

PLEASANCE

"The best of all possible worlds" *The Observer*

Performers Application Pack 2008

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This pack can only be a guide. It is worth reading this booklet carefully, particularly if you have not been to the Edinburgh Festival Fringe before. If you have not already done so, you should also contact the Fringe Society (details on page 3).

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1 The Edinburgh Festival Fringe

Edinburgh is recognised as the home of the largest and most comprehensive Arts Festival in the world.

There are now seven summer festivals running side by side:

- The Edinburgh International Festival
- The Edinburgh Festival Fringe
- The Edinburgh Military Tattoo
- The International Film Festival
- The Television Festival
- The Book Festival
- The Jazz Festival

Within this multitude of activity, the two main platforms for the performing arts are the Edinburgh International Festival (EIF) and the Festival Fringe.

The EIF presents a programme of events chosen by its Director. The Fringe, in contrast, is an open house. It thrives on the initiative and enthusiasm of those who continue to bring their shows to Edinburgh from all over the world.

The Fringe, which is in its own right the largest festival in the world, is what many think of as the Edinburgh Festival, being less expensive, more informal and a lot more fun than almost any other festival in the world.

The Fringe began as a spontaneous addition to the first Edinburgh International Festival in 1947, a kind of polite protest by the more adventurous elements of the arts against what they saw as 'the Establishment'.

Sixty years on, the Fringe is now much more professionally organised and tends to revolve around venues who promote mini-festivals of theatre, comedy, cabaret, music, dance and exhibitions.

2 The Fringe Society

The Edinburgh Festival Fringe is coordinated centrally by the Fringe Society which is an administrative organisation with four major and distinct roles:

1. To provide advice and information on all aspects of participation for companies wishing to appear on the Fringe.
2. To publicise all Fringe events by a variety of methods, but most importantly through the free Fringe Programme and Daily Diary.
3. To operate a central, public Box Office selling tickets for every Fringe show.
4. To run a Fringe Club and central meeting place for performers.

It is strongly advised that all companies interested in performing at the Fringe make contact with the Fringe office, who can offer advice on all matters relating to the Fringe.

The Fringe Office
180 High Street
Edinburgh, EH1 1QS
Tel: 0131 226 0026
Fax: 0131 220 4205

www.edfringe.com

e-mail: admin@edfringe.com

3 The Pleasance

The Pleasance Theatre Festival was set up in 1985 (becoming the Pleasance Theatre Trust with Charity Status in 1995), with a single theatre space on the eastern edge of Edinburgh's old town district. Celebrating its 23rd season this summer, the Pleasance has grown into one of the biggest and most highly respected venues at the Edinburgh Festival Fringe, with an international profile and a network of alumni that reads like a who's who of contemporary comedy, drama and entertainment.

With 20 theatre spaces on offer, ranging in capacity from 50 to over 740, the Pleasance is able to accommodate just about any production, performance or event. Last year in excess of 300,000 people came through our doors to watch one or more of the 200 shows which made up our programme, or simply to take a breather with a drink or a snack at one of our 10 onsite cafés and bars. It's a massive operation, all made possible by the efforts of the 350 staff who sell the tickets and run the venues, handle the press and wipe the tables. It's no surprise given the all-day buzz that to many, the Pleasance *is* the Fringe.

Each year new companies and performers are placed side by side with more established and successful acts in the true spirit of the Fringe. The Pleasance has hosted (amongst many many others!) in our theatre programme; ***Frantic Assembly, Red Shift, La Fura Dels Baus, Derevo, Ennio Marchetto, Trestle Theatre Co, Uninvited Guests, Gecko, NYT, NSTC, Kneehigh Theatre Co, and Peepolykus.*** In our comedy programme; ***Graham Norton, The League of Gentlemen, Bill Bailey, Harry Hill, David Strassman, Bob Down and The Mighty Boosh*** and music has been provided by ***The Flying Pickets, Honkin Hepcats, Antiono Forcione, Four Poofs and a Piano,***. And extravaganzas such as ***The Donkey Show*** and ***Momma Cherri's Gospel Brunch*** have all taken part. Every year throws up new surprises.

The Pleasance has 4 main aims:

1. To design and run a series of spaces to house the widest range of events.
2. To uncover new talent, new ideas and new companies.
3. To work with Edinburgh University to create the best festival atmosphere for audiences and performers to enjoy between shows.
4. To work with the most innovative producers and promoters of comedy, theatre and performance events to create an exciting programme.

It is important to stress for those new to the Pleasance: we do not "rent out" slots in our programme – rather, we work on a shared risk (see p6 for details).

For the rest of the year the Pleasance Theatre also runs two theatre spaces in London at our Islington location: a 289-seat Main House and a 54-seat versatile studio, the StageSpace. Both are available for pre-Edinburgh previews and post-Edinburgh transfers, and performing with the Pleasance in Edinburgh is not a necessity for performing with us in London.

For details of performing at Pleasance Islington contact Emma Bettridge on emma@pleasance.co.uk

4 Services

The Spaces

We ran 20 performances spaces during the 2007 Fringe Festival. Plans and photos of our performance spaces can be found on our web site (www.pleasance.co.uk/edinburgh). We provide a range of theatre spaces with raked seating, general lighting and sound equipment. Please remember that the theatres are temporary spaces, built especially for the Festival, so details may vary slightly from year to year, and that viewings are not possible. Drawings at this scale can give only an overall view of the spaces and vital dimensions should always be verified with our technical team. More detailed information is available on request.

Venue Crew

Each of our venues has a dedicated crew of between 3 and 6, depending on the size and demands of the space in question. The technical crew are led by a Stage Manager and are responsible for the efficient running of the space. It is not their direct responsibility to operate shows although they can do so if required at an agreed cost to the visiting company. See under 'discretionary costs' for further details (p.9).

Publicity

We produce a joint venue brochure with the Assembly Rooms publicising all our events (internally referred to as the ASAP Brochure). We co-ordinate local, national and international distribution of over 375,000 copies and direct mailing to our extensive database, including major festivals, organisers and promoters. Each visiting company is charged a fixed rate for entry into our brochure. See under 'mandatory costs' for further details (p.8)

Press Office

Our PR team promotes the Pleasance venues and all the artists and companies who make up our programme, as well as collaborating with the Fringe Office. The Pleasance has its own Press Officer and Press Team, who are there to advise and assist companies throughout the Festival, as well as coordinating press tickets, keeping all reviews and news items, and displaying reviews on the press boards. However, these services should not be seen to replace strenuous promotional activities by the visiting companies.

Website

All companies performing with the Pleasance are given a listing on our website (www.pleasance.co.uk), which includes a microsite which can include image, blurb, mp3, video, blog and online booking. In addition to this, during the Festival our website is updated on a daily basis, and news stories and favorable reviews are posted there. There is also a monitored online forum with which audience members can discuss Pleasance shows and exchange notes.

5 Operating Guidelines

Scheduling

Performances run from roughly 10am until 1am the next morning and each of our theatre spaces may present up to ten or more shows every day. But, despite the technical restrictions and tight turn-around times that this imposes, we can meet most requests if given enough warning. **Should you accept a slot with us it is essential that you return our Technical Questionnaire promptly if your needs are to be met.** Rehearsal times are similarly constrained and while we encourage new work at the Festival, we must stress that we can allocate each company only enough time to familiarize themselves with the space. We strongly recommend your show is ready for the previews as, in our experience, the success of a show depends primarily on its quality. We then look extremely carefully at your show to match it to the time-slot and achieve an overall balance in the programme.

Television

All television recording during the Festival must be cleared with the venue and facility fees agreed. We would appreciate discussions concerning the first option on developing any performance presented with them for television, radio or recording purposes, and if an independent producer gains a commission to film a production as a direct consequence of it being seen at the Pleasance, then we expect to take a percentage of the production fee.

NB. Any material The Pleasance holds is strictly for publicity only.

Duration & Run-Length

Most shows run for the full three weeks of the Festival, with previews in week 0. Some companies look for shorter runs, but be aware that it can be difficult to generate interest once the Festival is in full swing. Although we have no set running time, the vast majority of shows run at around 60mins and it can be problematic to programme shows which run significantly over this.

6 The Deal

We Provide

- The theatre space for a time agreed between us.
- General lighting rig and PA sound rig – precise details available on request nearer the time.
- Box office and front of house staff and services.
- Venue production staff.
- Public liability insurance for the building.
- The combined ASAP brochure (see p.4).
- Access for artists, technicians and promoters to Brooke's Club.
- Fully fitted Press office
- Website

You Provide

- A show.
- A production crew.
- Your own promotional activity/marketing and PR (further to what we provide).
- Your own insurance and public liability insurance. (We may have to refuse to store equipment, instruments, props, etc if the company does not carry adequate insurance cover.)

The Financial Deal

(Important note, particularly for those who have been with us before: things have changed!)

In common with a number of arts organizations, The Pleasance Theatre Trust is now classified as partially VAT culturally exempt. This follows an EEC ruling in favour of The Regents Park Zoo in respect of admission charges which are deemed to be exempt from Value Added Tax for bodies with charitable status.

The benefits are small but significant. Small, because although we will not charge you for VAT on the portion of the admission charges which we withhold, or pass this on to Customs and Excise, we will not be able to claim back the VAT on much of our expenditure to stage the event, but significant, because with it we may yet keep the rising costs of the operation at bay.

If you are VAT registered there will be absolutely no change to the proportion of monies you receive from us.

If you are not VAT registered you will get a smaller percentage of the admission charges but will actually get more money as we will not be collecting VAT on our portion of it.

The changes are to the contract between us. Before, we acted as your agents to sell YOUR tickets. Now, we sell OUR tickets and you send us a bill for your services.

For anyone whose brain will spin at this jargon and seeming obfuscation of what the EEC intended a simple benefit to charitable and artistic bodies, please accept our sympathy, and don't worry! There are examples and comparisons to follow.)

We work on a percentage split of all ticket receipts. This split is usually 60/40% (see under VAT below) in your favour, against a guarantee from you to the Pleasance (a simple guide to the guarantees is on p.10):

We agree the box office split, guarantee and deposit when you accept a slot with us.

Accounts & VAT

The Pleasance Theatre Trust Ltd shall levy and receive all monies for admission charges, howsoever they be sold (agency, Fringe Box Office, online etc.) and shall give the visiting company a true account of these sales.

The Pleasance Theatre Trust levies and receives all ticket monies and shall give to the Visiting Company a true account of their sales.

After the Festival, the Pleasance Theatre Trust Ltd will issue a self-billing invoice (as *from you to us*) for all monies remaining after we have deducted our share of the box office, or the agreed guarantee, whichever is the greater.

VAT registered companies must account for VAT on all sums received, and VAT registered companies receive the same they did under a previous arrangement.

Non-VAT registered companies do not account for VAT and so receive a smaller percentage of receipts (usually 55%) or what is left when the guarantee has been deducted (see examples on the following page for clarification). **Under the new arrangement, as a partially exempt organisation, we are able to pass on to you some of the small advantage we have gained. You will find this in the spreadsheet that follows.**

A guide to guarantees by venue and time slot

(This is based on a calculation of capacity x average ticket price x number of performances = **x**
We then work out what 35-40% of **x** would be [i.e. the potential amount of money you will make]
and then work out what 40% of this and make it our guarantee)

	Capacity	Mornings	Afternoon	Evening	Late Night
		£	£	£	£
Grand	700	£14,700.00	£17,150.00	£23,800.00	£21,000.00
Beyond	336	£7,056.00	£8,232.00	£11,424.00	£10,080.00
One	333	£6,993.00	£8,158.50	£11,322.00	£9,990.00
Cabaret Bar	175	£3,675.00	£4,287.50	£5,950.00	£5,250.00
Two	154	£3,234.00	£3,773.00	£5,236.00	£4,620.00
Above	150	£3,150.00	£3,675.00	£5,100.00	£4,500.00
Cavern	150	£3,150.00	£3,675.00	£5,100.00	£4,500.00
Upstairs	107	£2,247.00	£2,621.50	£3,638.00	£3,210.00
Beside	80	£1,680.00	£1,960.00	£2,720.00	£2,400.00
Baby Grand	80	£1,680.00	£1,960.00	£2,720.00	£2,400.00
Attic	58	£1,218.00	£1,421.00	£1,972.00	£1,740.00
Below	55	£1,155.00	£1,347.50	£1,870.00	£1,650.00
Hut	55	£1,155.00	£1,347.50	£1,870.00	£1,650.00
Cellar	50	£1,050.00	£1,225.00	£1,700.00	£1,500.00
AceDome	175	£3,675.00	£4,287.50	£5,950.00	£5,250.00
KingDome	180	£3,780.00	£4,410.00	£6,120.00	£5,400.00
QueenDome	175	£3,675.00	£4,287.50	£5,950.00	£5,250.00
JackDome	75	£1,575.00	£1,837.50	£2,550.00	£2,250.00
10Dome	75	£1,575.00	£1,837.50	£2,550.00	£2,250.00
JokerDome	50	£1,050.00	£1,225.00	£1,700.00	£1,500.00
Av. Ticket Price		£6.00	£7.00	£8.50	£7.50
Performances		25	25	25	25
% of business		35.0%	35.0%	40.0%	40.0%
Pleasance BO share		40.0%	40.0%	40.0%	40.0%

Once you have received an invitation from us, in order to secure your slot we then ask for 20% of your guarantee on exchange of contract. So for example:

If we offer you Pleasance Two in an afternoon slot for the full festival, your guarantee against a box office split would be £3,773. This means we take 40% at the end of the run, or £3773, whichever is the greater. 20% will then be taken as a deposit. This would be approximately £760. This, and the ASAP brochure fee, is the only money you pay up front.

Below is an example grid with our pricing and dates:

W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27

KEY

	Preview £5
	Low Price £6.50
	High Price £8.50

[The table below is a guide to demonstrate how the VAT exemption will affect – it is not a full outline of the deal]

<u>2004 VAT registered companies</u> CAPACITY 100 TICKET PRICE £ 11.75 POTENTIAL £ 1,175.00 PLEASANCE BOX OFFICE SELLS 75% FRINGE BOX OFFICE SELLS 25% GROSS BOX OFFICE £ 1,175.00 MONEY HELD BY PLEASANCE (75%) £ 881.25 MONEY HELD BY FRINGE (25%) £ 293.75 TOTAL £ 1,175.00 PLEASANCE FACILITY FEE @40% of NET £ 400.00 PLUS VAT £ 70.00 TOTAL £ 470.00 FRINGE COM @ 6% of gross fringe sales (=6% of £293.75) £ 17.62 PLUS VAT £ 3.09 TOTAL £ 20.71 COMPANY RECEIVE 100% GROSS £ 1,175.00 LESS following invoiced amounts PLEASANCE FACILITY FEE OF 40% NET plus Vat £ 470.00 FRINGE COMMISSION £ 20.71 TOTAL £ 490.71 PAID TO COMPANY £ 684.29 (This includes VAT)		<u>2004 Non-VAT registered companies</u> CAPACITY 100 TICKET PRICE £ 11.75 POTENTIAL £ 1,175.00 PLEASANCE BOX OFFICE SELLS 75% FRINGE BOX OFFICE SELLS 25% GROSS BOX OFFICE £ 1,175.00 MONEY HELD BY PLEASANCE (75%) £ 881.25 MONEY HELD BY FRINGE (25%) £ 293.75 TOTAL £ 1,175.00 PLEASANCE FACILITY FEE @40% of GROSS £ 470.00 PLUS VAT £ 82.25 TOTAL £ 552.25 FRINGE COM @ 6% of gross fringe sales £ 17.62 PLUS VAT £ 3.09 TOTAL £ 20.71 COMPANY RECEIVE 100% GROSS £ 1,175.00 LESS following deductions PLEASANCE FACILITY FEE OF 40% GROSS plus Vat £ 552.25 FRINGE FEE £ 20.71 TOTAL £ 572.96 PAID TO COMPANY £ 602.04	
<u>2005 VAT registered companies</u> PLEASANCE TRUST OWNS THE BOX OFFICE Based on Company receiving 60% of the gross CAPACITY OF VENUE 100 TICKET PRICE - FACE VALUE £ 11.75 GROSS POTENTIAL BOX OFFICE £ 1,175.00 PLEASANCE BOX OFFICE SELLS (75% of tickets) £ 881.25 FRINGE BOX OFFICE SELLS (25% of tickets) £ 293.75 TOTAL BOX OFFICE £ 1,175.00 COMPANY RECEIVES 60% OF TOTAL BOX OFFICE £ 705.00 (This sum includes any VAT) PLEASANCE 40% of TOTAL BOX OFFICE (=1175-705) £ 470.00 FRINGE commission at @ 6% of gross fringe sales (= 6% of £293.75) £ 17.62 PLUS VAT £ 3.09 TOTAL £ 20.71 COMPANY RECEIVES 60% of TOTAL BOX OFFICE £ 705.00 LESS following invoiced amounts FRINGE COMMISSION £ 20.71 PAID TO COMPANY £ 684.29 (This includes any VAT)		<u>2005 Non-VAT registered companies</u> PLEASANCE TRUST OWNS THE BOX OFFICE Based upon Company receiving 55% of Total Box Office CAPACITY OF VENUE 100 TICKET PRICE - FACE VALUE £ 11.75 GROSS POTENTIAL BOX OFFICE £ 1,175.00 PLEASANCE BOX OFFICE SELLS 75% of tickets £ 881.25 FRINGE BOX OFFICE SELLS 25% of tickets £ 293.75 TOTAL BOX OFFICE £ 1,175.00 COMPANY RECEIVE 55% OF TOTAL BOX OFFICE £ 646.25 PLEASANCE 45% of TOTAL BOX OFFICE £ 528.75 FRINGE commission at @ 6% of gross fringe sales £ 17.62 PLUS VAT £ 3.09 TOTAL £ 20.71 COMPANY RECEIVES 55% of TOTAL BOX OFFICE £ 646.25 LESS following invoiced amounts FRINGE COMMISSION £ 20.71	

Fringe Box Office

As a condition of being included in the Festival Fringe brochure, the Festival Fringe takes a minimum of 25% of the tickets to sell through its Box Office – we will manage this for you. They charge you 6% + VAT (at the prevailing rate) on all tickets sold through them, so you need to budget for this. If you have a very popular show you need to specify that they should not sell more than 25% - if that is your wish.

NB – the percentage split is calculated on the total box office receipts both from the venue and from the Fringe Box Office before the Fringe Society deducts its commission of 6%, or PRS at 3% (see 9).

The Pleasance is the principle supplier of tickets, with the Fringe acting as an agent on our behalf, therefore contractually all Fringe payouts come to us, which we then settle with you at the beginning of October. It must be agreed between the Pleasance and the visiting company if this is not the case (see 5). **When filling in your Fringe entry form remember to make sure Fringe payouts are to The Pleasance Theatre. We can then settle it all together at the end of the festival.**

Please note that all Contras under Mandatory and Discretionary Costs (see 9 and 10) will be invoiced from the Pleasance Theatre Festival Ltd (the wholly owned trading subsidiary of the Pleasance Theatre Trust) and will be subject to VAT at the prevailing rate, but which will enable VAT registered companies to reclaim VAT on these costs.

Please note: we charge a **deposit** at the time of confirming your slot in the programme. This is normally 20% of the guarantee (see over). We reserve the right to exclude you from the ASAP brochure, hold back your tickets from sale and increase the percentage coming to the Pleasance until a signed contract is returned and this deposit is paid. Quite simply the Pleasance needs these payments in advance of the Festival to fund the many small traders, companies and individuals who work with us to build the theatres you will use.

Calculating Guarantees

1. Choose a space and note the capacity.
2. Choose an average ticket price.
3. Note the number of performances you intend to do.
4. Multiply these together – this will give you your **gross potential** revenue.
5. Estimate an expected minimum attendance (for theatre this is usually around 35-40%, for comedy 40-50%), and calculate what the box office receipt would be at expected minimum attendance.
6. Calculate what 40% of this figure would be (this would be the Pleasance Theatre's share of the box office at expected minimum attendance) – this is the **guarantee**.
7. Calculate what 20% of the guarantee is – this is the **deposit**.

7 Mandatory Costs

Ticket Printing

A proportion of the Box Office and ticket printing costs are passed on to the visiting company with a charge of 5p + VAT made for each ticket printed (this includes guest tickets and papering).

Credit Card Commission (Please note, this may change for 2007)

Credit card charges on ticket sales at the box office are passed on to the customer as a booking fee of 60p per ticket (up to £3.60) on all telephone bookings and £1.50 per transaction on the website. No credit card commission is passed on to the visiting company.

Performing Rights Society

If you use music during any point in your show, including the play-in and play-out, whether live or recorded (including film and video), you are liable for PRS royalties. As a solution to the infinite variety of the Fringe, PRS issues a blanket licence to the Fringe Office, who then deduct a PRS royalty of 3% of gross ticket sales (+VAT) on those tickets sold by the Fringe box office only. On average the Fringe Office accounts for 25% of all sales of Pleasance shows. In order to comply with this license, you must fill in a form in advance of performance listing what music is played in your show. This is a standard form, available from the Fringe Office nearer the time, and assists the distribution of royalty money to individual writers. Your PRS royalties will be deducted by the Fringe Office in September unless a form is returned declaring no music is used. It is your responsibility to ensure that the Fringe Office have the correct information relating to your PRS status.

Insurance

Visiting companies must arrange their own insurance for public liability, company members and equipment as well as damage to any of the venue's equipment (we will need to see a copy).

Foreign Entertainers Tax (FET)

ATTENTION ALL COMPANIES AND PERFORMERS FROM OVERSEAS (THIS INCLUDES THE EEC): YOU ARE RESPONSIBLE FOR ARRANGING YOUR OWN TAX EXEMPTION WITH THE TAX OFFICE. IF YOU DO NOT, WE ARE LEGALLY BOUND TO WITHHOLD 23% OF YOUR TOTAL BOX OFFICE SALES UNTIL YOU DO. PLEASE MAKE SURE YOU SUBMIT THE RELEVANT PAPERWORK TO THE TAX OFFICE BEFORE THE FESTIVAL BEGINS.

This applies only to artists who are not resident in this country. We are obliged by law to withhold 23% from your gross box office receipts if they are over £1,000. You can apply for this levy to be reduced or waived by submitting a full budget in advance, set against your expected revenue. Where we will do everything within our means to help you; we strongly recommend that you speak with the FEU

directly for assistance as they are extremely helpful and will guide you through the process. Their details are as follows:

Foreign Entertainer's Unit,
2nd Floor, Royal House
Prince's Gate
Homer Road
Solihull
West Midlands, B91 3WG.

Telephone: 0121 712 8601
Fax: 0121 712 8662

We strongly advise that this is done well in advance of the Festival opening.

Publicity

There is a charge towards the cost of publicity (Please note this may change for 2008), this covers an entry in the ASAP Brochure, and the services of the press office and website. In 2007 it was £500+ VAT.

Fringe Box Office Commission (Please note this may change for 2008)

The Fringe charge a commission of 6% + VAT on tickets sold through their Box Office. This charge is passed on to the visiting company.

8 Discretionary Costs

Operators

Each theatre is maintained by a technical crew who help with get-in and turn-arounds. You should bring your own operators or you can pay an additional charge for our operators if you need more technical help (estimated at £15 per performance per operator). Details of exact costs and availability are available on request.

Pianos

The Cabaret Bar and AceDome are the only venues supplied with a piano but, access and storage permitting, they can be hired for other spaces. Where possible, the cost of the hire and tuning will be shared between all the companies using the piano. Certain venues (e.g. Attic) can take keyboards only. Please refer to our Technical Operations Manager nearer the time.

Equipment

Any technical equipment not in the standard rig is charged at cost or, when it is possible to do so, shared between other companies using that equipment. Details of exact costs will be available from our technical team. Just prior to the get-in you will receive a detailed summary of any equipment ordered for your show with a cost. You need to check this because any equipment hired will be recharged whether or not it is used.

Sales Commission on Merchandise

We charge a commission of 15% for any goods you sell and 25% for anything sold by our staff. Arrangements for stalls must be agreed in writing with us before the Festival. Merchandise stalls may only be set up 15 minutes prior to and until 15 minutes after your performance.

Office Use

There is a charge for the use of our photocopiers, personal computers, telephones, and for sending and receiving faxes/e-mails etc. on our equipment.

VAT

Remember that ALL charges, both mandatory and discretionary, facility fees, services and equipment supplied are liable to Value Added Tax (VAT) at the prevailing rate.

NB: Anything is possible! Just let us know if it's more than we provide and we can work with you to ensure you have the best equipment for your show

9 What Happens When...

All these dates will be confirmed nearer the time, usually through email correspondence so be sure we have the correct details for you.

November 07 –end of April: we receive applications.

Mid Feb - Fringe Roadshow in Pleasance London, Islington (Exact date TBC). Another Press & Marketing specific Roadshow is to be confirmed.

Mid March –end of April: we begin making offers, finalising the programme and issuing contracts; deposits are due upon exchange of contracts. The Fringe brochure deadline is looming by mid-April, and first and second proofs are checked.

Late April: deadline for inclusion in the Fringe Brochure; ASAP brochure deadline is looming and first and second proofs for ASAP brochure are checked (note: things move pretty fast at this point, and we need to have all companies checking their email at least once a day to get everything done on time!)

Early May: deadline for blurb and picture for the Pleasance website

Early May: deadline for inclusion in the ASAP Brochure.

Early June: the Technical Questionnaire will be posted on the website (but can be sent out by request). It needs to be completed and returned by all chosen companies; deadline for Press Release for the Pleasance website.

Early June: Fringe Brochure published.

Mid June: ASAP brochure published.

Early July: deadline for return of technical questionnaires.

Early July: pre-Edinburgh companies get together at the Pleasance London

30th July : first day of previews at the Pleasance Edinburgh.

3rd August: the Fringe Festival 2008 officially opens.

3rd and 4th Aug: 241 Fringe days

25th August: the Fringe Festival 2008 officially closes.

First week of October: all Pleasance Festival settlements due to be completed

10 How To Apply

The final page of this pack is the Application Form. It asks for all the information we need to consider a production. If you would like to be considered for the Pleasance programme then please send this form into us with any other material you may have: script recordings (see below) videos, reviews, script, photos, press pack etc (although please avoid sending in vast amounts). The Application Form is the only way that we can keep on top of the applications we receive –it greatly helps with logging and filing the submissions – and so each application must be accompanied by this front page. Please note that we do not accept faxed or emailed applications, as this has proven too unreliable in the recent years.

We will email you a quick note to confirm we have received your application.

The Pleasance offers a script recording service in our StageSpace, where you can get your script on cd/MP3 for a mere £50. For more details please contact Emma Bettridge on emma@pleasance.co.uk

Receiving full details of proposed productions as soon as they are available will help us to make programming decisions as early as possible, but because the final programme depends on the overall artistic and technical balance of the shows in each space, it cannot be finalised until April. We will do our very best to keep you informed about your application, but it must be stressed that no performance slot is final until a form of agreement has been issued by the Pleasance together with a request for an advance deposit. The deposit must be paid before selling and promotion can begin (see p.7).

You should be aware of the special considerations and idiosyncrasies of putting on a show in Edinburgh – it is quite different from most people's experience elsewhere. Although our venue receives enormous media coverage, we cannot guarantee you an audience. There is, therefore, an element of risk, which we share with you. So you should pay special attention to publicity and in your budgeting aim to do no more than break even.

That said, the Festival is a unique event. It is an enormous forum for the Arts, a trade fair that can be both a hard-nosed market place in which to see and be seen and the largest, maddest and most entertaining experience many people have in their lives.

Please let us know asap after you have applied if you no longer wish to be considered for a slot at the Pleasance.
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PLEASANCE

Application 2008

Company Name:	Company Contact:
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Address:	PHONE (WORK): PHONE (MOBILE): FAX: EMAIL: WEBSITE:
Title of show:	

Type of show <i>(please tick)</i>	Theatre		Comedy		Music		Kids	
75 Word summary of the show (attach separate sheet if needed):								
Running time:		Preferred times:			Performance dates (if not whole festival):			
Venue Choice								
1st Choice:			2nd Choice:			3rd Choice:		
Technical requirements of the show (attach separate sheet if needed):								
Marketing plan (attach separate sheet if needed):								
Performances we can come and see:			Enclosed (circle)			For Pleasance use only		
Date			Photos DVD/Video			App No:		
Time			CD Script			Date received:		
Venue			<i>We can send things back if you include a SAE</i>			Programmer:		
						Email sent Yes No		
Please return to: Pleasance Applications 2008 Pleasance Theatre, Carpenters Mews, North Road, London N7 9EF								