



# The Fringe Guide to Doing a Show

<b>01 What is the Fringe?</b> .....	<b>3</b>	<b>08 Box office</b> .....	<b>27</b>
What is an open access arts festival? .....	3	The Fringe Box Office.....	27
Why come to the Fringe? .....	3	Ticket offers.....	27
How do I use this guide? .....	3	Venue box office.....	27
Frequently Asked Question Reference.....	4	Fringe Box Office settlements .....	27
<b>02 Where to start</b> .....	<b>5</b>	Do-it-yourself box office .....	28
edfringe.com .....	5	<b>09 Accommodation</b> .....	<b>28</b>
The Fringe Guides .....	5	<b>10 Media and marketing</b> .....	<b>29</b>
The Fringe Society .....	5	Goals .....	29
Roadshows.....	6	The Fringe audience.....	29
Where to start – what to do and when .....	8	Advertising .....	29
<b>03 Budget</b> .....	<b>9</b>	Media release .....	30
Typical Fringe expenses.....	9	Marketing during the Fringe .....	31
Sample budgets.....	10	The Fringe Media Office.....	32
Ways to make money .....	11	Reviews.....	32
<b>04 Venue</b> .....	<b>13</b>	Photo calls.....	33
What to consider .....	13	<b>11 Fringe facilities</b> .....	<b>34</b>
Venue and contract checklist.....	18	Fringe Central .....	34
Best Practice Code .....	19	Events at Fringe Central.....	34
Registering your show.....	19	The Participant Development team.....	34
Running your own venue.....	19	The Fringe Society, Box Office and Shop .....	35
<b>05 Things you need to know: legal responsibilities and guidelines</b> .....	<b>20</b>	The High Street and The Mound.....	35
Clearing rights.....	20	<b>12 The City of Edinburgh</b> .....	<b>36</b>
Performance rules and regulations .....	20	Getting here .....	36
<b>06 International performers</b> .....	<b>22</b>	Climate .....	36
Advice for international companies.....	22	Getting around.....	36
Visas and entry requirements.....	22	Edinburgh’s Festivals.....	37
Transporting equipment.....	23	<b>13 Appendix</b> .....	<b>38</b>
Foreign Entertainers Tax.....	23	Useful contacts.....	38
<b>07 Show registration and the Fringe Programme</b> .....	<b>24</b>		
Show registration.....	24		
Show registration FAQs.....	24		
The Fringe Programme.....	25		



The Edinburgh Festival Fringe is an open access arts festival, the largest event of its kind in the world. It began in 1947 when eight theatre companies turned up, uninvited, alongside the acts performing in the first Edinburgh International Festival. Since then the Fringe has not only come into its own, but has become the biggest of Edinburgh's twelve festivals.

### What is an open access arts festival?

In short, it means that anyone who can find a venue to perform in can put on a show as part of the Fringe. There is no selection process and the festival is not programmed or curated. The Edinburgh Festival Fringe Society does not produce any shows, does not invite anybody to perform and pays no fees to performers. We are simply here to provide you with the resources, support and exposure necessary to make your show a success.

### Why come to the Fringe?

Bringing a show to Edinburgh will mean the chance to showcase it to a wide and diverse audience, an audience including producers, promoters, journalists and fellow artists from around the world. The Fringe is a unique and unmatched opportunity for networking and a proven training ground where some of today's most popular entertainers got their start. It's also a festival renowned for audiences willing to take risks and experience new and challenging productions.

### How do I use this guide?

The Fringe Guide to Doing a Show is designed to take you step-by-step through every phase of putting on a show at the Fringe, from planning your budget all the way through to collecting Box Office revenue in September. Use it in conjunction with the participants area of the Fringe website at [www.edfringe.com/participants](http://www.edfringe.com/participants) and the other free guides available for download in order to make the most of your Fringe experience.

The Fringe Society is committed to reducing the carbon footprint of the festival. Throughout this document you'll find suggestions on ways that you can support our efforts – many are more cost effective and can have positive impacts on your budget as well as your carbon footprint. You can make a start by not printing out this whole PDF document. We have highlighted certain pages with key information which you might consider printing so that you can track your progress from the very start. It's also worth noting that we publish a separate downloadable document, the Fringe Guide to Sustainability.

As always, the staff of the Fringe Society are here and happy to help and answer any of your questions. You can contact us at [participants@edfringe.com](mailto:participants@edfringe.com) or on +44 (0)131 226 0026 (choose option 2).

## Frequently Asked Question Reference – jump to the answers

**What does it cost to take part in the Fringe?**

Section: 03 Budgets

**How much should I charge for tickets?**

Section: 03 Budgets

**How important is venue location?**

Section: 04 Venues

**What's the best time to come to the festival?**

Section: 04 Venues

**How do I get funding for my show?**

Section: 03 Budgets

**How do I find a venue?**

Section: 04 Venues

**How do I become a Fringe venue manager?**

Section: 04 Venues

**How much should I expect to pay for my show's performance slot?**

Section: 04 Venues

**How do I get permission to perform a copyrighted work?**

Section: 05 Before You Perform:  
Legal responsibilities and guidelines



### **edfringe.com**

The official website of the Edinburgh Festival Fringe is likely to be your single greatest resource. It will tell you all you need to know about the city, the festival and the Fringe Society and is constantly updated with news and information for performing companies.

You'll find detailed info on venues, workshops, advertising, promotions, media and marketing, as well as links to the online show registration system.

Much of this information is provided in PDF format that can be saved to your desktop or mobile phone. There's no need to print these documents.

### **The Fringe Guides**

In addition to the one you're now reading, the Fringe Society produces a number of free, how-to guides to help you through every stage of the festival experience, including:

[\*The Fringe Guide to Adapting Show\*](#)

[\*The Fringe Guide to Choosing a Venue\*](#)

[\*The Fringe Guide to Registering a Show\*](#)

[\*The Fringe Programme Production Style Guide\*](#)

[\*The Fringe Guide to Selling a Show\*](#)

[\*The Participants' Guide to the Arts Industry Office\*](#)

[\*The Fringe Guide to Sustainability\*](#)

[\*The Fringe Guide to Touring\*](#)

[\*The Fringe Guide to Networking\*](#)

[\*The Fringe Guide to Fundraising\*](#)

These are available as PDF documents from the participant section of the website at [www.edfringe.com/participants](http://www.edfringe.com/participants).

### **The Fringe Society**

The Edinburgh Festival Fringe Society (also known as the Fringe Society or Fringe Office) is the organisation that provides support and advice to participants and runs centralised services. The Society is a registered charity whose membership elects a Board of Trustees to oversee the management.

The Fringe Society provides a number of services including the ones listed below.

#### **The Fringe Programme and edfringe.com**

The printed programme is distributed worldwide and, along with the website and mobile app, is the main and most utilised source of information audiences employ to find out about what's on during the Fringe.

#### **The Fringe Box Office**

The central Box Office sells tickets to all ticketed registered shows at the Fringe and coordinates promotional activities such as the Half Price Hut.

#### **General information**

The Society provides information year round to both prospective performers and venue managers and to members of the public.

#### **Support and advice**

The Society is here to help you every step of the way. We produce guides and organise roadshows to give you all the information you need and are here to answer your questions.

#### **E-bulletins**

We send out regular email bulletins with news and important information for all those taking part.

#### **Media and marketing**

The Society undertakes media and marketing for the festival as a whole, but also offers help and advice to individual shows.

#### **Developing your show after the Fringe**

The Arts Industry Office at the Society can help you navigate and connect with the over 1,000 accredited producers, agents and promoters looking for the kind of work you are doing. The Society can also give you advice on touring and developing your show and career after the Fringe.

### Fringe Central

Our participants centre is open during the festival with facilities such as internet access, computer terminals, photocopying and a café. You can also pop in to meet with Fringe Society staff and ask any questions you might have.

### Workshops and events

The Society runs a series of networking and professional development events throughout the festival to help you make the most of the Fringe.

## Roadshows

Each year, we take the Fringe Society on a tour of the UK and beyond. At these roadshows, Fringe Society staff, past performers and venue managers present a panel discussion and are available to answer all of your questions in person. Attending a roadshow is one of the best ways to make informed decisions about your show. Keep your eye on [www.edfringe.com/participants](http://www.edfringe.com/participants) for this year's dates and details.

We travel so that large groups of participants don't have to. When you are coming to our roadshows, think about the most environmentally friendly way to do this. All host locations are in busy city centres and as such walking, cycling and public transport are often the most convenient options. If you can't make the roadshows, check out our podcast series at

[www.edfringe.com/participants/useful-resources/podcasts-and-recordings](http://www.edfringe.com/participants/useful-resources/podcasts-and-recordings)

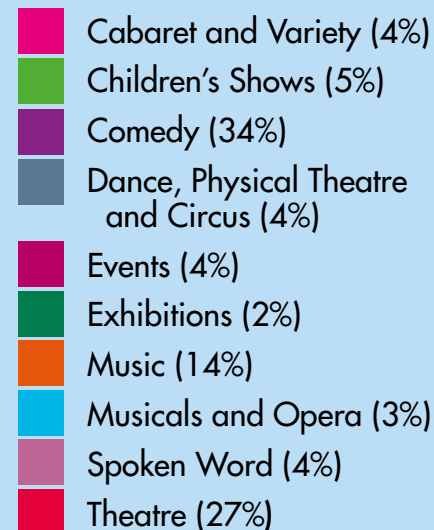
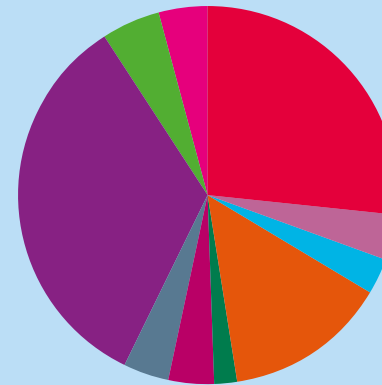
The Edinburgh Festival  
**fringe**

# 2015



Total shows:

# 3,314



Venues:

# 313



Performances:

# 50,459



Performers:

# 27,918



Estimated audience attendance at ticketed events:

# 2,298,090



Countries represented:

# 49



World premieres:

# 1,778

✓ Here is a checklist you can use in making sure you know what to do and when

### January: Getting started

Join our participants mailing list through <a href="http://edfringe.com">edfringe.com</a> . <input type="checkbox"/>	Explore the website to get familiar with the navigation so you can find things when you need them. <input type="checkbox"/>	Talk to performers and companies that have presented shows in Edinburgh in the past. <input type="checkbox"/>	Browse last year's programme on <a href="http://edfringe.com">edfringe.com</a> to get a feel for the festival. <input type="checkbox"/>	Put together a preliminary budget. <input type="checkbox"/>	Research venues using the venue search on <a href="http://edfringe.com">edfringe.com</a> and in the <i>Fringe Guide to Choosing a Venue</i> . <input type="checkbox"/>
Read through the <i>Fringe Guide to Selling a Show</i> . <input type="checkbox"/>	Make sure the rights for the work you are going to perform are available. <input type="checkbox"/>	If the work you're performing is under copyright, contact the playwright, literary agent or publisher for clearance. <input type="checkbox"/>	Contact venue managers and shortlist potential venues. <input type="checkbox"/>	Attend or make plans to attend a local roadshow. <input type="checkbox"/>	
Once you've decided on a venue, negotiate the slot and contract with the venue manager to ensure the best deal for your show. Note that different venues have different timescales for booking shows. <input type="checkbox"/>		Use <a href="http://edfringeware.com">edfringeware</a> , the online show registration system, to submit your show for inclusion in the Fringe Programme. Early-bird forms may qualify for a discounted rate, so be sure to check <a href="http://edfringe.com">edfringe.com</a> for deadlines. <input type="checkbox"/>		Submit display advertising for the Fringe Programme if desired. You can get discounted rates for adverts booked by mid-February and all adverts must be booked and paid for before mid April – see <a href="http://edfringe.com">edfringe.com</a> for this year's dates. <input type="checkbox"/>	
Start looking for accommodation to cover your stay during the Fringe. <input type="checkbox"/>	For international companies, start researching Visa requirements and entry procedures for the UK. <input type="checkbox"/>	As shows register, tickets for the Fringe start becoming available online.			

### February, March and April

### May

Make sure to submit your registration form using <a href="http://edfringeware.com">edfringeware</a> before the final Programme deadline. <input type="checkbox"/>	Plan a marketing campaign and work out your printed publicity – see <i>Fringe Guide to Selling a Show</i> . <input type="checkbox"/>	Start searching for accommodation to ensure the best rate and location. <input type="checkbox"/>	Send your initial news release to the Fringe Media Office. <input type="checkbox"/>	Refine your budget now that most elements are finalised. <input type="checkbox"/>	Send out your press pack to any publications that might take an interest in your show. <input type="checkbox"/>
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## June and July

The Fringe Programme launches and the Fringe Box Office opens to the public for telephone and counter sales.

Fine tune your show. Keep the dimensions and facilities of your Fringe performance space in mind.

International companies should file FEU forms with the HM Revenue and Customs if necessary.

Stay in touch with your venue manager, the Fringe Society and any other key contacts in Edinburgh.

Look into the Performers' Opportunities listed on [edfringe.com](http://edfringe.com).

Contact the Participant Development team. Think about how to attract producers, programmers and promoters to your show.

## August

Come into Fringe Central, make use of the facilities and meet Fringe Society staff.

Drop by the Media Office in Fringe Central regularly. Make use of their services and advice to help promote your show.

Spend time every day promoting your show.

Attend Fringe participants events, workshops and seminars held at Fringe Central.

Visit the Arts Industry office In Fringe Central to learn how to navigate the over 1,000 accredited producers, promoters and agents that will be at the festival looking for the work that you are doing.

Go and see the Participant Development team within the Arts Industry office at Fringe Central to discuss opportunities beyond the Fringe.

Ensure all your admin, including music licensing submissions, are kept up to date.

## September

Fringe Box Office payout is processed and paid out by the Fringe Society at the end of the month. Please note that if you requested your Box Office money to be paid to your venue, we will forward the amount to them. Your venue will then forward you the money under the terms of your agreement with them. Check your venue contract for details about box office payout.

Archive your show, file your press releases and work out your actual expenditure so you can get ready to do it all over again!



Compiling a realistic budget is an important early step when preparing to perform at the Fringe. Projected expenses will vary greatly from company to company, depending on factors like the size and genre of your show, whether yours is an amateur or professional production and how far you'll have to travel to get to the city. Preparing a budget also involves dealing with some unknowns. It's difficult to predict ticket sales for instance, although it is likely that expenses will be greater than revenue. Below is a list of expenses that most companies can expect to incur when bringing a show to the Fringe. Consider which of these are priorities and which you can afford to spend less on.



### Green tip

It can be difficult to maintain environmentally sound practice when you are away from home. Over the year we'll update edfringe.com with tips that will help you bridge that gap from recycling solutions to car share options, many of which will save you money. Check out the *Fringe Guide to Sustainability* for more information.

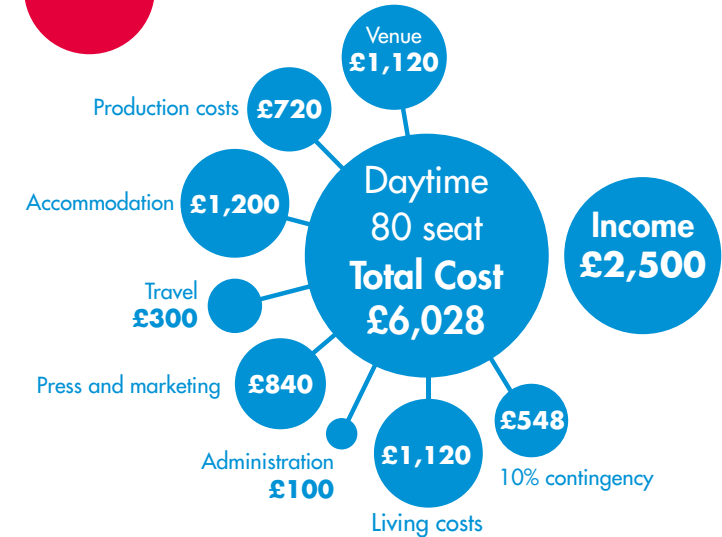
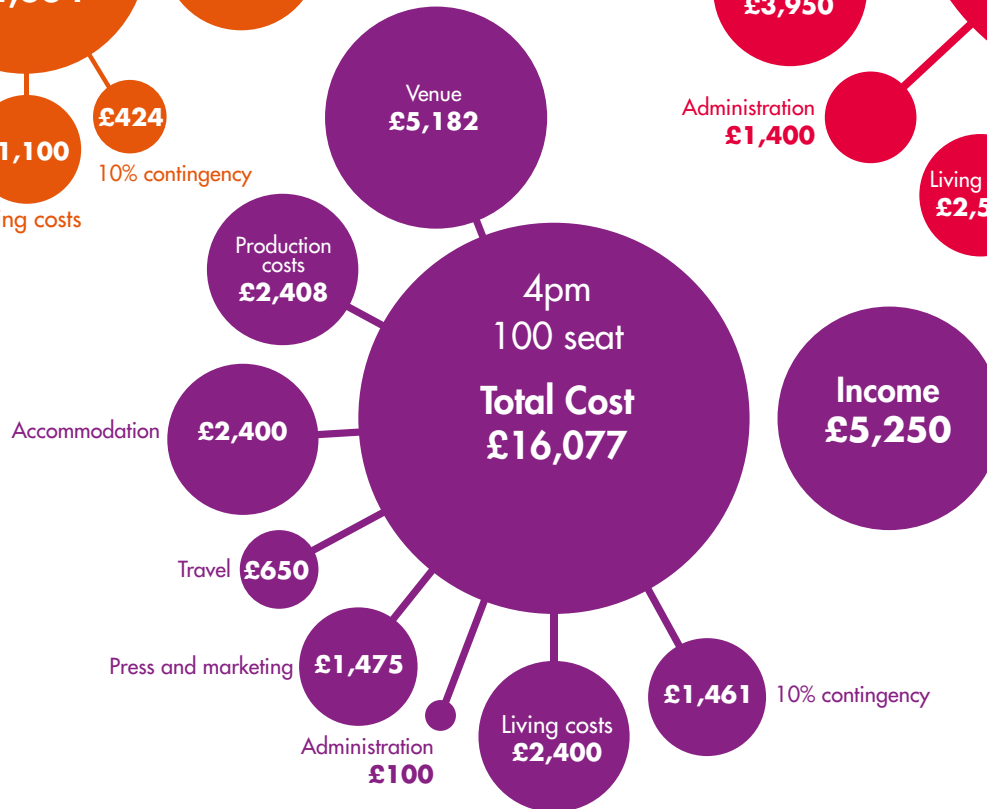
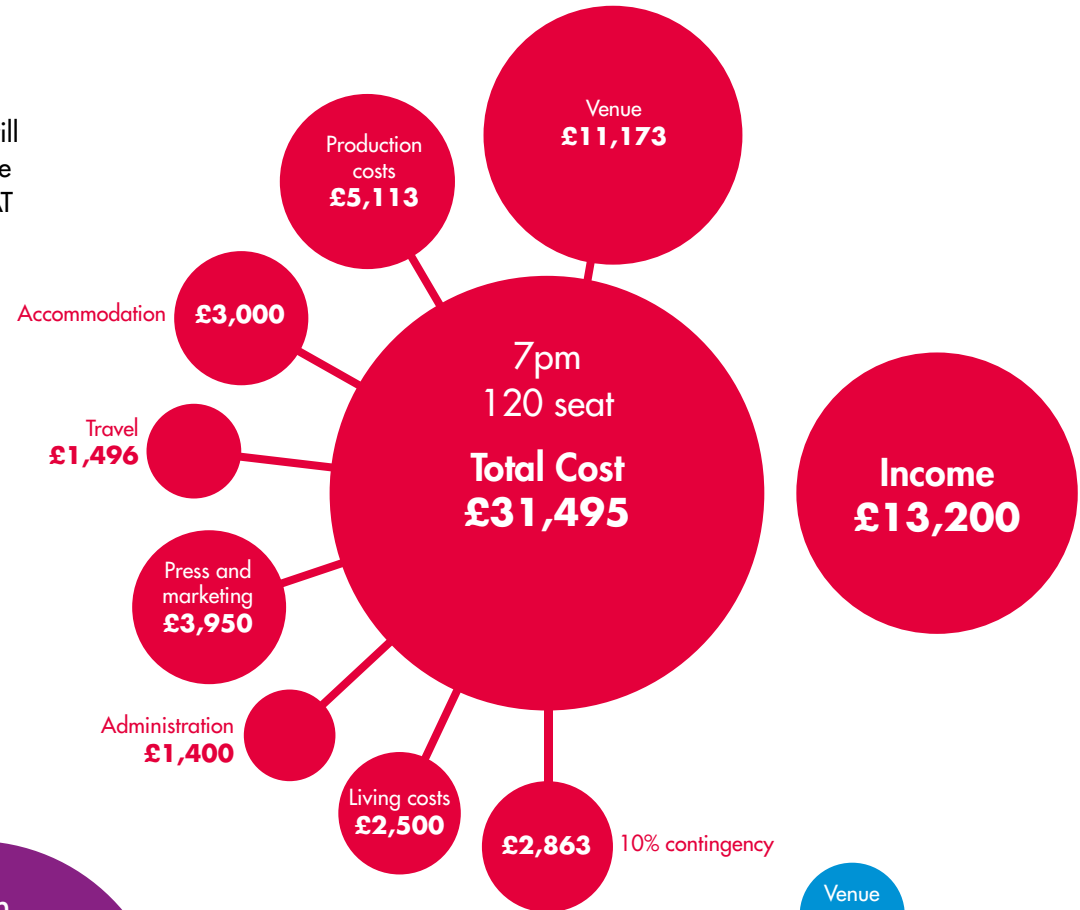
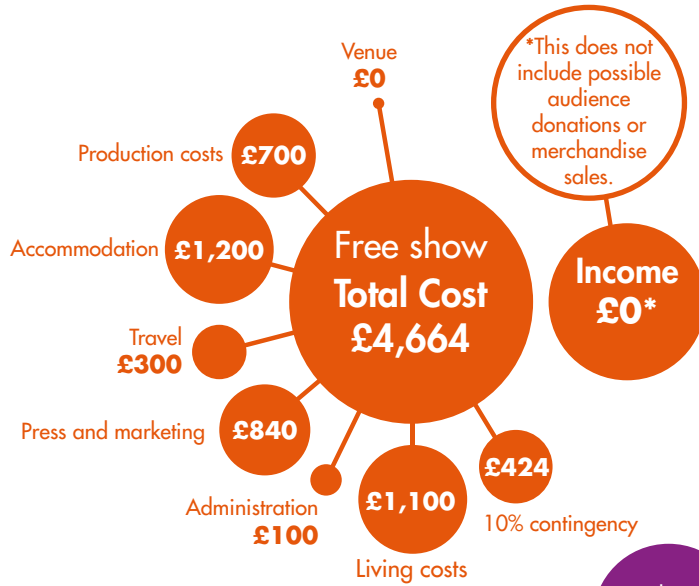
## Typical Fringe expenses

The costs incurred for different companies are as varied as their needs, so you will need to put together your own bespoke budget. To give you a rough guide, we've drawn up four sample budgets of shows on different scales. Estimates include VAT where appropriate, but do not include wages or salaries.

- Venue:** Can include everything from hiring the space to staffing fees and equipment costs (anywhere from £0–£10,000 per week).
- Fringe Society:** Fringe registration fees and ticket commission.
- Production costs:** Equipment hire and transportation, public liability, copyright and PRS/PPL payments.
- Accommodation:** Rent and utilities.
- Travel:** Getting to and from Edinburgh, travelling around the city.
- Press and marketing:** Design costs, printing of flyers and posters, CDs/DVDs, distribution charges, publicity photos, publicist charges, Fringe Programme and web adverts.
- Administration:** Office costs.
- Living costs:** Edinburgh is an expensive city, remember to allow for high food and drink costs during your stay.
- VAT:** Check if service quotes include value added tax (20%).
- Contingency:** Adding 10% of your sum budget costs to the total will allow you some room to breathe if the unexpected happens. It is a good idea to overestimate expenses and underestimate revenues when budgeting.
- Income:** Tickets sales and merchandise.  
Estimate your tickets sale as 25% of the capacity of the space.

## Sample budgets

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## Ways to make money

### Grants

Grants may be available for developing work through your council or local authority. Arts councils also offer funding streams, though many will not fund works for sole presentation at the Fringe. Many trusts and charities stipulate an interest in assisting creative projects financially, but will expect your project to satisfy other criteria. For more information, see the useful numbers in the Appendix and have a look at our Fundraising Guide on [www.edfringe.com/participants/touring-and-professional-development](http://www.edfringe.com/participants/touring-and-professional-development).

### Private donations

Asking for money from your existing network of contacts can be an excellent way to build up a small bank of funding. These needn't be treated as handouts, you could always organise a benefit event or party in aid of your show and invite friends, family and co-workers along. You might also want to investigate crowdfunding platforms such as wefund or kickstarter.



### Festival ticket sales

It is important not to overestimate revenue from the sale of your show's tickets. For budgeting purposes, the Fringe Society suggests a projection of one third of all tickets being sold during your run. In addition to your media and marketing campaign, a good pricing model can make a major difference to your final sales figures. Start with setting a reasonable ticket price. The best way to do this is to survey the prices in last year's Fringe Programme for shows and venues similar to yours. Your venue manager will also be able to advise you on a realistic price point.

Ticket offers, such as comp tickets (free giveaways), 2for1 tickets or discounts early in your run, can likewise help to build audiences and create a buzz about your show. Information on ticket deals offered by the Fringe Box Office can be found on the website and include the Half Price Hut, Friends of the Fringe 2for1 and the Fringe 2for1 ticket offer available on the first Monday and Tuesday of the Fringe.

### Merchandise

This could include the selling of your show programmes, T-shirts, CDs or other novelty items. Make sure to bear the cost of production in mind with anything you plan to sell for profit.

### Advice on sponsorship

As the Fringe Society does not programme any shows itself, we are not able to arrange individual fundraising or sponsorship, but we can offer advice. Finding sponsorship can be time consuming, requiring hard work and patience, but it is worth the graft if you succeed in securing funds to help cover your expenses.

The key is to consider your proposition from your prospective sponsor's point of view: how does your work relate to their organisation? What do they stand to gain from supporting you? Take a look at some high profile sponsorships and consider what the sponsor gains from the association.

### Finding sponsorship

#### Stage 1: Do your research

- Think of who would be interested in your proposition:
- Are they local to you?
- Could they offer in-kind support?
- Have they sponsored other arts organisations?
- What are their brand values or their business objectives and
- How does your work connect with them?
- What benefits could you offer them? Consider both tangible benefits – branding,
- Tickets, media coverage etc, and intangible benefits – perhaps your core audience
- Is their target audience or the themes in your work fit with their product/service.
- Most companies have a mission statement on their website, as well as the names of departmental contacts for marketing, communications or sponsorship.
- It's important to take the time to research and personalise your approach for each potential sponsor.

#### Stage 2: Make contact

- This could be by post, email or, the quickest way of gauging their interest, simply pick up the phone. Take it as an opportunity to introduce your show and the Fringe. If the company is interested in hearing more, you can move onto...

#### Stage 3: Create a written proposal

- This should include a summary of your show, an outline of the benefits to the sponsor, the fee you are looking for and the timescale.

### Sponsorship tips

#### Use your contacts

- Rack your brains and ask anyone with whom you have a connection.
- Your pitch is much more likely to succeed if you approach familiar leads.

#### Make it specific

- Tailor your proposal to the objectives of the potential sponsor, not to the needs of your show.

#### Be realistic

- Just because a huge multinational turns massive profits does not mean they have thousands to spend on the arts. Local companies are much more likely to see a value in investing and smaller contributions do mount up.

#### Think creatively

- Could you perform at your sponsor's offices? Could you run a workshop for the staff's children?
- This kind of involvement and engagement with company personnel is really popular and could build a unique package. Also think about whether the sponsor could offer you in-kind support instead of money. This could be free rehearsal space or the loan of props.
- Don't make promises you can't keep, as ultimately you only stand to lose.

#### Keep calling!

- You just need the ear of the right person at the right time to succeed!



There are few decisions you'll make in the course of bringing a show to the Fringe that carry as much weight as your choice of performance venue. It's crucial that the venue you sign up with meets all the requirements for mounting your production, taking into account its technical, administrative, financial, promotional, ethical and artistic needs. The first step is to download the [Fringe Guide to Choosing a Venue](#), a complete listing of active Fringe venues with even more details and advice on offer to help find the right place for you and your show.

### What to consider

The open access ethos of the Fringe applies to venues as well as performers. As such all venues are independent organisations, run separately from the Fringe Society. You will need to contact venue managers directly to secure your slot and it is one of the most important decisions you will make, so take your time and do your research. Things to consider include:

#### Capacity

How many seats are there in the space and will this work for your show? It can be better to have a full, small venue than an empty large one. On the other hand you don't want to be turning customers away. The key is to be realistic and think about the atmosphere you want to create for your audience; is your show small and intimate or big and spectacular?

#### Stage dimensions

Is the stage the right size and shape for your show? Consider the size of the performing space and its position to the audience. Many spaces in Edinburgh are traditional 'end-on' configurations with a bank of seats facing the stage but other options are available. Think also about ceiling height, especially if you need to hang lanterns or have any flying.

#### Programming history

Consult the [Fringe Guide to Choosing a Venue](#) where you can find the programming history of every venue listed as available. Remember, while the space and location might be perfect, if your show would best be described as a musical, it would not be a good idea to choose a venue which historically programmes stand-up comedy. Many venues are known to their audiences by what they might find at a particular venue and your show could end up lost in a mix of programming that those audiences don't associate with that venue.

#### Type of financial deal offered and total cost

How much will you need to pay and when – is it a free model based on your box office takings or a straight hire fee?

The location and facilities at your venue will affect the price as will the length and time of your slot. Remember to contact a number of different venues to get an idea of market rates and to find out about any extra deductions such as VAT, ticket commission etc.

#### Best Practice Code

Is the venue signed up? More information on the code can be found below and the listings in both the [Fringe Guide to Choosing a Venue](#) and in the online venue search will indicate if a venue has signed up.

You might also want to consider a venue's ethics and if they operate environmentally sustainable practices, sell fair trade items or work to support and encourage all sectors of society to enjoy performances at their venue by reducing barriers when and where they can.

### Technical facilities

What lighting, sound and storage facilities will be on offer? Most Fringe venues are temporary spaces, converted from non-arts buildings such as schools and pubs. They are built specifically for the festival so may be very different from the conditions you are used to and may be quite basic. Remember you will also be sharing the space, dressing room and storage with a lot of other shows so you will need to be able to get your show ready quickly (sometimes in as little as ten minutes) and pack it away as small as possible. It is rare for venues to offer laundry and wardrobe facilities on site or for them to have any office services such as internet and photocopying available for performers. Facilities do vary significantly between venues so make sure you know what is on offer and keep in touch with your venue over your requirements. Always double check exactly what they are providing and what you need to bring with you.



### Time slot, length of run and performance duration

Remember, there is no one answer to any of these considerations when it comes to the Fringe in Edinburgh. Many venues will be aware of what works well in their venues and at what time, so use their guidance when communicating with them to help you decide if your show will be best suited to the time of day which has been assigned to your show.

When considering how many days the show will be performed, it is important to ask yourself why you are bringing the show to Edinburgh in the first place. If you are looking to pick up reviews, get some press attention or encourage programmers or agents to view your work, it is best to ensure the show is performed as many times as possible during the festival. Members of the press and arts industry will have a better chance of seeing your show if it is being performed for the duration of the whole festival. It is also good to know that most venues will prioritise the programming of longer running or full-run shows and fit the shorter runs or single performances into the mix around these.

While it is the case that most venues will prefer shows that fit within a one hour time slot, this is not always the case. So, if your show would suffer from a reduction in its running time or the cutting of some material, be firm in your assertion that your show must remain in its current form without any reduction.

### Staffing

Some venues will offer full technical and front of house staff for your show while in others you may need to bring your own or pay for staff on top of your venue hire. Make sure you know exactly what is included and what costs extra. If you are using venue technical staff, remember to find out if you will be getting the same person every day.

### Media and marketing support

Does the venue produce its own brochure and can they help promote your show? Do they have their own media office and how can they help you make the relevant contacts?

### Location

Central venues are always popular, but Edinburgh audiences like to experiment and seek out unique venues. In the past shows have been performed in alleyways, taxis, lifts, car parks, department stores and swimming pools.

### Accessibility

Is the venue accessible for everyone to visit and perform in and what are the facilities for wheelchair users? Do they encourage BSL interpreted, captioned, relaxed and audio described performances and do they have hearing loops?

### Accessible performances

The Edinburgh Fringe has a large audience of people who might identify themselves as being disabled.

We suggest including at least one BSL interpreted, audio described, relaxed or captioned performance in your run. For more information check out the [Fringe Guide to Adapting a Show](#).

### Environmental policy

Is the venue run in a sustainable way? Do they participate in the Green Arts Initiative, how do they manage waste and how do they monitor power usage?

## Fee structure

There are different ways of paying rental fees to your venue. The following are the four you're most likely to come across:

### Free model

No charge for your venue slot and you do not charge audience members for tickets. You can pass a bucket round for donations at the end of the show and you will be expected to work with other shows in your space to collectively help run the venue.



### Straight rental

You pay a fixed fee and keep 100% of the venue's box office takings, minus any extras or ticket commission.

You will probably have to pay a deposit when you book and the rest before your first performance.



### Box office split

You split the box office takings with the venue (eg, 60% to you, 40% to the venue).



### Box office split with guarantee

You will pay the venue either a percentage of your box office revenue (as with a normal box office split) or an agreed fixed fee ('guarantee'), whichever is greater. You may have to pay the guarantee or a portion of it in advance.

With a guarantee, make sure you know when the split kicks in. Are all takings split or do you pay the guarantee plus a percentage of your box office takings?

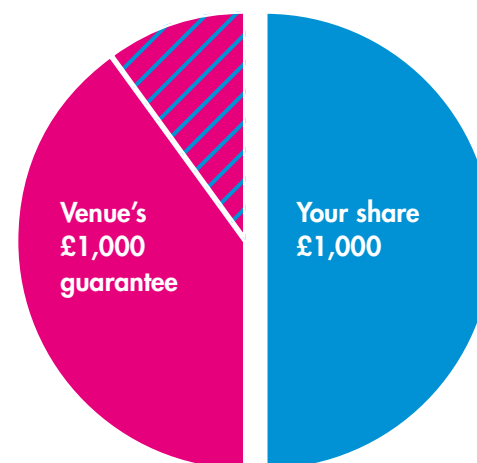


Here are two examples of how a 60/40 split in favour of the company with a £1,000 guarantee could work.

### Example 1

- Your total box office takings are £2,000.
- Your share is £1,200 and the venue's share £800, based on a 60/40 split.

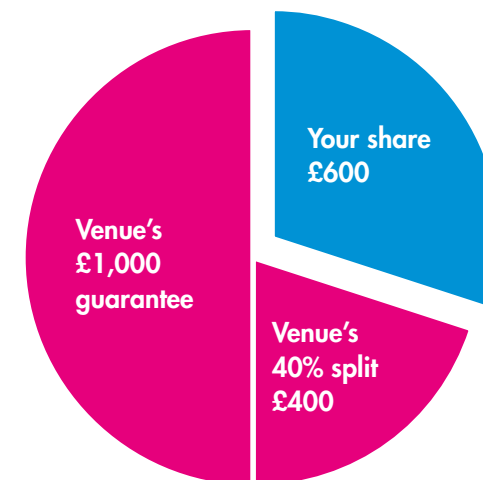
But the venue's share is £200 lower than the guarantee of £1,000, therefore they will keep £1,000 and forward you the remaining £1,000.



### Example 2 (split kicks in after guarantee)

- Your total box office takings are £2,000
- The split kicks in after the £1,000 guarantee.

In this case the venue will keep the guaranteed £1,000 and split the remaining £1,000 60/40. Therefore, altogether, the venue will keep £1,400 and forward you £600.



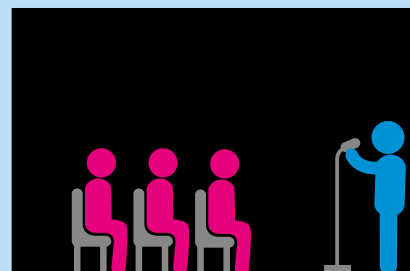
In both examples, any deposits you have made upfront against the guarantee will be credited to you when you are settling your account. Make sure you know which way your split and guarantee is working and remember that there may be deductions from your share for box office commission, VAT, facilities or equipment used, music licensing etc.

**Sample venue prices**

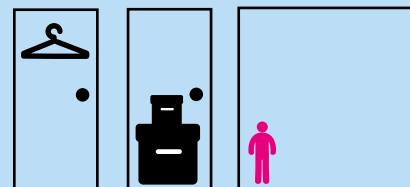
The price variation between venues, or even a single venue, depending on space and time slot, makes it nearly impossible to set down firm guidelines for what you should expect to pay in rental fees. Also, many venues work on box office splits so your final hire fee is not known till the end of the Fringe. Nonetheless, we've listed basic specifications for three representative, different-sized venue spaces that should give you a starting point from which to project your costs based on whether you require more, fewer or equivalent services in your venue space.

Venue

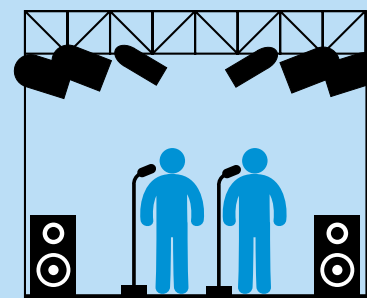
Studio



Capacity: **28**  
 Slot: **60 – 120 mins** (variable)  
 Stage: **Floor level**  
 (3.5m x 2.0m)  
 Seating: **Floored** (linked)  
 Space: **Black box, end on**  
 (4.4m x 6.25m x 4m high)  
 Dressing room: **Yes** (Shared)  
 Storage room: **Yes**  
 Other: **Limited backstage space**



**Technical equipment**



Sound  
 Eight channel sound desk, two corded mics with stands, two speakers with cd and mini disk players

Lighting  
 Six channel preset lighting desk with 4x 500w fresnels and 2x 650w profiles

**Fee structure**

**Cost**



**Box office split with guarantee**  
 60/40 in the company's favour



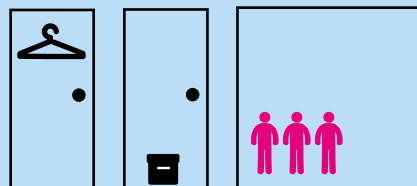
**£500 – £1,000**  
 per 7x 90 min slot per week



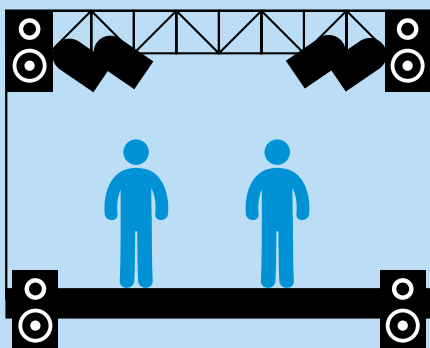
# Venue Theatre (Auditorium)



Capacity: **90**  
 Slot: **2hr** (fixed)  
 Stage: **Raised** (9m x 5m)  
 Seating: **Steaply raked**  
 Space: **Black box**  
 Dressing room: **Yes**  
 (with Intercom)  
 Storage room: **Limited**  
 Other: **Stage monitor relay**



## Technical equipment



Sound  
 Eight channel sound mixing desk, double cd player with two speakers above stage and tow speakers at rear of hall  
 Lighting  
 Eight channel lighting desk with basic cover

## Fee structure

## Cost

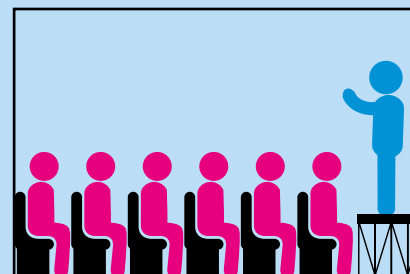


**Straight rental**  
 payable in advance

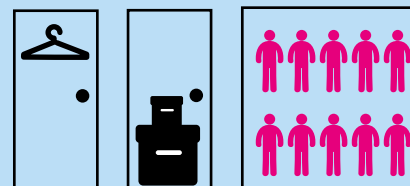
**£££**  
**£800 – £2,000**  
 per 7x 90 minute slot per week

# Venue

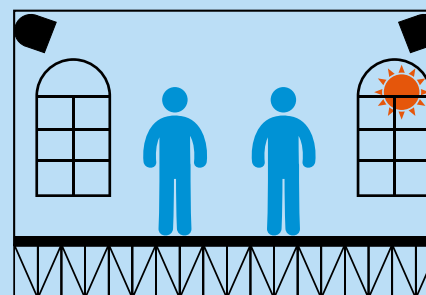
# Main Church



Capacity: **500**  
 Slot: **3hr** (fixed)  
 Stage: **Large undefined stage**  
 (with flexible risers)  
 Seating: **Fixed pews**  
 Space: **Main church sanctuary**  
 Dressing room: **Yes**  
 Storage room: **Yes**  
 Other: **Two large rooms upstairs**  
 would be used for storage and dressing rooms.



## Technical equipment



Sound  
 Sound capability limited to voice amplification  
 Lighting  
 Lighting restricted to natural daylight and fixed lamps

## Fee structure

## Cost



**Straight rental**

**££££**  
**£400**  
 per 3hr slot per day

## Venue and contract checklist

Venue managers want to programme work they like and are excited by into their spaces, so make sure you are ready to engage with them about the artistic qualities of your show. Also remember, though, that venue managers are running a business. It is important to be prepared and professional when dealing with them. It is also important to do your homework and openly discuss any concerns you might have with your business arrangements, particularly your contract to perform. Don't feel pressured into any agreement you don't fully understand or the terms of which you find questionable. Get all your queries clarified in writing.

✓ **Here is a checklist you can use in making sure your deal with a venue meets all your show's requirements. If you have any doubts about your venue agreement, contact the Fringe Society and we can talk it through.**

- Check which performance dates and times are available** and in what spaces. Make sure you know if rehearsal time is included as part of your rental and if the venue manager can change your performance slot (including show time and location) without consent.
- Be sure to ask about the timeframe for daily get-ins and get-outs**, if you'll be penalised if you overrun your performance time and if you will be told about these as you go or if they will be added to your final costs at the end of the run.
- Find out what equipment and facilities** (for lighting, sound) are available and included at the venue.
- Get all the details of the space**, including photos if available. Ask for a seating chart and make sure sightlines are good.
- Ask if technical staff are on hand** for sound and lighting during performances or if it is up to your company to arrange. Check the level of experience of any staff provided.
- Check the venue's insurance coverage** and ask whether your show needs to hold public liability insurance (see Chapter four, Before you perform: legal restrictions and guidelines). It may be worthwhile adding an indemnity clause that allocates the risk to each party. While it is common for the venue to be indemnified against claims or losses arising out of your use of the space, take care that only those costs directly related to a claim or loss can be deducted from your box office takings.
- Make sure your venue has an appropriate licence** from the City of Edinburgh Council – if not, find out who will administer it and when. Check that the venue is complying with all health and safety, insurance and legal regulations.

- Check if the venue runs its own box office** and what the associated costs are (eg, if there is an additional charge for printing tickets). If there is a commission taken on ticket sales or a fee for credit cards, when and how is this incorporated into the fee structure?
- Ask the date of the box office payout** and be sure this is included in the contract. Verify your right to have all financial records and accounts audited to check the accuracy of income and expenditure figures. Make sure you know where, when and to whom the money from the Fringe Box Office is being transferred.
- Some venues run press offices of varying sizes.** Find out about the scope of services on offer and ask whether there is a cost.
- What, if anything, does the venue provide in the way of marketing services?** Does it produce its own programme and is there an additional fee for your show to be included? Who has editorial control?
- Are there other revenues that performers will receive**, such as a cut of bar sales, proceeds from the sale of a programme, etc? Conversely, are there additional venue services, like telephone, internet or bar, available for your company's use? Is the cost of these added into your rental fee in a fair and transparent manner?
- Ask what happens in the event of a cancellation** either on your own part or the venue's. Set down the timeline for advance notice and any monetary penalties. Scrutinise the conditions for cancellation closely and make sure that the venue can't cancel a performance without reimbursement of box office monies.
- Finally, check for any other hidden costs** such as utility charges, use of administrative facilities, etc. Find out what charges are liable to VAT (20%).
- Your contract should state the venue's name and registered address** as well as a jurisdiction statement (eg, this agreement shall be governed under Scottish law).
- The venue should make it clear what you are responsible** for and usually they will have a list of requirements for you to meet. These may include assurances that you have copyright permission, company members (including children) are legally allowed to perform in the UK, you will acquire all the rights for your music use and pay any applicable fees; you have adequate insurance, your set and props are fireproof and your electrical equipment is safe; you will not damage the property and take all your belongings with you at the end of the run. Check if the venue has any policies or procedure that you need to agree to and make sure you obtain and read all documentation.

## Best Practice Code

This code has been written to help explain what you can expect from your venue and the standards they aim to work to.

### Venue producers signing this code agree to:

- Ensure that the Fringe Society is given the opportunity to contact their performing companies directly so that the Society can share information with all participants.
- Provide their performing companies with details and specifications of venues and spaces which are as detailed and up-to-date as practicable.
- Issue performing companies with a contract, written in plain English, which clearly outlines financial obligations, payment schedules and any penalties that may apply. Make sample contracts available to prospective performing companies on request.
- Forward performing companies any monies owed to them ideally by one month of receipt of settlement from the Fringe Society and certainly within two months, under normal circumstances.
- Comply with applicable licensing, equalities and employment, and health and safety legislation.
- Strive towards providing the highest level of accessibility at their venues.
- Encourage the establishment of sustainable practices and seek to reduce the environmental impact of the festival.
- Implement an Equal Opportunities policy to encourage the promotion of equal opportunities.
- Develop best practice in venue operation and the provision of training.
- Seek to work with each other and the Fringe Society for the future development of the Fringe.
- In the event of a dispute with a performing company that cannot be resolved, seek to arrange mediation of the matter by the Fringe Society.

This code has been developed through joint discussions between the Association of Independent Venue Producers and the Festival Fringe Society. It is not binding, but is designed to be a statement of intent and commitment. The aim of this code is to improve the Fringe experience for everyone. It is understood that Venue Producers do not always have sole control of their buildings, and that their ability to fully implement this code may be hampered by external factors beyond their control.

## What if something goes wrong?

Most relationships with venues run very smoothly but unfortunately there are sometimes problems and disagreements. You should always try to resolve these in person with your venue manager in the first instance but you are also welcome to talk it through with Society staff. The legal relationship will be between yourself and your venue, so the Society does not have any final jurisdiction, but we can help mediate any issues.

## Registering your show

Once you have confirmed your venue arrangement, you can register your show with the Fringe Society. You can do this yourself through the online registration system and you should ensure you follow the guidance on show registration using the Fringe Guide to Registering a Show. In some instances your venue may do this for you. If your venue registers a show on your behalf, make sure that you are on the Society mailing list so you get updates from us and that you know where your box office money is being paid at the end of the festival. Venues often ask that settlements be sent to them, they will then add their takings and forward you the money under the terms of your agreement with them.

Make sure you know exactly how the payout process and schedule will work in your case – your contract should set the procedure out clearly.

## Running your own venue

Some companies come with a travelling venue or find a new or unusual space in Edinburgh and manage it themselves. Running a venue or managing a site specific space is a big task so if you are considering it, please contact the Fringe Society on [venues@edfringe.com](mailto:venues@edfringe.com) and we can talk through the process.

The first step is to submit the details of your venue and spaces through the online registration system at which point you'll be added to the database and allocated a venue number by the Society. You'll also need to think about issues such as licensing, health and safety, box office facilities, marketing and staffing. The Fringe Society produces the [Fringe Guide to Running a Venue](#) for new venue managers or companies that decide to run their own spaces and this guide provides an introduction to all these issues. For more information, please get in touch on [venues@edfringe.com](mailto:venues@edfringe.com).

### Clearing rights

#### Copyright

If you are performing or adapting a work that is under copyright, you must get permission in writing from the author or his/her literary agent or publisher. Typically, a work remains under copyright for the length of its author's life plus 70 years, though there are numerous exceptions to the rule. It's your responsibility to find out your obligations under the law and, if necessary, to pay the appropriate copyright fees. These are usually calculated as a percentage of box office revenue and are sometimes subject to a minimum required payment. The Edinburgh Festival Fringe is a high profile event, so publishers and literary agents make sure the correct fees have been paid on all works being performed.

You can usually find the contact details for an author's literary agent or publisher on the inside cover or early pages of the script. All communications should be in writing and you may be required to pay a deposit (treated as an advance against royalties) as soon as a fee is agreed. Even if you have already gained permission to perform your production elsewhere, you'll need to ask for permission again to perform it at the Fringe.

#### PRS for Music

PRS for Music is the UK based music licensing company that collects royalties on behalf of its members whenever their music is played, performed, broadcast or reproduced. Any show or event at the Fringe that includes music of any kind may be liable to pay a PRS fee. The Fringe Society operates a bespoke arrangement with PRS for Music and more information is available from the Music Licensing page in the participant section of [edfringe.com](http://edfringe.com). All shows are required to submit a PRS form before the end of the festival and the Fringe Society will then pay royalties to PRS, where appropriate, by deducting a percentage from your final festival ticket sales (including those made through your venue's box office).

Please note that PRS does not license the performance of complete musical works like musicals or operas. If you intend to perform a complete musical work that is still in copyright, you will need to obtain a licence from the composer/lyricist or the publisher. You can usually find the publisher's details near the front of any printed copy.

#### Phonographic Performance Limited (PPL)

The copyright on a recording of music is separate to the copyright on the musical work itself.

PPL is the UK record industry's royalty collection society and licenses the playing in public of a sound recording. If your show includes copyrighted sound recordings of music then, in addition to paying PRS dues, you may be liable for PPL charges.

The Fringe Society will send information about how to obtain a PPL licence to all shows who tell us on their registration form that they are using recorded music.

### Performance rules and regulations

#### Public liability insurance

We strongly recommend that you take out public liability insurance – indeed your venue manager may insist on it and might not let you perform unless you can show proof of cover. This insurance covers you for any damage to property or injury to individuals who attend your show.

For example, if a patron trips, falls and injures herself while attending your show, this insurance will indemnify your company in the event of her making a claim. Most insurance packages will also cover your company activity outwith your venue such as flyering and promotional activity on the street. Some insurers also offer Employers' Liability as part of this package which covers you in the event of a damage or injury claim from someone working for you – even if you are not paying them.

Please see [edfringe.com](http://edfringe.com) for more information and details of suppliers who offer deals specifically for Fringe performers and companies.

### Illicit or controversial content

The police can close down a show that includes indecency or the presentation of obscene acts.

The Theatres Act 1968, which regulates the licensing of venues for theatrical performance, makes certain provisions against the performance of works that are considered to be obscene, to incite racial hatred or to provoke a breach of the peace. You may also be at risk of falling foul of terrorism legislation which makes it an offence to directly or indirectly encourage terrorism.

If lampooning a public or other real-life figure, you must be wary of a portrayal that could be considered defamatory or damaging. Check with Fringe Society staff if you are at all concerned about your legal position.

Audiences throughout the world respond to art differently. It's important to think about the Edinburgh audience and how they differ from your hometown crowd. For example, some European companies developing work for children and young people may think nudity and the occasional use of mild swear words is acceptable. Though content is entirely at the discretion of the company, we strongly advise warning UK audiences if any material could be considered contentious. If in doubt, speak to your venue or the Fringe Society before submitting your registration form.

### Exceptional performance requirements

All venue managers must apply for theatre or public entertainment licences with the City of Edinburgh Council Licensing department. The terms of these licences are limited, so if your show includes any special requirements (eg, pyrotechnics, firearms and late performance times), you should check these with the venue manager and ensure the council is notified, in case an inspection is required.

### Smoking ban

Smoking is not permitted in public indoor spaces in Scotland. Please note that it is illegal to smoke at all either on stage or in green rooms. Under Scottish law this prohibition extends to herbal cigarettes and there is currently no exemption allowed for artistic purposes. Failure to comply with this law will usually result in a hefty fine for the smoker and the venue.

### Working with children

Where children are engaged to work in a theatrical production, the performing company is required to apply for a licence from the local authority where the child is undergoing his/her education. Adult company members can be vetted through Disclosure Scotland, Protection of Vulnerable Groups or the Criminal Records Bureau to ensure their suitability for working with minors. See Useful Numbers and Websites in the Appendix for contact details.

### Working with animals

If your show includes animals, you need to inform the City of Edinburgh Council when your venue applies for its entertainment licence and adhere to the guidelines of the Scottish Society for the Prevention of Cruelty to Animals throughout the production.

See Useful Numbers and Websites in the Appendix for contact details.

### Accessibility

The Equality Act is continually developing and the latest provisions came into effect in October 2010. The legislation states that service providers are expected to make reasonable adjustments to their premises so that there are no physical barriers stopping or making it unreasonably difficult for wheelchair users or people with particular access requirements to use the services.

Although you won't have much power to change your venue's accessibility, you could think about other ways of making your show accessible to a wider audience. Please read our [Fringe Guide to Adapting](#) for ideas and advice. The Fringe Society is committed to increasing accessibility at the festival – please contact us on [participants@edfringe.com](mailto:participants@edfringe.com) to find out more about how your show can be involved.

With the Fringe Society's ongoing efforts to reduce and remove barriers to accessing the festival as a whole, why not consider setting some discounted tickets aside for Access Fringe. This is a scheme developed by The Edinburgh Festival Fringe Society in partnership with the City of Edinburgh Council, venue stakeholders and producing companies offering complimentary tickets for looked after children and young people. Talk to your venue to see if they are already a contributing member or encourage them to have your show included.

The Edinburgh Festival Fringe is made up of participants from all over the world. In recent years, the festival has included companies from Canada, South Korea, Japan, Ghana, Zimbabwe and more than 60 other countries. While the logistics of planning your Fringe experience from abroad can be daunting, the Fringe Society is here to help you through every step of the journey.

For further and more detailed information, take some time to look at our website page dedicated to those performers and companies that are coming to the Fringe from outside the United Kingdom,

[www.edfringe.com/participants/planning-your-show/international-performers](http://www.edfringe.com/participants/planning-your-show/international-performers).

If English is not your first language, you might want to look at our translation key in the above section of the website which covers Fringe-specific words and terms that you should be aware of.



### Advice for international companies

- **Talk to other overseas companies with experience** of the Fringe for invaluable, first-hand advice. Check last year's programme, which can be downloaded from [edfringe.com](http://edfringe.com), or search on our website to see who has visited before.
- **Contact performers local to you who are planning to participate in the upcoming Fringe** and perhaps agree to plan certain aspects of your trips together – check with [participants@edfringe.com](mailto:participants@edfringe.com) to see if we can help put you in touch.
- **If possible, come to the Fringe as a spectator first** – it's a great way of checking out venues and getting a feel for the festival scene.
- **It's an excellent idea to come to one of the Fringe roadshows** if you can. These are sometimes held outside the UK or online, so keep an eye on [edfringe.com](http://edfringe.com). That said, coming to Edinburgh for a roadshow not only gives you the chance to talk to Fringe staff, but also an opportunity to check out venues and speak to venue managers in person. It may be seen as an expensive option, but visiting takes a lot of the stress out of coming to Edinburgh in August, particularly if it's your first time taking part in the festival.
- **Remember that the Fringe Society is only a phone call or email away**, so if you have any further queries, don't hesitate to get in touch.

### Visas and entry requirements

Performers and companies from within the European Economic Area are free to live and work in the UK, but if you are coming from further afield including countries such as Australia, Canada, New Zealand and the US, you will need to look at entry requirements.

In 2014, the Fringe retained its status as a permit-free festival, which means that international performers and their entourages taking part in a registered show do not need to obtain work permits but you may still need a visa. Full details and guidance for international Fringe participants is compiled in consultation with the Home Office Visas and Immigration Directorate and is posted on [edfringe.com](http://edfringe.com) as the updated information for each year becomes available. It is your responsibility to make the necessary arrangements for entry into the UK, so please make sure that you have checked the website and have everything in order at least two months before travelling.

## Transporting equipment

If you need to transport your set and props by air then you should apply for an ATA carnet. This acts like a passport for your equipment stating that it is not for commercial use so that it can be efficiently cleared through customs on the outgoing and return journeys. Application forms can be obtained from your local chamber of commerce. If you are using a courier, check the customs requirements with them to ensure your goods are not held up on arrival.

Shows with a large set should consider shipping it with a cargo company to reduce costs. If your set is minimal with only a few props, you might not require a carnet and could instead pack equipment as part of your personal luggage – remember to check airline limits as excess baggage can be expensive. If you need to know what can be cheaply or easily obtained in Edinburgh for your production, check with your venue or [participants@edfringe.com](mailto:participants@edfringe.com).



## Foreign Entertainers Tax

If any member or members of your company are not resident in the UK for tax purposes, then you may be liable to pay Foreign Entertainers Tax.

To see how much tax, if any, you will pay, you may need to submit a FEU8 (Reduced Tax Application) form to HMRC (Her Majesty's Revenue and Customs).

The form includes a section for your estimated income. We recommend this to be a third of your show's possible ticket sales. Those who have calculated their expected income will definitely be less than £10,000, will not be required to file an FEU8 form. However, if there is the slightest chance that your box office takings will be higher than £10,000 or somewhere close to this amount, it is strongly advised that you fill out and return the FEU8 form to the HMRC.

Please keep in mind that this amount does not refer to your profit after expenses, but solely the total amount of your box office receipts and any other income received in the UK. You should submit your form by the end of July.

If your income is over £10,000, we will make a check against the information you submitted during show registration and the notifications we've had from the HMRC.

If this paperwork has not been processed the Fringe Society and the venue are legally required to withhold the box office takings until the tax has been calculated. Any claim for a repayment of tax withheld must be made directly to HMRC.

If you do send a reduced tax application to HMRC, the chances are, depending on your income and business expenditure, your taxes will be reduced. Generally only a handful of shows have any FEU tax to pay. Please contact [participants@edfringe.com](mailto:participants@edfringe.com) if you have any questions.

### Show registration

The show registration system (edfringeware) is how you submit your information to officially take part in the upcoming Edinburgh Festival Fringe. It is where you first give details to the Fringe Society about yourself and your show. For more information, please see the [Fringe Guide to Registering a Show](#).

### Deadlines and prices

The 2016 show registration form will be available early in the year. Only forms submitted between that time and the printed programme deadline on 13 April, will be included in the printed Fringe Programme, so make sure you get yours in early and don't miss the window of opportunity. You'll need to pay your registration fee when submitting your show and fees vary depending on the length of the run and the time you submit your form – full details are at [edfringe.com/participants](http://edfringe.com/participants).

Once the printed programme deadline has passed, the form closes briefly before re-opening for registrations and it is possible to submit a show right up to the last day of the Fringe. Shows registered after the April deadline will not be included in the printed programme; however, it is still possible (and important) to submit a registration form to take advantage of our other facilities, services and publications, including [edfringe.com](http://edfringe.com) and the mobile app.

Please note that any registrations or any changes and cancellations to existing shows, after the programme goes to print, are the responsibility of the Fringe Box Office team.

### Getting your show online

Once you have submitted your show registration, the publications team will review your information and let you know of any issues. Proofs of your information are then available through edfringeware and you can make changes up to the editing deadline. All shows registered on or before early April will have their listing published online and tickets made available through the Fringe Box Office on the programme launch date in early June. However, if once your show is registered and you and your venue agree to sign off all the information, you can opt to make your listings and tickets available online for one of our early on-sale dates before the full launch. More information about this process is available in the [Fringe Guide to Registering a Show](#) and all dates are listed at [edfringe.com/participants](http://edfringe.com/participants).

### Show registration FAQs

#### Is it mandatory to register my show to bring it to the Fringe?

Absolutely not, although it is the only the way for you to take advantage of the services and facilities offered by the Fringe Society including the official Fringe Box Office, Fringe Central and the Media Office – not to mention your show's inclusion in the Fringe Programme and on edfringe.com. These resources are only available to shows and companies on the Fringe Society's official register, so while you're welcome to produce and promote your show without us, we believe that submitting a registration form remains one of the best investments you can make to maximise the success of your festival experience.

#### Who should fill in my show's registration details?

Amongst the information you submit through the Fringe registration system is your primary and, if you wish, secondary contacts. These will be the Fringe Society's primary contacts all the way through to the end of the festival. However, anyone signed up as an organisation administrator on edfringeware can submit a show to the Fringe. See the [Fringe Guide to Registering a Show](#) for full details on how to submit your show to the Fringe.

#### I'm bringing more than one show to the Fringe. Do I need to fill out multiple show registration forms?

The registration system allows multiple shows to be attached to a given organisation. See the [Fringe Guide to Registering a Show](#) for more details.

#### What counts as an individual show?

The Fringe enforces a one show-one listing policy. That means that every show in the programme is entitled to exactly the same listing space as any other and, conversely, that each listing must only be filled by one show. For an open arts festival as big and diverse as the Fringe, defining what makes up a single show can be an unusually tricky task. However, a good guide is that if you have to explain differences in performances in your show copy, you are probably trying to squeeze more than one show into a listing. Likewise any given show can only be submitted to the Fringe and included in our listings once. More details on how this is defined will be available with the show registration system help text and in the [Fringe Guide to Registering a Show](#), but please contact us directly if you have any questions.





### The Fringe Programme

Every year the Fringe Society produces hundreds of thousands of copies of this mammoth, free guide to what's on at the Fringe. It is an indispensable resource to both ticket buyers and the press.

Launched early summer to tens of thousands of readers around the world, 89% of our audience see or use the Fringe Programme. Needless to say, it's a crucial launch pad for the success of any show, so it is important to give the information you provide in show registration careful thought.

### How information is organised

The Programme is divided into ten main genre sections based on show type:

**Cabaret and Variety**

**Children's Shows**

**Comedy**

**Dance, Physical Theatre and Circus**

**Events**

**Exhibitions**

**Music**

**Musicals and Opera**

**Spoken Word**

**Theatre**

Your show will be listed in just one of these sections, though you will have further opportunity to define your show for the audience. Within each section, shows are

ordered alphabetically by title. Additionally, there is a section that gives information on all the Fringe venues, including the shows being performed at each. An alphabetical index allows readers to locate shows either by title or performer/performing company. There is also a foldout map showing the location of all venues with shows registered in them that year. Keep an eye out for the [Fringe Guide to Registering a Show](#) and our regular e-bulletins to ensure you are ready for all the requirements for show registration.

### Exhibitions

Shows appearing in the Exhibitions section are slightly different in format. As most exhibitions are available to be viewed at any point while a gallery is open, it is often most useful to represent them not in terms of performance dates and durations, but according to a venue's business hours. Datelines in the corrected format are supplied at the proofing stage based on the information you provide in the registration form.

### Proofing

Once you register and pay for your show, the Fringe Society goes through the data to ensure proper formatting and adherence to the [Fringe Programme Production Style Guide](#). Once any necessary changes are made by our staff, a proof of your details, including a mock-up of your programme listing(s) will be made available through the registration system. You can make alterations to your form any time between its submission and the final-changes deadline. Subsequent proofs will be available periodically based on your changes until a final version is approved, ready for publication in the programme. At this time you will be asked to sign off your show for inclusion in the Fringe Programme and on edfringe.com. You may select to go online on edfringe.com either at the next available point or at the time of the printed programme launch.

### Show listings

Each listing in the Fringe Programme includes a show description of up to 40 words less the number of words in your show's name, as well as a square image. Audience members, media and arts industry professionals rely heavily on what they read in the printed programme and online to decide what to see. It is vital that your copy and image be exciting and interesting and sells your show in a way that makes it stand out from the thousands of other competing listings.

For more guidelines on the style of your show description, make sure to consult the [Fringe Programme Production Style Guide](#), and there are lots of tips on writing your copy and selecting an image in the [Fringe Guide to Selling Your Show](#).

**Programme advertising**

In addition to the standard show listings that every registered show receives, the printed programme and ticketing website offer the opportunity to book space for full-colour display advertising at a discounted rate for registered Fringe shows.

Rate cards and booking forms are available to download from [www.edfringe.com/advertise/participant-advertising](http://www.edfringe.com/advertise/participant-advertising).

Below are some examples of registered Fringe show advertising available.

Eighth page landscape: Width: 90.5mm Height: 61mm

Quarter page portrait: Width: 90.5mm Height: 129mm

Half page portrait: Width: 90.5mm Height: 264mm



How you sell your tickets is another important consideration for companies performing at the Fringe. Many venues will have box office facilities of varying sophistication. However, if yours does not, you may elect to sell tickets to your show yourself. Keep in mind that the Fringe Box Office is always available to you – indeed, you are required to sell at least 25% of your tickets through us.

## The Fringe Box Office

The Fringe Box Office sells tickets for all shows registered with the Society. Tickets are sold over the counter, by phone, on [edfringe.com](http://edfringe.com) and through the Fringe app.

You are required to make at least the equivalent of 25% of your tickets per performance available to sell at the Fringe Box Office. You can, however, choose to increase this number when you fill in your show registration form in [edfringeware](http://edfringeware). Many companies allocate half or more of their tickets to our Box Office, given that it opens earlier than some venue box offices. An administrative commission of 4% plus VAT is applied on the face value of all tickets sold. The Box Office procedures and contacts are updated throughout the year so keep checking on the participants section on [edfringe.com](http://edfringe.com) for more information.

## Ticket offers

The Fringe offers various discount ticket options to audiences that your show can opt to participate in, including 2for1 offers, the Half Price Hut and Friends of the Fringe discounts.

Taking part in these offers can help your show build audiences and take maximum advantage of the festival calendar. More information on these offers is available in [edfringeware](http://edfringeware) when you decide whether or not to opt in.

## Venue box office

Many of the venues operate an on-site box office as well. You may choose to sell some tickets through the Fringe Box Office and the remainder through the venue. You will need to discuss how to allocate your tickets with your venue manager. Check for any hidden costs such as supply of ticket stock or additional fees or commissions.

Some venues have box offices that are linked to the Fringe system. In these cases, the venue staff will be your main point of contact for all box office, ticketing and sales reports enquiries.

Otherwise, please contact the Fringe Society staff for box office issues, questions about changes to performances and information about online ticket reports.

## Fringe Box Office settlements

Your takings from the Fringe Box Office will be sent out by 30 September following the end of the festival. When you register your show you tell us who to send the box office settlement to, which is usually yourself or your venue. If the money is to be sent to you directly, then when you register, you give the bank details for the account you wish to have the money transferred into. Money can be transferred into UK and international accounts. You will receive the payment receipt along with a financial statement, full ticketing report and summary of any deductions by email. We will deduct a 4% commission (plus VAT) as well as any PRS payments (plus VAT) if applicable. We calculate the commission on your gross sales (ie, before tax is deducted) and send through the remaining amount – it is then your responsibility to settle any VAT or other tax liabilities as appropriate for your individual set-up. Note that if your show registration is submitted by your venue manager or you have selected to have payout sent to your venue, the funds will go directly to your venue for settlement. Your venue will then add their box office takings and forward you your money under the terms of your agreement with them. Make sure you know how long it will take for you to get your money after the Fringe Society has paid it out – your venue contract should make this clear.

## Do-it-yourself box office

If your venue does not run a ticketing facility, you are welcome to allocate all of your tickets for sale through the Fringe Box Office. Alternatively, you may elect to sell advance tickets and offer door sales yourself.

### DIY box office tips

- Print simple numbered tickets in advance. If possible, sell space on your ticket to advertisers to help cover print costs. Ticket design should be simple and include the show title, company name, venue, space, date and time of performance, and ticket price.
- Equally, for a very simple, functional ticket you could buy a book of cloakroom/raffle tickets to sell on the door.
- Assign only one or two people from your company to run the box office.
- Maintain a spreadsheet of sales. Balance your box office costs and income daily and deposit takings in a bank account set up to that end.
- Post conditions of sale clearly at your box office, including your policy on refunds and exchanges. If giving a refund, be sure to take the ticket back from the customer.
- You might want to offer concessions to certain categories of customer like students or over-60s. Make sure you have a set process for verifying these statuses and documenting their sales figures.
- Keep a tally of any seats you give away as complimentary tickets.
- Have your front-of-house staff retain tickets and take a head count before the performance for fire and safety purposes.
- You may want to track your customer base by asking your audience for contact details. Get permission before adding anyone to a mailing list. Contact the Fringe Society for more advice on how to set up and run your own box office.

Accommodation will be a big part of your Fringe budget. Edinburgh is a capital city and a year-round tourist attraction, so prices are naturally expensive and August is of course especially busy. Having said that, there are plenty of options and good deals can be found if you shop around.

The best source for options and information can be found in the accommodation section of the website:

[www.edfringe.com/participants/planning-your-show/accommodation](http://www.edfringe.com/participants/planning-your-show/accommodation)



## Goals

Before you make any decisions about your marketing strategy, it's a good idea to get your company together and decide exactly what it is that you would like to achieve from performing at the Fringe. For example, if your ambition is to pick up a touring engagement or expand your network of industry contacts, your energy is best put into attending shows and events and talking to the Participant Development team. On the other hand, if your main aim is to be well reviewed by major publications and attract big audiences, you will need to focus a good deal of effort on your PR campaign.

Defining the different goals and aspirations you have for your Fringe run will place you one step closer to achieving them. When you set your PR strategy you also need to decide who will have primary responsibility for carrying it out. It's a good idea to appoint someone connected to your show or company, but not someone who is already a key member of your production like an actor or director. You will need someone who can commit to working on your press and marketing from May through August.

## The Fringe audience

As many as half a million people attend the Fringe every year, so your target market is both vast and diverse. While in traditional marketing it's crucial to identify a target audience for your event, at the Fringe things can be a bit more flexible as audiences here invariably try out lots of different shows.

## Advertising

### Advertising design

Display advertising can make an invaluable contribution to the success of your PR. Remember that Fringe audiences will be completely saturated in competing marketing materials, so your advertisements must be strong enough to stand out amidst the frenzy. It's a good idea to keep continuity between your advertising across all its different forms and media by using the same fonts, copy and basic layouts throughout. However, the best and most important way to ensure consistency in your ad campaign is through a single distinctive, bold and evocative image that ties all your marketing material together in a creative and memorable way.

There is a wealth of knowledge available in the [Fringe Guide to Selling a Show](#) which includes advice on various means of marketing, press releases, flyering and postering.

### Programme advertising

The official Fringe Programme is the single most important piece of print at the Fringe. Because of its high-volume print run, worldwide distribution and status as the most-used reference for ticket buyers by far, the Programme is widely considered to be the best and best-value advertising space on the Fringe. Booking forms for display advertising in the Fringe Programme are available on [edfringe.com](http://edfringe.com) or email [advertising@edfringe.com](mailto:advertising@edfringe.com) for details.

### Flyers

Handing out flyers to advertise your show is a mainstay of Fringe marketing and an integral part of any good festival publicity campaign. The most popular size for flyers is either A5 (148mm x 210mm) or DL (110mm x 220mm). Try to avoid the 'flop factor' by printing your flyers on paper with a sufficiently high weight (ask your printer for advice). A good quality texture can help too, but remember that flyers are bound to be quickly disposed of, so don't invest too much in a heavy, expensive card. Print companies are competing for your business in August and as such you should always negotiate your price and request that they use recycled paper or paper from a sustainable source at no additional cost.

### Posters

Posters might not have the same reach as flyers, but are excellent for attracting attention and acting as a reminder of your event. Again, strong visuals are the key to a successful poster. They must stand out on a wall full of other artwork and make a clear and lasting visual impression. Most posters are A3 (297mm x 420mm) or A2 (420mm x 594mm) in size and paper can be lighter than that used for flyers. Fly posting is illegal so always make sure you have permission before displaying your posters.

### How many to print

When deciding how much print to produce think realistically about how it will be distributed, how many people you have available to flyer and how much time they have. For flyers, think in the low thousands and for posters, around 100-500.

Remember that handing out 50 flyers after engaging in conversation with the audience member can be as effective as handing out 500 flyers indiscriminately, so bear this in mind when deciding on print runs.

Please consider the environment and don't print more than you can distribute. Digital printing means that additional print runs are now much easier, quicker and cheaper if you run out, so keep your artwork files available. Always recycle any left-over print responsibly.

### Web advertising

With an increasing number of tickets being sold online, there is also the opportunity to advertise to edfringe.com which saw 20,129,470 page impressions, 1,652,168 unique visitors and 64,104,426 ad impressions between June and August 2015. Online adverts can be designed to include animation and will link through to the show's edfringe.com ticket page. Rates and booking forms for advertising are available on edfringe.com or email [advertising@edfringe.com](mailto:advertising@edfringe.com) for details.

### Media release

Your first contact with journalists and the media will be with the media release you send out by email, around the launch of the Fringe Programme at the beginning of June. The media release should be a straightforward one page document with the essential information about when and where the show is happening, the contact details for the media representative and some brief copy about what is exciting and special about your show.

In addition, you should have supplementary material including high quality images cast biographies, a company history and any previous reviews ready to send on request, or available online, if the initial pack sparks interest with a journalist. There's lots more advice about how to put together your media information in the [Fringe Guide to Selling a Show](#).

We firmly believe that every group has something unique and attractive to offer the media. Feel free to send your media release and images to the Fringe Media Office, [media@edfringe.com](mailto:media@edfringe.com) and we'll happily offer our advice on your copy and photos. It's always a good idea to send any press material to us as our Media Office is often the first port of call for journalists at the Fringe. If we don't have your information on file, you may well miss out on some important initial media coverage.

### Marketing during the Fringe

#### Flyering

Sound standard practice for flyer distribution on the Fringe is to set a few hours aside for the task every day of your show's run, as well as a week prior to your opening. Flyering requires time, energy and enthusiasm, but its importance to a successful Fringe marketing campaign cannot be overestimated. Hand-to-hand distribution comes with the crucial benefit of enabling you to speak directly to the recipient and back up the selling points on your flyer with additional info, personality and persuasion.

The Fringe Box Office queues are always a good starting point for leafleting, but you should also consider promoting outside your own venue, in queues for Fringe events similar to yours (whether in content, programme section or themes), and even at the other festivals. And of course, handing out flyers on the High Street is common practice, though be prepared for a lot of competition.

Remember: there are lots of ways to give passers-by a flavour of your show on top of the information in your leaflet. Hand out objects related to your show along with your flyers or use them to replace the use of flyers altogether and find a unique way to attract positive attention and interest in your production. There are more tips on flyering in the [Fringe Guide to Selling a Show](#).

One final note: while we are always eager to help with a show's promotional efforts, it is Fringe Society policy not to allow anyone to leave flyers or posters in Fringe Central, the edfringe shop or in the Fringe Box Office in an effort to keep our service fair and equitable to all the groups on the Fringe.

#### Postering

Before you set out on daily postering runs, be advised that it is a criminal offence to place your posters on walls, hoardings, vacant buildings, waste bins, streetlights, traffic signals, bridges, trees and stairways. Seek out wall space in Fringe venues, at the other festivals and even in storefronts, always remembering to get permission first. In recent years, large cylindrical towers have been provided on the High Street where you can also put up your posters legally.

The City of Edinburgh Council operates an authorised postering scheme around the city and you are able to purchase spaces in advance to achieve maximum impact. Typically, these sites feature larger 4-sheet posters and oblong lamppost wraps. More information on how to access this service will be included in bulletins or can be obtained from the Fringe Media Office.



#### Updating your printed materials

Once your Fringe run is underway, you may wish to advertise the fact that you've had a glowing review published. Printing new leaflets with this information added is unnecessary and costly – it is a common and accepted practice to print out review quotations and staple these to your flyer or poster.

#### Promoting by performing

Seek out public performance opportunities wherever possible. Playing to crowds at free events or on the High Street can generate exposure and interest for your show. These performances have to be brief and take place in crowded, noisy settings. Adapt your material accordingly, showing off the best, biggest, most enticing parts of your production – or consider creating something brand new. Be sure to have flyers on hand to give out to any interested audience members. The Fringe Society manages the busy High Street and Mound areas during August and provides stages for registered performers to promote their show for free. There are also a number of other opportunities to promote your show and more information is provided on [edfringe.com](#) and in e-bulletins as the festival approaches.

#### Festival media

You will feel a marked shift in gear when the festival officially opens. Thousands of journalists, performers and members of the public arrive over the first week and the atmosphere in Edinburgh instantly becomes charged. Invariably the demands of your press work will increase substantially and you will have little or no time left for planning. Nonetheless, it's important to make at least some time when you first arrive to introduce yourself to the Fringe Media team at Fringe Central.

### The Fringe Media Office

The Media Office serves as the public voice of the Fringe throughout the year, but from Programme launch to the end of the festival it takes on an even more active role, facilitating the work of shows trying to get attention from the festival press. Over 1,000 journalists contact the Media team each year to get their accreditation, find out about shows, book tickets, check for newsworthy stories and upcoming events, and conduct research – all reasons why you should keep us up to date with press packs and news of any developments related to your show.

When you first get to Edinburgh, be sure to come to Fringe Central to check that the team has received your media release and photos, that your contact details are correct and to tell them all about your show and its press and marketing. There is no need to make an appointment, although on busy days you may have to wait to be seen. As your run gets underway, you can come in or email as often as you like to give updates or get advice. You can contact the Fringe Media Office on [media@edfringe.com](mailto:media@edfringe.com) or by calling +44 (0)131 240 1919.

### The Clash Diary

The Media team keeps a diary of events, known as the Clash diary, which includes photo calls, publicity stunts, receptions and press launches, in the Fringe Media Office and on [edfringe.com](http://edfringe.com).

You should always consult the Clash Diary before organising an event of your own. Yours could end up being poorly attended if it is scheduled at the same time as another major happening. This diary is referred to regularly by members of the press, particularly photographers and picture editors.

### Reviews

Your show listings on [edfringe.com](http://edfringe.com) will include a reviews tab where two types of reviews, professional and audience, can be listed.

#### Professional reviews

These are reviews published by an organisation or individual who has been accredited with the Fringe Society's Media Office.

The main responsibility you have in getting your show reviewed is to ensure journalists have information about it well in advance of the first performance. Your first wave of press packs should be sent just after the Fringe Programme launch. By all means, send lots of press packs, but send them to publications and journalists that will be interested in your show and do so only in the way they specify.

During show registration you have the opportunity to designate a certain number of tickets per performance (the default is four) for issue to the press. The Fringe Media Office or your venue will give these out on your behalf to interested journalists. To find out if a member of the festival press is coming to see your show, you can either check your Fringe Box Office ticketing reports, enquire in person at the Media Office, or call the Fringe Society and ask to speak to the Media team. For the most part, the press book seats in advance and we will be able to give you both the name of the journalist and the media outlet. We can also talk to you about what is likely to come out of the media visit – it may be a review, but occasionally it will be an article about your show, venue or the Fringe as a wider topic.





### Audience reviews

Since 2014, we've opened up our audience review policy to allow any registered website users to post reviews online at [edfringe.com](http://edfringe.com). We know that audiences love to share the wonderful discoveries they make at the Fringe each year and we want to make it as easy as possible for them, regardless of whether they bought their tickets online, over the phone, from our High Street Box Office or directly from the venue. It can be a great way to get people talking about your show and to get feedback directly from your audience.

We appreciate that not everyone wishes to receive audience reviews, so you can opt-out when registering, or at any later date by contacting [participants@edfringe.com](mailto:participants@edfringe.com). If you opt out the message "This show or event has opted out of audience reviews" will be displayed within the 'audience review' section of your online listing. If you opt out once the festival has started all audience reviews that have already been submitted will be hidden.

As before, a 'Report Abuse' function will be in place to allow users to report inappropriate or abusive reviews which would then be reviewed against our redefined moderation guidelines and removed if appropriate.

Any review posted on [edfringe.com](http://edfringe.com) can be reported to the Society as inappropriate by using the Report Abuse function. The Society will then review the post and may remove it if it is found to contain any of the following:

- Personal abuse
- Hate speech
- Expletives/offensive/threatening language (based on Fringe Programme Production Style Guide)
- Spam
- Spoilers/sensitive plot information
- The Edinburgh Festival Fringe Society reserves the right to remove or edit reviews. Reviews posted within guidelines will not be removed simply on the basis that they are negative.

### Photo calls

Staging an event or performance for press photographers can be another source of publicity for your show. Talk to the Fringe Media Office to come up with a photo call idea that will be effective, relevant to your show, legal and not in competition with other scheduled events.

Whatever form it takes, make sure your photo call features multiple poses or some form of movement – a single, static image will not generate nearly as much excitement from photographers as the chance to catch a great moment in motion.

For more information on staging your photo call and all aspects of press and marketing, see the [Fringe Guide to Selling a Show](#).





### Fringe Central

Based next to George Square, this facility is available to any and all performers, producers, company members, arts industry or members of the media wanting to make use of our services and meet up with fellow Fringe participants. At Fringe Central you will find:

- The media, venues & companies, and the arts industry offices where you can engage with Fringe Society staff who can offer you support, guidance and information, including advice on how to promote your show and how to make the most of the networking opportunities available during the festival
- Rehearsal space plus a variety of other rooms to hire at reduced rates
- A cafe and bar
- Internet access (terminals and wifi)
- Photocopying and printing at great prices
- A host of free events, workshops and talks to develop your skills and career.

### Events at Fringe Central

As part of the Participant Development service, the Fringe Society hosts a broad range of free events during the festival at Fringe Central. These cover a wide variety of topics from practical business advice to enhancing your creative skills and are a great way to get even more out of your Fringe experience. They give you the chance to meet producers, promoters, other working professionals and fellow Fringe artists – making them a one-stop shop for developing your career and expanding your network of contacts. Last year there were more than 80 free events to attend which could benefit your professional development immensely.

### The Participant Development team

Looking down the list of the festival's most famous alumni – a list that includes the previously unknown Rowan Atkinson, Emma Thompson, Emily Blunt, Jack Black, Mike Myers, Stephen Fry and Flight of the Conchords – it becomes enticingly clear that a stint at the Fringe can be the springboard to major new career heights. Edinburgh in August is a hotbed of not only unsung talent, but also of the producers, programmers, scouts and venue operators poised to take that talent to the next level professionally.

But whether your goal is to pick up a touring engagement, land your own TV show, take your production to another festival or just develop new creative partnerships, the key is getting in touch with the right people – and that's exactly why the Fringe Society is the place to start.

The Fringe Society runs a Participant Development service to help you start thinking about how to develop your show and career after the Fringe and the people you might want to meet. We can offer practical advice on touring, fundraising and networking on a one to one basis and can also put you in touch with the scouts, producers, promoters and programmers who have accredited with our Arts Industry Office.

For more information and contacts please see [www.edfringe.com/participants/touring-and-professional-development](http://www.edfringe.com/participants/touring-and-professional-development).

It's important to get in touch with us before the Fringe so we can help you establish your goals for the festival, how you can achieve them and what preparation you should do in advance.

### The Fringe Society, Box Office and edfringe shop

The year-round home of the Fringe Society is at 180 High Street (part of the Royal Mile). Behind its iconic façade you'll find the edfringe shop, where the full range of official Fringe merchandise is for sale.

Underneath the edfringe shop is the Fringe Box Office. It can be accessed for ticket collection via the shop itself. However, to buy tickets you'll need to queue down Old Assembly Close, located just next door. Down the close you'll also find the Friends of the Fringe Exclusive Box Office, a special ticketing facility for use by those who pay to be a part of the Fringe membership scheme. Check out [edfringe.com](http://edfringe.com) for other ticket collection locations.

### The High Street and The Mound

The High Street and Mound areas, with their professional street entertainers, buskers, craft stalls and countless Fringe performers, are hubs of festival activity for visitors to Edinburgh in August. The Fringe Society manages the performance arenas to ensure the safety of all those who use it.

Specific performance areas (most of which are purpose-built stages) are available for you to book for short performance slots. This can be a great way to give passers-by a flavour of your show and entice them to come see the full production. Keep in mind, though, that performances must keep to a strict schedule and cannot make use of any form of sound amplification. Booking forms are available from [edfringe.com](http://edfringe.com) in the spring.

In addition to the performance opportunities, the High Street is also a prime location for handing out flyers.



### Getting here

#### Liftshare

Coming to Edinburgh can be expensive. Find someone travelling your way so you can share your journey and save money, cut your carbon footprint and have fun in the process. Visit [www.liftshare.co.uk](http://www.liftshare.co.uk).

#### Rail

Edinburgh is a scant four-and-a-half hours from London King's Cross by train and is well served by trains from throughout the UK. Waverley station (Edinburgh's principal rail station) is ideally positioned in the heart of the city, close to most festival destinations and the many bus routes serving Princes Street.

#### Road

If you prefer the open road, the journey to Edinburgh is a scenic treat by either car or bus.

Edinburgh is connected to the east coast of the UK via the A1 (M) and to the West by way of the M8 to Glasgow. Coach services run to Edinburgh from throughout Scotland and the rest of the UK.

#### Air

Edinburgh International Airport is approximately eight miles (13km) from the city centre and is served by most domestic and many international operators.

A taxi ride into town will cost you around £30; however, there is a bus service running frequently between the airport and city centre that costs only £4 one-way or you can get the tram for £5.

To find out more about any of these travel options, see Useful Numbers and Websites in the Appendix for contact details.

### Climate

Edinburgh has a temperate maritime climate. During the summer, temperatures are moderate, rarely going above 22°C (71°F), and keeping normally in the 10–18°C (50–64°F) range. The region is not subject to extreme weather variations and experiences much less rainfall than the more westerly areas of Scotland. Nonetheless, rain and wind are common features of the late summer climate, so be ready for some protracted and often sudden smatterings of bad weather.

### Getting around

#### Walking

Edinburgh is an easy city to traverse on foot, even when faced with one of its many hills. In most cases you'll find walking to be the simplest, and often quickest, way to get from A to B, so be sure to bring some comfortable shoes.

#### Bicycle

If you don't mind its occasional hills and cobblestone streets, Edinburgh is a great city for cycling – all the more so for those making festival-time commutes. Bikes can be hired or even bought inexpensively. A useful online hub for regional cycling routes is [www.edinburgh.gov.uk/info/20087/cycling\\_and\\_walking/453/cycle\\_routes](http://www.edinburgh.gov.uk/info/20087/cycling_and_walking/453/cycle_routes).

#### Bus

Edinburgh has an extensive network of buses running throughout the city and environs day and night. The principal service provider, Transport for Edinburgh, [www.http://transportforeдинburgh.com](http://www.transportforeдинburgh.com), charges £1.50 for a one-way adult bus fare while unlimited day tickets cost £4.00. Transport for Edinburgh also operates an express airport link direct to the city centre which is reasonably priced and operates every ten minutes between Waverley Bridge and the Airport throughout most of the day. Additionally, there is tram service which operates between the airport and York Place in the city centre taking around 35 minutes. Trams are also wheelchair accessible across the entire route.

For buses further afield, please check out the operator, First Group on [www.firstgroup.com/south-east-and-central-scotland](http://www.firstgroup.com/south-east-and-central-scotland)

#### Car

With its high traffic congestion, private transport restrictions and lack of parking, the centre of Edinburgh is less than ideal for car travel. If you're driving to Edinburgh and staying on the outskirts, you may be able to avail yourself of the Park and Ride facilities in Ingliston, Hermiston, Straiton and Sheriffhall, where you can park and then take a bus into the city centre.

## Edinburgh's Festivals

Edinburgh hosts 12 festivals throughout the year:



### Edinburgh's Hogmanay

30 December – 01 January



### Edinburgh International Science Festival

April



### Imagine Festival

May



### Edinburgh International Film Festival

June



### Edinburgh Jazz & Blues Festival

July



### Edinburgh Art Festival

August



### Edinburgh Festival Fringe

August



### The Royal Edinburgh Military Tattoo

August



### Edinburgh International Festival

August



### Edinburgh International Book Festival

August



### Edinburgh Mela Festival

end of August / beginning September

### Scottish International Storytelling Festival

October / November

For more information on all Edinburgh's festivals, please visit [www.edinburghfestivals.co.uk](http://www.edinburghfestivals.co.uk).

## Useful contacts

Please note that to call the United Kingdom from abroad you need to dial your country's international access code, then the UK's country code which is 44 and finally the telephone number minus the initial zero. For example to call the Fringe Society you would dial [+44 131 226 0026](tel:+441312260026).

### The Fringe

Edinburgh Festival Fringe Society  
[edfringe.com](http://edfringe.com)

### Legal and Licensing

City of Edinburgh Council  
[www.edinburgh.gov.uk](http://www.edinburgh.gov.uk)

City of Edinburgh Council  
– Licensing Section  
[www.edinburgh.gov.uk/info/20023/licences\\_and\\_permits](http://www.edinburgh.gov.uk/info/20023/licences_and_permits)

City of Edinburgh Council  
– Child Entertainment Licensing  
[www.edinburgh.gov.uk](http://www.edinburgh.gov.uk)

Police Scotland  
[www.scotland.police.uk](http://www.scotland.police.uk)

Scottish Fire and Rescue Service  
[www.firescotland.gov.uk](http://www.firescotland.gov.uk)

Disclosure Scotland  
[www.disclosurescotland.co.uk](http://www.disclosurescotland.co.uk)

Disclosure & Barring Service  
[www.gov.uk](http://www.gov.uk)

Scottish SPCA  
[www.scottishspca.org](http://www.scottishspca.org)

### Environment

Creative Carbon Scotland  
[www.creativecarbonscotland.com](http://www.creativecarbonscotland.com)

Community Resources  
Network Scotland  
[www.crns.org.uk](http://www.crns.org.uk)

Edinburgh Council Recycling  
[www.edinburgh.gov.uk](http://www.edinburgh.gov.uk)

Recycle for Scotland  
[www.recycleforscotland.com](http://www.recycleforscotland.com)

Zero Waste Scotland  
[www.zerowastescotland.org.uk](http://www.zerowastescotland.org.uk)

### Accessibility

Organisation: Scottish Association  
of Sign Language Interpreters  
[www.sasli.co.uk](http://www.sasli.co.uk)

Independent Translation and  
Interpreting Service – Scotland  
[www.itiss.co.uk](http://www.itiss.co.uk)

Royal National Institute for the Blind  
– Scotland  
[www.rnib.org.uk](http://www.rnib.org.uk)

Scottish Accessible Information Forum  
[www.saifscotland.org.uk](http://www.saifscotland.org.uk)

Attitude is Everything  
[www.attitudeiseverything.org.uk](http://www.attitudeiseverything.org.uk)

Euan's Guide  
[www.euansguide.com](http://www.euansguide.com)

Scottish Autism  
[www.scottishautism.org](http://www.scottishautism.org)

### International Performers

Visiting Arts  
[www.visitingarts.org.uk](http://www.visitingarts.org.uk)

UK Home Office  
– Visas and Immigration  
[www.gov.uk](http://www.gov.uk)

UK Home Office  
– Foreign Entertainers Unit  
[www.gov.uk](http://www.gov.uk)

HM Revenue and Customs  
– Carnets and Customs Clearance  
[www.gov.uk](http://www.gov.uk)

### Travel to Edinburgh

Visit Scotland  
[www.visitscotland.com](http://www.visitscotland.com)

Edinburgh International Airport  
[www.edinburghairport.com](http://www.edinburghairport.com)

Airport Bus  
[www.lothianbuses.com](http://www.lothianbuses.com)

Airport Tram  
[www.edinburghtrams.com](http://www.edinburghtrams.com)

Lift Share  
[www.liftshare.com/uk](http://www.liftshare.com/uk)

National Rail  
[www.nationalrail.co.uk](http://www.nationalrail.co.uk)

National Express Coaches  
[www.nationalexpress.com/home.aspx](http://www.nationalexpress.com/home.aspx)

Transport for Edinburgh  
– Buses and Trams  
[www.transportforedinburgh.com](http://www.transportforedinburgh.com)

First Group – Regional Buses  
[www.firstgroup.com/south-east-and-central-scotland](http://www.firstgroup.com/south-east-and-central-scotland)

BikeTrax  
[www.biketrax.co.uk](http://www.biketrax.co.uk)

The Bike Station  
[www.thebikestation.org.uk](http://www.thebikestation.org.uk)

Edinburgh Council Cycle Routes  
[www.edinburgh.gov.uk](http://www.edinburgh.gov.uk)

Central Taxis  
[www.taxis-edinburgh.co.uk](http://www.taxis-edinburgh.co.uk)



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