank you to yourselves and those involved in the shows for being so generous! We were grateful to receive tickets for both shows for free, they were so greatly received and the children had such a great day out.”

Edinburgh Young Carers

The selected Fringe production will be shown at Lyra in Craigmillar to ensure the young curators' families and wider community have an opportunity to see the work they selected.

VIRGIN MONEY STREET EVENTS

For many people, the Virgin Money Street Events are their very first taste of the Edinburgh Festival Fringe. Not only can you catch incredible acts from a diverse range of world-class street performers, you can also preview hundreds of Fringe shows for free to help plan your festival. This year, the High Street and Mound Precinct played host to a staggering 274 shows a day.

The Mound Precinct was also the venue for the Virgin Money Half Price Hut, offering hundreds of half price tickets daily across every genre, and encouraging audiences to take a risk and try something a little bit different.

Working closely with participants and Virgin Money, we are currently planning a redesign of the Street Events on the High Street, to better support those who perform and those who come to enjoy the spectacular performances and the carnival atmosphere. The redesign will incorporate new and improved performance spaces, and will make the Street Events more accessible and environmentally friendly.



BOX OFFICE

The Fringe Society runs a centralised box office, where tickets for every show on the Fringe can be purchased. This year, tickets could be bought in person at the Fringe Box Office and the University of Edinburgh Visitor Centre, over the phone, online and via the Fringe App. Collecting tickets was easier than ever, with 40 ticket collection points situated throughout the city, including a brand new collection point at Waverley station (which proved extremely popular with visitors and commuters).

DIGITAL

The Fringe's website - edfringe.com - was redeveloped to ensure it was fully accessible for mobile and tablet users, and to make the information on taking part in the Fringe as easy to find as possible. The redevelopment also incorporated an enriched news and information section, allowing us to self-publish more content such as new Society initiatives and behind-the-scenes insights. In total, traffic to both our websites increased by 18% and total pageviews exceed 29 million.

The Fringe App for iPhone and Android, supported by Virgin Money, is the only app where you can explore and purchase tickets for every show at the Fringe. 32% more tickets were sold via the app this year than in 2016, underlining its importance to Fringe audiences. Developments in the second year of the app's lifespan included improved functionality, bug fixes, and the addition of an 'on today' feature, presenting users with chronological listings of shows for a specific date.

RESEARCH

This year, we conducted research with everyone who attended, participated and worked at the 2017 Edinburgh Festival Fringe. We invited audiences, participants, journalists, arts industry professionals and staff to tell us about their experience so we can make the Fringe as effective and enjoyable an experience as possible for all those who take part.

The results will help us refine and improve our services, so they remain useful and relevant, and help us to shape and influence the future of the Fringe to ensure it continues to thrive.

FRINGE FLASHBACK



1947 – an act of defiance

Eight companies are denied entry to the Edinburgh International Festival, but decide to perform anyway.

1948 – what's in a name?

Robert Kemp, a Scotsman journalist, coins the term 'fringe' to describe the activity going on around the International Festival.

1949 – all the world's a stage

Early Fringe venues include The Pleasance Little Theatre, the YMCA and the Gateway Theatre.

1962 – year of the python

Tim Brooke-Taylor, John Cleese and Graham Chapman perform 'to a very embarrassed audience of two'.

1966 – death on stage

Rosencrantz and Guildenstern Are Dead by Tom Stoppard is premiered at the Edinburgh Festival Fringe on 24 August.

1969 – 50 and counting

By the end of the decade, there are 57 companies performing on the Fringe.

1980 – picture perfect

The Schools Poster Competition is launched. Over 100,000 schoolchildren have participated since.

1981 – sparkling wit

The Perrier Awards, now the lastminute.com Edinburgh Comedy Awards, are created to recognise young comedy talent at the Fringe.

1988 – all over the shop

Cartoonist and illustrator Gerald Scarfe is commissioned to design the now iconic façade of the Fringe shop.

2003 – one in a million

The Fringe makes history by selling more than one million tickets for the first time.

2003 – Fringe Academy

The Fringe Academy is established, providing workshops and job opportunities for young people in communities including Craigmillar and Wester Hailes.

2009 – from Scotland to the world

Made in Scotland, a platform for Scottish artists to present work, launches. Three years later, the Fringe World Congress brings the world's fringes together.

1940s

1950s

1960s

1970s

1980s

1990s

2000s

2010s

1953 – get with the programme

The first Fringe Programme appears. Two years later, the first central box office is created by students of The University of Edinburgh.

1957 – to be or Jacobi

A teenage Derek Jacobi plays Hamlet with the Players of Leyton at Edinburgh Academy.

1958 – high society

The Edinburgh Festival Fringe Society is formed. The constitution decrees that there will be no artistic vetting of the programme. This holds true to this day.

1972 – enter The Big Yin

Billy Connolly writes and stars in The Great Northern Welly Boot Show at the Waverley Market.

1973 – Wright of passage

Allen Wright, Arts Editor of the Scotsman, establishes the Fringe First awards for original works of theatre.

1979 – a cunning plan

A company of Oxford graduates including Rowan Atkinson convert a derelict building into the new Wireworks Theatre.

1994 – record breakers

The Fringe is recognised by the Guinness Book of Records as the largest arts festival in the world.

1995 – double digits

The Fringe's first website – edfringe.com – is launched. Four years later, the world's first app is trialled at the Fringe by Orange.

1999 – streets ahead

The Society takes over management of the Street Events. Street performers first appeared on the Fringe in the early 80s.

2010 – the Fringe effect

An impact study reveals that Edinburgh's summer festivals generate a quarter of a billion pounds for the economy. The Fringe alone generates £173 million.

2014 – two's company

The Fringe breaks the two million tickets mark. In collaboration with venues, the Society launches a project to encourage young people in care to attend.

2016 – access for all

The Society launches a Venue Access Toolkit to assist Fringe venues in becoming as accessible as possible to all audiences.

2018 – THE POSSIBILITIES ARE ENDLESS...



‘We engaged with people from all over the world, promoting participation and championing the Fringe’s status as a flagship international event.’

PROMOTING THE FRINGE

The Fringe Society promotes the Fringe in its entirety - locally, nationally and internationally - to audiences, participants, the arts industry and the media, ensuring that it maintains its position as the world’s leading arts festival.

ENGAGEMENT

A major strand of the Fringe Society’s work is raising awareness of the Fringe across the globe. This year, we engaged with people from all over the world, promoting participation and championing the Fringe’s status as a flagship international event. A record 62 nations presented work at the Fringe, with 19 showcases from as far afield as Taiwan, South Africa and New Zealand, as well as strands of work from closer to home, including Hull, UK City of Culture. Our website received visits from every country in the world, with the predictable exception of North Korea.

Fringe Society representatives travelled to New York for the International Society of Performing Arts Congress (ISPA) in January. ISPA is a global network of 500 diverse cultural professionals, which aims to strengthen communities, and promote appreciation and recognition of the importance of the arts to society.

In collaboration with Creative Scotland and the Scottish Government, Fringe Society staff hosted a high-profile event to promote the

sheer variety of opportunities available at the Fringe, and to celebrate the close connection between US and Scottish artists.

The team also presented at an event in Hefei at the China Association for Performance Arts (CAPA) on how to engage with the Fringe and its value as an unrivalled arts marketplace. As a direct result of the Society’s work with CAPA, the conference promoters brought a delegation of eight venues to Edinburgh in August.

In total, the Fringe Society engaged with 30 countries in 2017 through meetings and events, as well as providing information sessions to potential participants at 13 locations including Brighton, Barcelona and Melbourne. We connected with consulates, embassies and cultural institutes from every country with shows participating in the 2017 Fringe.

FRINGE WORLD CONGRESS 2018

We are looking forward to hosting the Fringe World Congress 2018 in Edinburgh from 16 to 20 August at the Edinburgh Centre for Carbon Innovation. The congress will bring together fringes from all over the world to share their knowledge and experience - from engagement and policy to long-term fundraising and ticketing - as well as strengthening and raising the profile of the global fringe community through conversation and collaboration.

MARKETING AND PR

2017’s creative campaign was entitled ‘The Alliance of Defiance’, and celebrated the Fringe’s position as the world’s greatest platform for creative freedom, alongside our core principles of open access and inclusivity.

The photography-based campaign used human faces to reflect the human endeavour of the fringe movement and depicted the Fringe as a unifying collective. Fringes are by their very nature made up of individuals; they don’t belong to any one entity, they belong to all. Everyone - audiences, participants, arts industry professionals, the media - was invited to join us.

Digital channels formed the backbone of the campaign, with outdoor and press creating impact and buzz at key times in our target areas of London and south-east England, Glasgow and Edinburgh. The Society’s social media platforms continued to play a major role in driving engagement and attendance, with almost 50,000 mentions of @edfringe and #edfringe on Twitter in August alone. Facebook’s organic reach also increased by 198%, and our Instagram following almost doubled.

The 70th anniversary was an excellent opportunity to generate even more media interest in the Fringe. The Society pitched a total of 26 stories to regional, national and international media focusing on the 70th

anniversary and World Fringe Day, alongside stories relating to our core objectives. Media coverage increased by over 300% in 2017 (from 6,748 stories in 2016 to 20,993).

Securing media attendance at the Fringe is imperative to the success of many shows and venues, and this year we accredited 1,045 journalists, reviewers, broadcasters, bloggers and photographers from 27 different countries. The Society’s Chief Executive was interviewed by 18 different media outlets over the course of the Fringe, including the BBC, STV and The New York Times.

‘Everyone - audiences, participants, arts industry professionals, the media - was invited to join us.’

62 countries presented work at the Fringe, from Taiwan to New Zealand.

SCHOOLS POSTER COMPETITION

Young people have always been at the heart of the Fringe and the Schools Poster Competition - Scotland's longest-running arts outreach programme - provides the perfect opportunity for Scotland's schoolchildren to sample the delights of the Fringe while exploring their own creativity and imagination.

To celebrate the auspicious 70th anniversary year, we invited Scotland's students to inspire the design of the iconic and much-anticipated Fringe Programme cover. For the first time, there were three top prizes up for grabs across three age categories, with an additional Creative Stars Award to recognise a school or class for innovation in their approach. In another first, schoolchildren were encouraged to defy the norm and submit their entries using other art forms, such as poetry and photography.

101 schools entered the Schools Poster Competition for the first time.

We also welcomed illustrator, community artist and theatre-maker Jon Bishop (aka the Grey Earl) as our first-ever champion artist to inspire and encourage participation. Jon's contribution was invaluable, running a workshop for a local primary school, a professional development session for teachers, and creating a special one-off illustration in his own signature style to promote the competition.

The response to the competition was overwhelming, with 5,514 entries from 187 schools across 32 local authorities, and 101 schools entering for the first time. With so much creative flair on show from Scotland's young people, the judges had a tough decision on their hands; however, we were delighted to announce Helen Willder, six, Tom Dolby, eight, and Orla Henaghen, 13, as our three worthy winners.

As well as their masterpieces taking pride of place on the covers of the 70th anniversary Fringe Programme, their posters were displayed at an exhibition in Dynamic Earth all summer alongside the inaugural Creative Stars Award winners, Castlebrae Community High School, special commendation recipient, Timothy Cox, and 184 regional winners and shortlisted posters.

ALLEN WRIGHT AWARD

Quality arts journalism and criticism is integral to the future of the Fringe and, to recognise the talent of arts journalists aged 30 and under, the Fringe Society developed the Allen Wright Award in 1998.

The award is named after the first arts editor of The Scotsman newspaper, who went on to establish the Fringe First Awards in 1973 (which celebrate the best new writing at the festival). Following his death, the Fringe Society set up an award in his memory to celebrate his passion and support for the Fringe, as well as his determination to foster new journalistic talent.

The submissions were of an extremely high standard, with the top prizes going to Arusa Qureshi in the features category, and Kate Wyver in the reviews category. We are proud to uphold Allen Wright's legacy through these awards, encouraging new talent and ensuring the continued success of the Fringe, and the artists and venues who comprise it.

As well as their masterpieces taking pride of place on the covers of the 70th anniversary Fringe Programme, their posters were displayed at an exhibition in Dynamic Earth.



70TH ANNIVERSARY

FRINGE70

The Fringe story began in 1947, when eight performing groups arrived in Edinburgh hoping to perform at the newly formed Edinburgh International Festival, but were refused entry to the programme. Rather than being discouraged, they went ahead and performed anyway on the fringe of the festival... and so the Edinburgh Festival Fringe was born.

Fast forward 70 years and the festival has grown to become the world's greatest platform for creative freedom where, no matter who you are or where you come from, you're welcome.

As well as reflecting on the Fringe's incredible journey, 2017 was about honouring the spirit of those first intrepid performers and their legacy. The flame, ignited in 1947 in Edinburgh, has now spread around the globe and there are now more than 200 fringes worldwide. We wanted to celebrate the power of the fringe movement and its impact on a global scale.

The anniversary also provided an ideal opportunity to pay tribute to the city of Edinburgh for providing the perfect stage for the Fringe, from its extraordinary buildings, caves and closes to the warmth and support of its residents.

A bespoke brand was commissioned to provide a unique identity for the 70th anniversary year: a fingerprint made up of all the cities in the world that now host a fringe festival, with Edinburgh at its centre. The Fringe70 branding was integrated across all marketing collateral including advertising, ticket stock and merchandise, and featured on a fully-wrapped tour bus, courtesy of Lothian Buses, from April to the end of the Fringe. The branding was also made available to all the fringes of the world to use.

The Fringe70 campaign was extremely successful, with 91% of respondents to the post-Fringe audience survey aware that 2017 was the 70th anniversary of the Fringe.

WORLD FRINGE DAY

To mark the 70-year milestone and the birth of the Fringe concept, we devised the first ever World Fringe Day, with the ambition of bringing voices from around the world together to celebrate the collective influence and worldwide reach of fringe festivals, and their importance as mediums for freedom of expression.

Taking place on 11 July, from midnight in Auckland to 23:59 in Hawaii, World Fringe Day was a digitally-driven celebration, with social media channels hosting conversations and amplifying content. An open invitation to take part was extended to over 200 fringe

festivals, as well as all venues, performers and audiences who have ever taken part in or attended a fringe festival. In keeping with the ethos of the Edinburgh Festival Fringe, there were no rules - everyone was invited to celebrate in whatever way they wished, from celebratory tweets to stories, images and videos.

The response was astounding. Over the course of the day, more than 100 different fringes took part, sharing their celebrations on Twitter, Instagram and Facebook. From Wellington to Prague, fringes held parties and live performances, and one fringe even filmed a member of their team getting a tattoo to mark the occasion. Beyond the fringes themselves, there was a huge response from performers, venues, producers, promoters and the public, who took to the web to share what the fringe concept means to them.

The overall digital reach of the campaign was vast, and World Fringe Day-related content reached 32.5 million people between launch and 12 July, and over 144 million impressions across social media. The inaugural World Fringe Day was a truly international celebration, a real testament to the enduring power of the fringe movement.

While World Fringe Day events were taking place across the globe, in Edinburgh the Society spent the day thanking the city for hosting the Fringe for 70 years through a £50,000 Fringe Days Out giveaway. In

‘The inaugural World Fringe Day was a truly international celebration, a real testament to the enduring power of the fringe movement.’

£50,000 of Fringe Days Out gifted to 26 charities.

partnership with Lothian Buses, we toured the city gifting Fringe Days Out to families and individuals via 26 fantastic charities and community groups, including Contact the Elderly, Fet-Lor Youth Club and the Welcoming Association.

The charities chosen to receive Fringe Days Out - ticket vouchers and Lothian Bus day tickets - represented a wide range of people who may not have had the opportunity to experience the Fringe before. The Fringe bus also travelled around the capital with Forth 1 presenter Micky Gavin, giving Fringe Days Out to members of the public.

In the words of the Citadel Youth Centre: ‘We were fortunate enough to receive a very generous donation of Fringe festival tickets and bus tickets for children, young people and families we work with. This has made a positive difference to so many families and children that we work with... None of the parents or their children had attended the Fringe before, despite living in Edinburgh. In addition, the bus tickets have made it more helpful for families to get into the centre of Edinburgh.’

World Fringe Day would not have been possible without funding from EventScotland and the Scottish Government's Edinburgh Festivals Expo70 Fund, delivered through Creative Scotland.



FINANCE

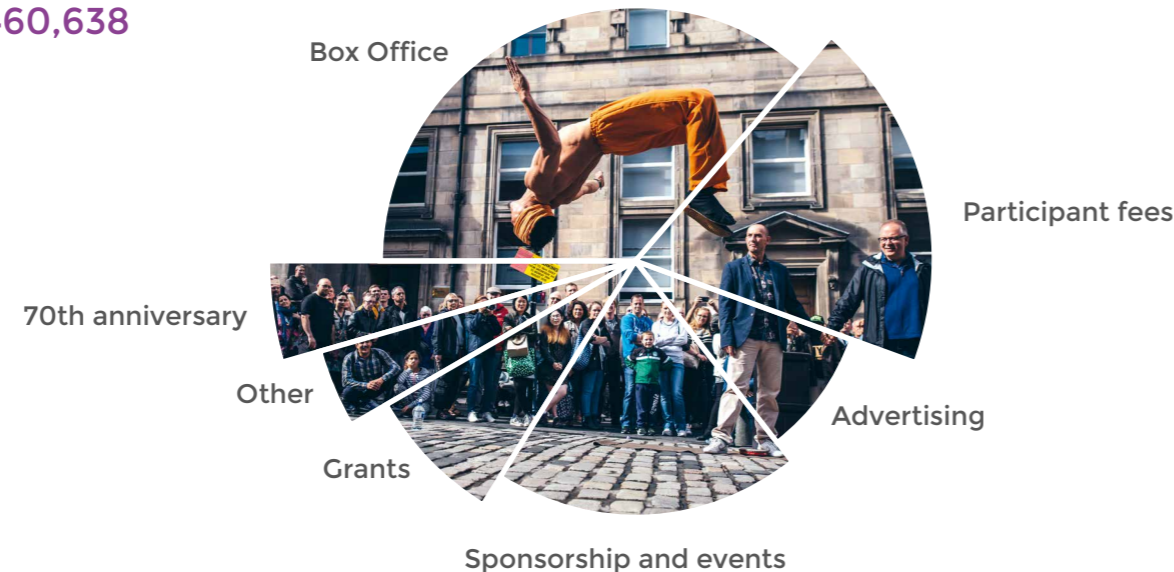
The majority of our income comes from commission and fees connected with the Box Office, advertising associated with our publications and the website, registration fees, and sponsorship and events.

We are grateful for the support of Creative Scotland and from the City of Edinburgh Council, as well as EventScotland and the Scottish Government for their 70th anniversary project funding. Thanks also to the Scottish Government for their support for Made in Scotland through the Edinburgh Festivals Expo Fund.

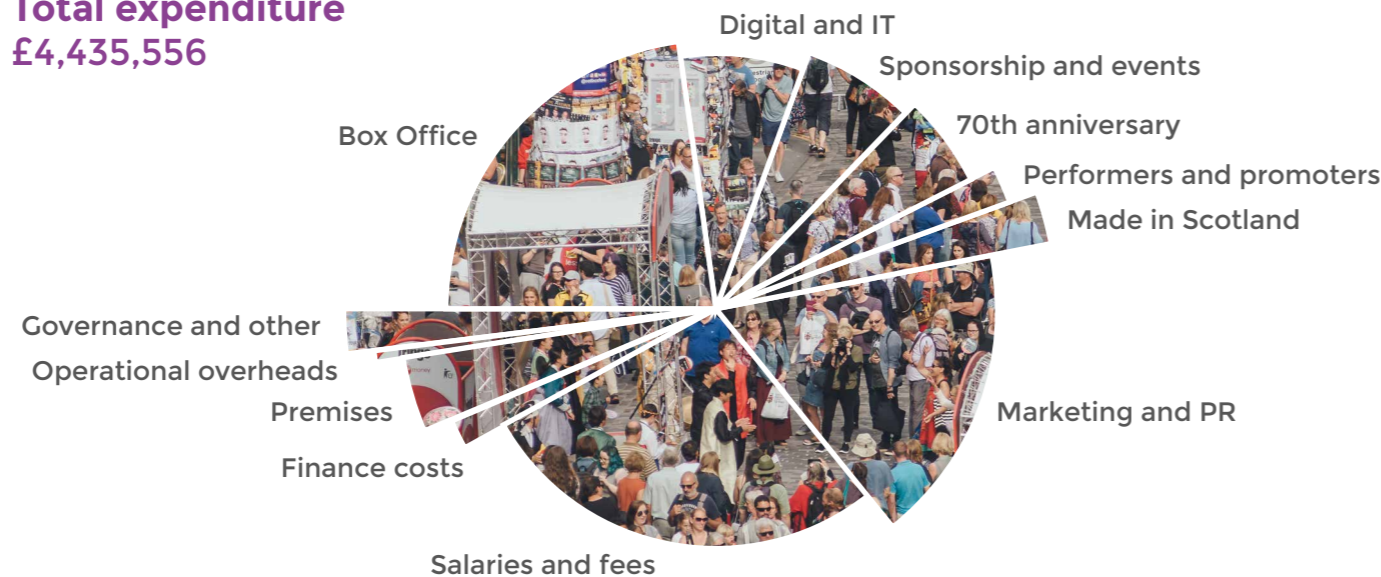
Other income includes donations, Friends of the Fringe membership fees, Gift Aid and a management fee from our trading subsidiary.

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.

Total income
£4,460,638



Total expenditure
£4,435,556



Please note that these figures are unaudited.

WE COULDN'T HAVE DONE IT WITHOUT YOU

The Fringe Society is a registered charity which relies on the support of sponsors and partners, and the generosity of our Angels, Patrons, Friends and supporters, without whom 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 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 or contact us on +44 (0)131 226 0036.

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Fringe Angels, Patrons and Friends and all those who donated to the Society at the Fringe Box Office and via the website.

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03 - 27 August



‘ It’s a melting pot where people from every walk of life come together – on stage, behind the scenes or in the audience.

The Fringe, what it stands for and how it brings people together, is a beautiful thing. ’

Shona McCarthy, Chief Executive