

The Edinburgh Festival

fringe society



Annual Review 2012

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Foreword

Welcome to the Edinburgh Festival Fringe Society's Review of 2012. I would like to pay tribute to the redoubtable Elizabeth Smith who gave outstanding service to the Society – and the Fringe as a whole as Chair of the Society – over 17 years. Elizabeth's leadership helped the Society to survive and indeed flourish during some extraordinarily difficult times. I also want to mention Andre Vincent who has just stepped down from the Board of the Society after many years during which he was a strong voice for the views of Fringe participants of all varieties.

The Fringe is very important to me for three reasons. It has tremendous cultural value for Scotland as a whole. From the outset it has been intimately related with the University of Edinburgh. It is a place where thousands of creative people, including my own children, experiment with, and develop, their artistic skills and their innovative ideas.

The enduring success of the Fringe as an event is down to its ability to reinvent itself every year in a way which engages with writers, performers and, most of all, audiences across the spectrum. Whether in stand-up comedy, theatre, music or any of the other artforms that feature at the Fringe, at its best

this festival provides a platform for bold new ideas expressed in exciting new ways. It is this innovation which is at the heart of the Fringe's creative offering.

I also want to use this opportunity to say thank you to everyone who plays a role in making this annual event such a success. The Fringe is a truly participatory event and without the efforts of venue managers and their staff, producers, promoters, journalists, arts industry professionals, the City Council's staff, people employed by organisations such as the universities and the Society's own staff a festival on this scale just wouldn't be possible. I look forward to working with them all over the coming years as we build on the success of the last 65 years.



Timothy O'Shea
Professor Sir Timothy O'Shea
Chair of the Board

Introduction

Well, what an extraordinary year 2012 turned out to be! The Fringe Society did things a little differently, opening registration early and putting the first 2012 Fringe shows on sale in January. Backed up by the first significant marketing campaign in the Society's history, this gave our intrepid audience a chance to get organised and gave our participants a chance of maximum exposure.

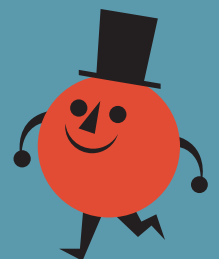
Our thinking was partly in response to the opportunities created by the London 2012 Olympic Games, but was also about responding to the needs and demands of our audiences and participants. This approach paid dividends with the estimated ticketed attendance at the 2012 Fringe ending up to be almost exactly the same as in previous years. An amazing achievement and a testament to the resilience of the event, and the hard work, tenacity and creative perseverance of the thousands of talented individuals who knock their collective pans in to make the Fringe the greatest arts festival in the world.

2012 paid dividends in other ways too, with events and programmes specially created to take advantage of the extraordinary spotlight shining on the UK because of the Games, and a heightened awareness of the city's festivals, not just the Fringe, amongst many international delegations of journalists, industry professionals, cultural agencies and governments.

The Society exists to support the Fringe and in doing this we have three main areas of activity: advising, supporting and encouraging everyone who participates in it; helping the audience navigate their way round by providing comprehensive information about what's on and a one-stop ticket shop; and promoting and advocating for the Fringe all round the world, throughout the year. We can only achieve this with the support of our many partners and friends, within the city and further afield. I'd like to thank them all. Here's to the 2013 Edinburgh Festival Fringe.



Kath M Mainland
Kath M Mainland
Chief Executive



2012 – a year of firsts

Marketing Campaign

2012 was a year unlike any other, with the London Olympic Games presenting both rare challenges and unique opportunities for the Edinburgh Festival Fringe. This year, the Fringe Society made a significant investment in PR and marketing, consulting with Fringe promoters, venues and producers to ensure a unified approach. For the first time the annual Edinburgh Festival Fringe marketing campaign was launched early in the spring, long before the programme was published at the end of May, generating excitement and encouraging attendance amongst both existing and new audiences in key areas such as London and the west coast of Scotland.

Box Office

This was an exceptional year for the Fringe Box Office for a number of reasons. Attendance and ticket sales at the 2012 Fringe once again defied expectations, with an estimated 1,857,202 tickets issued for a record 2,695 shows in 279 venues across the city.

For the first time, tickets went on sale on our website before the programme launch, with the first tickets available from 31 January, helping participants to promote and sell their shows and audiences to plan ahead.

The Fringe Society continues to improve and expand its Box Office services and, as well as the introduction of the first Fringe Box Office in Glasgow, this year also saw a large increase in the number of people using our conveniently-located ticket collection points at the University of Edinburgh Visitor Centre and the Half Price Hut, while our main High Street Box Office saw a further reduction in queuing times.

Glasgow Box Office

Thanks to investment from Creative Scotland, the Fringe Society was this year able to vastly increase its promotional activity in the west of Scotland, encouraging attendance at the festival and building an audience in the west coast for the 2012 Fringe and beyond.

The campaign included a partnership with the Daily Record and Sunday Mail, and the first ever Fringe Box Office in Glasgow. The Box Office was centrally located in ScotRail's Queen Street Station and was open daily from 27 July to 27 August for both ticket purchase and collection of pre-booked tickets. The Glasgow Box Office was well-received, allowing Glasgow residents to purchase and collect tickets locally for the first time.

Cultural Olympiad and London 2012 Festival

2012 saw projects across Edinburgh's festivals play a role in Scotland's contribution to the London 2012 cultural programme.

The Olympic year presented a great opportunity for the Fringe Society to work with the Cultural Olympiad in supporting international representation at the Fringe, assisting companies from France, Poland, Russia and South Africa to create country showcases as part of the 2012 Fringe, Cultural Olympiad and London 2012 Festival.

The World Fringe Congress was also part of the London 2012 Festival.



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World Fringe Congress

This August the Fringe Society hosted the very first World Fringe Congress, bringing together representatives from the wide, but until now disparate, international community of fringe festivals and creating a strong foundation for future collaboration.

Produced in partnership with the World Festival Network as part of the London 2012 Festival, the Congress was jointly funded by the City of Edinburgh Council and Creative Scotland, with an additional bursary fund supported by British Council Scotland.

The Congress welcomed 76 delegates representing 47 fringe festivals from 16 countries on six continents, and included a diverse programme of panel discussions and networking events, as well as the opportunity for delegates to exhibit their festivals to Edinburgh Festival Fringe participants at the World Fringe Fair.

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Culture Summit

Another first for 2012 was the Edinburgh International Culture Summit, which brought together Culture Ministers with prominent artists, collaborators and others responsible for formulating cultural policy. The Summit was created by the Edinburgh International Festival, in collaboration with the Scottish Government, the UK Government Department for Culture, Media and Sport, and British Council Scotland, and was hosted by the Scottish Parliament.

The theme of the Summit was Culture as an International Dialogue, and the issues addressed ranged from the relationship between cultures and nations, to private and public support for culture and the role of technology.

Spoken Word and Cabaret

This year, following consultation with venues and companies, and in recognition of the genre's long-established presence at the Fringe, Spoken Word became the tenth category in the Fringe Programme, with 41 shows registering for the category in its first year.

2012 was also the second year of the Cabaret section of the programme, with a 30% increase in the number of shows registering in this category.

SoundCloud

We were delighted to welcome a new partnership for 2012 with SoundCloud, a social sound platform where anyone can create and record sounds and then share them online. SoundCloud sponsored a brand new feature on edfringe.com whereby participants could add sounds to their show listings using integrated SoundCloud tools, helping to promote and add greater context to their show information. Sounds could range from interviews and monologues to songs and podcasts.

The sponsorship was awarded an Arts and Business Scotland New Arts Sponsorship Grant, and this funding was used to set up a SoundCloud booth in Fringe Central, where participants could record and add sounds to their listings with the help of Society staff.

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Review of Society activities

Website

2012 saw a further increase in the proportion of tickets booked through edfringe.com, which now accounts for 66% of all Fringe Box Office ticket purchases. Traffic to the website continues to grow, with pageviews up by 53% for January to May and 5% for June to August, and the number of unique visitors also increased by an average of 20%.

Popular features from 2011 returned to the website, including the Suggestatron and Departure Board, and new features included online gift certificate redemption and improvements to the website experience for Friends of the Fringe.

Website statistics

	2012	2011	% +/-
% of total ticket sales	66%	65%	+1%
Pageviews (January – May)	2,473,240	1,159,875	+ 53%
Unique visitors (January – May)	398,089	289,362	+ 27%
Pageviews (June – August)	12,566,651	11,983,279	+ 5%
Unique visitors (June – August)	1,115,972	982,712	+ 12%

Social media

Social media has played an important role in the Fringe Society's engagement with audiences and participants throughout the year. This year we have broadened our social media presence through new networks such as Pinterest, and have used Storify to collate and share some of the best feedback, advice and stories that our followers share with us on Twitter and Facebook. A Fringe Central specific Twitter account was also set up for the 2012 season.

Other exciting developments included a Facebook app, encouraging Fringe-goers to join an interactive parade to the 2012 festival, and, for the first time, the ability to buy Fringe tickets through Facebook.

Fringe App

The popularity of the Fringe App continued to grow in 2012, following developments made in 2011, including the addition of an Android app and the introduction of ticket purchase.

Downloads of the Fringe App increased by 10% for iPhone and 20% for Android, and ticket sales through the app grew by over 50%, with the app now accounting for 4.8% of all Fringe Box Office ticket sales. As well as a quick and easy way to buy Fringe tickets on the move, the app also includes full programme listings, venue maps, a planner and a handy nearby-now feature to help choose your next show.

Virgin Money Street Events

The Virgin Money Street Events are many people's first taste of the variety and vibrancy of the Fringe when they arrive in Edinburgh, and they remain the largest street events in the world. In 2012 over 6,000 performances took place on the Royal Mile and Mound Precinct during August, from dance troupes, choirs and big bands to living statues and jugglers. New additions to the street events for 2012 included the Mercat Stage, which provided an ideal space for larger, louder acts to perform, and a small number of food stalls in addition to the traditional craft market, and for the second year edfringe.com included daily street events listings and performer biographies.

2012 was the 13th year that the Fringe Society has programmed and managed the street events on the Royal Mile and Mound Precinct during August, and was the second year of Virgin Money's sponsorship of these events.

Social media has played an important role in the Fringe Society's engagement with audiences and participants throughout the year.

Schools Poster Competition

Now in its 32nd year, the Fringe Schools Poster Competition is one of the longest running arts outreach projects in Scotland. This year's competition received over 3,000 entries and saw the number of schools taking part almost double, from 68 to 124.

For the second year the competition was sponsored by Virgin Money and their support this year allowed the Fringe Society to develop a range of learning resources for schools taking part, including picture and video galleries, and lesson plans linked to the Curriculum for Excellence.

This year's winning poster was designed by eight-year-old Marc Robb from Bainsford Primary School, whose poster was displayed alongside over 70 other shortlisted entries at Edinburgh's Museum of Childhood throughout the summer.

Environmental work

For the past two years, the Fringe Society has supported Festivals Edinburgh in working towards a greener Edinburgh Festival Fringe, with the aim of developing good environmental practice within our own organisation and across all Fringe venues.

Key achievements for 2012 include:

- 34 Fringe venues signed up to the Green Venue Initiative
- two reuse and recycle days at the end of the Fringe, where 4.5 tonnes of paper and cardboard from Fringe venues and companies was recycled
- a commitment from the Edinburgh Comedy Festival to reduce the print run of their programme by a further 150,000 copies, following a 30% reduction in 2011.

All of the participants in this year's Comedy Academy have been booked for other performances, including paid performance slots.

Comedy Academy

2012 was another successful year for the Fringe Comedy Academy. Delivered in partnership with The Stand Comedy Club and supported by Virgin Money and the Mike Westcott Fund, the project brings aspiring young stand-up comedians from Edinburgh into the spotlight. All of the ten participants, aged between 18 and 25, received a series of masterclasses with comedy professionals before showing off their skills at a graduation showcase at The Stand. This year's academy also included the opportunity for an additional 90 performance slots, as well as a panel discussion attended by 110 emerging comics and supported by the BBC.

All of the participants in this year's Academy have been booked for other performances, with 40% of them being offered paid performance slots.

Friends of the Fringe and Fringe Angels

We are enormously grateful to all of our Friends of the Fringe, whose support plays a crucial role in helping the Fringe Society to offer and develop its services for Fringe audiences and participants alike.

We would also like to say a huge thank you to our donors and founder Fringe Angels, whose generous contributions help the Society to continually improve and increase the services that we provide.

Equalities

This year the Society has taken major steps to significantly improve accessibility at the Edinburgh Festival Fringe, building on the work led by our Equalities Officer in 2011 and continuing to explore ways that we can improve our services further in future.

We expanded the level of access information that we gather from venues, which not only meant that our Box Office staff were better-informed, but also allowed us to include at-a-glance symbols in the programme, for example to show if a venue has wheelchair access, accessible parking or a hearing loop. Accessibility information was also made more prominent at the Box Office and on edfringe.com, where a list of all registered adapted performances could be found.

The Society also delivered equalities training to 30 Fringe Society staff and 110 venue staff, as well as offering a subsidy to venue staff for in-house training and providing more in-depth training for the Access Booking Officer in our own Box Office.

The Fringe Society continues to participate in the Two Ticks recruitment scheme.

BBC

2012 saw the return of the BBC venue, launched in 2011. The emergence of this venue last year resulted in a huge increase in the volume of coverage that the Edinburgh Festival Fringe received from the BBC, and this increased further in 2012.

This was the first year that all of the BBC's seven radio networks broadcast from the venue, featuring a wide variety of programming, and there were also regular television broadcasts. The venue has benefitted Fringe participants on all levels and in all genres, with an unprecedented number of opportunities for broadcast coverage.

Thanks to support from EventScotland, the BBC was able to extend the run of the venue from two to three weeks for the 2012 Fringe.

This was the first year that all of the BBC's seven radio networks broadcast from the BBC Fringe venue.

Review of Society activities

Participant support

The Fringe Society continues to offer support and advice to thousands of participants taking part in the Fringe each year. From running UK-wide and international roadshows, one-to-one advice sessions and group surgeries, to providing practical help with visas, music licensing and marketing, Society staff are on hand to help participants at every stage, and are always working to improve and expand their services.

In 2012 the Society introduced the Emerging Producers Bursary Scheme, which offered new producers access to a ticket bursary and mentoring service. Other developments included putting in place a Venues Best Practice Code, providing extended lists of rehearsal spaces and showcase opportunities for Fringe performers, and introducing a more efficient ticket request management system for arts industry professionals.

Fringe Central

Fringe Central, located in the University of Edinburgh's Appleton Tower, is the Fringe hub for participants and media and arts industry professionals taking part in the festival. As well as providing a home from home for participants, with free wifi, rehearsal and meeting space, photocopying facilities and a cafe, Fringe Central also houses almost 200 events, meetings and rehearsals throughout August, attended by over 4,500 people.

In 2012 there were an estimated 22,050 visits to Fringe Central, and this year QR codes were added to participant passes as part of a participant data mapping project aimed at creating a picture of who is using the centre, and how, so that we can continue to improve its services and facilities.

Each year the Fringe Society delivers a packed programme of events targeted at Fringe Participants, offering everything from professional development opportunities, auditions and workshops, to networking events and panel discussions. Events in this year's Participants' Events Programme were delivered in partnership with the National Theatre of Scotland, National Theatre Studio, Playwright's Studio Scotland, Equity and The Stage, amongst many other arts and media organisations.

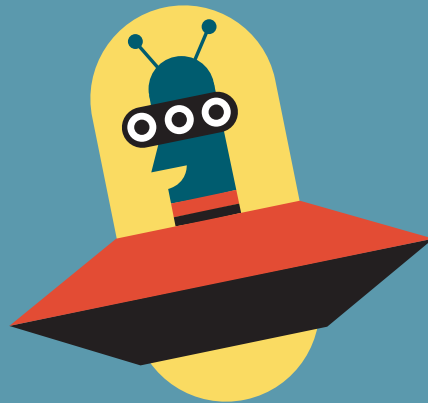
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Participant engagement and international activity

In addition to providing support to participants during the Fringe, the Society works throughout the year to deliver practical and impartial advice to potential participants in the UK and overseas, while raising the profile of the Edinburgh Festival Fringe worldwide.

In 2012 Society staff travelled to London, Manchester, Brighton, New York and Adelaide to deliver Fringe roadshows to hundreds of performers and producers, as well as attending events to promote the Fringe and engage with cultural organisations and networks in Shanghai, Krakow, Austin, Spoleto, Minneapolis, Avignon and Gwangju.

As well as strengthening good relationships in North America and Australia, the international work the Society undertook in 2012 has helped to build and expand networks in Europe, and to develop a long term strategic plan for increasing engagement in areas such as South Africa, China and Brazil.



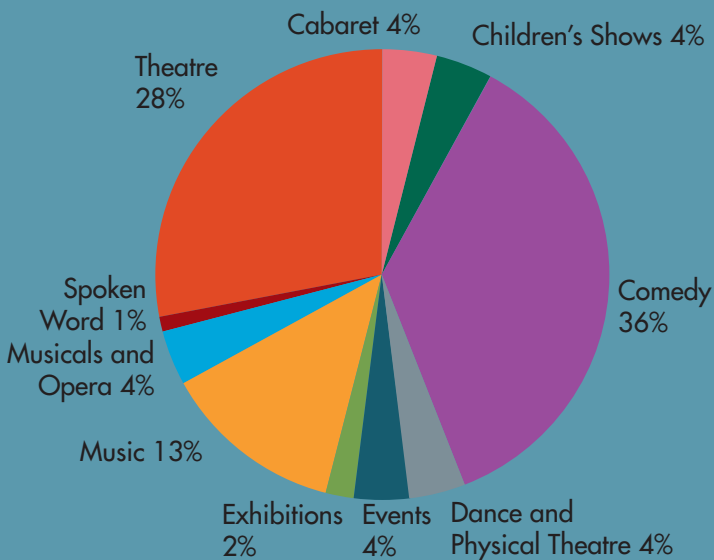
Made in Scotland

Financed by the Scottish Government's Edinburgh Festivals Expo Fund, and delivered by the Fringe Society in partnership with Creative Scotland and the Federation of Scottish Theatre, Made in Scotland offers Scotland-based artists a year round programme of funding, training, support and advice to enable them to present and promote their best work at the Fringe, helping participants to achieve their objectives of raising their profile and touring opportunities.

As part of the initiative, a delegation of high profile arts presenters from around the world is invited to see the work in the showcase at the Fringe, with a view to exporting it.

This year's showcase was curated by a panel of prolific arts managers and programmers, including the project partners, and included 12 shows. For full details of the 2012 Made in Scotland shows and panel, please visit www.scottishtheatres.com/madeinscotland. The showcase brought huge critical acclaim for participating companies, including a *Scotsman* Fringe First Award, a *Herald* Angel Award and the Scottish Arts Club Award.

Fringe programme by genre



Fringe facts

- The 2012 Fringe was the largest ever arts festival in the world, featuring 42,096 performances of 2,695 shows, compared with 41,689 performances of 2,542 shows in 2011.
- 2,304 companies took part in 2012, with an estimated 22,457 performers taking to the stage compared with 21,192 in 2011.
- Performers from 47 different countries took part in the 2012 Fringe.
- Shows, events and exhibitions took place in 279 venues, compared with 258 venues in 2011.
- 814 shows in the 2012 Fringe were completely free.
- 1,418 shows in the 2012 Fringe were premieres.
- 881 arts industry professionals were accredited.
- 1,044 journalists from around the world were accredited.

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Partners

Festivals Edinburgh

Festivals Edinburgh was established by Edinburgh's 12 leading festivals to create a platform on which the festivals could work together on their joint strategic development, as well as on a range of collaborative projects. The Fringe Society continues to play a significant role in the organisation, chairing the Board and providing effective representation on each of its working groups.

This August, Festivals Edinburgh worked with Creative Scotland, the City of Edinburgh Council and British Council Scotland to run an international delegate centre, co-ordinating opportunities for visiting delegates and cultural representatives to engage with Edinburgh's festivals. The Society also continues to be a key partner in delivery of the Festivals Edinburgh Green Venue Initiative.

British Council Scotland

The Fringe Society continues to have good relations with British Council Scotland. In 2012, the organisation provided support for international arts industry professionals to attend the Fringe, as well as a bursary fund which assisted World Fringe Congress delegates with travel and accommodation. British Council Scotland also supports the Society's international engagement strategy, by supporting some of the roadshows and associated travel.

City of Edinburgh Council

The city of Edinburgh plays a vital role in the success of the Edinburgh Festival Fringe, as an unrivalled backdrop to the world's biggest celebration of the arts and a home to the more than 250 unique venues that make the festival possible. The Fringe Society works closely with the City of Edinburgh Council and is hugely grateful for the logistical, strategic and financial support that it provides each year.

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Creative Scotland

In 2012 the Society was successful in attaining annual service level agreement status from Creative Scotland and is incredibly grateful for this ongoing support.

In addition to this support, the Fringe Society this year received investment from Creative Scotland, as part of the Year of Creative Scotland Culture and Tourism Investment Programme towards the Glasgow Box Office and media partnership and through Lottery funding for the World Fringe Congress, which was jointly supported by the City of Edinburgh Council.

Creative Scotland also continues to play an important role in the delivery of Made in Scotland, alongside the Fringe Society and the Federation of Scottish Theatre.

VisitScotland

The 2012 London Olympic Games presented a unique opportunity to attract visiting international media to the Fringe, and VisitScotland played a key role in helping to make this happen. The organisation worked alongside the Fringe Society and Edinburgh's other festivals to ensure that this opportunity was maximised, resulting in a much greater international media presence in 2012.

The University of Edinburgh

The University of Edinburgh makes a huge contribution to festival life in Edinburgh, with its atmospheric buildings housing over 30 Fringe venues in August. The Society works closely with the University of Edinburgh Festivals Office and is particularly grateful for its support regarding management of Fringe Central, our participants' centre that comes to life in the University's Appleton Tower each year.

Virgin Money

Now in its second year, Virgin Money's sponsorship of the Fringe Street Events on the Royal Mile and the Mound, including the famous Half Price Hut, has gone from strength to strength, and we are extremely grateful to have such a supportive, enthusiastic and creative partner. Virgin Money's understanding of the work of the Fringe Society has made a huge contribution to the continued success of these world-renowned events, and their place at the heart of this beautiful festival city.

Virgin Money also provides valuable support for two of the Society's key outreach projects, the Comedy Academy and the Schools Poster Competition, as well as helping to fund developments to the Fringe App, and the establishment of the first Fringe Box Office in Glasgow.

Virgin Money was given the New or Returning Sponsor Award at the 2012 Arts & Business Scotland Awards.

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ScotRail

ScotRail was an extremely co-operative and positive partner in the delivery of the Fringe Society's first ever Glasgow Box Office at Queen Street Station, introduced this year thanks to investment from Creative Scotland.

As well as their support of the Box Office project, and Fringe promotions on their website and in their magazines, ScotRail also offered extra late night trains between Edinburgh and Glasgow for the duration of the Fringe, as well as additional services from Dundee and Stirling.

As well as their support of the Glasgow Box Office, ScotRail offered late night trains between Edinburgh and Glasgow and additional services from Dundee and Stirling during the Fringe.

Scottish Enterprise

In 2012, Scottish Enterprise hosted an International Strategy workshop which has helped the Fringe Society to formulate clear aims and approaches for international engagement and to identify parts of the world where this activity could be increased. The organisation also continues to be a supportive partner in the Society's IT development work.

The Scottish Cafe & Restaurant

The Scottish Cafe & Restaurant once again provided refreshments at the Half Price Hut and Street Events on the Mound Precinct, and we are extremely grateful for their ongoing support of the Society.

Caledonian Brewery

Caledonian Brewery, through its flagship brand Deuchars, continues to be a highly-valued and dedicated sponsor of the Fringe Programme map, as well as the joint festivals map which can be picked up for free from hundreds of Fringe venues and other outlets across the city during the summer.

We would also like to thank Caledonian for their ongoing support of the iconic Deuchars venue boards, over 200 of which appear across Edinburgh in August helping Fringe-goers to navigate the festival's many venues and signifying that the Fringe has arrived.



2012 awards

Allen Wright Award

For Reviews

Winner: Matt Trueman, *The List*

Runner-up: Miranda Kiek, *Fest*

For Features

Winner (Joint): Matt Trueman, *The List*

Winner (Joint): Sam Friedman, *Fest*

Special Citation

Evan Beswick, *Fest*

Amnesty International Freedom of Expression Award

The Two Worlds of Charlie F

– Bravo 22 Company

Amused Moose Laughter Awards 2012

Marcel Lucont

The Arches Brick Award

The Sh*t/La Merda – Silvia Gallerano/
Cristian Ceresoli

The Bank of Scotland Herald Angel Awards

Week 1

Bank Of Scotland Herald Archangel

The People Show 121: The Detective Show – People Show

Bank of Scotland Little Devil

Rime – Square Peg Contemporary Theatre

Bank of Scotland Herald Angel

Mies Julie – Baxter Theatre Centre, South African State Theatre and Assembly

Assembly Roxy's Russian Season

Bullet Catch – Arches presents
Rob Drummond

Mark Thomas: Bravo Figaro!

– Phil McIntyre Entertainment Ltd

Mike Oldfield's Tubular Bells for Two
– places+spaces and Assembly

New Rope String Band – New Rope String Band/The Famous Spiegelentent

Week 2

Bank Of Scotland Herald Archangel

Andy Manley

Bank of Scotland Herald Angel

Waiting for Orestes: Electra – Suzuki Company of Toga

Jishin – LaN-T003

Caesarean Section – Essays on Suicide
– Teatr Zar

The List – Stellar Quines

Theatre Uncut – Traverse Theatre

Ludus Baroque – Canongate Kirk

Week 3

Bank Of Scotland Herald Archangel

Songs of Lear – Song of The Goat Theatre

Bank of Scotland Little Devil

Cadillac – Mouth to Mouth Republic

Bank of Scotland Herald Angel

Kin – Duncan Chisholm

A Tapestry of Many Threads – Dovecot Studios/Alexander McCall Smith/
Tom Cunningham

And then, one thousand years of peace – Edinburgh International Festival

Gulliver's Travels – Edinburgh International Festival

The Rape of Lucrece – Edinburgh International Festival

Christiane Karg Soprano, Malcolm Martineau Piano – Edinburgh International Festival

The Bobby Awards

Anthony Rapp – Without You
– Menier Chocolate Factory

The Boy With Tape On His Face – More Tape – Boy with Tape on his Face

Just So Stories – Newbury Youth Theatre

Basic Training – Underbelly Productions and Kahlil Ashanti

Brighton Fringe Emerging Talent Award

Chapel Street – Presented by SCRAWL

Carol Tambor Best of Edinburgh Award

Mies Julie – Baxter Theatre Centre, South African State Theatre and Assembly
Midsummer – Traverse Theatre

The Chortle Student Awards

Kwame Asante

The Evening News Drama Awards

The Capital Spirit Award

Nobody Will Ever Forgive Us – EGTG

Best Production

Once On This Island
– Forth Children's Theatre

The Foster's Edinburgh Comedy Awards

Best Comedy Show

Winner: Doctor Brown – Befrdfgth

Nominees:

Claudia O'Doherty – The Telescope

James Acaster – Prompt

Josie Long: Romance and Adventure

Pappy's: Last Show Ever!

Tony Law Maximum Nonsense

Best Newcomer

Winner: Daniel Simonsen – Champions

Nominees:

David Trent – Spontaneous Comedian

Discover Ben Target

Joe Lycett: Some Lycett Hot

Sam Fletcher – Good on Paper

Panel Prize

The Boy With Tape on his Face
– More Tape

Fringe Review Outstanding Theatre Award

Mayday Mayday – Theatre Damfino

Holden Street Theatre Award

Glory Dazed – Second Shot Productions

Jack Tinker Spirit of the Fringe Award

Theatre Uncut – Traverse Theatre

The Malcolm Hardee Awards

The Malcolm Hardee Award

for Comic Originality: Rubberbandits

The Malcolm Hardee Cunning Stunt

Award: Stuart Goldsmith

The Malcolm Hardee 'Act Most

Likely to Make a Million Quid' Award:

Trevor Noah

The Mervyn Stutter Spirit of the Fringe Awards

Tiffany Stevenson

Kate Daisy Grant

Ken Lukowiak in A Soldier's Song

The School Of Night

Tom Flanagan in Kaput

Rhythmic Circus

David Bates

Blues!

The MTM:UK Musical Theatre Matters Awards

The Tods Murray Award for Best New Muscial Theatre Show

Othello – The Remix – Q Brothers,
Chicago Shakespeare Theater, Richard
Jordan Productions and Pleasance

Best Book

Barbershopera: The Three Musketeers

Best Lyrics

Othello – The Remix – Q Brothers,
Chicago Shakespeare Theater, Richard
Jordan Productions and Pleasance

Best Music

Death Boogie – DDMcG Productions

Best Production of an Existing Work

Anthony Rapp – Without You – Menier
Chocolate Factory

Innovation in Musical Theatre

Death Boogie – DDMcG Productions

Judges Discretionary Awards

Songs of Lear – Song of the Goat Theatre
(for an experimental work showing
excellence in where the musical form
may develop)

C venues (for continued support to
Musical Theatre)

NSDF Edinburgh Emerging Artists Competition, generously supported by IdeasTap, The Martin Bowley Charitable Trust and Pleasance

Kiss Me and You Will See How Important
I Am – Sunday's Child

The Scottish Arts Club/Edinburgh Guide Award for Best Scottish Play

The Static – ThickSkin

The Scotsman Fringe First Awards

Week 1

Mark Thomas: Bravo Figaro!

– Phil McIntyre Entertainment Ltd

All that is Wrong – Ontroerend Goed,
Laika, Richard Jordan Productions,
Drum Theatre Plymouth

Why Do You Stand There In The Rain –
Pepperdine University (Malibu)

Juana In A Million – Vicky Araico Casas
Continuous Growth – The Group Theatre
of Helsinki Co-ordinated by Ace-
Production

Week 2

Theatre Uncut – Traverse Theatre

Educating Ronnie – macrobert/Utter/
HighTide

As of 1.52pm GMT on Friday April 27th
2012, This Show Has No Title.

– Daniel Kitson

Mies Julie – Baxter Theatre Centre,
South African State Theatre
and Assembly

Dirty Great Love Story – Richard Marsh
and Katie Bonna

The List – Stellar Quines

Week 3

Monkey Bars – Chris Goode &
Company and the Unicorn Theatre

The Sh*t/La Merda – Silvia Gallerano/
Cristian Ceresoli

Flâneurs – Jenna Watt

The Wheelchair on My Face –

Fishamble: The New Play Company
Thread – Nutshell

Songs of Lear – Song of the Goat
Theatre

Rainbow – Sell a Door Theatre
Company and Boxed Cat Theatre

The Spirit of the Fringe Award

Theatre Uncut – Traverse Theatre

So You Think You're Funny?

1st – Aisling Bea

2nd – Jonathan Pelham

3rd – Wayne Mazadza
and Murdo Haggis

The Stage Awards for Acting Excellence

Best Actor

Bill Paterson for And No More Shall
We Part – Hampstead Theatre

Best Actress

Nichola McAuliffe for Maurice's Jubilee
– Pleasance and PW Productions
in association with Wild Thyme
Productions

Best Ensemble

China Plate for Mess – China Plate
presents Triggered@Warwick,
commissioned by BAC, Parabola
Arts Centre

Best Solo Performer

Silvia Gallerano for The Sh*t/La Merda
– Silvia Gallerano/Cristian Ceresoli

Three Weeks Editors' Awards

Richard Tyrone Jones

Fine Chisel

Patrick Monahan

Piece Of Work for Script In Hand

Temple Theatre for Unmythable

Elsa Jean McTaggart

ThickSkin for The Static

Doug Segal

Hunt & Darton

The Bongo Club

Time Out & Soho Theatre Cabaret Awards (TO&ST)

Lady Rizo – Lady Rizo Entertainment

Total Theatre Awards

Work by emerging artists/companies

XXXO – Supported by Ontroerend Goed,
Richard Jordan, in association with
Pleasance

Physical/Visual Theatre

Caesarean Section – Essays on Suicide
– Teatr Zar

(remor) – Res de Res

Innovation, Experimentation and Playing with Form

All That is Wrong – Ontroerend Goed,
Laika, Richard Jordan Productions,
Drum Theatre Plymouth

Bullet Catch – Arches presents Rob
Drummond

Doctor Brown – Befrdfgth – Soho Theatre
and the Mason Sisters @ PBJ

Special Award for a Significant Contribution to Total Theatre

Helen Lannaghan and Joseph Seelig,
co-directors of the London International
Mime Festival

The Zebra Awards

Naked Dictators – Unknown Theatre
Company

Meat – Catherine's Club (in Association
with Mermaids)



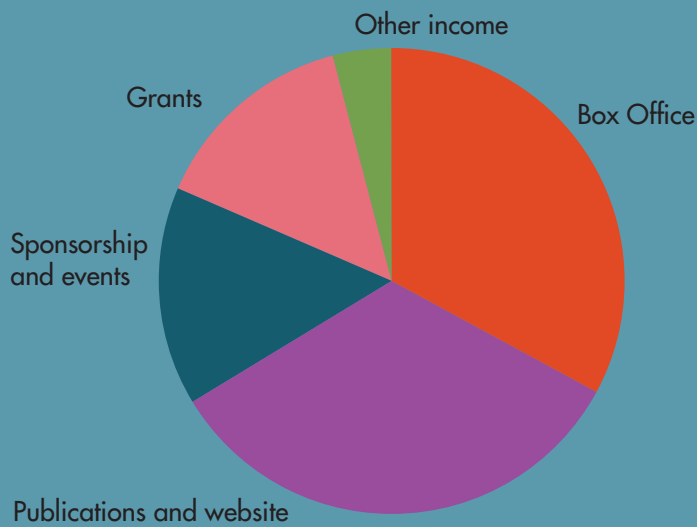
Finance

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, through 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.

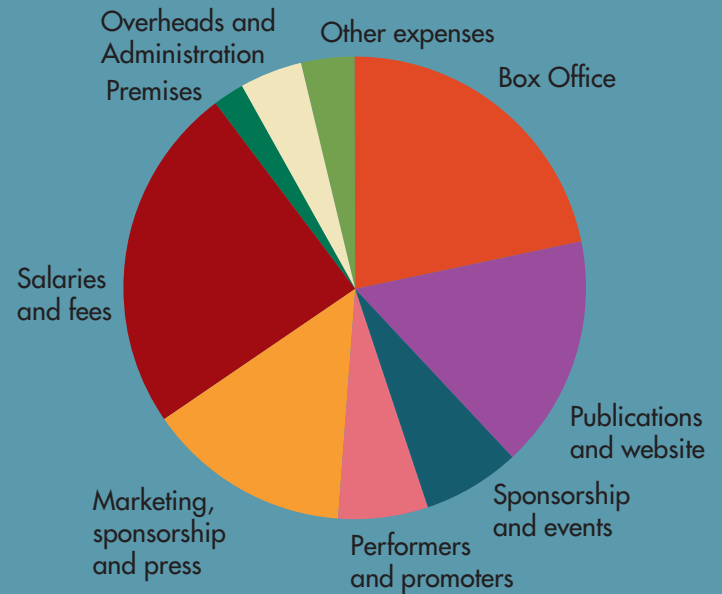
The majority of our expenditure goes on providing box office services, staffing the Society, marketing the Fringe in its entirety and producing publications and the website. Other expenditure includes depreciation.

2012 saw another good year financially for the Society, putting us in a good position to robustly meet the challenges of the economic climate facing us all.

Total income: £3,399,961



Total expenditure: £3,263,050



The above figures are draft and unaudited, based on the finance records for 2012. Audited accounts to year end November 2012 will be available from June 2013.

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'Glorious and wonderful, mighty and unique,
maddening but brilliant...'

Scotland on Sunday

'I am overwhelmed at what a fantastic breadth and depth
of participant support there is at edfringe. Incredible value
for the registration fee.'

Participant

'There's no doubt that the Edinburgh Festival Fringe was the
best place to premiere my one-man play...I got great press,
met fellow artists, and performed for international audiences.
And because of the festival, I was able to take my show to
New York City.'

Participant

Edinburgh Festival Fringe 2013

02 – 26 August

edfringe.com

