

fringe



(Edinburgh Festival)

8-30 Aug 04

Festival Fortunes Special

Economic Impact Results Revealed

Annual Report

"The Edinburgh Festival is no longer just a showcase for British talent, but a global phenomenon that attracts some of the world's finest artists."

The Mail on Sunday, August 2004



introduction

The **Edinburgh Festival Fringe** has enjoyed another successful year in 2004. I am delighted to be able to report another record-breaking year that not only matched but exceeded last year's 1 million ticket sales and this despite some of the worst festival weather we have seen for a while.

The Fringe has made a number of significant strides this past year, which we are pleased to be able to report here. Much of this is due to the hard work and dedication of Paul Gudgin and the Fringe Office staff along with the performers, venue managers, journalists, sponsors and audience, who all contribute so much to make Edinburgh the very special place it is every August.

Baroness Smith of Gilmorehill

Baroness Smith of Gilmorehill

For and on behalf of the Board of Directors of the Edinburgh Festival Fringe

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Allan Woolfe: Vice-Chair

| | |
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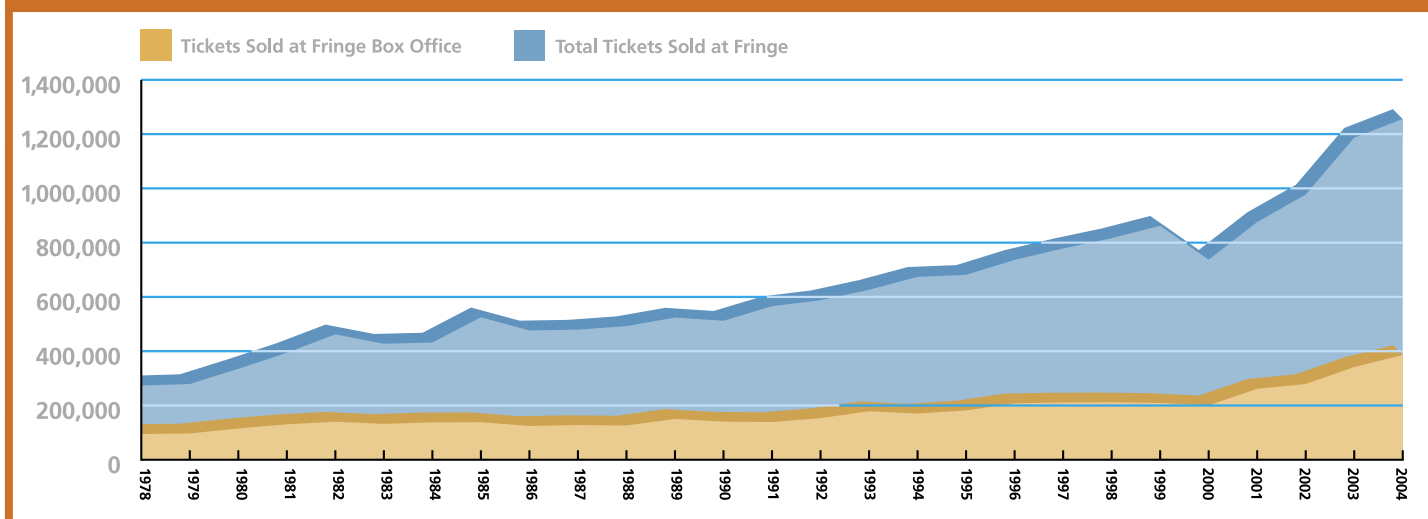
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The Festival Fringe Society is a company limited by guarantee of its members and is the legal entity responsible for the Edinburgh Festival Fringe. Its policy is determined by a Board of Directors elected at the AGM in August and is the continual improvement of the world's largest arts festival, where any person can participate without constraints by the Fringe Society. It is open to anyone to join the Society on payment of an annual subscription. Registered Office: 16 Hill Street, Edinburgh, EH2 3LD. Registered Charity Number SC46605. Fringe 2004 campaign photography: Euan Myles. Designed by Front Page Design. www.frontpage.co.uk.

Director's report

Tickets sales at the Fringe

2004 was a record year for ticket sales, both at the Fringe Box Office and across venues as a whole.



"Welcome to Edinburgh in August, the biggest and best arts festival in the world"

Sunday Herald, 4 July 2004

It is gratifying to be able to report that the Fringe managed to exceed last year's significant milestone of 1 million tickets sold by 6%, selling a staggering 1,253,776 tickets. There are many reasons why artists come from all over the world to perform at the Fringe, often risking their own money to do so. For us it is vital to ensure that, as more and more performers descend on the Fringe each year, we are able to find a good audience for them.

It is not only a question of numbers but also the nature of the audience we are able to attract. At a recent symposium on the Fringe held in New York it was heartening to hear a number of American performers with experience of both Edinburgh and New York declare how refreshing it is to perform where audiences actively seek out new work. The sense of discovery has always been one of the cornerstones of our event and one we need to work hard to preserve.

2004 has seen two significant developments, which will have a considerable impact on our future. Contained within this report is information on the new Press and Performers' Centre, that we have been able to establish with the assistance of the City of Edinburgh Council. With 15,000 performers and 2,000 press to support, this building could not have come at a better time.

The year has also seen the City of Edinburgh Council along with Scottish Enterprise Edinburgh and Lothian, EventScotland and VisitScotland commission research on the economic impact of the Fringe and Edinburgh's Festivals. The study, which will be of significant benefit to the Festivals, has recently been published (more details can be found on page 2). This will be followed by research looking at the increased competition Edinburgh's Festivals face over the coming years and how we can maintain our status as one of the world's main festival cities. A serious, in-depth study of how the Fringe can sustain and enhance its continued growth is indeed long overdue and can only serve to maintain its ever-growing international reputation.

Paul Gudgeon



How much is the Festival worth to Edinburgh?

It is a question the Fringe is often asked by both the press and by festival and event organisers from around the world. In Summer 2004 a major research study of the Edinburgh Festivals was commissioned. Funded by City of Edinburgh Council, Scottish Enterprise Edinburgh and Lothian, VisitScotland and EventScotland, the primary aim of the two-part study was to assess the economic impact that both the summer and winter Festivals have on Edinburgh, the Lothians and Scotland.

Anyone visiting the city in August knows that the Festivals generate huge sums for the city, akin to the world's major sporting events, but there has been no serious attempt to quantify the value since 1997. The results of the first part of the study, conducted by SQW and TNS into the Summer Festivals*, were released in January 2005.

Here are some of the key findings:

Economic Impact on Scotland

The Edinburgh Summer Festivals as a whole generate £135 million in Scotland. £127 million of this is in Edinburgh. Of this the Fringe alone generates £75 million in Scotland, £70 million of which is in Edinburgh.

Visitors

65% of all visitors to Edinburgh said the Festivals were their sole reason or a very important reason for coming.
50% of visitors were influenced by the Fringe.

Where people are coming from

30% from Edinburgh
28% from rest of Scotland
27% from rest of UK
15% from overseas

Attendance

In 2004 the Edinburgh Summer Festivals recorded attendance of just over 2.5 million (compared to 1.25 million in 1997). The Fringe generated just over half of these attendances.

Accommodation

£76 million was spent by festival visitors with accommodation providers in Scotland. £49 million of this was spent in Edinburgh. Hotel occupancy was at 88% in August. 70% of this is attributable to the Festivals. 40% of hotels had to turn more than 200 people away.

Employment

The Summer Festivals create 2,500 full time jobs in Edinburgh, and 2,900 jobs in Scotland. The Fringe creates 1,380 of these jobs in Edinburgh.

Publicity

Media coverage generated by the Festivals has an advertising equivalency value of £11.6 million. Of this, the Fringe's contribution is £6.6 million (Fringe coverage represented 52% of the total).

"We can't afford to be complacent about the continued success of Edinburgh's festivals. We have to be innovative and deliver what the visitor wants. This study will help ensure that Edinburgh remains the world's festival capital".

Susan Watson, Head of SE Edinburgh and Lothian's tourism team



The Royal Mile

Tourism

47% of all Festival attendees were on a trip with at least one night away from home. The average length of stay of overnight visitors was 5 nights. Approximately 100,000 Festival visitors stayed outside Edinburgh and the Lothians:
29,000 people who attended Festival events stayed in Glasgow
29,000 people stayed in the Highlands and islands
15,000 stayed in the old Central region
8,000 stayed in the Borders
6,000 stayed in Fife
6,000 stayed in Grampian

Quality of Life

It was widely acknowledged by residents that **"Edinburgh is a better place to live because of the Festivals"**.

90% of hotels believe having a variety of Festivals on at the same time adds to the overall appeal of the city. Edinburgh residents strongly agreed with this statement also.

**Edinburgh Summer Festivals are the Edinburgh Festival Fringe, the Edinburgh International Jazz & Blues Festival, the Edinburgh International Film Festival, the Edinburgh International Book Festival, the Edinburgh Military Tattoo, the Edinburgh Mela, the Festival Cavalcade, the Edinburgh International Games Festival, the Edinburgh International TV Festival.*

The Edinburgh Festivals are not only a phenomenal global cultural event but also a huge economic force, competing on an international level. Below is one of many articles exploring this issue.

THE SCOTSMAN

Friday 6 August 2004

It's the time to invest in Festival futures



Edinburgh has found the right formula for a celebration of culture. Could it not be profitably applied to other fields of endeavour?

BILL JAMIESON

HERE we go again: this weekend and for the next month, Scotland's capital city becomes not just a class act, but the stage itself for what is fast becoming the greatest cluster of arts and cultural events in the world. And how big can it grow? The sky's the limit.

A jazz festival, a film festival, a book festival, the official Edinburgh International festival, and enveloping it all, a Festival Fringe with a carnival eruption of dance, music, street theatre, poetry, exhibitions, comedy and general celebration of "event" - in fact, more than 1,500 such "events" in all.

Nor has the growth of the city's cultural attractions been entirely a "Fringe" affair. This week saw the opening of an extraordinary addition to the capital's cultural life and architectural heritage - the £30 million Playfair Project, linking the National Gallery of Scotland and the Royal Academy. Scotland now has a world-class exhibition space of the size to take the largest international shows, and to mount them in perfect conditions.

That the Festival is set for another record year, against signs of growing competition from other UK cities, is feat enough to be celebrated. That it has been attained against a backdrop of growing international insecurity is an achievement of which the Festival organisers and the city itself can be proud.

The success of the Festival also needs to be noted by a despairing arts establishment. In a world full of woe and hand-wringing about the death of culture, we have the world's greatest and most vibrant celebration of it. Culture does not look dead at all if you're the marketing manager at the Fringe, or the chief

accountant at any of Edinburgh's top hotels.

For the city's hotels, restaurants, pubs and clubs, this is the month to die for. The population of the city will comfortably (or more accurately, uncomfortably) double and millions of pounds of visitor spending will be unleashed.

Already Fringe box-office ticket sales, which crossed the one million mark for the first time last year, are up on 2003 and revenue is expected to top £7 million. The book, jazz and film festivals are also reporting higher sales.

How far and how high can all this go? A great deal further, is my summation. Edinburgh's Festival future is not without threats. But I would say there is every likelihood, barring spectacular own-goals, that with the city's growing global reputation in Festival month, the festival in the wider sense will continue to gain in scope - and in revenue.

The key drivers are proximity and diversity: the capital's unique ability to jostle people and events together in an outstandingly beautiful city with a spectacular backdrop of the castle. The wider Edinburgh Festival - in the broad sense of it being a cluster of different festivals bringing together many different audiences - is still on a rising curve, and the only limitations on it are physical - hotel and accommodation space and theatre and event space.

There is certainly growing evidence of a festival atmosphere that is increasingly spilling over into the streets and squares. And it is this aspect that is likely to grow apace over the next few years. Festival aficionados may groan that this is a far cry from the series of select, high-culture events that characterised the early years of the Festival and made Edinburgh in August the preferred

destination of the serious-minded. But that has changed greatly, just as our definitions of art and culture have changed greatly. And there is no reason why Edinburgh could not, within five years, double the estimated £200 million that the Festival month brings in to the city's coffers.

This is both the problem of the Edinburgh Festival and its opportunity. It dare not stand still. To settle for what we now have and cap investment at today's level is not an option. The dynamics of such global attractions now are that they must continually improve and adapt if they are not to be eroded by familiarity and by competition from elsewhere.

Already, some of the major English cities, faced with falling visitor-numbers and growing problems with drink-related city centre disorder, are starting a counter-offensive. Some 19 areas have recently been awarded a total of £19.5 million to fund theatre, dance, jazz and cinema festivals. This total includes an award of £2.1 million to Birmingham and £2.75 million to Gateshead. Manchester's success in

of cities chipping away at the edges."

Edinburgh City Council should feel well rewarded for the investment it has made thus far. Last year, the International Festival received £2.5 million in public subsidy from the city. But that investment may need to at least double to maintain and build on the capital's global appeal.

Equally, there is opportunity for Edinburgh to open a second front and develop a second festival early in the year, given over to conferences focusing on global politics and economics. I see no reason why Edinburgh could not develop as a larger and more successful Davos, were it to adopt the "cluster" approach of attracting two or three international conferences to run in close succession over a period of a week or ten days. Smaller and more informal events would quickly follow.

This "two eggs-two baskets" strategy has the additional merit of providing business to fill the slack early months of the year. Edinburgh has a cultural and academic vibrancy at the heart that absolutely suits conventions of this sort.

Remember that the week-long Davos event grew, rather like the Edinburgh Festival, from modest beginnings. It began as a small esoteric conference driven by the determined Klaus Schwab, a professor in business administration, and grew into the multi-million-dollar global corporate schmooze. It took off and flourished in spite of, not because of, its transport infrastructure, availability of accommodation and "roon council facilities" we tend too often to use as substitutes for creative and intellectual input.

Edinburgh is well qualified in other respects. It is a capital that prides itself on discourse and disputation. It has a great university and a thriving financial services sector, with two leading banks headquartered here. It could apply the same formula of the Festival month to provide an international economic and geo-political conference venue up with the global best.

So as we prepare for a boom month, with the streets and bars filled to bursting, it is not just the Festival door itself that will open ever wider. There are other doors here still to open.

'I see no reason why Edinburgh could not develop into a larger and more successful Davos'

hosting the Commonwealth Games has encouraged it to invest in arts and cultural events.

Other cities, looking at the financial success Edinburgh is now enjoying from the Festival, are busily preparing plans of their own. Steve Cardownie, the city's deputy lord provost and festivals champion, sounded a distinct note of caution in a *Financial Times* interview last week.

Paul Gudgeon, the director of the Edinburgh Festival Fringe, believes it unlikely that Scotland's capital will lose its prime slot, but believes there is indeed a latent threat to its position. "What I do see", he says, "is a lot

"The Festival won't be big enough until everyone in the world has experienced it"
Jenny Colgan, *Scotland on Sunday*, 16 August 2004

Development

Press and Performers' Centre

The Fringe had good reason to celebrate this year with the opening of the new Fringe Press and Performers' Centre on the Royal Mile. Developed by Buredi with Council funding and designed by PMP architects, the Centre houses the Fringe Press Office, Fringe Club, a media centre with internet access, phone, fax and photocopying facilities, and a lounge area all in contemporary custom-designed surroundings.

The Fringe Press and Performers' Centre saw 2000 journalists, 1000 promoters and 15,000 performers coming through its doors over the course of the Fringe. The building will now act as the permanent home for the Fringe from June to August every year. This is the first time in its 57-year history that the Fringe has bought and owned the building it's housed in.

A new home for the Fringe!

Converting an existing basement into an office space is a challenge. Services, access and lighting can prove awkward, add to that the client's wish to instil the company's thumbprint throughout the design, again a challenge, but when that company is the Edinburgh Festival Fringe, an architect can be excused for believing he is back at University studying a project brief.

The Fringe required an office space to cater for the needs of the Performers, their Venues and the Press. It would be an extremely busy place, with a high turnover of users over the course of the Festival. As a result, the space had to be fully functional, tightly run, clearly organized and easy to use. The Fringe allocated numbers of staff and furniture required for each of the services together with the plea for 'what it didn't want' ie. a normal office finish.

The canvas was an existing basement, accessed from Edinburgh's Royal Mile, via the Old Fishmarket Close. A mean entrance leads into a dark, cellular plan, broken up with massive masonry walls,



Press and Performers' Centre

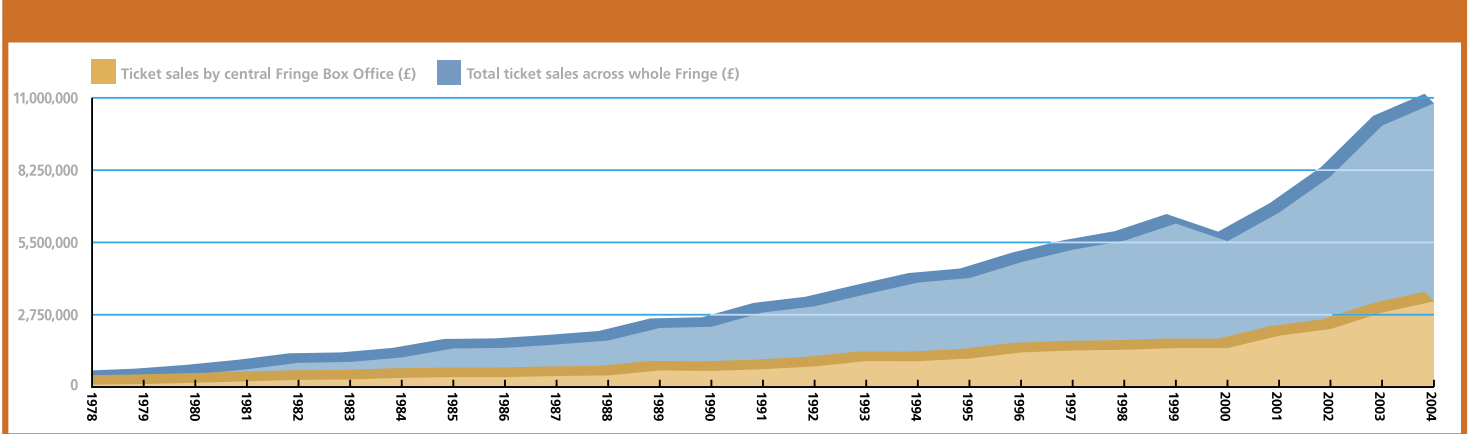
mixed internal heights, and walls part-finished from a previous restaurant proposal to link with the café above. The existing floor area would fall short of what was required so compromise was inevitable. Facilities would also have to be provided like a kitchen and toilets.

To capture the essence of the Fringe was the challenge and how to convey it within an office environment. To me the Fringe suggests entertainment, drama, colour, movement and emotion. My proposal was therefore to treat the existing structure like a white canvas and apply the Fringe thumbprint by means of large Fringe images, ceiling, wall and floor lighting, proud shapes and large fitted screens of bright purples, oranges, reds and yellows. The onlooker has no option but to realize the shock of the new next to the old. Its success in part is due to the omission of doors throughout; your eye catches snapshots of proud colour, image and shape at various distances, while travelling from one location to the next. Visual collages are formed from every position creating a performance of its own. This is only interrupted with a bustling community of mixed characters asking questions.

Apart from the 6ft purple Fringe lettering that greets you at the entrance, the space expresses the emotion of the Edinburgh Festival Fringe without labelling it. You feel it and get excited for the next performance to begin.

Ronan McGirr, architect

Fringe Box Office Income

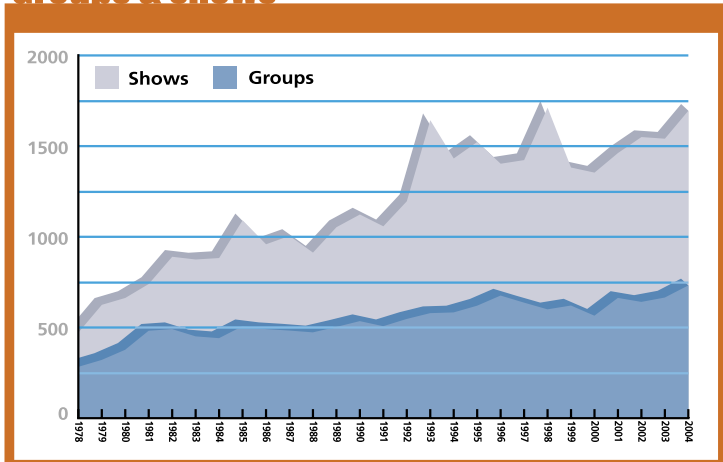


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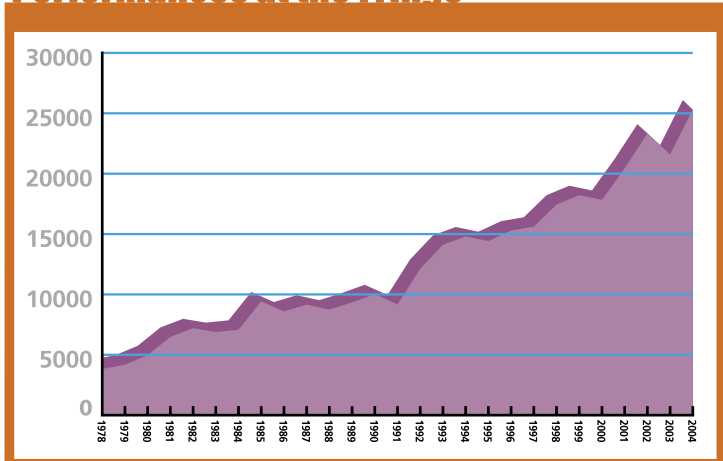


SCOTTISH EXECUTIVE

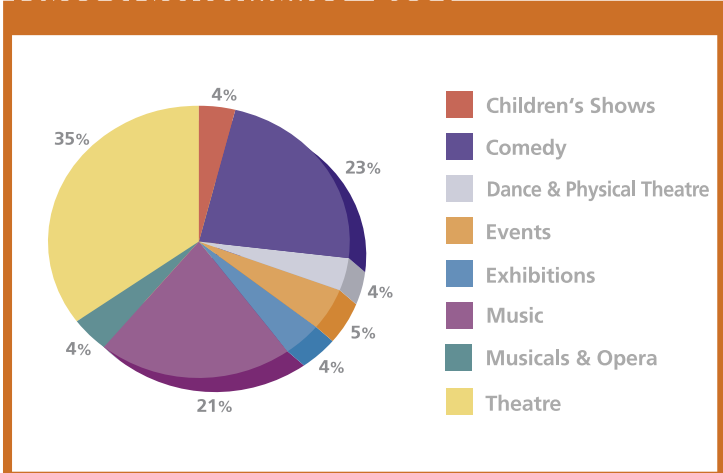
Groups & shows



Performances at the Fringe



Types of performance - 2004



Overview

Venues

Not to be outdone by 2003's selection of unusual venues, which included a waterfall and a public toilet, Fringe 2004 presented shows in an Audi, an Indian restaurant, a launderette and on scaffolding.

What the papers said

In the run up to the Fringe, media focus was on the international flavour of the programme – with 1700 shows representing over 40 countries. From programme launch onwards, all eyes were on Fringe celebrities Christian Slater, *One Flew over the Cuckoo's Nest* and Nancy Cartwright, the voice of Bart Simpson, *My Life as a 10 Year Old Boy*. Stories on the more controversial shows – *XXX* by La Fura del Baus and Tim Fountain's *Sex Addict* also dominated. And burlesque made a spectacular impact this year with the sell-out show *La Clique* at the Famous Spiegeltent.

Awards

Three new awards were created in 2004 – the Richard Pryor Award for Ethnic Comedy, the Edinburgh to New York Carol Tambor Award (offering the winning group(s) an all expenses paid short run in an off-Broadway theatre), and the WR Foundation Award (created by Willy Russell

and Tim Firth, to provide £5000 for a piece of new writing to be staged at the Fringe in 2005).

International shows dominated the various awards this year with the Aurora Nova venue whisking away 6 awards for shows from Czech Republic, Russia, Poland and Germany. The 2004 Perrier Award went to a surprise winner – the relatively unknown comedian Will Adamsdale performing *Jackson's Way* at the Underbelly.

Morse Fringe E-ticket Tent

The Morse Fringe E-ticket Tent opened on 10th August 2004. Located on the Mound in East Princes Street Gardens, it featured 38 computer terminals that could be accessed free of charge by the public to book their Fringe tickets online as well as read reviews and search for tourist information.

The Mound

With the completion of the National Galleries' Playfair Project and the opening of the new Weston Link, the Fringe was able to relaunch performances on the Mound after a 3-year gap.



Psychotherapy Live

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Did you know that...?

- Fringe 2004 presented 25,326 performances of 1695 shows by 735 companies in 236 venues. (2003: 21,594 performances of 1541 shows by 668 companies in 207 venues).
- An estimated 15,629 Fringe performers were on Edinburgh's stages in August.
- Theatre, as ever, was the most popular art form (587 shows, 35%), followed by Comedy (23%) then Music (21%). Events made up 5% of the programme, with Children's Shows, Dance & Physical Theatre, Exhibitions and Musicals each providing 4% of the programme.
- A third of all shows were World Premieres. 6% are UK premieres, 6% European Premieres.
- 139 shows at Fringe 2004 were absolutely free.
- It would take you 5 years and 53 days to see every 2004 performance back-to-back.
- In 2004 the Fringe sold 1,253,776 tickets. In 2003, the Fringe sold 1,184,738 tickets. It was the first time the Fringe broke the million ticket barrier.
- The Fringe has a 73% market share of all attendances at Edinburgh's year-round festivals.
- The Fringe's on-line ticketing operation, on www.edfringe.com fulfils 44% of the Fringe's sales, making it one of the most successful arts websites in the UK.
- There were 23% more journalists, reviewers and promoters than last year. There were 1.9 billion opportunities to see Fringe media coverage in 2004. The value of total coverage coming to £6.9 million.
- Fringe Sunday broke all records this year with 210,000 people turning up on the Meadows on August 15th to enjoy a feast of Fringe for free.

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The Guardian



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"The annual Edinburgh Festival Fringe produces some of the most innovative performances in the world"

New York Times, 31 October 2004

SCOTSMAN FRINGE FIRST AWARDS

Dias De Las Noches, Teart Novogo Fronta, Aurora Nova; *Take Me Away*, Rough Magic, The Traverse; *The Pull of Negative Gravity*, Mercury Theatre Company, The Traverse; *Bombshells*, Caroline O'Connor, Assembly Rooms; *Fatboy*, Assembly Theatre with John Clancy, Assembly Rooms; *How to Act Around Cops*, Singularity, The Pleasance; *Bang Bang You're Dead*, the Red Chair Players, C Venues; *Chronicles – A Lamentation*, Song of the Goat Theatre, Aurora Nova; *Thom Pain*, Soho Theatre Company, the Pleasance; *Gone*, Festival highlights, The Pleasance; *The Ignatius Trail*, En Masse Theatre, Underbelly; *Manchester Girl*, Why Not Eh Productions, Underbelly; *Works of Temporary Solace*, Highway Diner, Underbelly; *Peacefire*, Peacefire Productions, Gilded Balloon; *Rumble*, Renegade, Aurora Nova; *The Jammer*, Spankin' Yanks, Underbelly; *Raw Beef*, Hoax Productions, Gilded Balloon; *Rosebud*, Rosebud Productions, Assembly Rooms

PERRIER AWARD

Will Adamsdale, *Jackson's Way*, Chris John Jackson, Underbelly

PERRIER NEWCOMER

Wil Hodgson, *Passion of the Hodgson*, Rare Bird Productions, Holyrood Tavern

HERALD ANGELS

Archangels:

Una McLean, *Shimmer*, Traverse Theatre
Christopher Richardson, The Pleasance

Angels:

Shimmer, Traverse Theatre; *A Mobile Thriller*, Hush Productions, Traverse Theatre; *Rumble*, Renegade, Aurora Nova; Andrew Maxwell, *Get Involved*, Pod Deco; *Trachtenberg Family Slideshow Players*, Coda Agency Ltd, Pod Deco; *Amajuba*, Oxford Playhouse, Assembly Rooms; *Chronicles – A Lamentation*, Song of the Goat Theatre, Aurora Nova; *Klezmer Nova*, Spiegeltent; *Thom Pain*, Soho Theatre Company, The Pleasance; *Tigerfest*, Backpackers Hostel, Queensferry Street; Raja Shelhadeh, *When the Bulbul Stopped Singing*, Traverse Theatre

Little Devils:

Christian Slater, *One Flew Over the Cuckoo's Nest*, Theatreshare, Assembly Rooms; Finlay Welsh, *Shimmer*, Traverse Theatre, The Traverse; Gary Collins, *Grid Iron*, Assembly Rooms

SO YOU THINK YOU'RE FUNNY AWARD

Nick Sun

RICHARD PRYOR AWARD FOR ETHNIC COMEDY

Ahmed Ahmed part of the *Anthology* production, Parker Entertainment, C Venues

DUBBLE ACT AWARD

Gamarjobat, Sweet on the Royal Mile

AMNESTY INTERNATIONAL SCOTLAND'S FREEDOM OF EXPRESSION AWARD

When The Bulbul Stops Singing, Traverse Theatre

EDINBURGH TO NEW YORK: THE CAROL TAMBOR AWARD

Rosebud, Rosebud Productions, Assembly Rooms;
Sisters Such Devoted Sisters, Russell Barr and Out of Joint, The Traverse

STAGE AWARDS FOR ACTING EXCELLENCE

Best Actress – Pauline Goldsmith, *Not I*, Arches Theatre Company, Assembly Rooms

Best Actor – James Urbaniak, *Thom Pain*, Soho Theatre Company, The Pleasance

Best Ensemble – *Fierce*, *Grid Iron*, Assembly Rooms

TAP WATER AWARDS

Tanya Khabarova, *Reflection*, Derevo, Aurora Nova; *When The Bulbul Stopped Singing*, Traverse Theatre, The Traverse; *Mark Watson's Overambitious 24 Hour Show*, Cowgate Central; *The Rage*, The Paragon Ensemble, Assembly Rooms; *That Old Red Magic*, Ian Saville, Komedia, Roman Eagle Lodge; *Word Power Fringe Book Festival*, The Roxy Art House; *Under The Skin*, Ghazi Hussein & Papillon, *El Funoun*, Polwarth Church; Iona Kewney, *Impromptu Street Performances*, Terrafolk, Spiegeltent

JACK TINKER SPIRIT OF THE FRINGE AWARD

Mary Shields, formerly of the Assembly Rooms.
Una MacLean, who performed in *Shimmer* at the Traverse

ALLEN WRIGHT AWARD

(SPONSORED BY SHEPPERD & WEDDERBURN)

Best Overall Review – James Smart, The Scotsman

Best Submitted Portfolio – Anna Millar, The List and The Scotsman



Amajuba

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history of the fringe



1947...

The first Edinburgh International Festival, a post-war initiative to re-unite Europe through culture. Well aware that there would be a good crowd and focused press interest, six Scottish and two English companies decided to gatecrash, setting up independently of any organisation and finding their own venues in which to perform by using buildings unoccupied by the 'main' Festival. There were three defining features of the first Fringe which still hold true today – none of the performers was invited to take part, they used small and unconventional theatre spaces and were obliged to take all of their own financial risks, flourishing or failing according to public demand.

1951...

Edinburgh University students opened a reception centre for Festival interlopers, providing cheap accommodation and food.

1954...

An enterprising Edinburgh printer realised the opportunities producing central publicity or a programme of Fringe events would create. The *Programme* soon established an independent identity for the Fringe beyond the Festival. In the same year a meeting of groups was called to discuss the need for a central ticket office.

1955...

Edinburgh University students set up the first central Box Office (which also doubled up as a restaurant).

1958...

The Festival Fringe Society was formed. Office bearers chosen from current performers were elected, and the aims of the Society were drawn up. They were: to publish a comprehensive *Programme*, sell tickets centrally, offer advice to future performers and help performers to realise their plans. It was agreed that there would never be any form of artistic vetting. What companies chose to perform was left entirely up to them to decide.

1960...

The Fringe is put on the stage-map when the Royal Lyceum Theatre stages *Beyond the Fringe* with Peter Cook, Dudley Moore, Jonathan Miller and Alan Bennett. Although an official Festival event, the production received huge publicity and transferred to the West End in London.

1969...

To enable the Fringe to apply for public funding, the Festival Fringe Society changed its status and became a Company Limited by Guarantee. This meant that a permanent and paid member of staff could be employed to offer guidance and advice. A year later a Fringe Administrator was appointed.

1973...

To continue to encourage fresh work the Arts Editor of *The Scotsman*, Allen Wright, organised the Fringe First awards. These were an unfixed number of awards presented to best original works of theatre.

1992...

Funding was awarded to provide the launch of one of the most significant changes to take place in the Fringe Office: complete computerisation of the Box Office. It allowed a significant overall improvement in the service offered to the public and performing companies.

1994...

The Fringe had become the largest arts festival in the world, officially quoted as such by *The Guinness Book of Records*.

1995...

To demonstrate its ability to remain at the forefront of new technology, and to facilitate access to *Programme* details and information about the Fringe, the Fringe website was created – www.edfringe.com.

1997...

The Fringe celebrated its 50th birthday.

1998...

For the first time, the Fringe commenced a week earlier than the International Festival. This was brought on by the fact that Fringe companies were finding it increasingly difficult to fill venues in the last week which ran into September.

2000...

The Fringe became the first arts organisation in the world to sell tickets online in real-time. Over 4,500 bookings were made over the internet.

2003...

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

2004...

The new permanent Fringe Press and Performers' Centre opens on the Royal Mile. The Morse Fringe E-ticket Tent opens on the Mound. And Hollywood superstar Christian Slater takes Edinburgh by storm in *One Flew Over the Cuckoo's Nest*.



Camille O'Sullivan

Consolidated Income and Expenditure Account

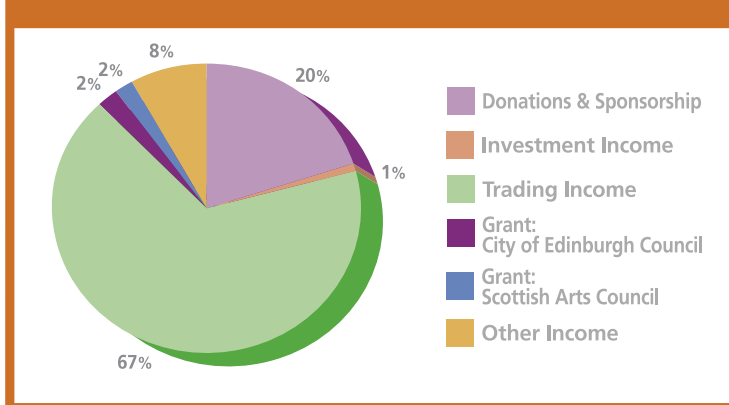
For the year ended 30 November 2003

2003

Income

| | £ |
|----------------------------------|------------------|
| Donations and Sponsorship | 271,505 |
| Investment Income | 17,213 |
| Trading Income | 907,253 |
| Grant: City of Edinburgh Council | 27,500 |
| Grant: Scottish Arts Council | 25,500 |
| Other Income | 108,282 |
| Total | 1,357,253 |

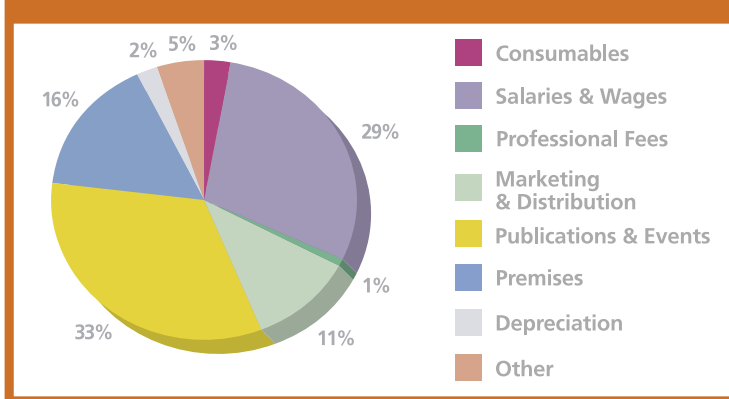
Where does the money come from?



Direct Expenditure

| | |
|--------------------------|------------------|
| Consumables | 41,223 |
| Salaries and Wages | 388,568 |
| Professional Fees | 9,376 |
| Marketing & Distribution | 157,799 |
| Publications & Events | 448,753 |
| Total | 1,045,719 |

Where is the money spent?



Indirect Expenditure


| | |
|---------------------------|----------------|
| Premises & Administration | 219,553 |
| Depreciation | 24,313 |
| Other Expenses | 61,842 |
| Total | 305,708 |

Total Expenditure 1,351,427

Surplus for the year 5,826



Miss Behave



"There's no equivalent in the US to this informal, enlightened, passionate conference between people who make art. It's good as an American to start up and listen to what these people from across the world are talking about. Just to be here is a tonic. I have friends in Hollywood who tell me they're disillusioned. I tell them: get to Edinburgh."

Alkie MacShane, *The Guardian*, 20 August 2004