



Photograph by Janeanne Gilchrist @ Unit Photography

The Fringe Guide to Doing a show

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What is the Fringe?

Section 01

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 International Festival. Since then the Fringe has not only come into its own, but has become the biggest of the city's summer arts events, collectively known as the Edinburgh Festival.

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 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 this summer 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 collecting Box Office revenue in September. Use it in conjunction with the Fringe website (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 soul.

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 or on +44 (0)131 226 0026.

Frequently Asked Question Reference

What does it cost to take part in the Fringe?	Section 03, Budgets
How much should I charge for tickets?	Section 03, Budgets
How do I get funding for my show?	Section 03, Budgets
How do I find a venue?	Section 04, Venues
How much should I expect to pay for my show's performance slot?	Section 04, Venues
How important is venue location?	Section 04, Venues
What's the best time to come to the festival?	Section 04, Venues
How do I become a Fringe venue manager?	Section 04, Venues
How do I get permission to perform a copyrighted work?	Section 05, Before You Perform: Legal restrictions and guidelines
What can I expect to pay for accommodation?	Section 09, Accommodation

Where to Start

Section
02

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, press and ticket selling, as well as the online registration form for submitting your shows.

Most 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 Choosing a Venue
- The Fringe Guide to Selling a Show
- The Fringe Guide to Registering a Show

These are available as PDF documents from Pat www.edfringe.com/participants

The Fringe Society

The Edinburgh Festival Fringe Society (also known as the Fringe Society) 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 here.

The Fringe Programme and edfringe.com

The printed programme is distributed worldwide and, along with the website, is both the main and most used source of information about what's on during the Fringe.

The Fringe Box Office

The central box office sells tickets to all shows at the Fringe and coordinates promotional activities such as the Half Price Hut.

General information

The Society provides information year round both to 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.

Press and marketing

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

Developing your show after the Fringe

The Society can give you advice on touring and developing your show.

Fringe Central

Our participants' centre is open in August with facilities such as Internet access. You can also pop in to meet with Fringe Society staff.

Workshops and events

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

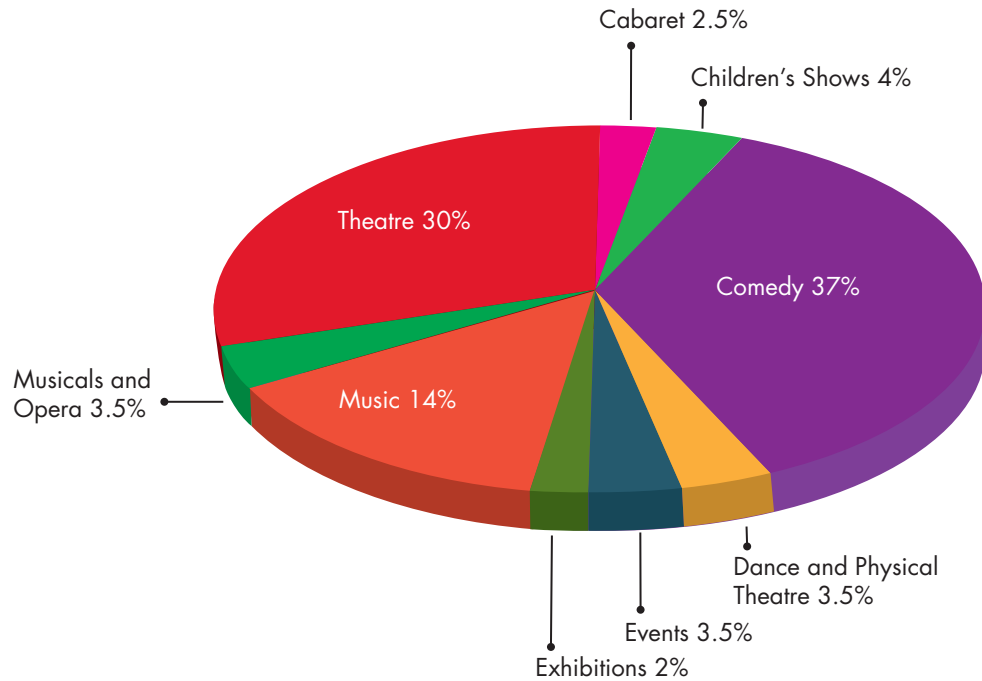
Roadshows

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 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.

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 lift share options, many of which will save you money.

Fringe by Numbers



Total shows:	2,542
Performances:	41,689
Venues:	258
Performers:	21,192
Estimated audience attendance at registered events:	1,877,119
Countries represented:	39
World Premieres:	1,319

What to Do and When

Month Action

- Start Here**
- Join our participants mailing list through edfringe.com.
 - Explore the website to get familiar with the navigation so you can find things when you need them.
 - Talk to performers and companies that have presented shows in Edinburgh in the past.
 - Browse last year's programme on edfringe.com to get a feel for the festival.
 - Put together a preliminary budget.
 - Research venues on edfringe.com and in the *Fringe Guide to Choosing a Venue*.
 - Read through the *Fringe Guide to Selling A Show*.
 - If the work you're performing is under copyright, contact the playwright, literary agent or publisher for clearance.
- January**
- Contact venue managers and short-list potential venues.
 - Attend or make plans to attend a local roadshow.
- January - April**
- Negotiate your contract with the venue manager to get the best dates/time slot and rate for your show. (Note that some venues book shows at the beginning of April, some book as early as January).
 - Submit display advertising for the Fringe Programme if desired (You can get discounted rates for advertisements booked before the end of January and all advertisements must be booked and paid for before mid April – see edfringe.com for this year's dates).
 - Use the Show Registration Form to submit your show for inclusion in the Fringe Programme. Early-bird forms may qualify for a discounted rate, so be sure to check edfringe.com for deadlines.
 - Start looking for accommodation to cover your stay during the festival.
 - For international companies, start researching visas requirements and entry procedures for the UK.
- April**
- Make sure to submit your online Show Registration Form before the final Programme deadline.
 - Plan publicity and marketing campaign and work out your print material needs – use the information in the *Fringe Guide to Selling a Show*.
 - Book accommodation to ensure the best rate and location.
- May/June**
- Send your initial news release to the Fringe Media Office.
 - Refine your budget now that most elements are finalised.
 - The Fringe Programme launches.
 - The Fringe Box Office opens to the public for web, telephone and counter sales.
 - Fine tune your show. Keep the dimensions and facilities of your Fringe performance space in mind.
 - Send out your press pack to any publications that might take an interest in your show.
- July**
- International companies must file FEU forms with the HM Revenue and Customs.
 - 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.
- August**
- Come into Fringe Central, make use of the facilities and meet Fringe Society staff.
 - Drop by the Media Office regularly. Make use of their office services and advice to help promote your show.
 - Spend time every day promoting your show.
 - Attend Fringe participants' events, workshops and seminars.
 - Go and see the Participant Development team 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. **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 put all your takings together and forward them to you in one go. Check your venue contract for details about box office payout.
 - Archive your show, file your press releases and work out your actuals so you can get ready to do it all over again!

Budget

Section 03

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 your's 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.

Typical Fringe Expenses

Venue: Can include everything from hiring the space to staffing fees and equipment costs (anywhere from £0 - £5,000 per week).

Fringe Society: Fringe Registration fees, ticket commission, perhaps programme and web advertising.

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.

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 5-10% 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.

Accessible Performances: The Edinburgh Fringe has a large audience of people who are deaf or blind. We suggest including at least one BSL interpreted, Audio Described or Captioned Performance in your run.

For more information email equalities@edfringe.com

Reality Check

Travel and living expenses mount up. Most performers consider themselves lucky to break even – losing money is more likely.

Sample Budgets

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.

Free show

Venue	Space Hire	£0.00
	Staffing	£0.00
Fringe Society	Programme fee	£393.60
	Programme advert	£0.00
	Box Office commission	£0.00
	Edfringe.com advert	£0.00
	Further advertising spend	£99.00
Production costs	Costume, props and set	£200.00
	Public liability insurance	£120.00
	Copyright	£0.00
	Music Licence fees	£0.00
Accommodation	Rent and utilities	£1,200.00
Travel	To and from Edinburgh	£200.00
	Around Edinburgh	£0.00
Press and marketing	Venue marketing	£0.00
	Ad design	£0.00
	Flyers	£200.00
	Posters	£0.00
	Print distribution	£0.00
	Trailer (social media/viral)	£0.00
	Company T-shirts	£0.00
	Publicity photos	£60.00
Administration	Office costs	£0.00
Living costs	Food and drink	£0.00
	Sub total	£2,472.60
Contingency		£247.26 10%
	Total	£2,719.86
	Total ticket sales	£0.00
	VAT	£0.00
	Total ticket net	£0.00

Venue	Space Hire	£1000.00	Daytime 80 Seat
	Staffing	£0.00	
Fringe Society	Programme fee	£393.60	
	Programme advert	£0.00	
	Box Office commission	£186.30	6%
	Edfringe.com advert	£0.00	
	Further advertising spend	£0.00	
Production costs	Costume, props and set	£500.00	
	Public liability insurance	£120.00	
	Copyright	£0.00	
	Music Licence fees	£100.00	
Accommodation	Rent and utilities	£1,200.00	
Travel	To and from Edinburgh	£300.00	
	Around Edinburgh	£0.00	
Press and marketing	Venue marketing	£400.00	
	Ad design	£0.00	
	Flyers	£200.00	
	Posters	£120.00	
	Print distribution	£0.00	
	Trailer (social media/viral)	£0.00	
	Company T-shirts	£0.00	
	Publicity photos	£120.00	
Administration	Office costs	£100.00	
Living costs	Food and drink	£1,200.00	
	Sub total	£5,939.90	
Contingency		£593.99	10%
	Total	£5,989.83	
25% of tickets sold at £5.00			
	Total ticket sales	£3,105.00	
	VAT	£621.00	
	Total ticket net	£2,484.00	

Venue	Space Hire	£2,500.00	4pm Slot 100 seat
	Staffing	£480.00	
Fringe Society	Programme fee	£393.60	
	Programme advert	£900.00	
	Box Office commission	£1289.80	6%
	Edfringe.com advert	£600.00	
	Further advertising spend	£150.00	
Production costs	Costume, props and set	£800.00	
	Public liability insurance	£120.00	
	Copyright	£945.00	
	Music Licence fees	£150.00	
Accommodation	Rent and utilities	£2,400.00	
Travel	To and from Edinburgh	£500.00	
	Around Edinburgh	£148.00	
Press and marketing	Venue marketing	£400.00	
	Ad design	£100.00	
	Flyers	£400.00	
	Posters	£175.00	
	Print distribution	£0.00	
	Trailer (social media/viral)	£220.00	
	Company T-shirts	£60.00	
	Publicity photos	£120.00	
Administration	Office costs	£100.00	
Living costs	Food and drink	£2,400.00	
	Sub total	£15,351.400	
Contingency		£2,302.71	15%
	Total	£17,654.11	
30% of tickets sold at £7.00			
	Total ticket sales	£4,830.00	
	VAT	£966.00	
	Total ticket net	£3,864.00	

Venue	Space Hire	£8,000.00	7pm Slot 120 seat
Fringe Society	Staffing	£0.00	
	Programme fee	£393.60	
	Programme advert	£1,440.00	
	Box Office commission	£607.20	6%
	Edfringe.com advert	£800.00	
Production costs	Further advertising spend	£300.00	
	Costume, props and set	£3,200.00	
	Public liability insurance	£120.00	
	Copyright	£1,200.00	
Accommodation	Music Licence fees	£200.00	
	Rent and utilities	£3,000.00	
Travel	To and from Edinburgh	£1,200.00	
	Around Edinburgh	£296.00	
Press and marketing	Venue marketing	£500.00	
	Ad design	£300.00	
	Flyers	£500.00	
	Posters	£350.00	
	Print distribution	£2,000.00	
	Trailer (social media/viral)	£0.00	
	Company T-shirts	£0.00	
	Publicity photos	£300.00	
Administration	Office costs	£1,400.00	
Living costs	Food and drink	£0.00	wages not included
	Sub total	£26,106.80	
Contingency		£1,827.48	7%
	Total	£27,934.28	
40% of tickets sold at £11.00			
	Total ticket sales	£12,144.00	
	VAT	£2,428.80	
	Total ticket net	£9,715.20	

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 the Participant Development section of edfringe.com

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.

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 press 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 in 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 an arduous task with slow results, 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?

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?
- does their product fit with the themes of your show?
- have they sponsored other arts organisations?

Most companies have a personal mission statement on their website, as well as the names of departmental contacts for Marketing, Communications or Sponsorship. This kind of specificity is vital to maximising your canvassing efforts.

Stage 2: Make contact

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

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. Benefits could include promotional materials (endorsement on banners, flyers or in your show listing, or displaying their product in the show), hospitality (tickets for the show, drinks reception at the venue) and media coverage (in your press releases and photo call).

Tips

1. Use your contacts

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

2. Make it specific

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

3. 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.

4. 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 are 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.

5. Ensure you can deliver

Don't make promises you can't keep, as ultimately you only stand to lose.

6. Keep calling!

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

Venue

Section 04

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 locale 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.

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.

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 10 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 an 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.

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.

Type of financial deal offered and total cost

How much will you need to pay and when – is it based on your box office 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 find out about any extra deductions such as VAT, ticket commission etc.

Performance Slots and Programming

What dates and times would suit your show best, can the venue offer these? Also think about whether your work will fit in at a particular venue. Do they often programme shows and companies like yours?

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 and Audio Described performances and do they have hearing loops?

Environmental policy

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

Best Practice Code

Is the venue signed up? More information on the Code can be found below and both the listings in The Fringe Guide to Choosing A Venue and in the online venue search, will indicate if a venue has signed up.

Fee structure

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

1. 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.

2. Box office split

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

3. 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 thereof 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? Examples of splits are given below.

Below are two examples of how a 60/40 split – £1,000 guarantee could work.

Example 1

Your total box office takings are £2000 – your share is £1,200, the venue's share £800.

As the venue's share is lower than the guarantee, they will keep £1,000 for their guarantee and forward you the remaining £1,000.

Example 2

Your total box office takings are £2,000 and the split kicks in after the £1,000 guarantee. The venue will keep the guaranteed £,000 and split the remaining £1,000 60/40.

Therefore, 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. 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.

Studio (capacity:28)

Stage size:	3.5m(w) x 2.0m (d).
Stage type:	Floor level stage, black wooden boards
Space info:	Space dimension: 4.4m wide x 6.25m deeps x 4m+ high, black box, end on space.
Description:	Our smallest studio space. Black box, floor-level wooden stage, limited backstage area, raked audience seating
Lighting:	Six channel manual preset desk, general cover (four 500w fresnels and two 650w profiles, plus several birdies).
Sound:	Eight-channel desk, two corded handheld mics with stands, Minidisk and CD players, two speaker system.
Storage/ dressing facilities:	Storage room next to the space and shared dressing rooms, about 10m along the corridor.
Slot length:	Variable, usually 60-120 mins.
Deal:	Box office split guaranteed – 40/60 in company's favour.
Proposed charges:	£400-750 per 90 min slot per week.
Additional charges:	Technician available to operate at £10 per performance. Additional equipment charged at cost.

Theatre: Auditorium (capacity: 90)

Stage Size:	9.0m(w) x 5.1 m (d).
Stage type:	29'5" x 17'2"
Space info:	Black box.
Description:	Black box with large stage and permanent technical facilities. Raked cinema seating with very good sightlines from all seats.
Lighting:	Basic cover and use of some of our equipment (by negotiation). 8-channel desk (programmable memory)
Sound:	Mixing desk, double CD player and two MiniDisc desk with eight free channels that can be used for computers, microphones, and other inputs. Two speakers above stage and two at back of auditorium, front and back speakers on different amps.
Storage/ dressing facilities:	Backstage dressing room with intercom and stage monitor relay. Limited storage.
Slot Length:	Sold in two-hour slots.
Deal:	Straight hire payable in advance.
Proposed charges:	£800 – £1,500 (depending on time of day).

Main Church (capacity: 500+)

Stage Size:	Not applicable
Stage type:	Flexible use of 12.2m x 1m risers.
Space info:	Sanctuary.
Description:	Main church sanctuary, with flexible audience seating and adaptable risers.
Lighting:	Not applicable.
Sound:	Only voice amplification.
Storage/ dressing facilities:	Two large upstairs rooms.
Slot length:	Three hours.
Deal:	Straight hire.
Proposed charges:	£500 per two three-hour slots per day.

Making the Decision

We recommend that you apply to a number of different venues, at least three or four. This way you can get a really good feel for all the different deals that are out there and find the best slot for your show. Don't make blanket applications to all venues – make informed applications to specific venues and follow their application procedures.

Once you've applied to and heard back from some prospective venues, you will have to make some further decisions based on their individual offers. These can have major bearing on your show and your Fringe experience as a whole, so be sure to weigh your options carefully. Contact the Fringe Society if you want to talk it through.

You can find out what spaces are available to hire by using the venue search or by downloading the Fringe Guide to Choosing a Venue in the participants section of edfringe.com.

Do your research, look at the venues websites, see what they hosted in last year's programme and talk to past companies about their experience.

Even once you've narrowed the choice down to one frontrunner, be sure to have few backup options, so that if your preferred venue falls through you have a second and third choice at your fingertips. Keep in regular contact with your shortlist of venue managers throughout the decision-making process and be sure to let them all know once you've accepted your final contract, so that the others know that the slot they offered you has freed up. Venue manager expect you to apply to more than one place, but don't play them off against each other.

Finally, when you find a place that suits you, with a good slot that is financially viable for your production, go ahead and book it. This will usually involve making a preliminary confirmation in writing and paying a deposit.

Length of Run

Companies often ask the Fringe Society whether it is better to perform for one, two or three full weeks of the festival. The answer depends on why you are bringing your show to Edinburgh in the first place. The longer your run, the more chance you have to build up word of mouth about your show and maximise the impact of any reviews. It's also worth remembering that some costs are fixed however long you perform for, so it's not true to say that performing for one week will cost you a third of performing for a full three week run. Venue managers tend to prefer companies to do longer runs as well, as it makes it easier to schedule. However, if other commitments mean you can't be in Edinburgh for the whole festival you may choose to perform for just one week. Weekend performances tend to get the largest audiences so try to include one if you can. There are no real rules around which week to choose, Week One obviously has lots of opening events, whereas in Weeks Two and Three, the other festivals are in full swing so there are more people in town, but it might be harder to get a review. Again the decision is down to your priorities and what your aims are in coming to the festival.

Performance Length

Many venues will advise you to produce a 60-minute show. This is because audiences come to Edinburgh to see five or six shows a day and a uniform one-hour duration tends to suit that schedule well. Companies often find that venue costs go up if their show goes much longer. However, it is not uncommon to see performances running as long as 90 minutes, so don't compromise on the integrity of your show just to fit it into a venue's preferred timetable.

Time Slot

There are no real rules about the best time of day to perform your show in the Fringe. Shows take place from first thing in the morning to the early hours and the more traditional performance schedules don't necessarily apply. It may be that the content or nature of your show lends itself to a particular time of day, but be prepared to be flexible as audiences are used to seeing all kinds of shows around the clock. Also remember that while "prime" evening slots may seem like a good option, you could be competing with large scale shows and other festivals at that time of day.

Keep in mind that some venues will not finalise their programming until just before the Fringe Registration deadline in April and will often shuffle their shows' daily time slots around to fill any gaps still remaining in their schedules. Even though they may have offered you a provisional time slot, this might change if it doesn't end up fitting in with the rest of their programming. If your time slot may be subject to these changes it is a good idea to insist on at least a confirmed time band for your show (eg, morning, afternoon or evening) to ensure that any disruption or day-to-day variations in your performance time are kept to a minimum.

Venue Visits

If you want to visit venues outside of August, contact the venue manager to make arrangements. Most venue managers don't live in Edinburgh and their venue may operate as a completely different business outside the festival period, so you'll need permission from the year-round owner to go and view it.

Venue Checklist and Contracts

Remember 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 4, 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 license from the City of Edinburgh. 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 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 and well as a jurisdiction statement (e.g. 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 the correct copyright permissions to perform your work, that all company members (including children) are legally allowed to perform in the UK, that you will acquire all the rights for your music use and pay the any applicable fees, that you have adequate insurance, that your set and props are fireproof and your electrical equipment is safe, that you will not damage the property and that you will 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:

1. 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.
2. Provide their performing companies with details and specifications of venues and spaces which are as detailed and up-to-date as practicable.
3. 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.
4. 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.
5. Comply with applicable licensing, equalities and employment, and health and safety legislation.
6. Strive towards providing the highest level of accessibility at their venues.
7. Encourage the establishment of sustainable practices and seek to reduce the environmental impact of the festival.
8. Implement an Equal Opportunities policy to encourage the promotion of equal opportunities.
9. Develop best practice in venue operation and the provision of training.
10. Seek to work with each other and the Fringe Society for the future development of the Fringe.
11. 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.

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 form, but 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 also make sure you know where your box office money is being paid at the end of the festival. Venues often ask that settlements are sent to them, so they can add their own box office takings and forward you all your money in one go. Make sure you know exactly how the payout process and schedule will work in your case – your contract should set the procedure out clearly.

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.

Running your own venue

Some companies come with a travelling venue or find a new or unusual space in Edinburgh and manage it themselves. The Fringe Society produces the *Fringe Guide to Running a Venue* for new venue managers or companies that decide to run their own venues. Please contact us at venues@edfringe.com for more information.

Before you Perform:
Legal restrictions and guidelines

Section
05

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. More information will be available from edfringe.com before the festival. All shows are required to submit a PRS form 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 license 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. More information will be available from edfringe.com before the festival.

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 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. Some insurers also offer Employers Liability as part of this package which covers you in the event of a damage or injury claim someone working for you – even if you are not paying them. Please see 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.

Exceptional performance requirements

All venue managers must apply for theatre or public entertainment licenses with the City of Edinburgh Council Licensing department. The terms of these licenses are limited, so if your show includes any special requirements (e.g., pyrotechnics, firearms, 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

Generally speaking, a child must be at least 14 years of age before being allowed to work. Where children are engaged to work in a theatrical production, the performing company is required to apply for a license from the local authority where the child is undergoing his/her education. Adult company members can be vetted through Disclosure Scotland 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 license 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 with the latest provisions coming 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 Communication Support for ideas and advice. The Fringe Society is committed to increasing accessibility at the festival – please contact us on equalities@edfringe.com to find out more about how your show can be involved.

International Performers

Section 06

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 40 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.

Advice for international companies

1. Talk to other overseas companies with experience of the Fringe for invaluable, firsthand advice. Check last year's programme, which can be downloaded from edfringe.com, or search on our website to see who has visited before.
2. 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 to see if we can help put you in touch.
3. 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.
4. It's an excellent idea to come to one of the Fringe roadshows if you can. These are sometimes held outside the UK, so keep an eye on edfringe.com to find out if and when we could be in your neighbourhood. 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.
5. 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

In 2008, the UK introduced major changes to immigration procedures, so performers from outside the European Economic Area and Switzerland need to research entry requirements. In 2011, 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 UK Borders Agency and is posted on 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.

Foreign Entertainers Tax

If you have even one overseas member in your company, you must declare your Fringe Box Office takings to Her Majesty's Revenue and Customs (or HMRC). The paperwork you need to file is an FEU8 (Foreign Entertainers Unit) form which can be downloaded either from edfringe.com or directly from the HMRC website. See Useful Numbers and Websites in the Appendix for contact details.

The FEU8 will ask for your estimated income. As a guide, we recommend a figure equivalent to one-third of your possible ticket sales revenue. The form also asks for an estimated expenditure – be sure to include the cost of your venue hire, Fringe registration fee, marketing and publicity, travel, accommodation and food and drink. When you submit your paperwork, remember to include your venue contract. We recommend filing the FEU8 by mid-July at the latest as they can often take some time for Inland Revenue to process. On receipt of your submission, the HMRC will send the Fringe Society an FEU4 form directly as well as sending you a copy. The FEU4 states if any tax need to be paid and if so at what rate or if you are exempt. Keep your FEU4 form for your records and send a copy to your venue.

If you file the paperwork in a timely fashion, the chances are good that your taxes will be reduced or waived. Most years, only a handful of shows have any FEU to pay. However, if you neglect to submit your form or it hasn't been processed by mid-September, the Fringe must withhold 20% from your show's Fringe Box Office takings. If it then turns out you aren't liable to pay any tax you will have to claim this directly from the HMRC by filing UK taxes in April.

Show Registration and
The Fringe Programme

Section
07

The Show Registration Form

The show registration form 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, information like:

- the name of your show and performer/performing company
- the name of your contact for all official correspondence with the Fringe
- who should be contacted about the press or touring opportunities for your show
- whether any of your company members are non-UK residents
- the venue in which you'll be performing
- your show's performance dates, times and ticket prices
- programme and web descriptions of your show
- the genre to which your show belongs
- whether your show is a world premiere
- the number of tickets you are allocating for sale by the Fringe Box Office
- whether your show will take part in any of the Fringe's special ticket offers
- any warnings you may want made about your show (e.g., adult content, walking involved) to ticket buyers at the time of purchase
- whether your show provides any services or facilities for audience members with disabilities
- the details for paying out the takings from tickets sold through the Fringe Box Office
- an image to represent your production.

Once your form is submitted it will provide the basis for listings that will publicise your show on edfringe.com and, most importantly, in the official Fringe Programme. It's also the starting point for the work that takes place on behalf of your show in just about every department of the Fringe Society – all in all, it's a pretty important document!

For more information, please see the Fringe Guide to Registering a Show at www.edfringe.com/participants.

How to Submit your Form

The registration form is available online at www.edfringe.com in the early part of the year. To submit the form, you must complete all the necessary information and make a full payment. Once submitted, your form will be processed by the Publications team to prepare your listing for the official Fringe programme. There is a limited period during which you can make minor changes to the existing show data on the form and resubmit it at no additional cost.

Some venues will fill the form in on the company's behalf, make sure you know who is registering your show.

Deadlines and Prices

The 2012 show registration form will be available early in the year. Only forms submitted between that time and 11 April will be included in the Fringe Programme, so make sure you get yours in early and don't miss the window of opportunity.

Show looking to register after the April deadline will not be included in the programme; however, it is still possible (and important) to submit a REgistration Form in order to register with the Fringe Society and take advantage of our other facilities and publications. Please note that any submissions (or any changes or cancellations applying to existing submissions) made after the Programme goes to print are subsequently the responsibility of the Fringe Box Office.

Show Registration Form FAQs

Is it mandatory to submit a registration form to bring my show to the Fringe?

Absolutely not, although it is the only way for you to take advantage of the services and facilities offered by the Fringe Society including the official Fringe Box Office, Fringe Central, 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 in the success of your festival experience.

Who should submit my show's registration form?

Whoever submits the form will be the Fringe Society's primary contact all the way through the end of the festival. This person will be the only one who can make changes to the form, who receives emailed proofs of your show's entry in the Programme and who manages ticket sales through the Fringe Box Office, among other key functions. If a single form is being submitted for multiple shows, this organisation contact will serve in the same capacity for all of them. In most cases, this person will be a member of your production company, but it's increasingly common practice for a show's promoter or even its venue to submit a form on the company's behalf. Be sure to find out where this responsibility lies in your case. Keep in mind that if a third party is serving as your organisation contact, the Fringe Society will only be able to accept changes or give out information pertaining to the form to that one person and nobody else, not even members of the production company. If your venue has submitted your registration form, make sure you have signed up to receive Fringe Society bulletins independently so we can keep you up to date. Also, make sure you know if the Fringe Society is paying your box office money to your venue and when you can expect to receive your money.

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

The form is split into two parts: the first (Organisation and Payout Details) covers information on the submitter and payment; the second (Show Details) is for all the details related to a particular show. So long as the information in part one remains applicable, you can submit details for up to 15 shows as part of a single form – simply create a separate Show Details section for each. Keep in mind that every show attached increases the final cost of the form, which will have to be paid in full at the time of submission.

What counts as an individual show?

The Fringe enforces a one show-one listing programming 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 only 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 rule 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. More details on how this is defined will be available with the Show Registration Form 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 press. Launched in the spring to tens of thousands of readers around the world, 97% of our audience see or use the 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 main genre sections based on show type including

- Cabaret
- Children's Shows
- Comedy
- Dance & Physical Theatre
- Events
- Exhibitions
- Music
- Musicals & Opera
- Theatre

In addition, a Spoken Word option will be available, which we will include as a section if there is enough interest.

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 submit your form, the Fringe Society goes through the data to ensure proper formatting and adherence to Fringe style guide. Once any necessary changes are made by our staff, a PDF proof of your form, including a mock-up of your Programme listing(s) will be emailed to your show contact. You can make alterations to your form any time between its submission and the final-changes deadline. Subsequent proofs will be emailed periodically based on your changes until a final version is arrived at, ready for inclusion in the Programme.

Programme Advertising

In addition to the standard listings, the Programme offers the opportunity to book space for full-colour display advertising to any show, company, performer or venue. Booking forms are available to download from edfringe.com

Save Money on your Show Registration Form!

During the spring, there are two deadlines for initial Show Registration Form submission – the final deadline to get into the Programme and an early-bird deadline when the cost for each show submitted is almost £100 less than the normal rate! Keep an eye on edfringe.com to find out when to submit for maximum savings.

Tips on Writing your Show Copy

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. Because promoters, press and the general public rely heavily on what they read in the Programme to decide what to see, it is vital that your copy be exciting and interesting and sells your show in a way that makes it stand out from the thousands of other competing listings. Here are some key ideas to keep in mind:

1. Make sure your copy is informative. In recent focus groups with ticket buyers, much criticism was levelled at programme entries that were comprised solely of quotations or star ratings from newspapers and did not say anything about the content of the show. If you do use quotations, these must be attributed.
2. Make sure your copy is clear. Even if your show is off the wall, 'wacky' entries are typically seen as pretentious or meaningless.
3. Remember that the Programme is a free publication available to everyone, including children. Even if your show isn't appropriate for all age groups, your programme copy should be.
4. Use short, simple, familiar words (eg, say 'new', not 'innovative').
5. Make things personal. If possible, speak to the reader directly entice them to 'come and have a great night out!' rather than merely stating 'everyone that comes can look forward to a great night out'.
6. Use short, concise sentences so you don't risk losing your reader.
7. Avoid subordinate clauses, as in: 'acknowledged as one of the most challenging and acclaimed theatre companies in Britain, our work is a fusion of the best in drama and music'. Split these into two sentences by keeping to one idea per sentence.
8. Avoid jargon like 'Restoration Comedy', as you risk putting off audience members who may not know what you're referring to.

For more guidelines on the style of your show description, make sure to consult the Style Guide section of *The Fringe Guide to Registering a Show*.

Reality Check

The choice of which section of the programme to put your show in should be made based on form rather than content. A musical by Rodgers and Hammerstein, for instance, could by turns be classed as Theatre, Comedy, Dance and Physical Theatre and Music if judging by its content. However, based on its dramatic form, would – and should – be placed under the heading of Musicals and Opera. The occasional exceptions to this rule are those pieces that belong in the Children's Shows section, which are categorised on the basis of the intended audience rather than show type. Remember, you can also pick sub genres to further define your show within your main category.

Box Office

Section 08

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 post, by phone and on edfringe.com

You are required to make at least the equivalent of 25% of your tickets available to sell at the Fringe Box Office. You can, however, choose to increase this number when you fill in your Show Registration Form. 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 6% 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 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.

Venue Box Office

Many of the venues operate a 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 Returns

Your takings from the Fringe Box Office will be sent out by 30 September following the end of the festival. When filling out your Show Registration Form, we recommend that you chose the option of having your payout sent by bank transfer as it is quicker and safer than sending cheques. However, we can also process your Box Office payout by cheque within the UK or international draft for all other countries. You will receive the payment receipt along with a financial statement, daily ticket sales report and summary of commission. Also, any Foreign Entertainers Tax (FEU) and Performing Right Society (PRS) contributions will be withheld as required. Note that if your Show Registration Form 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 all in one go. 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.
- Clearly post conditions of sale 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 tickets you give away as comps.
- 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

Section 09

Finding festival time accommodation in Edinburgh can be a tough and pricey proposition and one that only gets tougher and pricier the longer you wait. We recommend you start looking for a place to stay as soon as you've confirmed your Fringe venue. The good news is that there are lots of resources you can bring to bear on putting the right roof over your head.

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.

Types of Accommodation

Staying with friends or relatives

If you know anyone in Edinburgh or nearby, consider if you can stay with them – they will be quite used to people asking! Even if they live outside the centre, it will probably be the cheapest option.

Rooms

Lots of Edinburgh residents let out their spare room to participants and share the rest of their home with you during the festival. This is usually a cheaper option as you are just renting a room rather than a whole property and it can be a great way to get to know the locals. The Fringe Society has a list of private individuals looking to let rooms, all at reasonable rates – see edfringe.com for more details. Please note that the Society does not inspect or vet these properties and all arrangements need to be made directly with the property's owners.

Remember to also check out social media around the festival for individuals letting rooms.

Flats

Probably the most common form of accommodation during the Fringe is to rent an entire flat or house as a company or sharing with other participants. Edinburgh has a huge range in terms of size of accommodation, price and location and there are a number of agencies who offer short term lets, see edfringe.com for some examples. The advantage of using an agent is that they may have a wider choice and it can be an easier process as they are used to renting out accommodation. It can however be more expensive as an agency fee will be included in the price. Alternatively you could find a landlord who wants to rent privately – check out Fringe social media or sites such as Gumtree and Craig's List.

University residences

As the Fringe takes place outside of term time, many of Edinburgh's universities rent out their student accommodation, either in flats or halls of residence. This can be ideal for larger groups as they can all be housed in one place.

Hotels and B&Bs

This option is usually a bit pricey for a full month's stay and is more commonly used by audience members. However, if you are in Edinburgh for a shorter amount of time, it could be worth exploring – see www.visitscotland.com or www.stayinedinburgh.net for more details.

Hostels

Hostels can be a cheap option and many offer a variety of type of rooms from singles to dormitories, another good idea for large groups. Such accommodation is often central and a good way to meet others visiting the city. Just do an internet search for Edinburgh hostels and remember to check what their arrangements are for longer stays.

Camping / Caravan sites

If you're really stuck for a place to stay, you could try bringing your own! It's cheap but remember that the Scottish weather can be wet and chilly, even in August. Go to www.visitscotland.com for full listings.

How much will it cost?

Prices vary hugely depending of type of accommodation, location and number of people sharing. We recommend that you budget at least £120 to £150 per person, per week.

Tips on Accommodation

- Shop around – check out all your options online and get a good feel for what is out there. Don't take the first thing you are offered but seek out a number of options.
- Negotiate – don't be shy to ask if the first quoted price is the best on offer and if you are using an agency, ask what they have available in all price ranges.
- Start looking early – if you can start your search early, you may have more options and get a good deal by paying a deposit at that stage. It's not true though that everything gets booked up well in advance, so don't panic if you're looking later on. Just make the time to do a thorough search, however close to the festival it is, so you can pick up any deals and don't take something just because you don't have time to look for something else.
- Check it out – ask to see photos and get references from previous tenants. If possible, arrange to pay a deposit and then pay the balance on arrival once you've had a chance to see the accommodation. Sometimes you will need to pay upfront, so find out what that the cancellation policy is and try to use a credit card so you are covered if something goes wrong.
- Know what you are getting – double check exactly what is provided in your accommodation in terms of linen, towels, internet etc. It can sometimes be cheaper if you provide your own facilities.
- Read your contract – even if this is a simple letter make sure exactly what is expected of you in terms of arrival and departure dates, utilities, laundry and cleaning. Do what you are asked to do to avoid losing any of your deposit.
- Remember that finding accommodation is your responsibility – the Fringe Society can point you in the right direction but any arrangements will be your own.
- Location, location, location – make sure you know where in the city the accommodation is and how you will be travelling to your venue. Remember you may need to get back late at night. It's great to stay in the centre but it can be cheaper if you stay a little further out. Edinburgh is very compact, most places are walkable and the bus service is very good. Taxis are relatively cheap but it mounts up if you use them frequently. See the City of Edinburgh section of this guide for more information about different areas.
- To share or not to share? – costs definitely go down if people are prepared to share rooms and if you get the maximum amount of people in one flat. Remember though that you'll be living together for a month and be careful that issues with accommodation don't start detracting from your production.
- Consider staying further away – if you stay outside the city, accommodation can be much cheaper. Glasgow is only 50 minutes away by train and tickets are cheap off peak. There are also lots of lovely small towns outside of Edinburgh and along the coast which have good train services.

Media and Marketing

Section 10

The most definitive information on press and marketing is in *The Fringe Guide to Selling a Show* which is available to download at edfringe.com, so please have a read through that guide as well.

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 Arts Industry Office. 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.

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 to download from edfringe.com

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 competitive for your business in August and as such you should always negotiate your price and request that they use recycled paper 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 100-1000.

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, the opportunity to advertise to edfringe.com customers is one with no small appeal. In particular, online adverts can be designed to include animation and will link through to the show's edfringe.com ticket page. See edfringe.com for more details.

Press packs

Your first contact with journalists and press publications will be with the press pack you send out by email starting in the Spring, around the launch of the Fringe Programme. The press pack should be straightforward and user-friendly, and contain only:

- a one-page press release and
- digital images of your production.

In addition, you should have supplementary material (eg, cast biographies, a company history, reviews and display adverts) ready to send on request if the initial pack sparks interest in your show.

We firmly believe that every group has something unique and attractive to offer the media. Feel free to send your press pack to the Fringe Media Office (media@edfringe.com) and we'll happily offer our advice on your release copy and photos. It's a good idea to send any press material to us anyway. Our Media Office is often the first port of call for journalists at the Fringe and 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. Perform excerpts or stage tableaux, 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.

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 in Fringe Central, the Fringe Shop or 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 offense 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.

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 ready 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 lots of 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 of August 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 press 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.

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. You should always consult 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

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.

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*.

The City of Edinburgh

Section 11

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.

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 served by most domestic and many international operators. A taxi ride into town will run you around £30; however, there is a bus service running frequently between the airport and city centre that costs only £3.50 one-way and an LRT service that costs just £1.30 but takes about 30 minutes longer.

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

Key Areas of the City

The Royal Mile

The Royal Mile stretches out for just under a mile from Edinburgh Castle to the Palace of Holyrood and is made up of six streets that make up the main artery of Edinburgh's Old Town district. It is a principal tourist centre during August and home to the Fringe Shop and Box Office. You will also find the International Festival Box Office (The Hub) here, as well as Castle Esplanade which hosts the nightly Edinburgh Military Tattoo. For more information on the Royal Mile – specifically the High Street area given over to Fringe activities during the festival – see the next chapter, Fringe Facilities.

Princes Street

The city centre's main thoroughfare and shopping destination, Princes Street is on the southernmost side of Edinburgh's upscale New Town area. It is divided from the Old Town by Princes Street Gardens and the Mound. Much of Princes Street is closed to traffic other than buses, taxis and bicycles.

The Meadows

This large public park sits ten minutes walk south of the city centre and has been a popular location for temporary festival venues. It borders on the University of Edinburgh's George Square campus and the old Edinburgh Royal Infirmary complex to the north and Marchmont, a popular residential area for university students (and festival participants), to the south.

Leith

The city's port is located to the north, connected to the city centre by Leith Walk, one of the longest streets in Edinburgh. This waterfront district is in the process of a commercial redevelopment and includes the Ocean Terminal shopping complex (which has hosted Fringe venues and the annual Edinburgh Mela Festival). Leith also holds its own, independent festival in early June.

Climate

Edinburgh's 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. A useful online hub for regional cycling routes is active.visitscotland.com. Bikes can be hired or even bought inexpensively.

Bus

Edinburgh has an extensive network of buses running throughout the city and environs day and night. The principal service provider, Lothian Buses (the other is First Bus), charges £1.30 for a one-way adult fare while unlimited day tickets cost £3.20, and week- and month-long passes are also available to purchase from the company's local Travelshops. See Useful Numbers and Websites in the Appendix for contact details.

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, Staiton and Sheriffhall, where you can park and then take a bus into the city centre.

The Edinburgh Festival

Edinburgh hosts a number of festivals throughout the year, though the term Edinburgh Festival is usually used to refer to the six festivals that take place in the Summer months.

The festival dates for 2012 are:

- Edinburgh's Hogmanay: 30 December – 01 January
- Edinburgh International Science Festival: 30 March – 15 April
- Bank of Scotland Imagine Festival: 07 – 14 May
- Edinburgh International Film Festival: 20 June – 01 July
- Edinburgh Jazz & Blues Festival: 20 – 29 July
- Edinburgh Art Festival: 02 August – 02 September
- Edinburgh Mela Festival: 31 August – 02 September
- Edinburgh Festival Fringe: 03 – 27 August
- Edinburgh Military Tattoo: 03 – 25 August
- Edinburgh International Festival: 09 August – 02 September
- Edinburgh International Book Festival: 11 – 27 August
- International Storytelling Festival: 26 October – 04 November.

Fringe Facilities

Section 12

The Fringe Society, Box Office and Shop

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

Underneath the Fringe Shop is the Fringe Box Office. It can be accessed for ticket pick-up 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 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 for other ticket collection locations.

Fringe Central

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

- Fringe Society staff to offer you support 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 café and bar
- Internet access (terminals and Wi-fi)
- Photocopying and printing at great prices
- A host of events, workshops and talks to develop your skills and career

The High Street

The High Street – with its professional street entertainers, buskers, craft stalls and countless Fringe performers – is a hub of festival activity for visitors to Edinburgh in August. The Fringe Society manages this performance arena to ensure the safety of all those who use it.

Specific performance areas (most of which are purpose-built stages) are available around the High Street 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 in the Spring

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

Fringe Networking: Touring and Events

Looking down the list of the festival's most famous alumni – a list that includes the previously unknown Rowan Atkinson, Emma Thompson, 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 not only of unsung talent, but also of the producers, promoters, 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 Participant Development Team

The Fringe Society runs a Participant Development department to help you think about developing your show and career after the Fringe. We can offer practical advice on touring, fundraising and networking on a one to one basis. For more information and contacts please see www.edfringe.com/participants/participant-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. We run an Arts Industry Office which registers promoters, producers, programmers and talent scouts so we can help you identify who will be at the Fringe and how to reach them.

Tips on Networking

Networking opportunities abound on the Fringe each year. The city is so packed with individuals of diverse backgrounds, interests, goals and professional standing that you're bound to encounter some that could be of help to you now or in the future. Here are some of the ways to make the most of those opportunities when they come along:

1. Be open

Step one is recognising that opportunities only come along if you're actively receptive to the possibility. You never know who could end up being a useful contact, where or when you'll meet them, so keep an open mind. Strike up conversations, ask questions, seek out introductions. Also, be honest and passionate. Part of being open is being open yourself, letting people get to know and form a relationship with the real you.

2. Be prepared

Be able to represent yourself, your show and your future goals clearly and concisely in conversation. Have some business cards made up with your company's details and contact info (phone and email), and keep them handy at all times. If you've arranged to meet a promoter or producer in advance, come ready with a brief document describing your company, your show, its technical requirements and dates of availability for touring.

3. Reciprocate

Networking is a two-way street. You must be open to helping or benefiting someone who is poised to help you. This doesn't always have to be in the form of a service or job offer, sometimes just listening and taking a sincere interest in the other person is enough to serve as the basis of a relationship where both parties feel they are gaining something positive.

4. Follow up

Act on any referrals or invitations to get in touch promptly. Not only does this start the wheels of a new relationship turning, it shows you are sincere and true to your word – an important demonstration that you are trustworthy, proactive and motivated, qualities that will recommend you to your new contacts and encourage them to take action on your behalf.

Events at Fringe Central

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.

Appendix

Section
13

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.

Category	Organisation	Telephone Number	Website	email
	Edinburgh Festival Fringe Society Admin Box Office	0131 226 0026 and ask for participant services 0131 226 0000	www.edfringe.com/participants www.edfringe.com	participants@edfringe.com
Legal and Performance Issues				
	City of Edinburgh Council	0131 200 2000	www.edinburgh.gov.uk	
	City of Edinburgh Council – licensing	0131 529 4208	www.edinburgh.gov.uk/info/1090/law_and_licensing	
	City of Edinburgh Council – childrens' performance licences	0131 469 3471	e-mail matthew.coenig@edinburgh.gov.uk	
	Disclosure Scotland	0870 609 6006	www.disclosurescotland.co.uk	
	Criminal Records Bureau	0870 909 0844	www.homeoffice.gov.uk/agencies-public-bodies/crb/	
	Scottish SPCA	0300 099 9999	www.scottishspca.org	
Environment	Event Scotland		www.eventscotland.org/funding-and-resources	
	Julie's Bicycle		www.juliesbicycle.com	
	Recycling		www.edinburgh.gov.uk/info/1055/recycling/433/community_recycling_centres/1	
Accessibility	Scottish Association of Sign Language Interpreters	0141 202 0791	www.sasli.org.uk	
	Royal National Institute for the Blind	020 7388 1266	www.rnib.org.uk	
	Scottish Accessible Information Forum	0141 226 5261	www.saifscotland.org.uk	
International Performers				
	Visiting Arts	020 7960 9631	www.visitingarts.org.uk	
	UK Borders Agency		www.ukba.homeoffice.gov.uk/	
	FEU	0151 472 6488	www.hmrc.gov.uk/feu	
Accommodation	The Scottish Tourist Board	0845 225 5121	www.visitscotland.com	
	Edinburgh Tourism Information	0845 225 5121 (UK) or 1506 832 121 (overseas)	www.edinburgh.org	
For general information about businesses and service suppliers in Edinburgh, see the directory in the Participants section of edfringe.com or try searching on www.yell.co.uk				
Travel to Edinburgh				
	Edinburgh International Airport	0870 040 0007	www.edinburghairport.com	
	Airlink bus service from airport	0131 555 6363	www.flybybus.com	
	Liftshare		www.liftshare.co.uk	
	National Rail	0845 748 4950 (UK) or 0207 278 5240 (overseas)	www.nationalrail.co.uk www.nationalrail.co.uk	
	National Express (bus)		www.nationalexpress.com	
	Scottish Citylink (intercity bus)	0870 550 5050	www.citylink.co.uk	

Travel around Edinburgh

Lothian Buses	0131 555 6363	www.lothianbuses.com
First Buses	0871 200 2233	www.firstgroup.com

Fundraising and Grants

Creative Scotland	0845 603 6000	www.creativescotland.com
Arts Council Wales	0845 8734 900	www.artswales.org.uk
Arts Council England	0845 300 6200	www.artscouncil.org.uk
Arts Council of Northern Ireland	+44 (28) 90385200	www.artscouncil-ni.org
Arts Council of Ireland	+353 1 6180200	www.artscouncil.ie
Arts and Business	0207 378 8143	www.artsandbusiness.org.uk
Wales Arts International	02920 441 367	www.wai.org.uk
Nesta	020 7438 2500	www.nesta.org.uk
Ideas Tap		www.ideastap.com
Visiting Arts	020 7960 9631	www.visitingarts.org.uk
British Council	020 7389 3194	www.britishcouncil.org
PRS Foundation	020 7306 4044	www.prsfoundation.co.uk
Euclid		www.euclid.info

Please also see our fundraising guide in the Participant Development section of edfringe.com.

Glossary

Term

Box Office payout

Carnet

Comps
promote your show.

Copyright

Display advertising

DPI

FEU

Flyer

The Fringe Society (Fringe Society)

The Fringe Programme

Front of house (FOH)

gsm

The High Street

Leaflet

PPL

Promoter

PRS

Roadshow

Show Registration Form

Space

VAT

Venue

Venue manager

Web advertising

Definition

Payment and financial statements covering the sale of a show's tickets through the Fringe Box Office, sent either to a performing company or its Fringe venue (as specified on the Show Registration Form).

An official pass or permit for goods crossing national boundaries. Can be obtained to help the passage of your set, props and equipment through customs.

Short for complimentary (free) tickets that you or a designated representative gives out to press, talent scouts, producers or other artists to help

The exclusive legal right to literary, artistic or musical materials. If performing materials under copyright, it is necessary first to seek approval with the holder of the copyright.

Advertising that typically includes text, logos and photographs or other images. On the Fringe these can include ads in the Fringe Programme, flyers, posters, billboards and bus ads, among others.

Abbreviation of dots per inch, a reference for use in the print reproduction of digital images. Photos used in display adverts and press packs should be rendered at a minimum of 300DPI.

Acronym for Foreign Entertainers Unit, administered by Her Majesty's Revenue and Customs as a way to assess taxes if your group includes international performers.

A small display ad in the form of a handbill that features information about a show for purposes of handing out to members of the public.

Administers and markets the Festival Fringe as a whole. Its mandate is to offer support and advice to performers as well as services to the public, including a programme of events and access to the Fringe Box Office.

The official, printed guide to a year's Fringe events.

The areas of a theatre open to public access, including the auditorium seating and lobby. Members of the FOH staff are those that service the box office and bar or cafe areas, take tickets and usher the audience.

Abbreviation meaning grams per square metre, referring to the weight of paper stock for printed materials. Photocopy paper might have a weight of 80gsm or so.

One of the six streets that together make up Edinburgh's Royal Mile. A busy area where you'll find the Fringe Society, the Fringe Box Office and the Fringe Shop. It is also a prime location for open-air performances, buskers, and flyering and postering.

See 'Flyer'.

Abbreviation standing for Phonographic Performance Limited, the society that licenses the playing of any recorded music in public. A show that features recordings of copyrighted songs must contact PPL to obtain permission for their use.

A person or company in the business of marketing and promoting entertainers, shows and live events.

Acronym for Performing Rights Society, which administers rights for the public playing of music. Any show that includes the performance of live music during may be subject to a fee; all shows, whether they include music or not, must submit a PRS form before the end of their Fringe run.

Public information events held by the Fringe Society in the UK and abroad. They are an opportunity for performers interested in participating in the Fringe to meet staff, venue managers and other performers for a panel discussion and Q&A.

The official registration application for entry into the Fringe Programme, inclusion in the official Box Office, and use of associated Fringe Society services.

A room in a larger venue building or complex where your show takes place.

Value added tax: a service tax of 20% added to payments on many goods and services in the UK.

A building, room or space where a show is performed.

The person in charge of your venue.

Advertisements that appear on the official Fringe website. Space in the ad rotation can be purchased by any Fringe show, promoter or venue. Forms are available to download from edfringe.com.

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The Edinburgh Festival
fringe

'The Edinburgh Festival Fringe Guide to Doing a Show'

Produced by the Edinburgh Festival Fringe Society, Ltd

© 2012

Revised editions published 1996, 1997, 1998, 1999, 2000, 2001, 2002, 2004, 2006, 2009, 2010, 2011

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The Festival Fringe Society Ltd is a company limited by guarantee and incorporated in Scotland (No SCO46605). Registered Charity No SCO02995.

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