



Annual Review 2011

Edinburgh Festival Fringe Society

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Foreword

Welcome to the 2011 Annual Review of the Edinburgh Festival Fringe Society. Each year in our Annual Review we try to capture the most exciting and innovative aspects of the Fringe and the work of the Society. For me, this year's Review is especially poignant as it marks the last occasion on which I shall be asked to contribute to it in my capacity as Chair of the Society. My term of office will come to an end in August 2012 and I have decided that it is time for some fresh thinking and for someone new to lead the Board into the future.

However, this being the Edinburgh Festival Fringe, there is no prospect of taking the foot off the accelerator or winding down gently. At our Annual General Meeting in August we took a decision that, at first glance, may seem to be of little significance but feels very momentous. We changed the name of the organisation to Edinburgh Festival Fringe Society by inserting the name of the city into our title. Many people thought this was what we were called anyway! But it is in recognition of the fact that an important part of what makes the Fringe special is the backdrop that this glorious city provides. As an organisation, the Fringe Society recognises this and wants to make the most of the opportunities that Edinburgh's incredible international reputation offers.

For the last couple of years we have been working on reviewing and renewing the structures and governance of the Fringe Society. We want to make sure that we are an organisation that can continue to deliver the services that we were established in 1958 to deliver and that we take account of the needs of Fringe participants, audience members and other stakeholders in the process. To that end, as part of a new constitution introduced at the end of 2010, the Fringe Society now has its first ever Participants' Council. The purpose of the Council is to advise the Board of the Society from the perspective of those who take part in the Fringe each year. This year we elected the first Council and I am pleased to say they are already making suggestions on a range of different topics.

These were not the only significant elections in 2011. As part of the transitional arrangements for the introduction of the new constitution, we held elections to the Society's Board in February and August. I'd like to take

this opportunity to publicly thank Simon Fanshawe, Steve Gove, Charlie Wood and Allan Woolfe, all of whom left the Board this year, for their unstinting work on behalf of the Society. Between them they served for over 48 years on the Society's Board, giving freely of their knowledge and skills. Without such generous contributions we simply would not be able to continue. I also want to welcome Peter Buckley Hill, Sam Gough and Rachel McCluskey to the board for the first time and congratulate Sally Cowling, Shelagh Mackay, Alister O'Loughlin, Tommy Sheppard and Collin Wood on either being elected or appointed for another term. I have no doubt that over the years to come they will all make a significant contribution to the future development of the Fringe.

For me, serving the Fringe Society has been more fascinating and enthralling than I could ever have imagined when I joined the Board. If I have learnt anything over that time it is that the enduring strength of the Fringe is in people coming together and collaborating to create something truly unique and far, far greater than the sum of its parts.



A handwritten signature in black ink that reads "Elizabeth Smith". The signature is written in a cursive, flowing style.

Elizabeth Smith
Baroness Smith of Gilmorehill



Introduction

The Edinburgh Festival Fringe continues to attract interest from performers, arts industry professionals and the media across the world, and grows and develops every year. By all accounts, 2011 was both another extraordinary critical success and a year when new records for attendances were set. The Fringe Society, as you will read within these pages, has had another good year delivering on our three key objectives of providing support, advice and encouragement to all participants of this great festival; providing comprehensive, accurate and up-to-date information and ticketing to as wide a range of people in as many ways as possible; and raising the profile of the Edinburgh Festival Fringe on a local, national and international stage.

In 2011 we announced a new sponsorship partnership with Virgin Money who did a wonderful job of establishing themselves not only as a dedicated supporter of the Fringe Society, but also as a significant player in the commercial and cultural landscape of Edinburgh.

Our new constitution came into effect in 2011 and, as we work through the transitional arrangements, a new spirit of openness and dialogue is bedding in. Our significantly expanded membership and new Participants' Council will mean we are better placed than ever to be in touch with the thousands of people who make up the Fringe and to understand their challenges and motivations.

The Fringe Society also took steps in 2011 to improve the environmental standards not only in our own organisation, but also across the wider Fringe community. As part of our waste management and reduction commitment, we supported over 20 venues to trial the Festivals Edinburgh waste reduction and recycling programme, culminating in a recycling day towards the end of the Fringe which resulted in venues and companies recycling over two tonnes of paper.

We were delighted to introduce Cabaret as a new genre into the Fringe Programme for 2011. After significant research with participants, we introduced this new section to meet demand and give this major art form the space it deserved. This was a universally well-received move.

But before we look forward, let's look back. The Edinburgh Festival Fringe is the greatest arts festival in the world and is made up of the visions and ambitions of thousands of participants, from producers and promoters, to venue managers and individual performers. Our key challenge is supporting these wonderful, creative individuals. I hope you will enjoy reading about the challenges facing them, and us as an organisation, and our responses to those challenges.



Kath M Mainland
Chief Executive

Edinburgh Festivals Impact Study

The Edinburgh Festivals Impact Study was published in 2011 by the Festivals Forum in partnership with City of Edinburgh Council, Creative Scotland, EventScotland, Festivals Edinburgh, Scottish Enterprise and the Scottish Government. The Impact Study is the largest and most comprehensive research ever undertaken into all 12 of Edinburgh's festivals and highlights the massive economic impact the festivals make, in addition to huge tourism and promotional benefits and the significant contributions to both local and national identity.

During the course of 2010, over 15,000 people contributed to the study. The report highlights the enormous economic impact of the festivals, amounting to £262 million annually across Scotland, of which the Fringe contributes £142 million in Edinburgh alone each year.

The report also documents the considerable cultural and social benefits of the festivals, with 85% of performers and journalists declaring themselves satisfied with the experience, 77% of audiences saying the festivals allowed them to discover new talent and 79% saying the festivals are a must-see event. Journalists told the study that the festivals had a distinctive vision and provided access to work that can't easily be seen elsewhere. Festival participants also found the experience very positive, with 70% of artists saying that the festivals contribute to their skills development, 60% saying the festivals provide inspiration for new work and 79% pointing out the great opportunity to meet other artists provided by the festivals.

The report also highlights the important role the festivals play in the promotion and reputation of Scotland's capital city, with 89% of local audiences saying the festivals increase their pride in the city and 93% of visitors saying the festivals are part of what makes Edinburgh special.

What shines through the report is that the festivals provide enriching, unique, world-class cultural experiences and an enormous depth of quality coupled with a clear understanding that without this quality the other benefits would not flow.

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Relationships with Partners

Festivals Edinburgh

Festivals Edinburgh was established by Edinburgh's 12 leading festivals to allow them to work together on a range of collaborative projects. The Fringe Society continues to play a significant role in Festivals Edinburgh, including chairing the Board and providing effective representation on all the Festivals Edinburgh working groups.

Festivals Edinburgh provides a unique forum for the festivals to work together on matters of strategic importance. As we look ahead to the opportunities provided by the 2012 London Olympic and Paralympic Games and the 2014 Commonwealth Games in Glasgow, we are working together more closely than ever to ensure that the festivals and Edinburgh as a city can make the most of these opportunities.

Creative Scotland

With Creative Scotland having established itself as the successor body to the Scottish Arts Council, the Fringe Society is working on building links with Creative Scotland. Creative Scotland continues to play an important role as a partner in the delivery of Made in Scotland, an initiative established as part of the Scottish Government's Edinburgh Festivals Expo Fund. In 2011 Creative Scotland also worked with the Fringe Society, Festivals Edinburgh and other partners to host a series of visits by government officials and arts industry professionals from a number of target countries with a view to boosting the international profile of the festivals in the run up to the 2012 Olympics. Finally, the Fringe Society is incredibly grateful for the Flexible Funding awarded by Creative Scotland in 2011.

British Council

The 2011 Fringe saw the return of the British Council Edinburgh Showcase. The Showcase is a biennial platform for British artists and features some of the most outstanding small and middle-scale touring productions made in the UK and presented at the Edinburgh Festival Fringe. The British Council invited over 200 delegates to attend the Showcase, drawn from the international performing arts sector and including key programmers, producers and agents. The primary objective of the Edinburgh Showcase is to develop new markets and broker new collaborations between the British Council's global network and UK practitioners. The Fringe Society continues to work closely with British Council Scotland on developing our international markets for the industry, participants and audiences.

As we look ahead to the opportunities provided by the 2012 London Olympic and Paralympic Games and the 2014 Commonwealth Games in Glasgow, the Edinburgh Festivals are working together more closely than ever.

City of Edinburgh Council

The Fringe Society is continuing to build a strong, open relationship with City of Edinburgh Council – after all, the city of Edinburgh is a key element in the success of the Fringe. Without the unique and beautiful backdrop that the city provides it is unlikely that the Fringe would continue to draw visitors from around the world on the scale that it currently does. The Society places great importance on recognising the role that the whole city plays in making the Fringe possible and is tremendously grateful for the financial, logistical and strategic support that the City of Edinburgh Council continues to provide both to the Edinburgh Festival Fringe Society and the Fringe as a whole.

Edinburgh's Universities

The University of Edinburgh continues to be a significant contributor to the infrastructure and content of the Fringe each year, providing many of the Fringe venues across the city. Their Festivals Office plays a key role in liaising between the University and the Fringe community. 2011 was the third year that the Fringe Society took over part of the University's Appleton Tower building to run as our participants' and media centre (Fringe Central). This continues to be a very successful arrangement, appreciated by performers, the arts industry, journalists and Society staff.

Both Edinburgh Napier University and Queen Margaret University offer courses in the festival and event management field which supply many temporary and permanent staff both for the Fringe Society and the wider Fringe community.

Scottish Enterprise

Scottish Enterprise has continued to be a key supporter of the Fringe Society both financially and in an advisory capacity helping on projects including the development of our website and new fundraising strategy.

Virgin Money

In January 2011 we announced a new three-year sponsorship arrangement with Virgin Money for the High Street and Mound Precinct Street Events including the famous Half Price Hut. Virgin Money has proved to be an invaluable partner for us and has been extremely supportive and understanding of the work of the Fringe Society. In addition to their sponsorship of the Street Events they have also supported the annual Schools Poster Competition and exhibition at the Museum of Childhood and the Fringe Comedy Academy.

Virgin Money also helped us to link the Fringe Society to Virgin Money Giving on edfringe.com to encourage online donations. They also supported our application to Arts and Business Scotland, under the New Arts Sponsorship Grant scheme, to allow us to develop the Fringe App for Android phones as well as the ability to sell tickets through both iPhone and new Android mobile platforms.

Caledonian Brewery

Thanks to Deuchars for their continuing sponsorship of the Fringe venue boards, Fringe Programme map and joint festivals map which continue to help visitors and locals to navigate the Fringe.

Friends of the Fringe

We would like to thank all our Friends and donors for supporting the Edinburgh Festival Fringe Society in 2011. This support helps the Fringe Society deliver all of our core support and services.

The Friends of the Fringe are hugely loyal and adventurous, with the majority saying that they take more risks with what they see thanks to the 2for1 Friends ticket offer and 81% going to more shows as a result of being a Friend.

Virgin Money has proved to be an invaluable partner for the Fringe Society.

(The Friends of the Fringe is) an excellent scheme and makes me feel like a valued visitor. Definitely enhances my Fringe experience. Wish there were more hours in the day!

A happy Friend



Review of Society Activities

Made in Scotland

Funded by the Scottish Government's Edinburgh Festivals Expo Fund and managed by the Edinburgh Festival Fringe Society in partnership with Creative Scotland and the Federation of Scottish Theatre, Made in Scotland offers a platform for Scottish-based theatre and dance artists to present and promote their best work at the Fringe through direct financial support. The goal of those participating in this initiative is to have their work picked up and exported internationally after the Fringe. Made in Scotland companies are offered financial help, as well as a year-round programme of training, support and advice delivered by the Fringe Society. The training aims to prepare companies to participate in the showcase and supports them in achieving their objectives, including raising their profile and exploring touring opportunities.

The Made in Scotland onward touring fund helps all Scottish companies taking part in the Fringe by supporting invitations to tour after the festival.

Made in Scotland companies

A Conversation with Carmel
Barrowland Ballet

Alma Mater
Fish and Game

Blood and Roses
Poorboy Theatre

Cloud Man
Ailie Cohen

Fleeto and Wee Andy
(A double bill of two separate shows)
Tumult in the Clouds

I Hope My Heart Goes First
Junction 25

Last Orders
David Hughes Dance

Matters of the Heart
Scottish Dance Theatre

Medea's Children
Lung Ha's

One Million Tiny Plays About Britain
RT Productions in Association with
Citizens Theatre

One Thousand Paper Cranes
Catherine Wheels

Snails & Ketchup
Ramesh Meyyappan in Association
with Iron-Oxide

Ten Plagues
Traverse Theatre Company

**Adrian Howells: May I Have The
Pleasure..?**
and **The Pleasure of Being: Washing,
Feeding, Holding**
The Arches and Adrian Howells

The Monster in the Hall
Citizens Theatre Company

Untitled Love Story
Fire Exit

What Remains
Grid Iron

Made in Scotland panel

Mark Fisher
Freelance theatre critic, writer and
Guardian contributor

Virginia Hyam
Head of Contemporary Culture,
Sydney Opera House

Andrew Jones
Senior Drama and Dance Advisor,
British Council

Kate McGrath
Co-Director, Fuel Theatre

Purni Morrell
Head of Studio, National Theatre

Eddie Nixon
Director, Theatre and Artist Development,
The Place

Liam Sinclair
Artistic Director, macrobert

The representatives of the partners were:

Jon Morgan
Director of the Federation of Scottish
Theatre

Anita Clark
Portfolio Manager (Festivals, Touring and
Dance), Creative Scotland

Kath Mainland (non-voting Chair)
Chief Executive, Edinburgh Festival
Fringe Society

The goal of those participating in Made in Scotland is to have their work picked up and exported internationally after the Fringe.

Website

Our website saw substantially increased traffic during the 2011 season. The numbers of unique visitors, website views and web ticket sales all increased from the previous season.

As this was the second of a two-year website project, the majority of our developments for 2011 were designed to enhance the online experience for arts industry, media and participants. However, public facing developments, including a Suggest-a-tron, an interactive venue map and a show bookmarking facility, were also introduced.

During the 2011 season, website ticket sales represented 67% of the total number of tickets sold by the Society. The website was viewed 12 million times from June to August (up from 11 million in the same period of 2010) with 995,000 unique visits (up from 800,000 in 2010).

Fringe Apps

The Fringe Society has long championed the use of app technology to improve both access to listings and navigation around Edinburgh in August. In 2011, with support from Arts and Business Scotland and Virgin Money, our app developers Kotikan produced our first Android app alongside an updated iPhone app. Both included the ability to purchase tickets in August (a huge step forward in functionality), were free to download and, in addition to all of the shows and venue listings, once again included access to the Virgin Money Half Price Hut ticket information.

Altogether, the Fringe Apps were downloaded 45,084 times in 2011.

The Fringe Box Office

The Fringe continues to break records with an estimated 1,877,119 people attending registered events in 2011, (compared with 1,829,931 in 2010).

Enhancements for the public at the Fringe Box Office included:

- two new collection points, at the Virgin Money Half Price Hut and the University of Edinburgh Visitor Centre, in addition to the collection point at the Box Office on the High Street
- extended opening hours
- a dedicated booking line for customers with special requirements
- a British Sign Language trained Box Office Assistant (when required).

In August, we also successfully tendered with our partners Red61 for the Edinburgh's Hogmanay Box Office which resulted in the Fringe Box Office reopening to the public on the 01 September!

The Fringe continues to break records with an estimated 1,877,119 people attending registered events in 2011.



Virgin Money Street Events – High Street and Mound Precinct

2011 was the 12th year that the Fringe Society has programmed and managed the events on the High Street during August and the first year these events were sponsored by Virgin Money.

The Mound Precinct hosted the Virgin Money Half Price Hut and was a popular destination, with street events and refreshments served by The Scottish Cafe.

For the first time, complete listings of Fringe groups, buskers and street performers for the High Street and Mound Precinct were posted on edfringe.com. The listings could be found either through a link on the home page or by using a smart phone to scan the QR codes displayed around the High Street and Mound Precinct.

Fringe Central

For the third year, the University of Edinburgh hosted our participants' centre, Fringe Central, where we provide Fringe participants with access to our media team, Arts Industry Office, rehearsal space and meeting rooms as well as office facilities and a cafe, all under one roof.

We also continue to offer professional development events for all Fringe performers, from first-timers to stalwarts. The 2011 event programme contained a mix of partner events and Society-programmed activities. We were pleased to host the National Theatre Studio, Equity and Spotlight again this year, whilst establishing new partnerships with the National Theatre of Scotland, the New York Conservatory of Dramatic Art and the Rural Touring Network and working with the Edinburgh International Festival. Our own events included symposiums for Children's Shows, Dance and Music, and a day dedicated to Comedy development. All of this resulted in a very strong events programme for participants, delivering a diverse mix of advice sessions, networking opportunities and information about development beyond the Fringe.

In total, 119 events were held at Fringe Central, with approximate attendance of 4,500, an increase of 15% on 2010.

Fringe Comedy Academy

Supported by Virgin Money, the Mike Westcott Fund and The Stand, the Fringe Society delivered a project to engage with young people looking to break into stand-up comedy. The project was a great success and fully subscribed.

- 100% of participants rated the opportunity, workshops and graduation show as great (the best statement available).
- 100% of participants came from an EH postcode.
- 100% of participants were aged between 18 and 25.
- 100% of participants stated that they were booked for other performances.
- 66% of participants have been booked for paid performance slots out-with August.
- One participant was shortlisted for the national comedy competition Funny's Funny.
- One participant was shortlisted for the Scottish Comedian of the Year Award.



Schools Poster Competition

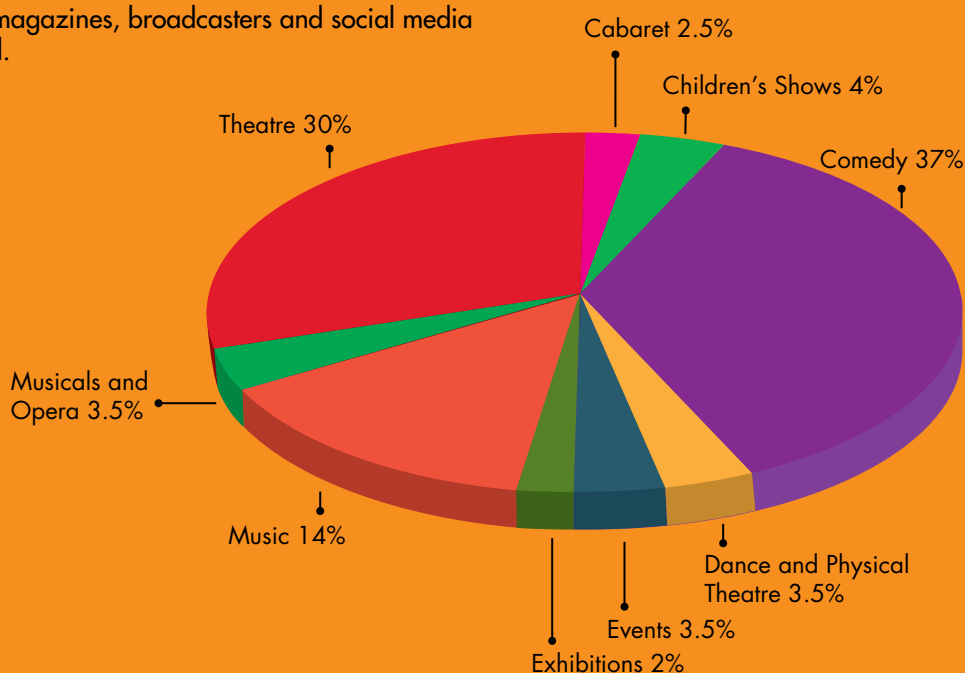
This year's Schools Poster Competition, which encouraged pupils from across Scotland to design a poster capturing the 'spirit of the Fringe', was supported by Virgin Money and culminated in an exhibition held at the Museum of Childhood throughout the summer. The winning poster was designed by Ailsa Purdie from the High School of Dundee and her beautiful design featured on a range of merchandise including the official Fringe poster, t-shirts and mugs.

BBC

Each year new venues emerge on the Fringe landscape, and this year saw the BBC launch their own premises. The impact of the BBC venue went well beyond the shows and performers who were scheduled to appear as the venue was also a catalyst for a massive increase in the volume of BBC output from the Fringe. This allowed BBC Radios 1, 2, 3, 4, 4 Extra, Five Live and Scotland to all increase their output from the Fringe. On television, programming was created for BBC3 (comedy showcases) and the 'red button', and The One Show broadcast an edition live from the High Street.

Fringe Facts

- An estimated 21,192 performers took to the stage during the 2011 Fringe, compared with 21,148 in 2010.
- 607 shows at the Fringe in 2011 were absolutely free, compared with 558 in 2010.
- 1,319 of the shows on the Fringe this year were premieres compared with 1,206 in 2010.
- 974 arts industry professionals (festival programmers, TV scouts, agents, producers and award assessors etc) were accredited.
- 855 journalists covering newspapers, magazines, broadcasters and social media from around the world were accredited.



2011 Awards

Allen Wright Award

- Reviews: Kirstin Innes (The List)
- Features: Matt Trueman (Fest)

Amnesty International Freedom of Expression Award

- The Wheel – National Theatre Of Scotland
- Sold – Sold

The Arches Brick Award

- Maybe if you choreograph me, you will feel better – Tania El Khoury

Amused Moose Laugh Off

- Go Mr Tony Go! – Tony Law

The Bank of Scotland Herald Angel Awards

Week 1:

- Bank of Scotland Herald Archangel
- Heathcote Williams, Zanzibar Cats by Heathcote Williams

Bank of Scotland Little Devil

- Lorne Campbell, Tonight Sandy Greirson Will Lecture, Dance and Box

Bank of Scotland Herald Angel

- Silent – Fishamble
- Hotel Medea – Zecora Ura
- The Strange Undoing of Prudencia Hart – National Theatre of Scotland
- I Hope My Heart Goes First – Junction 25
- Mission Drift – TEAM
- Three Balls And A New Suit – Mat Ricardo

Week 2:

- Bank of Scotland Herald Archangel
- Simon Callow, Simon Callow in Tuesday at Tesco's

Bank of Scotland Little Devil

- Jim Haynes, Co-founder of the Traverse

Bank of Scotland Herald Angel

- Turandot – NeTTTheatre and Grupa Coincidental
- Beowulf : A Thousand Years of Baggage – Banana Bag and Bodice
- Muscle – Shock N Awe
- Louis Durra Trio – Louis Durra Trio
- These Silences

Week 3:

Bank of Scotland Herald Archangel

- Max Stafford-Clark, A Dish of Tea with Doctor Johnson

Bank of Scotland Little Devil

- Zoo Southside (Venue)

Bank of Scotland Herald Angel

- The Forest Fringe, working out of the Forest Cafe
- Summerhall (Venue)
- The Simple Things in Life – Fuel

Week 4:

Bank of Scotland Herald Archangel

- Scottish Ballet, Kenneth MacMillan's Song Of The Earth (Edinburgh International Festival)

Bank of Scotland Little Devil

- Niki Furley (Edinburgh International Festival) and Linda Hogg (Festival Theatre)

Bank of Scotland Herald Angel

- James Clark, Leader, RSNO (Edinburgh International Festival)
- Kally Lloyd-Jones, Artistic Director of Company Chordelia for The Seven Deadly Sins
- The Heath Quartet, Classics at Greyfriars
- Bank of Scotland Wee Cherub (Award for Best School Child Critic)
- Eilidh MacDonald

Brighton Fringe Emerging Talent Award

- Fleeto and Wee Andy – Tumult in the Clouds

Broadway Baby's The Bobby's

- Belt Up's Outland
- In The Dust
- Baby Wants Candy
- Max and Ivan are Holmes and Watson

Carol Tambor Best of Edinburgh Award

- Leo – Circle of Eleven

The Centre for Sustainable Practice in the Arts Award

- Allotment – Nutshell Theatre Company

The Chortle Student Awards

- 1st – Adam Hess
- 2nd – Glenn Moore
- 3rd – Richard Hanrahan

The Dupliquick Zebra Awards for Best Fringe Poster

- BUG hosted by Adam Buxton – Feature Spot Productions in association with BUG Music Videos

The Edinburgh International Festival Award

- Mission Drift – TEAM

The Evening News Awards

Best Production Award

- The 39 Steps – Arkle Theatre Company

Capital Spirit Award

- The Chippit Chantie – Edinburgh People's Theatre

The Foster's Edinburgh Comedy Awards

Best Comedy Show Award Winner

- Adam Riches

Best Comedy Show Award Shortlist

- Andrew Maxwell
- Chris Ramsey
- Josie Long
- Nick Helm
- Sam Simmons

Best Newcomer Award Winner

- Humphrey Ker

Best Newcomer Award Shortlist

- Cariad Lloyd
- The Chris and Paul Show
- Hannibal Buresh
- Holly Walsh
- Josh Widdicombe
- Thom Tuck
- Totally Tom

Panel Prize Award Winner

- The Wrestling

Fringe Review Outstanding Theatre Awards

- Anton's Uncles – Theatre Movement Bazaar
- The One Man Show – Nigel Barrett and Louise Mari from SHUNT
- Translunar Paradise – Theatre Ad Infinitum
- Hidden Gem Award: Leith on the Fringe

Holden Street Theatre Awards

- Translunar Paradise – Theatre Ad Infinitum

Jack Tinker Spirit of the Fringe Award

- Remarkable Arts

Malcolm Hardee Award for Comic Originality

- Johnny Sorry

Malcolm Hardee Cuning Stunt Award

- Kunt and the Gang
- Bob Slayer

Malcolm Hardee 'Act Most Likely to Make a Million Quid' Award

- Benet Brandreth

The Mervyn Stutter Spirit of the Fringe Awards

- SIRO-A for Technodelic Comedy Show
- Underbelly Productions for The Adventures of Alvin Sputnik
- Ivor Dembina for Free Jewish Comedy and Ivor's Other Show
- Joe Bone for Bane 1, 2 and 3
- Kev Orkian for Kev Orkian The Guilty Pianist – The Closed Venues Tour
- Soweto Entsha for Soweto Entsha

The MTM:UK Musical Theatre Matters Awards

Best New Musical

- From the Fire – Triangle Productions

Best Book

- Scary Gorgeous – RashDash

Best Lyrics

- Wasted Love – One Academy Productions

Best Music

- From the Fire – Triangle Productions

Best Production

- From the Fire – Triangle Productions

Judges Discretionary Awards

Innovation in Musical Theatre

- Scary Gorgeous – Rashdash

Emerging Artist

- Alexandra Spencer Jones, for her co-writing and direction of Constance & Sinestra – Action to the world in association with C theatre

Methuen Drama, The Pleasance, IdeasTap and NSDF Edinburgh Emerging Artists' Competition in association with Royal Shakespeare Company and Spotlight

- Belleville Rendez-vous

The Scottish Arts Club Award

Winner

- One Thousand Paper Cranes – Lu Kemp

Runners Up

- 1st – Ten Plagues – Traverse Theatre Company
- 2nd – Federer Versus Murray – Assembly

The Scotsman Fringe First Awards

Week 1:

- Somewhere Beneath It All, A Small Fire Burns Still – Festival Highlights
- Silent – Fishamble
- The Wheel – National Theatre Of Scotland
- Mission Drift – TEAM
- 2401 Objects – Analogue/Oldenburgisches Staatstheater/New Wolsley Theatre/Escalator East To Edinburgh
- Futureproof – Traverse Theatre Company and Dundee Rep Ensemble
- The Table – Blind Summit

Week 2:

- Simon Callow in Tuesdays at Tesco – Assembly/ Emmanuel Darley, translated by Matthew Hurt and Sarah Vermande
- Allotment – Nutshell
- Your Last Breath – Curious Directive
- An Instinct For Kindness – Chris Lerner
- Release – Icon Theatre
- Ten Plagues – Traverse Theatre Company
- The Oh F**k Moment – Hannah Jane Walker and Chris Thorpe / Escalator East to Edinburgh
- Scary Gorgeous – RashDash/ Abbi Greenland and Helen Goalen

Week 3:

- You Once Said Yes – Look Left Look Right
- Leo – Circle of Eleven
- Minute After Midday – 15th Oak Productions
- Mad About The Boy – Iron Shoes
- A Reply To Kathy Acker: Minsk 2011 – Belarus Free Theatre

So You Think You're Funny?

- Tommy Rowson

The Stage Awards for Acting Excellence

Best Actor

- Billy Mack for The Overcoat

Best Actress

- Alessija Lause for Danny and The Deep Blue Sea

Best Ensemble

- Citizens Theatre for The Monster in the Hall

Best Solo Performer

- Gerard Logan for The Rape of Lucrece

Three Weeks Editors' Awards

- Robin Ince
- The River People for Little Matter
- Spoolites
- Edinburgh Book Fringe
- I Hate Children Children's Show
- Casual Violence!
- Circle of Eleven for Leo
- The Fudge Shop
- The Horne Section
- Theatre Alba

Total Theatre Awards

Work by emerging artists/companies

- Sailing On – ShadyJane Physical/ Visual & Devised Performance

- Swamp Juice – Bunk Puppets and Scamp Theatre

- Turandot – NeTTheatre

Innovation and Experimentation

- May I Have the Pleasure...? – The Arches presents Adrian Howells

- You Once Said Yes – Look Left, Look Right

- Maybe if you choreograph me, you will feel better – Tania el Khoury

Significant Contribution to the field of Total Theatre

- Judith Knight

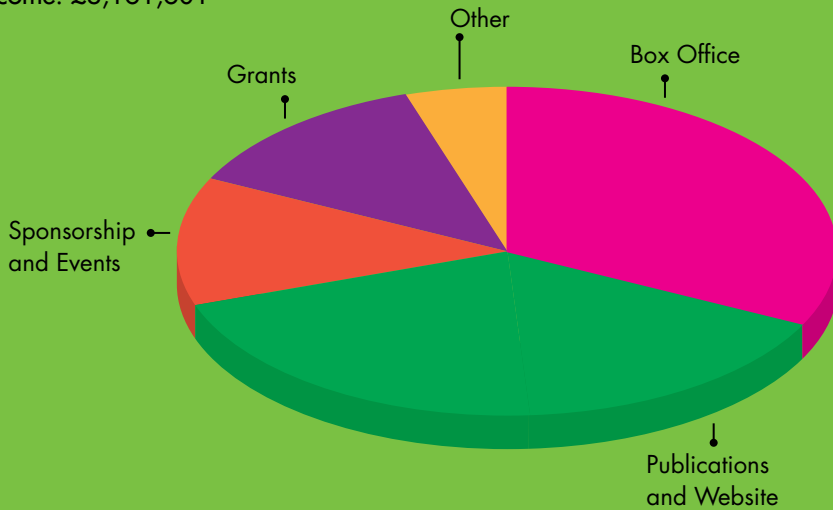


Finance

2011 was another good year financially for the Society, where we made progress towards our ambition of stabilising the finances of the Society, putting us in a strong position to robustly meet the challenges of the economic climate facing us all.

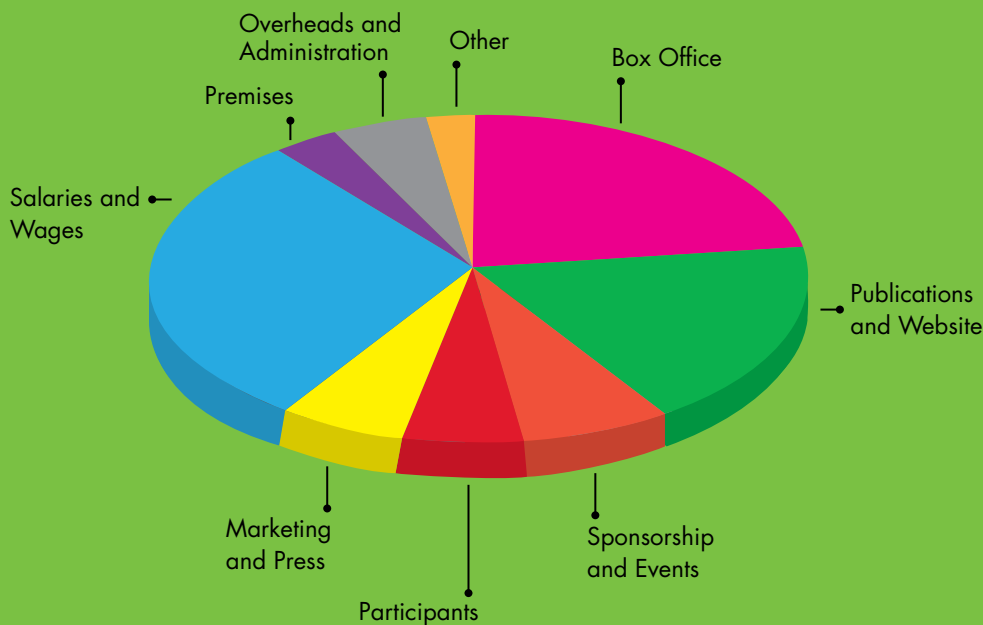
Where does the money come from?

Total income: £3,161,601



Where the money is spent

Total expenditure: £2,792,283



The majority of our income comes from commissions and handling charges connected with the Box Office, advertising associated with the publications and website, registration fees and sponsorship and events. We are grateful for the grants from the Scottish Government, Creative Scotland and 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 the box office services, staffing the Society and producing the publications and website. Other expenditure includes depreciation.

The above figures are draft and unaudited, based on the finance records for 2011. Audited accounts to year end November 2011 will be available from June 2012.

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I live in Edinburgh and it never fails to amaze me
what a wonderful place it is to be in August,
and that's largely down to you and your team.

Audience Member

Just wanted to say a huge thank you for your welcome and all your help in
Edinburgh. You run an amazing team on an enormous festival and should be
really proud of all your work! Looking forward to coming back!

Audience Member

I am overwhelmed at what a fantastic breadth and depth of participant
support there is at edfringe. Everyone I've dealt with has been amazing
and incredibly helpful. Incredible value for the registration fee.

Participant

My main goal going into the festival was to reach an international audience,
make contacts, rise to a new level in my artistic career and be thrown into the
madness that is Fringe. I can confidently say that was all accomplished.

Arts Industry Accreditee

The Edinburgh Festival Fringe has something for everyone.

New York Times

A beautiful city at any time of year, Edinburgh
takes on an added pulse during the Festival Fringe.

Sydney Morning Herald

Edinburgh Festival Fringe 2012
03 – 27 August