

C ARTS | C venues

**Company
information
handbook**

Edinburgh Fringe 2023

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Welcome to C ARTS and C venues

This handbook is to help make your appearance with us at Edinburgh as smooth as possible.

Within this handbook is information about how to contact us, what is required before you arrive in Edinburgh, what happens when you arrive in Edinburgh, and many helpful tips and information from our administration, artist services, press and marketing, and production teams.

Our aim is to help you make the best of your Festival.

If there's anything you need or you're not sure about, please don't hesitate to ask.

Hartley T A Kemp

Artistic Director

Richard Williamson

Head of Production

and the team at C ARTS

Kate Stephenson

Associate Producer

Martha Jordan

Head of Operations

Robert Blackmore

Associate Producer

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1. General Information

1.1. How to contact C ARTS and C venues

For most of the year the office is based in London, and we move to Edinburgh for the Fringe period. Some of our departments are based in the office and some departments work remotely from the office.

Email

The best way of contacting us is often by email. Each department at C ARTS has its own email address. If you are unsure as to which department to send an email to, send it to admin@cvenues.com only.

Main departments – these are the addresses you will need for now:

General enquiries	admin@cvenues.com
Press and marketing department	publicity@cvenues.com
Production department	production@cvenues.com

Other departments – these are addresses you may need in the future:

Box office management	boxoffice@cvenues.com
Events team	events@cvenues.com

If you email us, there is no need to leave a voicemail, and vice versa. There is no need to copy emails to more than one C email address.

If you have questions for more than one department, please send each department a separate email with the questions for that department.

We reply to all emails which require a response, and acknowledge by email all material received. Please be patient as there are some days when we receive a very large volume of mail.

Telephone

Our telephone numbers are Edinburgh local numbers which also reach us in the London office outside Festival time.

For most of the year we are based in London, and where possible we try to answer the telephone between 10:00 and 18:00 most days of the week, UK time. During the Festival the office is usually staffed between 10:00 and 20:00 seven days a week. When there is no-one available, or if all lines are busy, there is a voicemail facility. Outside office hours you may get a quicker response if you contact us by email.

Department numbers:

Administration and general enquiries	+44 (0)131 581 5500	fax +44 (0)131 581 5600
Production	+44 (0)131 581 5520	
Box office management	+44 (0)131 581 5540	
Press and marketing	+44 (0)131 581 5560	
Events	+44 (0)131 581 5570	

Public numbers:

Box office ticket sales line	+44 (0)131 581 5555
Box office customer support line	+44 (0)131 581 5551

These numbers use the 0131 Edinburgh area code, but will reach us in London.

Post

We recommend you send items to us by email where possible, except items which need to be sent in hard copy. If you are sending us something important by post please use a guaranteed delivery service e.g. Royal Mail Recorded or Special Delivery in the UK.

If you are using regular mail in the UK, please be aware of higher postal charges which apply to 'large' items (anything over A5 envelope, and anything over 5mm thick). Please make sure you have checked the size of/weighted all items as appropriate, and that you use the 'large' stamp for such items.

If your item does not have enough stamps on it the delivery of the item may be delayed by up to two weeks while Royal Mail collect a surcharge from us. Royal Mail surcharges in regard to under-stamped mail may be passed on to the sender. If in doubt, please check at a post office that your item has the correct postage.

London office address	C ARTS
	5 Alexandra Mansions
	Chichele Road
	London NW2 3AS

We move to Edinburgh in mid-July and back to London in early September. Please check if posting anything to use around or just before these dates.

Edinburgh postal address

C ARTS | C venues | C aurora
Lauriston Halls
28 Lauriston Street
Edinburgh EH3 9DJ

Our Edinburgh postal address can also be used by you and your company members to receive mail while you are in Edinburgh. All mail must be clearly marked with your company and show name – this will enable us to contact you if any mail is not collected. Please do not have mail sent directly to you at your venue, as not all the venues will forward mail year-round.

Please see the press and marketing section of this handbook before sending us print (posters and flyers). Print should be sent in parcels marked 'FAO Print Distribution'.

Web

Online programme and booking **www.CtheArts.com**
 Information for companies and arts industry **www.cvenues.com**

1.2. Who's who at C ARTS

C ARTS (and C presents and C theatre who look after in-house productions and events) have a core-team year-round who can grow to over 100 during the Festival period in Edinburgh. As things get busier nearer to the Festival, our team will grow as our press and marketing, artist services and production team join the London office.

For now, your key contacts are:

Artistic Director
 Associate Producers

Hartley T A Kemp
Kate Stephenson
Robert Blackmore

Head of Production
 Head of Operations

Richard Williamson
Martha Jordan

Operations Manager
 Operations Support

Laura Lear
Laura Pick
Laura Shaw
Sophie Paterson

Project Managers

Kate Canavan
James Cusker
Hakan Hafizoğlu
Sam Parkinson
Rachel Westhead

Eren Celikdemir
Graham Egerton
Chris May
Jack Steel

IT Support

Carlin Mackenzie

Andrew Kennedy

In Edinburgh, your contacts will include the theatre manager and technical manager of your venue, the technicians allocated to your performance space, and the rest of our press and marketing and artist services team.

1.3. The Fringe Office

The Edinburgh Festival Fringe Society (Fringe Office) publishes and distributes the Fringe Programme, runs a box office and ticketing website for Fringe shows, runs a press office and a performers' centre providing support and advice to all Fringe companies and performers.

You may have **subscribed** to the Fringe to receive information, either as a returning company from last year, or because you paid a subscription fee. As a subscriber you should receive regular bulletins from the Fringe Office. If you are not currently subscribed, you can do so online at **www.edfringe.com**.

The Fringe Office organise regular pre-Festival **roadshows** and other events. If you are subscribed to the Fringe you will receive information about all of these events and other opportunities.

At C ARTS we handle the Fringe Programme entry process for all our companies. Your entry is submitted to us, and we pass it onto the Fringe. Once your entry has been processed by the Fringe, you will be treated as a **registered** participating company or 'group' by the Fringe and will start receiving Fringe bulletins.

The Fringe Office's contact details are

Fringe Office admin telephone
 Fringe Box Office telesales

+44 (0)131 226 0026
+44 (0)131 226 0000

fax **+44 (0)131 226 0016**

Fringe Office general enquiries email
 Fringe Office artists'/participants' email

admin@edfringe.com
artists@edfringe.com

Fringe Office media team email	mediaadvice@edfringe.com
Fringe Office arts industry team email	artistadvice@edfringe.com
Fringe Office website	www.edfringe.com
Fringe Office address	Fringe Office 180 High Street Edinburgh EH1 1QS

The Fringe Office publishes two booklets which are essential reading for anyone thinking of bringing a show to the Fringe: these are the **Fringe Guide to Doing a Show** and the **Fringe Guide to Selling a Show**. These and other Fringe publications can be downloaded from **www.edfringe.com**.

If you are registered as a participating group, the Fringe Office will list your show on their website and, providing you submit a copy form in time, in the printed Fringe Programme. They will sell tickets for your show at their box office and on their website, for which they charge a commission of 4% plus VAT, which is deducted by them before your Fringe box office receipts are paid over to us by the Fringe Office.

As a registered participating group, you are entitled – and encouraged – to make full use of Fringe Office services, including advice, support, press office and professional development services and the participants’ centre open during the festival period, Fringe Central.

Please note that you should not contact the Fringe Office directly about box office matters, changes to your show listings, or to provide written press and marketing information. As your show is part of the C ARTS programme, you should contact us first, and we will update any necessary information at the Fringe Office.

1.4. Key dates

Week –2	Mon 17–Sun 23 Jul
Mon 17 Jul	C ARTS office opens in Edinburgh Company promotional print can be delivered to C venues
Week –1	Mon 24–Sun 30 Jul
Sat 29 Jul	Technical rehearsals begin
Week 0	Mon 31 Jul–Sun 2 Aug
Tue 1 Aug	Dress rehearsal day at first venues to open
Wed 2 Aug	C aurora, C aquila, C cubed open
Fri 4 Aug	Launch events
Sat 6 Aug	Opening weekend
Week 1	Mon 7–Sun 13 Aug
Mon 7 Aug	Festival-wide 2for1 tickets day
Tue 8 Aug	Festival-wide 2for1 tickets day
Week 2	Mon 14–Sun 20 Aug
Week 3	Mon 23–Sun 27 Aug
Sat 26 Aug	Closing weekend
Week 4	Sun 27 Aug–Sat 2 Sep
Sun 27 Aug	Last day of shows / Company party
Fri 1 Sep	C ARTS office moves back to London

2. Administration

2.1. Slot offer documentation

When we make a slot offer, we request that you return a scanned-and-emailed or faxed contract and acceptance form to confirm your acceptance of the slot, followed by hard copies in the post. If you have not yet sent hard copies, please do so now.

When printing the pdf contracts to send us hard copy contracts, please print two copies of the contract front page ('time letting agreement') and two copies of the schedule (separate pdf, 4 pages). Please then staple each front page to the 4 pages of schedule, sign both copies on the front page and have your signature witnessed, and return them to us with one hard signed copy of the acceptance form.

We need two hard copies of the contract so we can return one to you in due course.

If you have any problems printing hard copies of the contract, let us know as we can send them to you in the post if this is easier.

Please ensure you retain a copy of the slot offer documentation for your reference.

2.2. Payments to us

Please ensure you make any payments to us in time to arrive by their due dates. We accept payments by UK cheque, bank transfer or credit card – details of what payments are due and how to make them are on the acceptance form which was sent to you as part of the slot offer documentation.

Please note that if you have paid the first instalment by credit card we do not automatically take subsequent payments from the same card unless you have requested this in writing.

We issue receipts for all payments received, which will be emailed to you. All payments received from you, whether for guarantee instalments, Fringe fees or additional services, are treated as payments on account. The total of payments on account received will show on your box office settlement statement, which forms our invoice for the theatre rental fee and any additional charges.

Please ensure all payments are made on time. Dealing with late payments takes up our time and it is our policy to apply an administrative charge. If you are experiencing problems or think your payments will be late please contact us and we will do our best to help.

2.3. Accommodation in Edinburgh

Accommodation in Edinburgh tends to book up quickly, so it's best to start early.

Many performing companies choose to rent whole flats or house for their company members. Some of Edinburgh's universities let out their directly-managed accommodation by the flat or by the room, which can be helpful if you are looking for one room per person and need to find the right number of rooms for your group, or if you are looking for a rental period of less than the full run.

Other options include staying with friends if you are lucky enough to have friends with space in Edinburgh during the Festival, staying with local residents who let out a spare room, or staying at one of the many hostels in Edinburgh, some of which have private rooms, or let out whole rooms to groups. Some companies stay in hotels, guest houses or at campsites. It is also possible to stay outside Edinburgh and commute into the city.

Flats/houses can be rented through local letting agents, online agencies such as [booking.com/airbnb](https://www.booking.com/airbnb), or direct from private landlords. Edinburgh has a fair stock of rental accommodation, both student standard and of better quality. Agencies can be more expensive than renting direct from a landlord, but can provide a greater level of service, and possibly more chance that the flat and the let will be as promised than if you let direct from private landlord you don't know. Edinburgh flats in traditional older tenement blocks can nr of generous proportions, and some companies choose to have more than one person in a room. We suggest you think about how much space and communal space your company needs, and check arrangements for kitchen facilities, bathrooms and facilities for washing clothes.

Accommodation websites offering holiday apartments and rooms:

www.airbnb.com

www.vrbo.com

[booking.com](https://www.booking.com) (also offers hotel and hostel rooms).

Letting Agencies offering short-term lets:

These are agencies we have used include (please mention you are performing with us):

Festival Partnership – Jason Redmond

Web www.edinburghfestival.net
Email jason@edinburghfestival.net
Telephone +44 (0)131 478 1294

ACS Properties – Ashley Smith

Web www.acs-properties.com
Email ashley@acs-properties.com
Telephone +44 (0)1620 829276

You may also wish to consider these agencies:

Factotum

Web www.factotum.co.uk
Email mail@factotum.co.uk
Telephone +44 (0)131 290 2929

Festival Flats

Web www.festivalflats.com
Email info@festivalflats.com
Telephone +44 (0)131 370 8855

Universities/student accommodation providers which let out their accommodation (varying locations and facilities) over the summer:

Edinburgh University (Edinburgh First)

Ask for Edinburgh Festival Fringe Artist rates

Email bed.breakfast@ed.ac.uk
Telephone +44 (0)131 651 2007 option 2

Napier University – For groups only

Can be more cost effective than other central Edinburgh accommodation

The accommodation is 15-20 mins walk from the main Festival areas

General summer accommodation information:

www.napier.ac.uk/about-us/venue-hire/summer-accommodation

Fringe participant accommodation information and link to booking form:

www.napier.ac.uk/about-us/venue-hire/summer-accommodation/accommodation-for-edinburgh-fringe-artists

Email vacation.lets@napier.ac.uk
Telephone +44 (0)131 455 3738

QMU Campus Accommodation

The accommodation is at Musselburgh, 6 minute train ride from Edinburgh Waverley, or up to 40-50 mins by bus (night bus service also available)

Special Fringe rates – rehearsal space and gym on site

Cheaper than other University accommodation, but involves train/bus travel with limited, slow late-night services

General accommodation information: www.qmu.ac.uk/conferencesEvents

Email events@qmu.ac.uk
Telephone +44 (0)131 474 0000 (ask for Events)

Heriot Watt Campus Accommodation

(Currie, EH14 4AS, bus journey takes 30-40 minutes and costs £1.80 single/£4.50 day ticket)

Flats in Halls of Residence – flats of 5 bedrooms all ensuite with shared kitchen.

These would be available as on a self-catering basis for the whole flat (i.e. we they unable to let on a room by room basis) at a rate of £1,500 per flat per week – each room would be served once a week if taken for more than one week.

Paul Stobart Building – Individual en suite rooms at a nightly rate of £65 per room. However, currently, rooms do not have any kitchen facilities.

General information: www.hw.ac.uk/uk/edinburgh/accommodation.htm

Booking +44 (0)131 451 3501 (Heriot Watt front desk team)
Email frontdesk@hw.ac.uk

Distance to 180 High Street - 5-10 miles

Unite Students

Full-time students only

Groups and singles

Facilities: Courtyard, Rehearsal space on request

General information: www.unitestudents.com/edinburgh – site for general information and year-round accommodation booking, but does not provide specific information or booking for on festival lets.

Email edinburghsummer@unitestudents.com – email contact recommended

Theatre Digs websites and agencies:

UK Theatre Digs List public group – free introductions to hosts via Facebook

www.facebook.com/groups/6902586146

Theatre Digs Booker site – in partnership with Edinburgh Fringe

General booking site www.theatredigsbooker.com

Edinburgh Fringe booking site www.theatredigsbooker.com/events/edinburgh-fringe

Most accommodation may be taken already

Show Digs site www.howdigs.co.uk

Hostels can be found on booking.com and similar other sites, but you may wish to try these central hostels directly:

www.castlerockedinburgh.com

www.edinburghcitycentrehostels.co.uk

www.eurohostels.co.uk/edinburgh

smart-city-hostel.edinburgh-hotel.org/en

www.syha.org.uk/where-to-stay/lowlands/edinburgh-central.aspx

Hotels and guest houses – there are many in Edinburgh, see sites such as Booking.com for typical options, but these come recommended:

www.channings.co.uk

edinburgh.frasershospitality.com/en

www.thesalisburyhotel.co.uk

www.tenhillplace.com

www.ibis.com/gb/hotel-8484-ibis-edinburgh-centre-south-bridge-royal-mile/index.shtml

Please bear in mind that you may need to be in Edinburgh, ready to start a technical rehearsal, four days before your first performance unless arranged otherwise with us. We suggest you ensure you are happy with any arrangements for cancellation or change to accommodation details in the event of any pandemic resurgence or public health measures.

2.4. Insurance

It is important to consider insurance when appearing at the Fringe.

Please bear in mind that everything you bring to the venue is at your own risk and you are liable for any damage you cause to the venue, so we strongly recommend that you to hold **public liability** insurance.

If you employ anyone in the UK you may be required in law to hold **employers' liability insurance**.

You may wish to insure your set, props and other possessions against **all risks** of loss or damage. Please note all items are brought into the venue at your own risk.

If you are travelling from abroad you may want to consider **travel insurance**.

Lastly you may want to consider **performance cancellation** insurance if you do not have arrangements for understudies.

You may already hold possessions, public liability and/or travel insurance, either in your name or through membership or affiliation to a university, institution, organisation, association or union, however you should ensure that any existing cover will also cover your trip to and appearance at the Fringe.

If you are coming to Edinburgh from overseas it is best to obtain quotes both from your local insurance companies and UK insurance companies. Please note that UK insurance companies may be unable to provide full cover to overseas groups.

There are UK several providers of insurance for theatre companies. We recommend **Performers Insurance** (Wrightsure Services), who offer a discounted Edinburgh Fringe package. They can be contacted at:

Web	www.performersinsurance.co.uk/fringe-festival
Email	performers@wrightsure.com
Telephone	+44 (0)1708 860999
Fax	+44 (0)1708 865100
Address	Performers Insurance Wrightsure House 799 London Road West Thurrock Essex RM20 3LH

When requesting an insurance quote, please remember to let the insurance company know all your rehearsal and performance dates.

2.5. PRS – Performing Rights Society

The **Performing Rights Society** is the UK body responsible for collecting royalties on behalf of the owners of copyright music and passing them on to the copyright holders.

You will need to pay PRS charges on most music used in your show, whether it is live or recorded. All used music, live or recorded, incidental or part of the show, is subject to PRS charges unless any of these three situations apply:

- You have music, but the composer is not a member of PRS or its worldwide affiliates. For example, if you have composed the music yourselves and are not members or you have commissioned the music from a composer who is not a member of PRS.
- You have music, but already been granted the performing rights in respect of this music. For example, if you are performing a musical or an opera, or if you are performing a play with music specified in the text and you have been granted rights to perform that music by the copyright holders.
- The music is out of copyright. In most cases this is if the composer/arranger died more than 80 years ago. Note that if the composer's work is out of copyright, but the arrangement is still in copyright PRS will apply until the arrangement is out of copyright (i.e. until the arranger has been dead more than 80 years).

If you have a mixture of music that is subject to PRS and music that is not subject to PRS in your show, you will still have to pay PRS charges.

PRS on shows at the Edinburgh Festival Fringe is currently as a percentage of your total Box Office sales, plus VAT (last year to a maximum of 4% + VAT). For 'non-music-based' genres of work such as theatre, cabaret and comedy, you pay a percentage between 0% and this level, which increases with the amount of copyright music within the remit of PRS in your show. Music, musical and dance shows using copyright works within the remit of PRS (excepting where you already hold the rights to perform the music in the work) pay at the full percentage.

The Fringe Office collects PRS information for each show via an online form, which will be emailed to you shortly before the festival. Please ensure you complete this form by the deadline they provide.

Please note that if the form is not returned the Fringe will automatically make the PRS deduction. The decision as to whether PRS is chargeable is the Fringe's and they will consult with PRS if there is any ambiguity. PRS officials are in Edinburgh during the Fringe and may visit shows unannounced to see if the music being used matches that declared on the form.

You are not required to pay anything in advance. If the Fringe decide PRS is applicable to your show they will deduct the charge plus VAT from your Box Office sales before they pay your box office over to us. We will then pass on these deductions to you, and will show the charges on your settlement statement.

Please note that if the form is not returned by the date stated on it, or if the form has not been completed in full or if the Fringe Office deem that the form has been incorrectly completed, PRS will still be deducted from your show.

If you have any questions about how to fill in your PRS form please contact artist services once you get to Edinburgh.

Please note that it is possible that PRS may change the way in which PRS is calculated, charged and collected this year. PRS is entitled to do this by law at any time. This may result in PRS costs increasing. If this happens we will let all performing companies know as soon as practicable.

2.6. PPL – Phonographic Performance Limited

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. PPL is collected by the Fringe Office on behalf of PPL. More information is available from the Fringe Office.

Additional considerations for international companies

2.7. FEU – Foreign Entertainers’ Withholding Tax

Foreign Entertainers’ Withholding Tax is payable to the **FEU** (Foreign Entertainers’ Unit) of HMRC, the UK tax office, if you have any performers who are not resident in the UK for tax purposes.

Please note that the test for residence for tax purposes is different from nationality, for example students from overseas who are at a full-time course in the UK may be resident in the UK for tax purposes.

Foreign Entertainers’ Withholding Tax is currently **20%** of your gross box office and is to be deducted by us if you have performers who are resident outside the UK for tax purposes. We then pay it over to HMRC.

There is a general waiver from FEU liability if for companies whose taxable income in the UK (generally /total box office and merchandise) is less than **£10,000**. If your box office may be more than this threshold, you can apply to the FEU for a reduction in your tax payment by removing the level of your expenses in bringing your show to Edinburgh from taxable income. Deductible expenses include venue hire, Fringe fees, travel to Edinburgh, accommodation, subsistence and travel within Edinburgh, publicity costs, admin costs, production costs. If you are heavily funded or sponsored or have raised money at home to bring your show to Edinburgh, you may find your expenses may exceed your box office income, which would mean you have no tax to pay.

To apply for a tax reduction you need to complete a form **FEU8**, which is available from the FEU and from us (see below for link to download the form). If you send your FEU8 to HMRC with errors or incorrect information we may have to deduct the full tax, so please ensure you send us a draft of your FEU8 before you send it in to HMRC so we can help check it is correct. Please remember to keep a copy of your application and to send us a copy of the final form too. If your FEU8 is lost in the post and there are no copies, you will need to reapply.

Your FEU8 needs to list name, nationality and country of residence for tax purposes of all the performers in your company, as the Foreign Entertainers’ Withholding Tax is worked out on the basis of the country of residence of your performers regardless of whether your company as an entity is UK registered or from overseas. Depending on nationality, some of your performers may be eligible for a UK Personal Allowance, which can affect the amount of FEU due. There is also a threshold for your total income below which FEU will not be charged. You only need to fill in one FEU8 for the whole company. If you have more than one performer you will need to list your performers in a schedule attached to the form.

When filling in the form, remember to include all your legitimate costs, such as travel, subsistence, venue rental, accommodation, publicity, admin costs, and production costs. The form also asks you to state income or estimated income. The Fringe Office suggests you estimate your box office takings at 25% capacity, but you don't need to worry too much about how accurate this estimation is, as the final tax deducted is calculated on final box office not estimated box office. It is however important that you include all your expenses. For venue rental we suggest you put the guarantee unless you would go into the split on the basis of your estimated income.

Once you have filled in the form, please email us a scanned copy of the form, or fax the form to us, for us to check it over. Please do not submit the form to the tax office until we have confirmed that the form is acceptable. By our checking this form in this way, we can reduce errors and try to check that you have claimed for all the expenses you are entitled to.

Once we have checked your figures we will ask you to send a hard copy of the FEU form to us in the post. We will then forward this form on to the FEU. Please do not send the form directly to the FEU as we need to check that the hard copy is correctly filled in to avoid it being rejected.

If you need advice on filling in the form, please do not hesitate to contact us at the office.

If all of your cast are wholly resident within the UK for tax purposes, then FEU tax does not apply. If this is the case please advise us of this in writing.

You need to allow 30 days before our payment to you for HMRC to process your FEU8, so it is fine to send it in to them at the end of or just after the Festival, when you know your total box office and deductible expenses. However you can apply earlier and use estimated box office if you prefer.

Once your FEU8 is processed by HMRC, we will receive an instruction to deduct tax for your show on payments to you over a certain threshold – usually the sum of your deductible expenses adjusted for any applicable allowances. If we don't receive this authorisation, then we have to deduct tax on the whole payment to you.

If you do not complete a FEU8 and we deduct tax, or if your circumstances change and you believe some refund of tax is due, it is sometimes possible to complete a UK tax return at the end of the tax year in April and claim a refund of tax on your return. However this is a complicated process so we would advise you to get all the details right on your FEU8.

More information on FEU is available from HMRC:

Telephone	+44 (0)151 472 6488
Fax	+44 (0)151 472 6483
Address	HMRC Foreign Entertainers' Unit St John's House Merton Road Bootle Merseyside L69 9BB
Website	www.hmrc.gov.uk/feu
Download form FEU*	www.hmrc.gov.uk/forms/feu8.pdf

2.8. Import duty and VAT for international companies

Import duty is a tax charged by HM Revenue & Customs on anything imported into the UK from outside the EU (i.e. brought into the UK/EU to be left here or sold here). In brief, it applies to any items brought into the UK which are not personal effects that you will be taking out of the country at the end of your visit.

VAT in the UK is a tax charged by HM Revenue & Customs on most (but not all) goods and services. VAT is not charged on rail or air transportation and is not always applicable to accommodation or venue rental or printing flyers (though it is charged on hotel or hostel rooms and on printing posters). Unlike FEU tax, it is not possible for you to reclaim VAT paid (however if you are a VAT-registered company within the EEA you may be able to count the VAT paid in the UK against your own VAT bill in your home country).

VAT may also be charged by HM Revenue & Customs on anything imported into the UK/EU in addition to import duty.

Carnet

If the extent of your set, props, costumes and any lighting, sound, AV or computer equipment is more than could be realistically described as personal effects there is a customs procedure called a **carnet** where your non-personal items can be declared on entry and again on exit which avoids the payment of duty or VAT on these items.

More information on duty and carnets is also available on the HM Revenue and Customs website at **hmrc.gov.uk** (click on 'businesses and corporations' and then on 'imports and exports'). Different rules apply to imports from the EU and from non-EU countries. Please note that the rules for carnets are quite complicated, so if you think you need a carnet, please contact us.

If your items all fall under the definition of personal effects and you are going to take them back out of the UK with you when you leave you should not need a carnet.

If your show is coming to Edinburgh from elsewhere in the EU you will not need a carnet.

Duty on print

International companies should be aware that the items on which duty is payable includes print (posters, flyers, programmes) if you are printing them outside the UK. To avoid having to pay duty on these items and to reduce your carbon footprint, we suggest that you have your material printed in the UK.

This way your print can be delivered to **C** or your distributors to await your arrival (please see later in this handbook for delivery dates and instructions, and please note that we can't store all of your print during the Festival, so you will need to take most of it away when you arrive).

2.9. Work permits and visas for international companies

The Edinburgh Festival Fringe has been granted **permit free status** by the Home Office (a department of the United Kingdom Government). This means Fringe participants are not required to have a UK **work permit** to enter the UK to perform at the Fringe.

The people permitted to enter the country as **temporary entertainer visitors** (either non-visa nationals entering as temporary visitors and who do not need visas, or visa nationals holding temporary visitor visas) include performers, creative and production team, support team, family members and 'entourage'.

Although you do not need a **work permit** to perform at the Fringe, the work permit dispensation does not remove the requirement for a **visa**

Citizens of the following countries are known as **non-visa nationals** and currently do not need a visa to enter the UK as a **temporary entertainer visitor** at permit free festivals: EU and EEA countries, Australia, Canada, New Zealand, USA, certain Commonwealth countries and certain other countries.

If you or any of your company are not a citizen of one of these countries, you may be **visa nationals** and require a visa to enter the UK, e.g. a **temporary visitor visa** (tourist visa) which can be used to enter the UK in conjunction with a letter from the Fringe Office and a letter from the venue confirming, you are performing at the Edinburgh

Fringe, a permit free festival. If you are a visa national you will need to obtain a visa in advance of your travel. This process now involves visiting a UK embassy, consulate or visa processing centre in your home country. Every member of your company and entourage who is a visa national will require their own visa and letters from the Fringe society and venue.

A list of countries whose citizens require visas to enter the UK (visa nationals) is at:
www.ind.homeoffice.gov.uk/lawandpolicy/immigrationrules/appendix1

If you are a non-visa national, it is still important to bring copies of documentation to support your company's participation at the Edinburgh Fringe, including copies of your venue rental agreement, accommodation agreements and UK entry letters (see below) which we can supply, and evidence of how you are proposing to support yourself while in the UK, to facilitate the granting of **entry clearance** by the UK immigration officer at your port of entry. Even as a non-visa national, entry is at the discretion of the immigration officer concerned.

If you are a visa national these documents will be required as part of your visa application, and it is important to bring copies through immigration with you in case the immigration officer asks to see them.

The Fringe Office advise that participants from overseas have a letter from their venue confirming that they are participating in the Fringe on their person when they come through UK immigration. You may be asked to show this letter to immigration officers. These are known as **UK entry letters**.

In order for us to provide UK entry letters for your company members and entourage, please email us with the following information for everyone from your company participating at the Fringe:

- Full name
- Date of birth
- Nationality
- Passport number

We will send the letters to you by email in pdf format so you can print them off and give them to the members of your group.

Please note that the work permit exemption does not cover every arts festival in the UK, nor any performance in the UK outwith the Fringe period (except another permit free festival). If you will be working at or performing at any venues outwith the Fringe you may still require a UK work visa/ work permit for non UK/EU/EEA company members, and/or a different kind of entertainer visa for visa nationals. The types of visa have recently changed and you are advised to check with UK Visas for more information.

Information on applying for a visa, including a pdf application form, and further advice can be obtained from the UK Visas website: **www.ukvisas.gov.uk** or telephone **+44 (0)845 010 9000** (open limited hours, currently Monday-Friday 9am–1.30pm UK time). Alternatively you can contact the British Embassy or Consulate in the country in which you are resident.

More information on work permits is available at **www.workingintheuk.gov.uk**.

The Fringe Office can issue **official invitation** letters, which may help with any visa applications you need to make. To request these, please email details of your company name, show title, venue, plus the details required for UK entry letters (full name, date of birth, passport number and nationality of all your company members) to **admin@edfringe.com**.

For more advice, please contact us or the Fringe Office.

3. Press, marketing, arts industry and events

3.1. The C ARTS artist services team

If you have questions, concerns or curiosities connected to your piece or how to market it you are always welcome to talk them through with us.

Our artist services team works year-round on press and marketing to promote and publicise our programme, venues and brand. We are available as a support service for companies to advise, inform and guide your press and marketing planning and strategy, in order that you are prepared for producing on the Fringe. The departments looks after press and marketing and arts industry for our season, provides press and marketing and arts industry support and general support to our companies, and events at our venues for the public, press, arts industry and our performing companies, artists and their support teams.

Please note that both the Fringe Office and C ARTS operate press and marketing departments which exist for similar purposes. It is useful to consult with of both the Fringe Office and C ARTS, as they may be engaged with different circles and external organisations.

C ARTS will provide information about your production to the Fringe press office including, but not limited to, your press release, copy form, award eligibility and touring availability. However, in order to achieve this you must adhere to the deadlines laid out by us, which accommodate our approval process. It can take between 7-14 days for us to provide approval on press and marketing material, so the earlier you can send us information the better!

We rely on the information that you provide. Therefore it is crucial that you keep us well informed. Likewise if you have suggestions you are welcome to discuss them with us.

If you have a preview performance before the Fringe please let us know, as we will attempt to send someone from the team to see the production.

3.2. The Fringe Office media and arts industry offices

The Fringe Office press and marketing department exists to promote the Edinburgh Festival Fringe as a whole and to provide advice and support to all companies performing at the Fringe.

The Fringe Office run a **media and press office** which acts as a central resource for the whole Fringe, representing the Fringe as a whole, organising a Programme Launch and other events, putting the press in touch with companies and maintaining central libraries of press releases, show images and press cuttings. The media and press office can be contacted at mediaadvice@edfringe.com.

The Fringe also run an **arts industry and promoter liaison office**, putting bookers, producers and programmers in touch with companies performing at Edinburgh who are pitching their work to tour or visit other festivals. The media and press office can be contacted at artistadvice@edfringe.com.

More information about the services the Fringe Office provide to groups and to the press can be found in the performers' area of the Fringe website, www.edfringe.com.

The Fringe publish a guide to marketing your show at Edinburgh called the **Fringe Guide to Selling a Show**, which is available to download in the performers' area of the Fringe website, www.edfringe.com.

The Fringe publish the **Fringe Media List**, a contact list which you can use when sending out press releases and other material. Once published, this is available from the Fringe Society media advice team (mediaadvice@edfringe.com).

3.3. How to sell your show at Edinburgh

Your first step should be to download **The Fringe Guide to Selling a Show** from the Fringe website: www.edfringe.com/takepart/downloads. This is an excellent guide that covers all the basics of how to set up a successful press and marketing campaign.

Our key tips for selling your show are:

- Be organised. The earlier you start to think about your press and marketing campaign, the easier it will be.
- Read our guidelines and requirements carefully. C ARTS has an approvals process. With so many shows and events in our programme, we only have so much time to give to each show, and we'd like to use this to its best effect. If you follow our guidelines carefully and stick to our deadlines, then it will make the whole process much faster and easier.
- Appoint one person – and in all but the smallest companies, someone who is not part of your cast or creative team – to be responsible for promoting your production. This includes liaising with the Fringe press office, the C ARTS press office, the press and other organisations.

- Really focus on your 40 word Fringe Programme copy. All the research shows that this the number one source people use when choosing what to see at the Fringe. What makes your show different to all the other shows out there? Why should people see your show?
- It is very easy to market the 'who, what, where and when' of your piece but what is crucial is understanding the 'flavour' of it. What is it like to experience your performance?
- Sometimes being too close to the production can cloud your judgment about the key selling point of your show. Ask someone unrelated to your project to look at your draft press releases, print and other publicity material – if they understand the basic essence of your piece, it is at least on the right path to being effective.
- Get a great image. There is so much competition for attention at the Fringe a great image will really help attract people to your show. Having one great image across all of your marketing will really help people recognise your show and make your campaign successful.
- Get your press release and other press information to the C ARTS press and marketing office as soon as you can. The sooner you can get us information about your show the easier it will be for us to pitch your show to our press contacts.
- There is a general Fringe embargo until the Fringe Programme is launched in June. So please consult us if you'd like to run teaser campaigns or send out any releases before this.
- Flyering is a huge part of promotion at the Fringe, but it is also the most stressful and demanding part of your promotion. Start thinking early about how you will manage flyering for your show, will you take shifts? Will you be in costume? Will you use gimmicks or stunts? Most of the time a genuine one-on-one conversation with someone who is truly passionate about their show will sell more tickets than anything else.
- Come and talk to us! We will attempt to arrange meetings with all our companies before the Fringe starts to make sure you are on the right track – but feel free to email us before the Fringe or drop into the office during the Fringe if you need any help or advice.

If you follow the advice in Fringe Guide to Selling a Show, and our guidelines and advice, you should be well on your way to a successful press and marketing campaign.

3.4. Promoting your show as part of a curated programme: approvals, styles and standards

As C venues host and promote a curated programme, we have processes that require your publicity material is submitted to us for approval. We reserve the right to editorial control of publicity material for all the productions and events within our programme.

3.4.1. Why an approvals process?

- Edinburgh is a very competitive market. Your marketing material will form a small portion of the collage of posters, flyers, t-shirts and adverts that cover the city in August. It is in everyone's interests for your publicity to be as effective as possible. Even minor changes can make significant improvements.
- There are over 2,000 productions on at the Fringe. As well as conforming to house style requirements, publicity material needs to be different from show to show for every production at C ARTS, in order that they each stand out.
- In order to uphold and support the branding of C ARTS as a place that has a programme of high-quality theatre, dance, music, comedy, cabaret and musicals, events and exhibitions. Your publicity not only reflects on your show, but also on C ARTS and C venues as a whole, and on the other shows we host.
- The colourful mix of productions at C ARTS dictates that we have companies who, while all hand-picked, are each at different stages in their growth. For some it may be production number 1, while for others it may be number 101. This can mean that the quality of publicity material is different from show to show. The approval process is designed to maintain a consistent standard of publicity at C ARTS.
- In order to maintain some uniformity of publicity material so that C ARTS publicity material works alongside other C ARTS publicity material, and so that a C show is instantly recognisable.
- Most of all, the purpose behind any of the changes and amendments we may request or require you to make to your material is to make sure that your show has the best chance possible to cut through the noise, and make an impact in Edinburgh.

3.4.2. Process and timescales

Material for approval should be submitted to publicity@cvenues.com. We can receive incoming emails up to 10MB. Above this size please use a service like Dropbox or WeTransfer.

- Images for approval (e.g. production shots) should be submitted in the final resolution (300dpi CMYK for print, RGB for web images and listings images) and in the final form requested and without crop marks, printer's marks or text. They should be saved as TIFF (.tif) or high quality JPEG (.jpg) files.
- Artwork for approval (e.g. posters, flyers, adverts) can be submitted in any of the following formats: pdf, eps, tif, high quality jpg. Resolution should be 300 dpi, CMYK format. Where possible, bleeds and crop marks should be shown (your graphic designers should be able to do this when outputting the image file). This allows us to see where the artwork sits on the page. Fonts should be embedded, converted to outlines or rendered so we can see exactly what your artwork will look like (we may ask for layered versions with editable text if we wish to demonstrate a change to you). We need to be sure that the design we are seeing will be the final design printed, for this reason we cannot give approval for your design until we have seen it in a suitable format.
- We are happy to give advice on designs in other formats, however many other formats will change the design depending on the program being used to view the image. If you are sending any Adobe Creative Suite files to us (InDesign, Illustrator, Photoshop) please send CS5.5 compatible files. We do not accept Pages, Microsoft Publisher or Quark Xpress files.
- Copy for approval should be submitted in the body of an email where possible, or if attached, in text (.txt), RTF (.rtf) or Word (.doc) formats.

Please allow time for each approval and expect to re-submit work where we require amendments.

You must receive final approval in the form of an official approval code from us before you go to press, produce or distribute material.

If you have printed or produced material without an approval code, or if we deem you have breached house style or editorial control, or if the quality of your material is not acceptable to us, we reserve various rights, including the reprinting or reproduction of the corrected material at your cost.

3.4.3. Exceptions

We are here to encourage creativity and individuality, not to limit it. Our house style and publicity material requirements are not intended to interfere with your freedom to create and design – if you have an artistic reason for doing something differently to guidelines, please propose it to us. We may, and do, make exceptions to our house style standards, if you can convince us that you have a valid reason for deviation: please discuss your ideas well in advance of any deadlines if this is the case.

3.5. Fringe Listings and Advertising

3.5.1. Fringe Programme copy (40-word blurb) and Fringe and C ARTS website copy (100-word blurb)

First draft supplied with show application; final draft supplied with Fringe Office show copy form

We ask for a draft of your blurb as part of your initial application. Once we have confirmed your slot we will begin to revise the blurb, which we will then send on your behalf as part of the Fringe Programme copy form. You do not need to submit this yourself.

The limit for the Fringe Programme and show title combined is 40 words. If you wish to include your company or show website, this will count as one word, and should be a top level or national level domain (e.g. .com, .org, .co.uk, .org.uk) not a long or complicated address.

The 100-word blurb for the Fringe and Venue website give you a chance to say more and can include the 40 words from the printed programme. The copy should not contain any websites as the link to your website is automatically handled elsewhere.

Please note for our venue brochure and website we will usually print the same copy as used for the Fringe Programme and website respectively. We may make adjustments if we deem this necessary.

3.5.2. Show image for Fringe Programme and website and C ARTS website

Due by Fringe Office registration deadlines

The image will be printed as a 29mm square at 300dpi resolution and in RGB colour (354 x 354 pixels). We need an image from you for our brochure and website.

Photos usually make the best images although your image may be a hand-drawn or graphic illustration if of sufficient quality. The image should contain at least one colour – black and white images do not generally stand out as much of the text surrounding the image will be black. The image must be free of logos, company names, show titles or other text.

The image should to be supplied as JPEG (.jpg) or TIFF (.tif) files at 300 dpi (354 x 354 pixels) for the Fringe Programme, however please also supply the same image at 1200 x 1200 pixels (or if this is not possible, as close to 1200 x 1200 pixels as possible.)

We recommended you use the same main image throughout your publicity material, i.e. to link the image used in the brochure and websites with the images used on your print, in your press releases and on items such as t-shirts and merchandise.

We will also use the same image on your C ARTS-formatted press release unless you have other more suitable images for a press release.

3.5.3. Fringe Programme display advertising

Optional – due by Fringe Office registration deadlines

If you are interested in display advertising in the Fringe Programme, please note that space is booked very quickly. Keep an eye on edfringe.com and the Fringe bulletins, and book your space as soon as you are able to.

Once your space is booked, send us a copy of your booking confirmation. We will send you a customised version of the Fringe advertising submission form, which will need to be returned to us with your artwork.

Please note that your artwork is subject to our editorial control and approval process and will need to be submitted to the Fringe Office via us. Please see our house style and guidelines for print and advertising (further down this section), which apply also to your Fringe Programme advertising.

Please note that the main benefit of advertising in the Fringe programme is communicating your show image. You can include short taglines or quotes effectively, but it is not a good use of space to repeat anything that already appears in your show copy or to clutter the image up with too much text,

We provide a special venue listings banner for Fringe programme advertising which we will apply to your final artwork once we receive it, before we send it on to the Fringe: your advert artwork should leave the bottom 15mm of the available space blank. This space is used for venue and listings information. Your artwork should therefore include your show title and company name, but no venue or listing information. Our Fringe programme listings banner has a solid background and your image cannot extend behind it, so your complete image needs to stop 15mm above the bottom of the advert frame.

3.5.4. Fringe web display advertising

Optional – rolling booking (no deadlines)

Information on advertising on the Fringe website is here:

<https://www.edfringe.com/take-part/marketing-your-show#advertise-with-us>

Once your web advertising is booked, let us know what you have booked and the image size.

Please note that your artwork is subject to our editorial control and approval process and will need to be submitted to us for approval before you send it to the Fringe Office via us. Please see our house style and guidelines for web advertising (further down this section).

We provide a C ARTS and venue logos banners and blocks for web advertising which can appear as a banner on larger adverts or as a frame in a multi-frame advert for smaller adverts.

3.6. Press

3.6.1. Press releases

We ask for 350–400 words for copy on your show for your show press release, which we will produce in our standard format, which we and the Fringe Press Office will hold to give to the press on request, and which you can send to the press. Our house style press release is one page for each show as standard, and includes your show title, a tag line, the copy, a promotional image (usually the same one as in the Fringe programme), and listings information.

When writing copy for the show press release, please follow our general style guide for copy.

You are welcome to produce your own version of the press release in your company format or in a format to match your show, and if you do you can use this version to send to the press if you prefer. This may be appropriate if you or your PR agent has an established press release format. Please note that we will still need to retain a press release in our house style, and that any releases you produce will need to be submitted for approval. We have a standard format for listings and standard rules for reference to the venue on such releases, and we have other requirements in individual cases.

Your basic show press release should be no more than one side of A4, including listings information.

Please send us your proposed content for your press release – title, subtitle and approximately 300-350 words of copy. Generally press release copy for Edinburgh will consist of three main sections: one for content, a second for style and a third for company background. We recommend between two or three quotes from the media, but you ought to avoid publications which carry no weight in Edinburgh. It is advisable to avoid loose terminology such as 'laugh out loud' or 'experimental' and over-used words like 'hilarious'.

It is important to remember that there are specific regional and market-sector styles to press releases dictating layout, length and style. Edinburgh is no different, which is why we look closely at your drafts and provide appropriate guidance.

Once approved, our press office will provide your press release to media, other festivals, promoters, publicists and local organisations on request. We will send a copy to the Fringe press office and make a copy available to download from our online press microsite. However it is up to you to send out your press release to the media. The Fringe press office provide a media contact list for this purpose.

You are not limited to one press release. It may be appropriate to produce teaser, drip, feature or news releases, or for you to produce a full press pack (see next section), depending on the scale of your press campaign. If you are doing more than one show you should consider a company or season release listing all your shows.

Please bear in mind that your press release may be sent to various organisations including, but not limited to the press.

Some definitions

- A **press/media release** is usually a single sheet to communicate a general message to the media. This is the simplest and most direct way to tell them about your show.
- A **press/media pack or kit** is a collection of different information sheets, sometimes presented in a folder or with a cover, or electronically combined together, typically as a pdf file. The term **EPK** (electronic press kit) is sometimes used. This can be a way of telling the press about more than one show, or of including additional information that would clutter up a normal release (e.g. biographies / press photos). However, within the Festival context this information is often used as a promoter pack and targeted towards tour bookers, national venues and promoters.
- A **teaser/drip release** is usually a press release sent out early containing small pieces of information to whet the press' appetite. It is generally only worth doing if you have suitable information. It could be part of a wider teaser/drip press and marketing campaign.
- A **news release** is a press release issued because of a specific piece of news. In the Edinburgh Fringe context a news release for a show will normally follow the show press release. Examples include winning an award or getting your set impounded by Customs.

Content tips

- Decide upon a main promotional image. This need not be a production shot, but could be a scene transposed to a striking location. This should be included in your releases and may also be sent individually to picture editors who often control the content of their publication during the Festival.
- Have a title, subtitle/tagline and a theme. Know what you want to get across to who.
- Put your most attention-grabbing information first (e.g. last year's London transfer).
- Imagine you are reading your own information for the first time. Is it interesting?
- Use the third person ('X theatre company is happy to present') not the first ('We are happy to present'). This makes it easier for the press to lift your copy and print it verbatim.
- Stick to one side of A4 for a press release or news release and include all key information.
- Be concise. Beware of cramming in too much detail.
- Biographies and extensive press or industry quotes are best left as footnotes.
- The press are not likely to be interested in what other papers have said about your show.
- Bear in mind that releases with exceptional copy may have phrases lifted directly from the release. Consider the style of writing you find in arts papers.

Layout tips – for press release and press packs in your own company or show formats

If you are just planning to use our standard format release, you can skip this section. If you choose to use your own company or show format for the main show releases you are sending out, we'll still create a release in our standard format for our use. Please remember the first release in your own company format may take longer to approve as we will be approving the style as well as the content.

- Use a clear font – the release should be readable at a glance.
- Have only one or two extra styles (e.g. bold, italic, different typeface) to use for show titles/emphasis. Be consistent as to how you emphasise show titles, company and performer names. Keep different fonts, styles, sizes and alignment to a minimum.
- Do not put whole sentences in capital letters.
- Leave white space around your information on the paper, and use expanded line spacing to increase the gaps between lines. This makes the release easier to read, and gives the press-room to make notes.
- Flyers and photos sent out with a press release and pages of a press pack or multi-page release may become detached and get lost. Label all press pack sheets or attachments with the name of the company, show, venue and contact details.
- A clear **listings information** section is essential. If you are just supplying copy for our uniform format release you don't need to worry about listings information as we insert this, but if you are using your own format press release, your listings must be placed after the main body of the release and before the contact details in the following format:

Listings information

Venue: C ARTS | C venues | C aquila, venue 21, Edinburgh Festival Fringe
Dates: 31 July – 27 August
Time: 15:00 (1hr15)
Ticket prices: £9.50–£11.50 / conc £7.50–£9.50 / children £5.50–£7.50
Venue box office: 0131 581 5555 / www.CtheArts.com
Fringe box office: 0131 226 0000 / www.edfringe.com

- We recommend you include both the Fringe logo and the logo for the C venue you are performing at.
- At the end of each sheet you should put **contact details** for your press contact and our press office. We recommend you use a mobile number or one that will not change for August if possible, and we recommend you use an email address that you will have access to when you are in Edinburgh. You must also include our press office contact number and our press office email address. Here is sample further information section we have prepared (you don't need to use this exact wording):

Further information and photos available from

**Name at Production Company on +44 (0)7123 456789 / email email_name@domain.com
 or the C ARTS press office on +44 (0)131 581 5550 / email press@cvenues.com**

- Please note the information in the style guide for copy regarding inclusion of and typesetting of the venue name.

3.6.2. Press pack or electronic press kit (EPK)

As well as your press release you may wish to produce a full **press pack** (where this is in digital format, it may be known as an **electronic press kit (EPK)** comprising press release, biographies, prints or contact sheet of production images, and often video, audio, flyers, company information, programmes or additional material.

You may choose to invest in a cardboard or plastic folder to hold all this information in a presentable format. However, this is not essential – your press pack could just as easily be a pdf file that prints in colour.

Your full press pack should not be mailed to all and sundry (this would prove very expensive) but can be sent or given to journalists who have expressed an interest in your show or company and some copies can be left with us and the Fringe press office in case members of the press want to collect one from the press office or from the venue as they see your show. We would recommend leaving no more than six packs with our press office – we can contact you if we need more. At the end of the Festival remember to pick any unused press packs up – we need just one for our archives.

3.6.3. Production or tour packs

If you are seeking to tour your show or take it to other Festivals, it can be useful to develop a **touring pack** or **promoter pack** which includes reviews and details of the company's past work and details of touring availability and technical requirements

Please remember that press and promoters may not want to be saddled with bulky promotional material – it is better to be brief and effective in communicating your message in the shortest space possible than to have pages of information that press and promoters may not have time to read.

3.6.4. Show images (press photos)

Various publications confirm their coverage and involvement in the Festival well in advance of the Fringe launch. As a venue with year-round press activities, we are involved with those publications. Therefore, if you can take professional production or promotion shots in advance, we may be able to include them in our preview activities.

Promotion images are normally taken on location, with publication in mind. This may mean a portrait group shot looking directly to camera or a landscape frozen image (unaware of the camera). Promotional images in colourful costume and in obvious Edinburgh locations (with the Castle or Arthur's Seat in the background, for example) are often very popular with the press.

Production images are pictures of your performance within the theatre. If you do not have production images from previous staging of the same production, there are companies that will photograph your dress rehearsal for you – ask at the press and marketing office in Edinburgh for details if you are interested.

Rehearsal images, often not in costume, are used in programmes for non-Fringe shows but are not generally much use for the Fringe. Rehearsal images are unlikely to be used by the press.

When taking either promotion or production shots, remember that portraying the flavour of your piece is key. Shots with movement and close-ups are best, and static set-ups and very wide shots should be avoided. Group shots do not generally work as well as shots with one or two people in them.

While traditionally promotion and production shots have been 10x8 large format photos, now digital images are all that is generally required. Your digital images need to be supplied as high-quality JPEG or TIFF files at **72 dpi for web** (RGB colour) and **300 dpi for print** (CMYK colour). You can downsize from 300 dpi to 72 dpi, but not the other way round!

Once your images have been approved by us we will make them available to media organisations on request. We will also put them on our online image gallery and send them to the Fringe press office.

You are responsible for sending your images out to the press once approved. The Fringe Media List contains a list of photo-desks and other appropriate places to send photos to. It can be worth including selected images or small-scale images in press packs (remember to state that images are available digitally) and on your website, and having prints available for press attending your show. Remember to include cast names and production and contact details on any print-outs of your images.

3.6.5. Venue festival press office

C ARTS' press office is based at our London offices and relocates to Edinburgh during the Festival. Here we will field enquiries about our programme from promoters, press and award organisations.

You are welcome to refer organisations to our press office for supporting information about your piece or others at C ARTS and C venues.

Our press office contact details **for the press only** are:

Email for press to use **press@cvenues.com**
Telephone line for press to use **+44 (0)131 581 5550**

The contact details **for you to use** when contacting the press and marketing department are:

Email for companies to use **publicity@cvenues.com**
Telephone line for companies to use **+44 (0)131 581 5560**

As a venue with year-round press activities, we will generate press releases based on our operations and programme. We aim to include an equal selection of productions within the parameters of our press release. However, we obviously cannot include every company within every press release. If you are considering a theme-based press release connected to your production please contact the press team and we can discuss your ideas. However, we cannot revise our own press releases once they have been distributed.

We will seek to communicate eligible productions at C venues for consideration for awards such as Fringe Firsts and Total Theatre awards. It is also worth your contacting award-giving organisations direct with details of your show.

We will field enquiries to our office from promoters and tour bookers for those productions that have stated their availability to tour.

We will send you a link to the Fringe Media List. The Fringe Media List includes UK and Scottish press who have expressed an interest in receiving information on the Festival. The list states the format that they wish to receive information in (email with or without attachments, hard copy, etc). You are strongly advised to respect their request. For example: a picture editor will only be interested in pictures.

Once your press related publicity material has been approved, we will send it to the Festival Fringe Press Office. You will be sent a pdf and html email version of your release that you can send out. We will upload your information to our system.

During the Festival we do sample various publications for your press cuttings. These are then scanned to our system for our records. If you are interested to know what coverage you have secured during the Festival you may visit our Press Office. A copy of your reviews will be provided to you at the end of the Festival.

During the Festival our press team are interested to know about the mechanics of your Edinburgh experience. We liaise daily with publications who are looking for stories about anything Festival-related, whether you have been evicted from your flat or won a major Award – they want to know. Likewise innovative promotional stunts can attract attention. You are welcome to discuss with our team.

3.7. Print guidelines and specifications

We suggest you send us a first draft of your poster and flyer by early June. You need to allow enough time for printing and at least 7–14 days for print approval process. We suggest print is delivered to Edinburgh in the second half of July if possible – please see section on print delivery for dates and address.

Print design

Good design sells tickets. The most effective print designs are often simple, iconic, and striking. We would like to help you get your print design as good as possible.

We recommend you consider using a professional graphic designer to create your poster and flyer design. Details of our recommended printers and designers are further on in this handbook.

We reserve the right of editorial control over the design and content of your print material in the interests of best selling your show in Edinburgh. This includes the content, text, images, and overall design.

If you are on tour or performing your production before or after the Festival, we recommend that you use the same basic image or design style as at Edinburgh, however to comply with house style requirements you may need to make revisions to print which has not been created in compliance with our guidelines.

Print specifications

- You must print A3 posters, preferably portrait, unless we agree otherwise. You can, if you wish, also print A2, large format or other format posters in addition to A3, but we may not be able to display these at the venues.
- Your flyers must be A6 (postcard), A5, or DL (one-third A4), unless we agree otherwise. We recommend A6, as it is a popular size for street-flyering, and the best value for money. Using A6 or A5 means you can use the same artwork for poster and flyer front at a different size.
- We recommend your posters and flyers are portrait (vertical). If your posters are not portrait A3 this may limit where they can be displayed in the venue and elsewhere in Edinburgh.
- Posters and flyers must be printed on a suitable quality paper. We suggest art paper with a gloss, silk or matt art finish with a minimum weight of 125gsm. A6 size flyers must be printed on card with a minimum weight of 250gsm. Photocopied or standard laser-printed print is not permitted.
- Flyers must be printed on both sides. The front of your flyer should primarily be an image and the back of your flyer should contain copy to sell your show. We recommend that you use a secondary image and colour on your flyer back, so it does not just contain plain text. The flyer back should not be a repetition of your Fringe Programme blurb: there is more space, and the copy should be different as audiences will often compare the two. The title of the show should be at the top of your flyer on both sides so that it is visible above the level of a leaflet rack.

Guidelines for venue print banner and venue and fringe logos

We will supply you with a **venue print banner**, which includes the venue logo, Edinburgh Fringe name and year, your show listings (dates/times) and box office information.

- The banner should be used on all print for your show: on all posters, on the front and back of all flyers, and on both outside covers of all folded leaflets. It should also be used on any advertising.
- The banner must be placed on the bottom of your poster and advertising, and at the bottom on both sides of your flyer. The banner must be at the very bottom of the page, and there should be no other text or logos below the banner.
- On portrait print and media, banner should extend entirely across the bottom of the page. The edge of the banner pdf document area to the side of and below the banner should line up with the edge of the page. The edge of the banner pdf document area above the banner should be used to determine the lowest permissible point of any text, logos or other foreground objects positioned above the banner on the page.

- The banner should be scaled to fit full width on portrait print material in standard sizes, e.g. A3 and A2 posters and A6, DL or A5 flyers, so that the crop marks on the banners line up with the edge of the page.
- If you are proposing to use print material that is landscape format or a non-standard size then let us know the size you propose and send a draft layout. We assess the banner size and position for all landscape and ultra-wide designs on an individual basis. As a general guide, landscape material less than twice the width of its height will use a special landscape format banner which is approximately two thirds of the width of the page, and ultra-wide material which is twice the width of the height, or wider, will use a banner which is one-half of the width of the page.
- If you are designing your print without access to the banner, allow the following height of the banner on your print for the banner, from the bottom of the page to the lowest permissible foreground object (text or logos): A2 102mm, A3 72mm, A4 51mm, A5 36mm, A6 26mm, DL 24mm, A7 18mm.

We don't consider that it is necessary use the Edinburgh Fringe logo in addition to the banner, as the banner mentions the Edinburgh Fringe clearly. However, you can use an Edinburgh Fringe logo elsewhere on your print if you prefer to.

If you are planning to use custom format print to promote your show, you will still need to use appropriate C ARTS and/or C venues branding: please contact us and we will send you an appropriate special banner or logos.

The information and logos contained on the banner must also be used any websites you appear on. On websites you do not have to use the banner in the form supplied but can set the listings information as text. However, you do need to use one of our web banners, which include the Fringe and venue logos and box office information.

We can supply a separate standard banner for branded clothing and promotional merchandising where you wish to mention the venue, but a full listing is not required.

The following rules apply to any use of any of our banners or venue or Fringe logos:

- All text and objects in the foreground of the banner or logos should be all the same colour, although this does not need to be a plain colour and could be a texture or blend.
- The banner and logos can be printed in any colour on any background, and the background does not need to be plain. For example, the banner foreground can sit on top of your main poster image or a textured background. However, the foreground should stand out sufficiently from the background.
- The banner and logos are supplied in pdf format as scalable electronic artwork. You should be able to re-scale and re-colour the banner using any standard professional design package such as Adobe InDesign, Illustrator, Photoshop, Gimp or Quark Xpress. By arrangement, they can be supplied in other formats such as eps, bmp, tiff and jpeg.
- When you scale (re-size) the banner or logos to fit different sized media (e.g. for posters and flyers), you must maintain the ratio between width and height, and must not distort the proportions of the artwork. You must not apply effects which distort proportions or shape to the banner or to any Fringe or C ARTS or C venues logos.
- Please do not attempt to recreate the banner or logos or banner by typesetting.
- Should you have any questions or experience any difficulties in using the banner, please don't hesitate to contact us.

If the proportions, weight, or font of the lettering of any part of the banner or logos is different from the artwork supplied, we will require you to reproduce acceptable artwork, destroy the original print and reprint any offending publicity material at your cost.

Guidelines for use of QR codes on print

We will supply you with a **booking QR code**, which will direct users to your show's booking page on our website (link in the format <https://res.CtheArts.com/event/34:XXXX>). You are also welcome to use your own QR code, if this directs users to this page. You don't have to use a QR code if you don't want to, but we recommend you consider using one.

If you use a QR code on your print:

- The code should only direct users to your show's booking page on our website, unless we agree otherwise.
- We suggest the code is sized to be half the height of the venue listings banner and is placed immediately above the venue listings banner on the right-hand side of the page, unless your design means that it would better be positioned elsewhere on the page, such as another corner. We suggest you test the QR code on a printed version of the design at actual size to see if it can be read and, if necessary, increase the size.
- Unless your overall print design suggests otherwise, please ensure that the side of the QR code lines up with the left or right-side edges of the venue listings banner. If the QR code is placed just above the venue listings banner, the distance between the venue listings banner text and the code should be the same size as the margin between the venue listings banner text and the edge of the page.

- Where possible, we recommend you use a QR code with a white background and a foreground colour that matches your print colour scheme, rather than using black and white colours for QR codes
- If your print has a dark-coloured background with light-coloured or white text, we suggest using this background colour for the QR code foreground, so the QR code appears in this colour on a white background. (If your poster text colour is not white, you could try making the white background of the QR code the same light colour as your text, however if your text is too strongly coloured, then QR code readers may not be able to read the code. Therefore, we suggest you perform tests with multiple QR code readers to check that the code can be read using these colours on a printed page, before outputting any final design using any non-white background to the QR code.)
- If your print has a light-coloured or white background, and dark-coloured text, we suggest using the text colour for the QR code foreground, and leaving the QR code background white. (If your print has a light coloured background rather than white, and you may wish to make the background colour of the QR code the same colour as your main background colour, we suggest you perform tests with multiple QR code readers to check that the code can be read using these colours on a printed page, before outputting any final design using a non-white background to the QR code.)

More than one show on the same piece of print

If you have more than one show and you wish to combined or share posters and flyers, please discuss your proposals with us before making concrete plans. Our standard print quantities are per show and we reserve the right to require you to print separate posters and flyers for each show, and to carry listings or teaser information for your other shows on all of your print material.

- If we have agreed that it is appropriate for you to combine two shows on one flyer, you have a choice of back-to-back or a combined front showing two shows and a combined back showing two shows.
- If we have agreed that it is appropriate for you to combine two shows on one poster, or two shows on one flyer with combined fronts and combined backs, you may need a special version of the banner and you may need to display date and/or time information on the poster in addition to the banner.
- If we have agreed that it is appropriate for two shows to share a combined flyer, with one show on each side, then the design of each side must convey both the information that would normally be on the front and the information that would normally be on the back of a single show flyer, i.e. it should have an image and enough text content to sell the show effectively.
- If we have agreed that it is appropriate for two shows to share a combined flyer and/or a combined poster, and that is your only flyer and/or poster for those shows, you will need to print double quantities.
- If you are doing three or more shows you may wish to consider doing a joint folded leaflet in addition to your other flyers. This can be a very valuable marketing tool to promote and enhance your company presence but should not be considered a substitute for doing flyers for each show.
- Special requirements apply to logos, banners and listings information on print for more than one show.

Non-standard and custom print

You are not limited to a single version of print in a standard size. However, we would usually ask that you produce standard format flyers and posters in addition to any custom material.

Successful custom formats have included a series of versions of print with a common factor and differences between each version. Beer mats, bookmarks, business cards, A7 cards have all been used to good effect. Die-cut flyers can make your design stand out.

Multiple versions of print, teaser print and die-cut printing can be very effective, but are not necessarily appropriate in all cases. We would be happy to discuss such techniques further if this is something you want to pursue.

You can produce branded items such as beer mats, badges, t-shirts, mugs, pens, pencils for sale, as gifts or for company use – but remember these are all subject to approval.

3.8. Print quantities, delivery and storage

Print quantities

These are the minimum print quantities we advise per show:

- For a run of 3 weeks to 3.5 weeks, we advise a minimum of 7,500-10,000 flyers and 200-300 posters.
- For a run of 1.5 weeks to 2.5 weeks, we advise a minimum of 5,000-7,500 flyers and 150-250 posters.
- For a run of 5 days to 1 week, we advise a minimum of 2,500-5,000 flyers and 100-200 posters.

- For a run of 1-4 days, we advise a minimum, per performance, of 500-1000 flyers and 20-40 posters.

How many posters and flyers you print should can depend on how active you plan to be in distributing them: if you have a large team that will be flyering or are planning to hire a flyering support, you may need more flyers; if you plan to put posters up on free outdoor postering sites (where posters are covered up quickly) you will need a more of posters; if you are planning to use Out of Hand on-street advertising/postering you may need fewer paper posters.

If you are doing more than one show in the same slot on alternate days and producing separate pieces of print for each show, you should use the minimum quantities for the number of performances you are doing of each show. If you are producing a single poster and flyer for more than one shows in the same slot, the quantities should be based on the full run dates of all the shows.

Print for use at the venue

We ask you to leave 20% of your print total quantity with us for use in venue displays and for the times we are able to flyer on behalf of companies. We are unable to store more of your print than this during the Festival, but to help minimise the environmental impact of multiple deliveries, and to assist you, we are happy for you to have all your print delivered to us initially, and for you to then pick up 80% of this when you arrive in Edinburgh.

Print should be delivered to us no earlier than 17 July, and ideally to arrive in the week commencing **23 July**, or as soon as possible thereafter. Please note that for print delivered on 31 July or later, it may take a few days for your print to be put on display at all our venues, though we will still do our best to get print on display as soon as practicable.

There is a central address for all print deliveries to C venues:

**C ARTS | C venues | C aurora
FAO Print Distribution
28 Lauriston Street
Edinburgh EH3 9DJ**

Imported print material

Please note that print imported from outside the EU may be subject to VAT (Value Added Tax) and Import duty on import. Courier companies will normally impose a handling charge when collecting VAT and clearance of funds may delay the delivery of your print. To avoid this and in the interests of the environment, we recommend using a UK/EU-based printer.

3.9. Print suppliers

Recommended print suppliers

There are many suppliers of print and other publicity material serving the Edinburgh market and we would advise you to shop around and see what deal suits you, However, we are keen to ensure all our companies can enjoy good prices and good service, and therefore we are pleased to recommend these printers who we believe understand the needs of the arts and the fringe environment, and who offer competitive pricing:

Ava Print

Website	Jany Beck
Email	janybeck@avaprint.co.uk
Telephone	+44 (0)7737 116 958
Website	www.avaprint.co.uk

Kazoo Print

Website	Adrian Collett
Email	adrian@kazooprint.co.uk
Telephone	+44 (0)7928 576 919
Website	www.kazooprint.co.uk

Please note

You will need to put your artwork through the C ARTS print approval process and obtain a print approval code to give to these suppliers before going to print.

Consider whether you wish to order printed promotional items such as drink mats, business cards, mugs, stationery, t-shirts and branded clothing.

3.10. Print distribution

Our distribution work focuses on the promotion of our overall programme. We cannot and do not distribute your entire print for you. Therefore, we recommend that you allocate a proportion of your time to distribution each day that you are performing in Edinburgh. We recommend that your distribution begins up to four days in advance of your first performance.

Part of your distribution campaign should include finding establishments willing to **display a poster** or a **take a stock of flyers**. It's worth doing this early on, before the Festival gets going if you're doing a full run – if you do this in establishments your company knows or patronises, you'll be able to keep an eye on your print too.

But by far the most effective is hand-to-hand **flyering** which should form a key part of your daily projects for all of your company. Here you are challenged to convert that single moment into a golden ticket – you want that person to remember you and your production above the hundreds of others who have given them flyers on that day.

Where possible flyer in costume/character, make eye contact and be prepared to promote your show in 10 words!

We recommend that you flyer at **key Fringe locations** including the Royal Mile and the Mound. In addition, you may find it useful to do an exchange with similar productions within C ARTS, so that they distribute your flyer and vice versa. If you are not performing for the whole Festival we recommend that you work with another company that is performing different weeks to you.

You are welcome to distribute flyers for your shows **around our venues** by handing them out to people in our venues, if they are willing to take them. For advice on good times to flyer in our venues, for example flyering the queues waiting to go into or people coming out of compatible shows (**entry flyering** and **exit flyering**), please consult our press and marketing team.

Please note that we do not permit productions from other venues to distribute their print at our venues, though we do stock some print from other venues at our venues in reciprocal. Most other venues operate this policy, and we would ask that you respect this at other venues.

Within our venues we display your posters and flyers where possible. We attempt to ensure all productions performing at a venue are fairly represented at that venue, but we also seek to display print for most of our shows at most of our venues, space permitting. We update and rotate displays throughout the Festival to promote particular offers and campaign segments of our programme and to ensure fairness of access. All print displayed at our venues is co-ordinated by our staff for house style and health and safety reasons – please do not put up posters or leave out flyers or other material around our venues.

It is our policy to put selected **reviews** up in designated places at each venue, and to put excerpts from review quotes onto posters as 'flashers'. These **flashers** are produced in our house style: please do not put up your own reviews on posters or put your own flashers onto posters. The quotes we select for flashers are those we consider the best quotes from the press coverage for your piece. Please note that only flashers produced by our marketing department can be put up around the venues, and only our staff can put the flashers up. If you find a quote you would like us to consider, you should complete a flasher request form, which is available from the press and marketing office. It is possible for us to supply you with flashers for you to put out up on posters which are not at the venues, at cost.

Should you wish to discuss your print and/or distribution, please contact the distribution team, email publicity@cvenues.com.

If you produce **stickers** you are asked to only stick them on people or your own items and to ensure that they are not stuck onto the venue or public or private property around Edinburgh as this would constitute flyposting (see below). Always stick them onto people or things you own, do not give them out still on their backing material. If any of your stickers are stuck to the venue or public or private property, we will hold you responsible. You will need to pay the costs of removal and of any action taken against us by property owners, the Council, police or statutory authorities.

Flyposting – sticking up posters, flyers, stickers or other material on public or private property without the owner's permission – is illegal in Edinburgh and can result in fines for both the company and person flyposting and fines and loss of licence for the venue. Please do not flypost. If we receive a report of flyposting, we will have to take action against the offending company. You should also be aware that Edinburgh Council operates a system of on-the-spot fines for littering which includes dropping flyers on the street, and that fines apply for putting rubbish bags out on the street on the wrong day.

Print distribution services

There are several companies offering print distribution services. You may wish to consider:

Out of Hand have a contract with the City of Edinburgh Council to put posters printed onto Correx and in other plastic formats onto lampposts and street furniture, including very large posters on railings in certain locations in the city. This can be a cost-effective way of getting some of your artwork around the city, and Out of Hand take care of maintaining these sites.

Website www.outofhandscotland.co.uk/edinburgh-fringe/outdoor-advertising

Email hello@outofhandscotland.co.uk

Telephone **+44 (0)131 661 8122**
 Address **Floor B2, St Margaret's House,
 151 London Road
 Edinburgh EH7 6AE**

Out of Hand also offer standard hand to hand flyering and postering services, and a print and design service.

Take One Media are a distribution company covering the UK. Their Edinburgh office was formerly known as **EAE**, set up originally by a consortium of arts companies based in the Edinburgh region. As well as hand to hand distribution they offer distribution of posters into managed locations and of flyers into managed display racks in shops, cafes and restaurants.

Website **www.takeonemedia.co.uk/contact-us/take-one-scotland/**
 Email **glen.bennett@takeonemedia.co.uk**
 Telephone **+44 (0)131 440 9444**
 Address **Menzies Distribution
 1 Claylands Road
 Newbridge
 Edinburgh EH28 8LF**

3.11. Print and digital advertising

There are many opportunities for you to book advertising space, other than in the Fringe Programme, such as in newspapers such as the *Scotsman* and the *Herald*, magazines like the *List* and *Primary Times*, and freesheet papers such as *Three Weeks*, *Fest* and the *Skinny*.

We sometimes have access to discounted rate from some of these publications, some of which may become available at short notice. Here are the discounted rates available for companies performing with us:

Organisation **Fest Magazine & The Skinny**
 Details Arts, culture and events print magazines (*Fest* and *The Skinny*) and website
 Contact **George Sully**
 Email **george@festmag.com**
 Telephone **+44 (0)7929 799603**
 Ratecard **<https://www.dropbox.com/s/s07eswfacgb658d/Rate-Card-The-Skinny.pdf?dl=0>**

Organisation **Snack Magazine**
 Details Arts, culture and events monthly magazine and website, mostly read by under-45s
 Contact **Kenny Lavelle**
 Email **sales@snackmag.co.uk**
 Ratecard **<https://www.dropbox.com/s/ih4tysj3tiowt3t/Rate-Info-Media-Pack-Snack.pdf?dl=0>**

Please let these organisations know we have recommended them to you, to secure the best rates.

There are also online advertising opportunities with many of these organisations, and online journals such as *BroadwayBaby.com* and the Fringe website, *edfringe.com*.

All advertising is subject to our editorial control and approval process. Please note that the venue banner should appear on all print advertising, and house style and guidelines for print and advertising should be followed (details are further down this section).

We suggest you send us a first draft of your poster and flyer by early June. You need to allow enough time for printing and at least 7–14 days for print approval process. We suggest print is delivered to Edinburgh in the second half of July if possible – please see section on print delivery for dates and address.

3.12. Social media and e-marketing

Social media links and tags

Accounts to follow

Please follow us at these accounts:

<https://www.vimeo.com/cthearts>
https://www.youtube.com/channel/UC_2uTskJDcQs5AOIKUfjlcQ
<https://twitter.com/Cvenues>
<https://www.facebook.com/cvenues>
https://www.instagram.com/c_venues
<https://www.linkedin.com/company/c-venues>
https://twitter.com/c_theatre
<https://www.facebook.com/CtheatreEdinburgh>
https://www.instagram.com/c_theatre
<https://www.linkedin.com/company/c-theatre>

If you send us your links, we can follow you too. Please do this in a single email with the subject 'Social media follow request' and include your company name and show title(s) in the subject line.

Hashtags

Please tag us in your social media posts about your show

Hashtags you can use

#CtheArts
#Cvenues
#EdFringe

And for digital work:

#DigitalGlobalFringe

E-marketing and mailing lists

Online marketing is especially useful before the Fringe begins; however, it should not be relied upon during the festival itself (remember most Fringe dwellers are out enjoying themselves during the festival and not sitting at their computers!)

Online advertising can be a great way to raise your profile, make sure you get any display advertising approved by us before it appears, and make sure to link through to either our www.cthefestival.com page or your listing page at edfringe.com

If you are thinking about creating a **website** there are many places you can go to create a free website (i.e. www.weebly.com) however we recommend that you get a recognisable domain name which re-directs to your actual hosting address rather than using the domain the free site gives you. We recommend www.virtualnames.co.uk for affordable and easy to use domains and web and email forwarding and hosting, though there are many suppliers. While we do not insist your whole website being submitted to us for approval, we do have some requirements, which are listed below. If you maintain a website please advise us in order that we can link and update our listings information.

When using **social media** make sure you read-up on how to implement a great social media campaign, often it's not as easy as it looks. A good resource for 'How to' guides is www.mashable.com, they offer hints and tips on creating successful campaigns in a variety of social media fields. While we do not insist on all social media posts being checked individually for approval, we do have some requirements, which are listed below. The general plan of your social media campaign should be agreed with us, and then anything which deviates from this or is not in line with copy, images or material already approved should be run by us for approval.

It is useful to adjust your **email signatures** such that they advertise your production, the Festival and how to buy tickets. For those advertising through email signatures please contact our marketing team who will supply the correct listings content for our box office.

If your company has a **mailing list** (including email or SMS format), or access to one, it can be useful to send a targeted email to the list advertising your presence in Edinburgh. All snail mails, emails or text messages sent to your mailing lists should be run by us for approval. Please also bear in mind that any use of a mailing list, collection or holding of personal data or sending of unsolicited information in the UK or to UK residents needs to be in accordance with the Data Protection Act. Please contact us if you need more advice in this regard.

Style notes for web copy and e-marketing

While we don't want style requirements to be too onerous or prevent the spontaneity that is a key feature of e-marketing, please note the following:

- Any copy or images used in e-marketing that are not broadly in line with those already approved for the Fringe Programme, your press campaign or print should be run by us for approval before being used.
- Our style guides for copy also apply to online copy.
- You should bear in mind relevant parts of our guides for print design when thinking of your web and email presence.
- You should include a 'book tickets' link on your website and in marketing emails, which should link through to a site we determine. Please contact the press and marketing department for the most up to date link to use.
- We can supply with C ARTS and C venues web logos and banners, which should be used on all websites and promotional emails where possible. These logos should link through to www.CtheFestival.com
- All references to C ARTS and C venue in the venue name and listings information must follow house style as contained in our print specifications. In particular you must ensure that you do not distort or recreate our banners or logos or the Fringe logo, but use them in the proportions provided.

3.13. Show Programmes

Please note your programmes are subject to approval, and whilst you are able to produce them by printing or photocopying on demand in Edinburgh, we recommend submitting content and designs for approval in advance.

Please ensure the format of your programme and order of your credits follows standard professional theatre programme practice, and that biographies, where included, are not frivolous.

Venue marketing information needs to appear on every show's programme. This is because we need to ensure that everyone's programme material reflects our overall season and that each show is clearly identified as part of our artistic programme for the Festival.

The following specifications and guidelines have been drawn up to this end, but if you feel that they are inappropriate in your case, we will be happy to consider your individual circumstances.

Photocopied programmes on double-sided A4 or A3 folded paper

- For programmes or cast-lists of this nature you will need to allocate your back page for venue marketing information. Your show will benefit from this information appearing in other visiting companies' programmes. We will supply digital artwork for this page.
- Photocopying facilities charged to your box office account are usually available. If you are planning to use photocopied programmes, we suggest you photocopy your programmes as required to avoid wastage.

Programme booklets with more pages

- Where your programme consists of more than one double-sided page folded, stapled or bound together, you will need to reserve the outside back cover and one inside page at the back of the programme for venue information. We will supply digital artwork for these pages.
- Please bear in mind that the amount of work involved in producing this kind of programme is such that you should arrange to have it approved and printed in advance of your arrival in Edinburgh.

Programme pricing

- We recommend that where you use a single folded sheet of photocopied A4 or smaller size as your programme, you supply it to all audience members as a free cast list.
- Should you need to recover your costs in producing it then we suggest that you make no more than a 10p charge.
- Experience has shown that audiences are reluctant to spend more than 50p on a programme and we would suggest that you do not price your programmes higher than this.
- Any programme costing £1 or more will incur our standard commission rates for merchandise sold at the venue.

3.14. Ticket offers and promotions

C ARTS is committed to maximising audience through ticketing initiatives, discounts, special offers and promotions. Please see the Box Office section of this handbook for more details.

3.15. Events

We produce a number of in-house events designed to promote productions to an audience other than their own, the first one of which is our Press Launch. You have been asked on the Show Publicity Form about your availability for promotional events. Please note that we cannot guarantee to include productions within our events programme. However, you are welcome to express your interest by email. We are also interested to hear from those companies interested in facilitating workshops or who require a venue for script readings of new work.

Details of how to become involved will be released nearer the Festival. Expressions of interest are welcome in the meantime via e-mail to events@cvenues.com. Events application forms can be completed at www.cvenues.com.

3.16. Show filming/photography

Many companies use their Fringe run to have their show filmed and/or photographed. Some companies do this themselves and some use professional videographers and photographers.

By arrangement, you can also choose to have interviews filmed in the space or venue, or arrange a publicity photo-shoot or photo-session.

By arrangement with us, you can have either your dress rehearsal, a standard performance or even a special private performance (at a different time to your standard performance time) filmed.

The following companies provide videography and photography services:

Chew Boy Productions offer two-angle multi-camera with tracking shot, and single camera recording options, with optional promotional trailer.

Website	chewboyproductions.com
Email	info@neoneye.co.uk
Contact	Georgie Bailey
Telephone	+44 (0)7525 473 160

Edward Steel Photography can photograph your show, or arrange single or multi-camera recording, editing or live-streaming.

Website	www.edwardsteelphotography.com
Email	info@edwardsteelphotography.com
Contact	Edward Steel

Fingers and Fringe can video your show and/or interviews and provide show clips for publicity use and a complete record of your show.

Website	www.fingersandfringe.com
Email	bookings@fingersandfringe.com
Telephone	+44 (0)7480 4898542
Address	Hope Street Xchange 1-3 Hind Street Sunderland SR1 3QD

Neon Eye can record your show, edit a multi-camera recording into a professional video record, arrange live streaming, and provide trailers.

Website	www.neoneye.co.uk
Email	info@neoneye.co.uk
Telephone	+44 (0)7598 228950
Address	Neon Eye Productions 9 St Peter's Buildings Edinburgh EH3 9PG

3.17. Sponsorship

As a venue we work with both sponsors and partner organisations. Therefore, we need to ensure that any show-specific arrangements do not conflict with those that C ARTS and C ARTS have, secured or the requirements of partner companies.

3.18. Reference: Style guides

Use of C ARTS and C venues and the venue name

Our overall organisation and our programme are C ARTS, and our venues are C venues at the Edinburgh Fringe, or C venues for short. The individual venue names are C aurora, C aquila, and C cubed.

There is no need to mention C ARTS, C venues or your venue or theatre space in the body of your copy, as the banner at the bottom will take care of this. If you do, please use correct typesetting of the venue name (the correct capitalisation and fonts):

- When describing our programme, please use 'C ARTS', 'C ARTS at C venues', or 'C ARTS at the Edinburgh Fringe'.
- When mentioning your venue in body text, C ARTS, or C venues has already been mentioned, the short venue name (C aurora, C aquila, C cubed) is generally most appropriate.
- Where C ARTS and C venues are not already mentioned in body text, or in headings and display text, you can use the full venue names where this is appropriate (e.g. C ARTS | C venues | C aurora, C ARTS | C venues | C aquila, C ARTS | C venues | C cubed).
- The 'C' should always be in New Baskerville Bold in capitals. If you do not have this font then please ask us for a logo of the C which you can insert. Do not use a different font, even if it looks similar.
- The words 'ARTS' and 'venues' can be in your body text font, or if you prefer to use our fonts, in Frutiger Light or Frutiger Next Light. If you do not have these fonts, just use your body text font and do not use any special font.
- 'ARTS' should be written all in capitals, and 'venues' and the part of the venue name following the C all in lower case.
- There should be a single space between each word, including after each C (do not use a dash or other character after between C and the next word).
- Do not let the line break between the C and word following it. This can be achieved by using a non-breaking space.
- The fonts used for the venue name, and any venue logos, should only be re-sized proportionately. Do not condense or expand them along a single axis, or disproportionately.

Use of the Edinburgh Festival Fringe name

The Edinburgh Festival Fringe can be abbreviated to the Edinburgh Fringe or the Fringe (in the Fringe Programme it can be abbreviated only to the Fringe and not to the Edinburgh Fringe) due to their style guide, but it is not the Edinburgh Fringe Festival, and should not be abbreviated to the Fringe Festival. Fringe and Festival Fringe should generally be given an initial capital letter.

Design guide for print, advertising and digital

- Use high quality photography – photos that are pixelated or badly manipulated will be rejected. The best images feature people, especially the cast of the show in costume. Stock photography should be avoided but can be a better solution if you are unable to get high-quality photography. If in doubt, get in touch us and we can help.
- Be aware of colour, contrast and usability. If you are unsure if your poster has enough contrast to be easy to read – convert it into greyscale and see if it is still easy to read. Colour also conveys mood and meaning, so make sure you use the right colours for the meaning you want to convey.
- Make sure that elements in your design are aligned or intentionally scattered so that they complement each other.
- Please pay attention to fonts – fonts that are difficult to read or are obviously not suitable for your design will need to be changed (e.g. 80s fonts on a Shakespearian period production, Old-style fonts on a futuristic piece). Please avoid widely used 'standard' fonts such as Comic Sans, Courier or Times New Roman). Don't use too many different styles (e.g. *italic*), weights (e.g. **bold**, **light**) or widths of font in the same document. If you use more than one font family (rather than different weights or faces of the same font) then please ensure they work well together. There are many websites that offer free fonts for commercial use: dafont.com, fontfreak.com etc.

- Avoid using all-capitals unless it is an integral part of your design – it's generally harder to read. If using all capitals, then look at kerning (the spacing between each letter) carefully. Often if you space the letters out slightly, they are easier to read.
- If you use styles like all capitals, all lower case, or punctuation after taglines, apply them consistently through your design.
- Avoid distorting the width or height of letters unless you are doing this for specific design reasons. Avoid scaling the width or height to fit the available space. Fonts are designed to work in a given proportion.
- Use typographers' punctuation marks (ellipses, dashes, quotation marks) where possible.
- Use features like optical kerning, out-hung quote marks and punctuation where available.
- Be aware of the difference between hyphens and dashes, hyphens should be used when joining two words to create one word (e.g. Hills-Smith), dashes should be used when joining two separate words or sentences. We prefer the en-dash, used with spaces either side (–) when joining two phrases (e.g. 'crazy – come see it!'), rather than the longer em-dash (—) but which works for you will depend on your overall design.
- Use typographic quote marks (curly quote marks) instead of straight marks, unless the straight ones are a key part of your design. All fonts should come with both versions. If your design application does not set these automatically, see general copy style guide for details of how to force them,
- We prefer single quote marks unless your design calls for double ones.
- Stars should be real stars (★) and not asterisks (*). We use Monotype Sorts or Zapf Dingbats (Shift + H). Stars should be outside of quote marks, between the quote and the attribution.
- The quote should be bigger and/or bolder and/or more present than the attribution. A good way to achieve this is to put the quote in bold or the attribution into a smaller size so the height of the capital letters is the same as the lower-case letters in the quote (typically setting the attribution at 70% of the point size of the quote will achieve this).
- If the attribution is all in capitals and the quote is not, the attribution should be set so its capital letters are no larger than the lower-case letters in the quote.
- There should be no brackets, dashes or punctuation around the attribution, and generally it is cleaner not to have a full stop on the end of a quote before the close quote mark and attribution.
- The front of your poster and flyer should have the following elements:
 - Company Name and/or logo
 - Show Title
 - Main image or design that relates to your performance
 - Venue listings banner
- The back of your flyer should have the following elements
 - Company Name and/or logo
 - Show Title
 - Show copy (approx 150-200 words)
 - Often a secondary image (underneath or alongside text)
 - Venue listings banner
 - Optional elements for either or both sides include:
 - Author (if relevant)
 - Key creatives (e.g. director) or lead performers (only if really relevant)
 - Key quote(s) (if relevant)
 - Taglines (if relevant)
- If you include things such as sponsor logos and contractual credits like acknowledgements to rights holders for musicals, keep them at a size and prominence which does not interfere with your design, unless their presence will enhance your ticket sales. Avoid using coloured sponsor logos when this conflicts with your design: black and white or greyscale versions of the logos can be coloured to match your design. Avoid
- Please make sure all designs have at least 3 or 4mm bleed (i.e. that the printed background extends off the page by 3 or 4mm), and enough space around your design so that elements will not be accidentally cut off when the printers cut the paper.
- Remember that your printer will probably need all placed your artwork to be in CMYK colour format, not RGB. This means checking all placed artwork and logos and converting them to CMYK if necessary.

General style guidelines for copy

Please bear the following points in mind when writing your copy:

- Put the most interesting thing first.
- Avoid long or complicated sentences.
- Don't start consecutive paragraphs with the same words such as the show title.
- Avoid over-used words or phrases such as 'hilarious' 'tour de force' 'high octane'. These appear many times and the public will tune these out.
- Do not capitalise words mid-sentence unnecessarily, unless they are proper names or capitalised in a direct quote.
- Avoid unnecessary use of 'The' and 'A' at the start of sentences when the word count is short: this loses you a word.
- Use active rather than passive voice. For example: 'The company is producing a brand new show' is active, but 'A brand new show is being produced by the company' is passive.
- Generally, use 'and' instead of using an ampersand (&), unless using a proper name containing & (which may apply to some theatre companies. However, pairs of creatives, writers, composers who work together often can be joined with an ampersand, for example the composers 'Pasek & Paul'.
- Avoid multiple punctuation marks next to each other or in quick succession or excessive use of punctuation, e.g. multiple exclamation marks or ellipses (...)
- Type a single space after full stops, commas, colons, semi-colons, exclamation marks, question marks, ellipses. Type a single space either side of a dash and outside parentheses (). Type no space either side of a slash.
- Use italics for show titles, films, books and publications. Use bold for general emphasis, such as mention of your own company name, but use it sparingly. Do not use underlining. When mentioning the title of your own show in use a stronger form of emphasis such as bold or bold italic.
- Quote marks and apostrophes should be typographer's ('curly') quotes (‘ ’ “ ”) not straight quotes (' "). If the application you are using does not have a 'smart quotes' mode to set typographer's quotes automatically, then you will need to force the typographer's marks: To force them use the following key combinations:
Mac – opening mark: option-] ; closing mark: option-shift-] (option key may be marked alt).
PC – opening mark: alt-0145 (on number pad) ; closing mark: alt-0146 (on number pad)
- Do not use quotation marks except for quotations.
- When using quotations:
 - We recommend single rather than double quotation marks for quotations. This is mandatory in when used in the Fringe and venue print and electronic media, such as the Fringe Programme/Venue Brochure, and Fringe and venue websites, and C venues format press releases. This is optional on company-produced items such as show posters and flyers and adverts and company websites, and show format press releases.
 - Quotes about the show must be attributed and should be from reputable publications and websites or established authorities or professionals only – do not include quotes from edfringe.com or audience members.
 - Start each new quote with a capital letter as a fresh sentence. Omit the final full stop of a quote. Then, in body copy, put a full stop after the attribution to separate the quotes from each other. This full stop is not needed in display text.
 - If you are cutting bits of the quote, use an ellipsis (...). The ellipsis should be followed by a space. If the word following the ellipsis is from a new sentence in the original quote, it should start with a capital letter, if not, it should be in lower case.
 - Star ratings should come after the quote, outside the quote marks, e.g. ***** for 5-stars. In display typesetting a real star as is found in the fonts Zapf Dingbats or Wingdings (e.g. ★) should be used but in copy an asterisk (*) should be used.
 - Half stars should be indicated by a star (or asterisk) in brackets: ★★★(★) or ****(*)
 - Attributions should come after any star rating.
 - Do not put a dash between the quote and the attribution. Except from in Fringe Programme and Website copy, do not put brackets round the attribution.
 - Remove 'The' from publication titles in attributions when used in the Fringe and venue print and electronic media, such as the Fringe Programme/Venue Brochure, C venues format press releases,

and Fringe and venue websites. This is optional on company-produced items such as show posters and flyers and adverts and company websites.

- Attributions which are websites should include the .com, .co.uk etc in the attribution. Omit the www. Websites should be put into title case so that the first letter of the website is capitalised and also the first letter of any new words in the website name are capitalised, e.g. Chortle.co.uk and BroadwayBaby.com.
- Generally the reviewer's name does not need to be included unless there is a reason to do so (like it being a major reviewer). Attributions from large organisations such as the BBC should include the programme or person's name.
- An example use of correctly formatted and attributed quotation is: 'Amazing! Brilliant... a great show' *Scotsman*.
- Where a word starts with an apostrophe, such as 'tis as a contraction of It is or 'n' as a contraction of and please ensure that you use an apostrophe (') and not an open single quote ('). Many applications use a 'smart quotes' feature, which will automatically set quote marks as open and close depending on whether they are at the start or end of a word, which can be helpful in normal use, but will assume that any use of the quote key at the start if the word is an open quote and not an apostrophe. You may therefore need to force the apostrophe manually in this case.
- Decades in text should be written in the style 1970s or 70s, without any apostrophes.
- Use the 24 hour clock for timings, with a leading zero, in the format 09:30, 13:00. Use a colon to separate hours and minutes. Durations should be written in the format 1hr, 1hr30.
- Do not use ordinal suffixes (st, nd, rd, th) in dates. The day should precede the month, e.g. 1 August or Thursday 1 August.
- Write acronyms without spaces or full stops. Proper name acronyms should be capitalised, others should not. For example, RADA, LAMDA, asap, tbc.
- Initials of a person's name should be in capital letters with spaces but without full stops. For example, E E Nesbitt, C S Lewis.
- Mr, Mrs, St and other contractions where the last letter of the original word is retained should not terminate in a full stop.
- Latin abbreviations such as e.g. and i.e. should be in lower case with full stops and no spaces. Et cetera should be written etc without a full stop.
- Some standardisations for anglicised words, compound words, hyphenated words and capitalisation: award-winning, award winner, café, one-man, one-act, premiere, rock'n'roll. rollercoaster, sell-out, ThreeWeeks (the publication).
- Normally, British English is appropriate unless using proper names : examples are programme for our programme, program for computer programs, theatre not theater (but Theater Company if that is in the company's name), capitalise not capitalize.

Additional style guidelines for Fringe Programme and Website copy

Please bear the following points in mind when writing your copy:

- Do not repeat the show title and company name in the 40-word copy, as this is a waste of words. We recommend you do not use the show title in the 100-word copy unless this is the most effective use of words, and if you do use it, it should not be the first words in the copy.
- If there is a quote from the show this should be at the start of your copy and in single quotation marks.
- Mention the author if it will help sell you tickets. Mention performers or creatives only if it will really help sell you tickets. There is more room to do this in the web copy than in the print copy.
- Use single quotation marks only for attributed quotations or quotations from the piece.
- Use double quotation words only for a phrase intended to be in inverted commas which is not a title.
- All quotations should be attributed, unless they are from the piece itself. Where an organisation being attributed is a web publication, use the main website URL for the organisation.
- Attributions to quotes should be in brackets, with a full stop after the brackets before the next quote starts (this only applies to the Fringe Programme and website).
- Title of works should be in Title Case but should not be italicised or in quotation marks.
- If the punctuation at the end of a quote is a full stop, omit it (there will be a full stop after the attribution).
- The only text after the last attributions should be short information such as 'Fringe sell-out', 'Free breakfast', 'Book early' or your website.

- Do not use all capitals, bold, italic, underline or any other emphasis – the Fringe Office do not permit these in the programme.
- Hyphenated words do not count as one word. Stick to the word count and do not exceed it – or words will need to be cut.
- A dash (–) should have a space either side. A dash counts as one word.
- We recommend you put your website at the end of the 40 word copy. A website counts as one word. It cannot be included in the web copy (the web page contains a link to the website)
- Please also take note of the general style guide for copy (below).

3.19. Reference: Print material formats and sizes

The UK uses international standard paper sizes. These are (all dimensions in millimetres):

A Series Formats		B Series Formats		C Series Formats	
4A0	1682 × 2378	–	–	–	–
2A0	1189 × 1682	–	–	–	–
A0	841 × 1189	B0	1000 × 1414	C0	917 × 1297
A1	594 × 841	B1	707 × 1000	C1	648 × 917
A2	420 × 594	B2	500 × 707	C2	458 × 648
A3	297 × 420	B3	353 × 500	C3	324 × 458
A4	210 × 297	B4	250 × 353	C4	229 × 324
A5	148 × 210	B5	176 × 250	C5	162 × 229
A6	105 × 148	B6	125 × 176	C6	114 × 162
A7	74 × 105	B7	88 × 125	C7	81 × 114
A8	52 × 74	B8	62 × 88	C8	57 × 81
A9	37 × 52	B9	44 × 62	C9	40 × 57
A10	26 × 37	B10	31 × 44	C10	28 × 40

All these 'A' 'B' and 'C' series sizes, when folded in half, become the next size down in the series.

Most photocopiers and laser printers in the UK carry A4 paper, which can be folded over into A5, which is the most common format for programmes on the Fringe.

The 'B' sizes are mainly used for printing books, booklets and newspapers. 'B' size paper is not generally available for photocopiers or laser printers.

The 'C' sizes are used for envelopes to fit the appropriate 'A' sized paper.

The most common sizes for Fringe publicity purposes are:

- A8** – playing card size, useful for advertising cards but too small for your main flyers
- A7** – half postcard size useful for advertising cards but too small for your main flyers
- A6** – the smallest standard flyer size, used for postcards, very popular and economical
- DL** – (1/3 A4) – traditional narrow flyer
- A5** – traditional larger flyer size, also used for programmes and booklets
- B4** – an intermediate size used for printed programmes and booklets
- A4** – the standard letter/business document size, also used for small posters
- A3** – the most common poster size for the Fringe, optimal for finding display sites
- A2** – a larger poster size also used on the Fringe, but harder to find places to display than A3
- A1** – larger poster, not often used on the Fringe
- A0** – very large poster, not often used on the Fringe

We ask that you use A3 for posters and A6, DL or A5 (in that order) for flyers – see the print specifications (in section 3.4.7) for more detail of our requirements. Use of US or other standard rough equivalent sizes is not recommended, because your print may be harder to display and may not fit in racks.

4. Box office and ticketing

4.1. Box office facilities

Tickets for your show are on sale from the Fringe box office and C box office from before the Fringe.

4.2. Ticket prices and discounting

We have a revenue-managed pricing policy which matches ticket pricing to the market in order to sell the maximum number of tickets at each performance.

Advance ticket prices to be listed in the Fringe Programme and other publicity material are set based on our assessment of your production's potential, taking into account your preferences for pricing as communicated on your Fringe Programme copy form. For most shows, we set three levels of prices, with prices being cheapest at the start of the week, at mid-price in mid-week and at peak price at weekends.

Concessions are offered to students, senior citizens and the unwaged as standard. Certain other concessions may be offered to specific groups on specific shows.

At C all performances in week 0 are counted as full performances rather than previews – your press night is your first performance. Week 0 performances can still be discounted and are typically allocated the lowest price band, but as they are not previews the press may be in to review your show.

All performances in week 1 are included in the Fringe-wide '2 for 1' promotion (see key dates section). Most performances are included in other Fringe-wide promotions such as Friends of the Fringe discounts and the Festivals Passport scheme.

Our **iCmore** loyalty scheme offers our regular bookers discounted tickets and access to special offers.

The Fringe Office run a concession scheme for 'Friends of the Fringe' and for group bookings. We enter most shows into these schemes, but we may restrict availability subject to demand.

We operate our own group discount schemes for organised groups and special-interest audience streams.

All shows in our children and families' programme 'C4kids' have additional concessions for children and some family groups.

4.3. Ticket offers

During the Festival period, we look closely at ticket sales and demand, and run special offers and promotions where we consider this necessary to boost sales or otherwise benefit your show.

We place shows in our discounted offers or in exclusive sales channels where we think this will benefit your sales or attendance.

Special offers for your show include:

- discounts for a promo code which can be used on our website or at the venue
- discounts at the venue for holders of stickered flyers or special flyers or tokens such as '2 for 1'
- discounts for specific types or groups of patron
- discounts for specific performances
- newspaper/marketing partner promoted discount tickets, where available
- Fringe Half Price tickets, where available

We are happy to agree your requests for promotions, discounts, offers and papering for specific performances, where we consider this is appropriate given the level of presales and potential to boost sales over the run. If you would like to arrange your own offers, please get in touch with us at publicity@cvenues.com.

The press and marketing team will be pleased to discuss your ticket sales and promotional ideas with you. We ask that you request promotions and offers by 17:00 the day before the one on which you wish to run the promotion.

Generally, our preference is for targeted offers aimed at specific customers and not on general sale - this way you can continue to sell at regular prices to advance bookers and walk-up customers. Our preference is to use promo codes which can be entered on our website or given in person at our venue box offices.

Promotions and offers are subject to the agreement of the marketing team and will then be set up by the box office to make them available to customers Please don't publicise any offer until you have received clearance from the marketing team.

Please note that it is our standard practice to put shows in for suitable offers and promotions where we think that this will benefit your sales. We will endeavour to notify you of these occasions by email.

4.4. Complimentary tickets

There are several different types of complimentary tickets ('comps') at C venues.

To request **company comp** tickets, **press** and **arts industry comps**, or **papering comps**, email our priority ticket requests address, priority@cvenues.com. We will notify you once your tickets have been booked. If the matter is urgent call box office management on **+44 (0)131 581 5540**.

To request special promotional ticket discounts or offers, email publicity@cvenues.com or talk to the press and marketing team on **+44 (0)131 581 5560**.

The types of comp tickets you may come across are:

4.4.1. Company comps – for your guests

Companies are entitled to up to four official **company** tickets for each of their own performances. These can be booked through an online portal, or through artist services by telephone, in person or by email, or in person at the box office counter at your venue. You can book additional company comp tickets, but any in excess of four per performance may be charged back to you at full price.

Company comps can only be requested by authorised company members. Initially the authorised person is the contractual contact for the show, but they can authorise further people through artist services.

Company comps should be booked in the name of the person who will be attending the performance and picking up the tickets. The name of the person authorising the comp will also be requested.

4.4.2. Press, arts industry and award comps – for reviewers, arts industry and award-giving organisations

Press, arts industry members (from other festivals and venues looking for shows to programme) receive **press** and **promoter comp tickets** which are ticketed through the C ARTS and Fringe o and Fringe press/arts industry offices.

We restrict press and promoter tickets to bona fide press and arts industry/promoters, and we may restrict availability on busy shows. If you would like to discuss who these tickets are available to, please contact the press and marketing department.

4.4.3. Papering comps – for you to give to the public

Certain ticket offer schemes and promotions result in the issuing of an **offer comp** to a customer. These are ticketed by box office management under the terms of the offer scheme applicable.

4.4.4. Standby comps – for your company members to see other shows at C ARTS

Holders of C ARTS **company passes** are entitled to **standby comp tickets**.

Standby comps are issued strictly subject to availability shortly before curtain-up, but may be restricted on very popular shows. They do not come out of your company comp allocation. Pass-holders must have their own pass ready, and are entitled to one ticket per pass-holder.

Passes are available to your bona fide company members from artist services once you arrive in Edinburgh, and must be requested through one of your company's authorised contacts. You'll need to supply a passport photo for each pass-holder. Passes also give bar discounts and access to other special offers. There is a nominal charge for each pass.

4.4.5. Offer comps – for members of the public entitled to a comp due to a ticket offer

Certain ticket offer schemes and promotions for the public result in the issuing of an **offer comp** to a customer. These are ticketed by box office under the terms of the offer scheme applicable.

4.4.6. Other types of comps

Other comps include those for guests of C ARTS or our landlords, to certain VIPs, comps issued through our promotional and loyalty schemes, and customer service comps including those issued in certain ticket exchange situations. These comps are ticketed through appropriate channels and cannot be requested by companies.

4.5. Ticket sales reports

Ticket sales reports can be requested by email, telephone, or in person from artist services or box office management in Edinburgh. If you have questions about your sales reports or any other box office matters, contact box office management at boxoffice@cvenues.com

4.6. Merchandise

We are happy to sell merchandise for your show through the box office at your venue. This way the merchandise can be bought by the public throughout the day and they can pay by cash, cheque or credit/debit card at their convenience.

You are welcome to also sell your merchandise at your venue immediately before and after your show. If you want to sell your own merchandise, we will provide you with a location and we can either provide a small table if needed or you can provide your own stall.

The size and placement of merchandise sales points are subject to agreement of C ARTS for operational reasons, and normally must be set up no earlier than and taken down no later than 15 minutes either side of the performance time.

Please note that if you choose to sell your own merchandise at the venue, the same merchandise must also be available through the C ARTS and C venues box office at the same rates.

Our standard commission rates for merchandise are 20% on any material sold by companies' staff, and 30% on any material sold by C ARTS or C venues.

Please note that all merchandise to be sold is subject to the approval of the press and marketing department and an approval code must be obtained for all items.

If you would like to arrange for your merchandise to be sold at the venues, please contact box office management by emailing boxoffice@cvenues.com

4.7. Box office settlement

Assuming no other monies are outstanding, box office settlements are normally made one calendar month after receipt of final cleared box office funds from the Fringe Office, typically at the end of October.

Our normal method of paying box office settlement is by cheque (UK cheque in sterling drawn on a UK clearing bank) or at your request by BACS (UK bank transfer to a UK-based bank account). Both of these payment options are free of charge, however they are not normally suitable for international companies unless you maintain a bank account in the UK.

You also have the options to receive the payment by international transfer (recommended) or international draft, both of which may a small charge as a deduction from the payment.

The payment options are:

- 1 UK sterling cheque drawn on a UK clearing bank - this is the standard option and comes at no extra charge, however unless you hold a UK bank account you may find it difficult to negotiate (cash) the cheque. If your bank is not in the UK, check that they can accept a UK sterling cheque.
- 2 UK sterling BACS transfer to a UK clearing bank - this is at no charge, takes 3-4 working days to arrive. To pay you by this method we need the account name, sort code and account number to be paid.
- 3 International bank 'wire' transfer to a country and in a currency of your choice - a charge levied by the bank, currently between £0 and £30 depending on the currency, amount and how quickly you need your money, is deducted. For many major currencies including US Dollar, Canadian Dollar, Australian Dollar and Euro, there is no charge. Your bank may also charge you for receiving the payment. The foreign exchange is at the bank's/payment service's applicable rate on the day the payment leaves our account. This rate may include a foreign exchange loading or conversion fee. To pay you by this method, we need full name and address of account holder, full name and address of account holding branch, an IBAN (international bank account number) and a SWIFT/BIC code for your bank. If your bank cannot provide an IBAN please provide your bank routing or sort code and account number.

We recommend option 1 or 2 if you have a UK bank account, and option 3 if you don't have a UK bank account. Bank transfer is a much more secure method than sending a cheque or draft in the post.

5. Production and technical

5.1. The production department

Our **production department** are happy to advise and assist you, to help you get the best out of your time in Edinburgh. Our goal is to help you achieve what you want to achieve in the space where this is possible, be it flying people, real rain, sand floors, projections or full-size orchestras. However, we do have to ensure what you do in the space is safe, complies with licensing regulations and does not inconvenience or disturb other companies or other users of the venue. If you are unsure about anything it is always worth asking first rather than finding out something is a problem when you arrive at the venue.

5.2. Plans and technical specifications

We will email you links for **plans** of your theatre space and **technical specifications** before the Festival. In the meantime, plans of our spaces as they were last year are available to download on the performing section of our website as an indication of what they may be like this year. Please note that spaces are not always set up in the same way every year – our production department will be happy to answer any questions concerning your space.

Please note that the plans and technical specifications are an indication of how we plan to set the space up only. We may have to change the setup of the spaces from that shown on the plans for licensing, technical or operational reasons, and due to the nature of constructing temporary spaces, the setup of the spaces will inevitably differ slightly from year to year. If any dimensions are particularly important to you, please check with our production department or take measurements on site.

5.3. Show technical form

We will email you a show technical form before the Festival. Please use this form to tell us about your set and what you are doing in the space, to let us know what additional equipment – such as lighting, sound, pianos or other musical instruments – you would like to bring or would like us to organise, to let us know about what set, props and costumes you are bringing, how they will be stored and how your set will be arranged on the stage, to let us know about any activity which may require the approval of the licensing authority, and to request any additional staffing such as technical operators or stewards you may require.

If you would like to request any additional technical information or have any questions, you don't need to wait for the technical form – you can request this by contacting the production department directly at production@cvenues.com.

5.4. Technical equipment provided with your space

Each space has a standard **fixed-focus lighting rig** which provides a basic warm/cool cover in areas and contains some wash/keylight units in stronger colours. Most spaces have one or two refocussable units and some have crosslights. Some larger spaces may have moving lights. Some smaller spaces may have more basic setup. Companies should note that only the designated refocussable lanterns may be adjusted and that the main rig may not be changed or recoloured. Subject to available space and operational requirements, it is usually possible for us to provide additional lanterns for your use as 'company specials' for a cost, or for you to bring your own if suitable for use.

In some flexible studios changes to the focus of some or all lighting instruments between shows may be permitted. In these spaces you should allow time in your set up time each day to check and adjust the focus before your show.

All standard spaces have a **standard theatre sound system** with a corded microphone (in most spaces), a mixing desk allowing you to use a computer or tablet input, or additional inputs, and amplification or speakers suitable for the space. It is usually possible for us to provide additional CD players, microphones, DI boxes or input devices for a cost, or for you to bring your own if suitable for use.

5.5. Arranging additional equipment

We are happy to arrange the hire of additional technical equipment such as additional lights as 'company specials' for your productions, smoke or haze machines, or additional sound equipment, or for upgrades to the technical equipment in your space. We will charge you for such items either at our standard tariff or for those items not on our tariff, at an agreed cost.

We can provide certain commonly-requested items of equipment such as **projectors, haze machines, smoke machines, additional corded microphones, DI boxes, CD players, minidisc players, keyboards and cables, additional ladders** and additional **fire extinguishers** for an agreed hire or usage fee which can be less than the cost of your hiring in these items directly for your sole use. In the case of haze and smoke machines the fee

includes reasonable fluid usage. Such equipment may have been pre-installed into the space, and if not pre-installed may take a little while to be installed after having been requested.

We are happy for you to arrange your own **additional hired technical equipment** such as lighting or sound equipment, or for you to bring or arrange your own additional equipment. We reserve the right to limit additional equipment and to determine the position of additional equipment for artistic, operational and safety reasons and to ensure it does not affect other companies.

If you bring/arrange your own equipment, we need to check it to ensure that it is safe and suitable for use. You will need to ensure that electrical equipment has been PAT-tested for electrical safety. We may need to make further checks once we see the equipment. Please note that if we deem the equipment to be unsafe we cannot allow its use even if it has been tested.

It is also possible for us to arrange **additional staging items** such as additional masking flats, staging rostra, vinyl dancefloor other than in black, projection screens, white cyclorama backcloths, rostra/staging blocks and other similar items, if requested and confirmed sufficiently in advance of the Festival. You should allow time on your changeovers for such items to be set and struck.

When a company arranges additional equipment through C venues, the following standard terms apply:

1. C venues will communicate the anticipated cost of the equipment to the company once this is known.
2. If the actual cost of the equipment is more than the anticipated cost then the company will be liable to pay the actual cost.
3. If the supplier makes any additional charges in connection with the supply of equipment including but not limited to loss of, damage to equipment or late return, delivery/collection, then the company will be liable to pay the said additional charges.
4. The company is responsible for specifying the equipment needed. It is recommended that the company lists alternatives in case the specified equipment is not available. In the event that the equipment is not fully specified as determined by C venues, C venues may use its discretion in completing the specification given to the suppliers.
5. C venues will provide an indication to the company of the anticipated cost of the equipment and ask the company to confirm that it wishes to go ahead with the order. Such indication of anticipated cost is not a firm quotation and shall not be binding on C venues.
6. Once the company has confirmed to C venues that it wishes to go ahead with the order, the order may not be cancelled or amended except at C venues' discretion. It should be noted that most suppliers will not reduce costs if equipment hired for fixed dates is returned early or cancelled. In such instances the company will remain liable for and expected to pay for the full hire costs even if the equipment is not used.
7. Where equipment is used by more than one company or shared between companies, or where another company wishes to use equipment hired in for other companies, C venues will apportion the charges for the equipment between the companies using the equipment. The apportionment decided by C venues shall be at its discretion and shall be final. C venues reserves the right to use equipment for its own events and purposes at no cost and in exceptional circumstances determined by C venues to permit other companies to use equipment at no cost.
8. All specification, position, installation and use of additional equipment is subject to C venues approval and any necessary safety or regulatory approval. C venues may require the company to demonstrate to its satisfaction that the equipment is being properly used and that users of the equipment are competent to use the equipment.
9. C venues will use its best endeavours to facilitate the equipment requested by the Company but shall not be liable in the case of non-availability, if its supplier supplies alternative equipment to that requested, or if the equipment is not supplied or is incomplete or defective.
10. C venues may make a charge to the company in respect of providing, arranging, amending, transporting, delivery, collection, installing, testing commissioning, or training in use of equipment. C venues may make an additional charge to the company in respect of administrative costs, additional wear and tear or utility consumption in respect of the use of equipment.
11. C venues may at its discretion require an advance payment on account against the cost of equipment or possible damage to or loss of equipment.

You should note that unless you have received confirmation from us in writing that equipment has been **ordered**, you should not assume it will be provided by us. It is your responsibility to check with us that the equipment has definitely been booked.

Please note that some equipment which is not in the standard technical installation for your performance space, such as projectors, hazers, pianos or additional lighting or sound equipment may have been installed in the space for usage by individual companies. This equipment is not part of the equipment provided for your use and can only be used after arrangement with us and payment of the relevant usage/hire fees.

Where we arrange additional equipment at the request of one company who pay for the **hire cost** of this equipment, this equipment may be for the exclusive use of that company paying for the equipment hire, though it may sometimes be possible to arrange for equipment and costs to be shared by more than one company. Where we arrange additional equipment on the basis of possible use by more than one company and charge a **usage**

fee, if more than one company uses the equipment then usage fees in accordance with our tariff are payable by all companies using such equipment.

5.6. Video projectors and screens

Please note we do not supply video projectors or screens in the standard provision of the performance space, however in most spaces it is possible to arrange with the production department for a projector and/or screen to be provided. If we have rigged a projector or screen in the performance space, it is not available to be used without payment of an additional usage charge. If you plan to use a video projector during your show, please let us know and we can arrange this for a per performance usage cost.

You are welcome to bring or organise your own projector(s), but please note that installation in the space will be subject to available space, grid loading and our operational and design requirements.

Any projector that is installed (hung) from our grid must be rigged using a suitably designed cradle – usually one that has been purchased for this specific purpose. We will not allow ‘home-made’ cradles to be used unless we are supplied in advance with sufficient technical drawings and weight ratings.

5.7. Pianos

A few of our spaces can be provided with pianos, which you can arrange to use for a usage fee. The usage fee covers one tuning before the Festival, and you can arrange additional tuning for a cost if you wish. Should you wish to use a different piano to that provided with the space, or should you wish to use a piano in a space which does not have one, we have arrangements with companies who can supply pianos on hire (including delivery to the space and tuning).

When a company arranges for piano to be brought in through C venues, the following standard terms apply:

1. In requesting the provision of a piano, the Company accepts liability for a contribution equal to the standard hire, delivery, tuning and other charges in respect of that piano and for all risks in respect of that piano (e.g. damage or loss).
2. The contribution charged for use of the piano is based on the fees charged by C venues’ appointed piano supplier company supplying the piano. The supplier’s full cost includes VAT and delivery charges and a tuning element for the first tune, and for weekly hires is charged on a full week basis from the date it is out of the hirer’s premises. An additional charge is levied for flights of stairs.
3. The piano provision must be arranged via C venues, which reserves the right to use the piano or authorise others to use the piano for its own events and purposes.
4. If more than one company is permitted to use the piano, C venues may reduce the contribution payable by each company so that the costs are shared. C venues’ apportionment of costs is final. In exceptional circumstances C venues may permit other companies to use the piano without payment of contribution to costs.
5. Any company using the piano agrees to be liable for the full costs of the piano in the event of other companies withdrawing from use of the piano, and for the full costs of any damage to the piano.
6. C venues will use its best endeavours to facilitate the piano requested by the Company but shall not be liable in the case of non-availability, if its supplier supplies an alternative model to that requested, or if the piano is not supplied or is incomplete or defective.
7. C venues may levy an administrative charge to companies using the piano in respect of its time and costs in organising the provision of the piano, tuning or other services.
8. C venues may at its discretion require an advance payment on account against the contributions to the costs of a piano or possible damage to or loss of equipment.

5.8. Smoking legislation

The Scottish Parliament has banned smoking in the workplace. Unlike the English smoking ban, the Scottish smoking ban prohibits smoking on stage. This means that no show in our venues is able to include smoking of any substances (including herbal cigarettes). Unfortunately, this is non-negotiable. The smoking bans in England and Northern Ireland have included exemptions for smoking on stage as part of a performance, but the Scottish Executive has said that it does not intend to change its policy.

5.9. Licensing approval

Your sets, costumes and props and anything you do in your show are subject to licensing approval, the approval of our landlords, approval from our production department and risk assessment. This means that set or effects you plan to use may be cut if the licensing authority or landlords are not happy with them. Your set and props must be fireproofed and must not block access across the stage. Our team or external fire officers may test your set for fireproofing.

If you would like to use naked flames (such as lit candles) or pyrotechnics, you should describe the proposed use, and why this is needed artistically, on your technical information sheet. There must be someone standing by

backstage who has access to a fire extinguisher whenever flames are lit. Naked flames and pyrotechnics are subject to licensing authority and landlord approval – fire officers may inspect your set, ask to see your tech or dress rehearsal, and will inspect during performances. Please fill in the Fire Safety Risk Assessment on the technical information sheet and provide full information about the proposed effect.

If you would like to use smoke or haze this should also be noted on your technical form. Our landlords may require advance notice of any proposed use of smoke or haze machines.

If you are planning to use firearms, swords or other weapons, please be aware that these need to be handled appropriately and you will need to have adequate risk assessments and controls in place. Firearms (even deactivated guns) are subject to legislation and you may have to hold firearm licence. For more advice, please contact the production department.

If your show contains any physical interaction with the audience, you should give us details on your technical form. In certain circumstances such interaction can require licensing or landlord approval.

If you would like to use a strobe during your performance, please let us know so that strobe warnings can be put up outside the theatre and on the ticketing system. Please keep in mind that there are restrictions on the amount of time that a strobe can be used for and the speed it can be set at.

If you would like to use anything requiring licensing approval, please ensure that you return your technical form, or tell us about your proposed effects, in good time before your first performance.

5.10. Fire-proofing of props and furniture

All props, scenery and furniture should be of a non-flammable nature. In the case of materials such as backcloths and drapes this can be achieved by either purchasing new material that is certified NDFR (Non-Durably Flame Retardant) or the material can be sprayed with a proprietary flame-proofing solution such as Flambar or Flamecheck, both of which can be purchased via your technician or artist services.

In the case of cloths, curtains and other items which do not come with certificates to their flame retardancy we may ask that the material is 'flame tested' by us which involves holding a lit flame to a section of the cloth to test its flame retardancy. The flame should self-extinguish after it is removed from the cloth after a one-minute test. This does cause some scarring to the cloth so you should ensure that there is an area that this can be safely done or that you have provided additional samples for testing. We and the fire officers may require more than one test.

Any wood under 2.5cm thick which is not certified inherently flame retardant (often stamped 'Class 1') must be painted on all sides using emulsion paint in order to create a flame barrier.

Soft furnishings should be marked with a CE marking to confirm that they will not give off poisonous fumes if they burn.

Plastic materials should be avoided where possible, especially if you are using naked flames.

Note that under no circumstances may gloss paint be used on any part of any set.

5.11. Construction and storage of set

Please note that due to the temporary nature of the theatre spaces access is usually only via doorways of a normal width and height. In our smaller spaces this can be a single width door. If you are unsure whether your set will fit in, please ask.

Please also ensure that your set and furniture will pack down to as small a space as possible and that you have boxes to store small items in. You should make sure that your set can be stacked.

Please note that while most storage areas are in non-public areas of the venues, all items are left at your own risk. While we aim to take all reasonable care of your set during the run, we cannot accept any liability for loss or damage to any of your items.

We can sometimes arrange lockable storage for small higher-value items such as musical instruments or technical equipment, but please note that a number of people will have access to keys for such storage, and that items in such storage are still left at your own risk. It may also be possible for you to store items in a lockable box or flight case which you provide and which is itself locked to the structure of the performance space, again at your own risk. You may also prefer to remove items from the venue each day.

5.12. Technical operators and company stewards

We provide a technician with the performance space who is there to make sure the space is ready for you, to ensure everything runs smoothly in your changeovers and to deal with any problems that may arise.

All shows need to have a **technical operator** (stage manager or technician). The technical operator must remain in the control area for the entire performance in case of problems. You must have someone in the control area even if there are no technical cues in your show, in case of emergency.

Many companies prefer to bring their own technical operators. Our space technician will not normally operate for you, but is available to train your operators on our systems, can plot lights and sound for you, and can help in the event of problems.

We can arrange technical operators for your show at a cost of £15 per operator per performance. This will normally be one of a small team of people who work in your space. Please note that due to rotas this will not be the same operator for all performances, and at times operators may not have seen your show prior to operating it. If you wish to arrange operators who are the same for all performances, this may be possible at a cost of £30 per operator per performance where the operator is one of a pair, or £45 per operator per performance where you have the same operator every day. Highly specialist operators, for example sound operators to mix live sound, of specialist lighting programmers, may incur at an additional cost.

We strongly recommend that companies provide at least one **company steward** to assist with admitting and seating the audience, and to ensure that latecomers are admitted without disturbing the performance. If your show is in one of our larger theatres and you envisage selling well you may wish to provide more than one company steward.

The company steward will help our team with the admission of the audience to the performance space, and should then either remain in the auditorium or just inside or outside the performance space doors during the performance. Their main role during the performance is to admit latecomers, and to ensure that people outside the space do not disturb the performance. If the steward does not remain outside the doors to the performance space throughout your performance, then you should be aware that members of the public or other companies may walk in to your show in error, or may disturb your show with noise from the foyer.

Please note that we do not require that you provide a company steward. Our only standard requirement as regards show staffing is that you provide one person to remain in the control area during the performance (normally your technician) in case of emergency. However, if you choose to provide a company steward, you may find that matters such as the admission of latecomers or assisting audience who leave the space during your performance can be managed with less disturbance to your performance.

We can arrange stewards upon request at a cost of £15 per steward per performance.

You can also arrange to swap technical operators or company stewards with other companies.

Specialist, dedicated and semi-dedicated operators are provided subject to availability. If it is not possible to provide the level of cover requested, the next highest level possible will be provided and the appropriate lesser cost charged. In some cases it may only be possible to provide a standard operator.

Please note there may be a further charge if we need to provide operators or stewarding cover with less than 48 hours' advance notice.

5.13. Technical and dress rehearsals

In order for us to be able to offer you a full technical rehearsal slot your show, you may need to arrive in Edinburgh up to four days before the start of your show. If you are opening on the first day your venue opens and you arrive four days before your first performance, we can usually schedule you both a four-hour technical rehearsal and a dress rehearsal slot the day before your venue opens. If you are opening mid-Festival we will endeavour to schedule you a four-hour technical rehearsal slot if possible. Please note technical rehearsals run 24 hours a day. If this may pose a problem, contact us now.

To try and help you have as productive a technical rehearsal as possible, here are a few pointers which might be useful to know or keep in mind. When you arrive at the venue for your technical rehearsal, head for the box office and introduce your company to the staff members on duty.

You should arrive at least 30 minutes before the scheduled start of your technical rehearsal so that, as soon as your theatre is free, you will be able to go straight in, having already been shown where your dressing rooms and prop storage areas are. Normally it is possible for you to have access to your dressing room from half an hour before your show is due to start until half an hour after it finishes. Please turn up in time to get into costume and prepare for your get-in. If you think you may be late or would like to cancel, please let us know. If you are asked to wait to get into the theatre space there is a bar area you can wait in (some bar areas are outdoors, under cover). Please do not wander off – we don't want to lose you! If your tech or dress starts a little late, please be patient – we have a large number of shows to accommodate. Please note that all venues are non-smoking.

Come prepared! When you arrive for your technical rehearsal, you need to bring your props and costumes and your sound and lighting cue synopses. These synopses should tell you where each cue happens in your play and what the cue is. They should all be entered in your 'Book' (stage manager's prompt script).

If you have arranged for one of our technicians to operate your show for you this type of information is essential, as they will not have seen your show before, and they may change from day to day (unless otherwise arranged). You have a fairly limited amount of time for your technical rehearsal. This time can go extremely quickly, so it is important that you use your time economically. Therefore, it may be useful if you plan a timetable for your tech, i.e. how much time are you going to allocate to plotting your lighting states, setting sound levels and running sequences.

For the average show, you may spend the first two hours concentrating on setting your props and set, plugging up any additional equipment, plotting lights and sound, then the following two hours actually doing a technical run of the show. At the end of the session, our space technician will save the lighting board states to disk, which we keep. We advise you to keep your own disk as well, as a backup – disks are available to purchase from artist services.

5.14. Dressing rooms and storage

Dressing rooms/changing areas are shared between companies and it is not possible to arrange for one company to have exclusive access to a dressing room at any time. Dressing rooms are for the use of all performers and show team regardless of gender. If your company would like to use dedicated changing facilities or gender-specific changing facilities, we try to assist, but due to space limitations in our venues it is very unlikely we will be able to find you suitable space. If you need changing facilities or gender-specific changing facilities, we would suggest you change at your accommodation and arrive at the venue in costume.

In some cases there is one dressing room or changing area per space, and in other cases a larger dressing room or changing area shared between companies performing in different spaces.

Dressing rooms/changing areas can usually be used from half an hour before your slot starts until half an hour after it finishes (with other companies possibly using the space during this time).

Please note that dressing rooms/changing areas are basic in nature and offer somewhere to change into/out of costume, with limited hanging/storage space for costumes, and that they do not generally offer washing, toilet, or 'green room' facilities. If your show involves your needing to wash after the show, we will do our best to assist you to find somewhere to do this, but in some venues the only washing facilities may be using those adjacent to toilets.

The public toilets at your venue should not be used as changing areas or for washing stage makeup/washing after performances unless with our prior agreement.

For quick changes during your show, it is often better to use the allocated quick-change area for the space, as dressing rooms may be some distance from the space and will be being used by the previous company and the next company during your slot.

To help us keep your venue secure, dressing rooms in public areas should be kept locked when unattended where this facility is available. If your venue has a lockable dressing room, you can obtain dressing room keys from artist services on payment of a small deposit. Even if rooms are locked, and especially if they are not, please do not leave valuables unattended – give them to your stage manager or other team member to keep safe during the show.

Your set and props and any costumes needed in the space for quick changes can normally be kept immediately adjacent to the performance space, during the show slot in, or although some spaces have storage areas a little further away. A limited amount of costumes can be stored in the dressing room, although many groups prefer to take costumes with them each day – wearing them for leafleting and publicity.

There are no wardrobe facilities at the venues and most groups use washing facilities at their flats or laundries.

Not all spaces, dressing rooms/changing areas are fully accessible and some ancillary areas may not have a level route to the performance space. If you wish to request an accessible changing area please let us know and we will do our best to assist.

Please remember that all items are brought into the venue at your own risk, and you may wish to take valuable items of set, props or costume with you each day, or arrange some form of secure storage such as a flightcase with padlocks. We have a limited amount of lockable cupboard space in each venue for items of value, but we cannot be responsible if anything is lost or damaged.

It is helpful if any large items of your set and props can fold flat or are suitable for stacking for storage. Please bring labelled stackable boxes to store small items. We will try to accommodate all of your set and props for storage but if a lot of companies in your space have a lot of items, we may have to ask some companies to store items some distance from the performance space, and exceptional circumstances to remove items from the venue each day. Please ensure all items of your set, props and costumes are labelled with the name of your show and company where possible.

Please be aware that storage space is shared, and you must take care not to damage other companies' belongings or the venue and its equipment. This includes ensuring fake blood, glitter or similar are cleared up straightaway. Please do not use any equipment which is not your own without discussing with the other company involved and your venue technicians.

Please do your part to help keep dressing rooms, storage areas and backstage spaces tidy.

More information on dressing room and storage arrangements will be given to you once you have arrived in Edinburgh. In the meantime, if you have any questions please don't hesitate to contact the production department.

5.15. Lighting and sound desks – saving of show files

If your space is equipped with a computerised lighting or sound desk, our staff will endeavour to make two copies of your show after your technical rehearsal, one of these will be kept by the technician in the venue, and the other will be kept by us as a second copy. However please note that hard disks, USB memory sticks and floppy disks are inherently unreliable media. We cannot accept any liability if the disks we look after do not work or if there is any loss or damage to your show data.

We strongly recommend that you also take your own copies, that you make more than one copy, that you rotate your copies so you can revert to previous versions if needed, and keep your copies in more than one place.

Most desks use a USB memory stick, though some the desk may use another method. We suggest you have at least three sets of media rotated to give you backups of previous saves. You can usually use your existing formatted USB sticks containing your other documents. We can sell you USB sticks on request from stock – please ask artist services or your technician.

We recommend you back up your media up to a computer and cloud storage, for a further level of security.

5.16. Removal of seats from sale

In certain situations, you may request seats to be taken off sale, either for the positioning of video cameras or set items or to enlarge the performance area. Any such requests must be given to the artist services or production departments at least 48 hours before the event. A rental surcharge may be levied in respect of the removal of seats where this may affect the box office split. If you think you may need seats removed from sale for the entire run please inform us.

If you need to physically move any seats for your performances, please note that this is only possible with the agreement of the production department, who will liaise with box office to take seats off sale. You will be required to replace them to their original position after each performance within your slot time, using tape that we can supply to you at cost.

Please note that you may not use auditorium chairs in your performances without the prior agreement of the production department, and there may be a cost for use.

Any seating layout changes may also need to be approved by the licensing authority and by our production department and so should be informed to us as soon as possible.

5.17. Filming

If you are planning to have any of your performance filmed, a form must be completed and returned to the artist services or production departments. If the filming involves the removal of any seats this is subject to assessment as at 5.16 above.

A facility fee may be charged for certain types of filming or arise if filmed material is later sold or hired. This is normally waived for publicity filming where no payment or cost is involved.

5.18. Purchase of tape and consumables

You will need to provide any tape, gel, fire retardant solution or consumables you wish to use. However, on request we can order in items for you, or sell you certain stock items such as PVC and gaffer tape. Stock items can be obtained from artist services or our technicians. The cost of items can usually be charged to your box office account.

6. When you get to Edinburgh

6.1. Check in with artist services

When you arrive in Edinburgh please arrange to meet one of the artist services team to say hello, catch up regarding press, marketing, arts industry and events.

The artist services team are based at C aurora. Please note that access to the office may be limited during performance hours. To contact the artist services team, please email admin@cvenues.com or call **+44 (0)131 581 5500**.

The team are your point of contact for many things, from press, marketing, arts industry and event to box office reports, company complimentary ticket requests, filming requests, PRS forms. You can also contact artist services to arranging meetings with other members of our team.

Please give the team your Edinburgh contact details, and the names and positions of anyone else authorised to charge items to your company account and to request complimentary tickets and box office reports. You can provide this information in advance by emailing admin@cvenues.com.

The artist services team can also help with local information and assistance in finding local suppliers. However, for suppliers of and orders for technical equipment, please contact the production department directly at production@cvenues.com or call **+44 (0)131 581 5520**.

6.2. Catch up about press and marketing, arts industry and events

The artist services team also look after our press and marketing and arts industry support for all shows. If you have any questions about press and marketing the team will do their best to help. During the festival the team speak to journalists and arts about your shows where possible, and organise press and arts industry tickets for them. The team will also contact you regarding promotional opportunities that may come up.

6.3. Get involved in events

The artist services also look after our events programme, which offers performance opportunities in our nightly cabaret and live music shows, and opportunities for you to arrange workshops and events of your own in our spaces.

We are proud to host a unique and exciting events programme running throughout August, curated by our in-house events and productions team C presents. This year we will host a range of events showcasing a selection of productions from across the Festival. Our events programme offers the perfect opportunity to immerse yourself in the Festival experience from game shows and cabaret to disco, comedy, improv and physical theatre.

Our events programme includes our nightly headline show Electric Cabaret at midnight, showcasing the best cabaret, music and comedy from across the Fringe. The programme also features our live music showcase, Festival Music Nights, featuring a range of genres from Jazz, punk rock, and electronica, to classical, world music and techno. A powerhouse of DJs, bands and soloists from around the globe. With a different line-up every night this is a chance to see some of the Festival's most exciting new artists.

Keep an eye out for lots of one off parties and showcases, workshop opportunities and events. The events team would like you to be involved and to help you in any way they can. Any ideas you may have are very welcome; please feel free to come and speak to us. Whether you are a DJ, juggler or guitarist, the team would love to hear from you

6.4. Arrange your company passes

Company passes are not required for access to the venue, but are intended to provide a range of added benefits for your company members. They are available for all bona fide members of your company including people helping with stewarding and publicity. There is a nominal charge of £10 for each pass. The cost of the passes can normally be added to your box office account, or individuals in your company can pay on collection if you prefer.

All your company members are entitled to see shows at C venues for free if seats are available just before show start time on production of a C ARTS | C venues company pass. Please note popular shows may have a restricted allocation and it's often easier to get tickets earlier in the run and at the start of the week. Should you wish to purchase tickets *to support other companies and artists, or if a show is selling out and standby comps are not available), the passes can be used to obtain a concessionary rate, the same price as a standard concession.

The passes also entitle holders to discounts on meals and a selected range of special price drinks at our bars, and give access to some great special offers at other bars and shows around Edinburgh.

To arrange passes please email artists services with digital passport photos of your company members. We recommend you email a list of names and photos before your arrival to admin@cvenues.com. Please state

whether you would like cost of the passes to be added to your box office account or paid for on collection. Please ensure that the file name for each photo includes the person's name and your company name.

6.5. Pick up your print

If you've had print delivered to us, you'll need to pick up your share of the print (we ask for 20% for use at the venues), and take this back to your accommodation or other storage. We ask that you do this done 24 hours of arrival. It's never too soon to start print distribution – we suggest you start with the small businesses close your accommodation, who may put up some posters for the length of your run, if you ask nicely. Our artist services team can advise you further on distribution.

6.6. See your space and get introduced to your theatre team

Artist services will put you in touch with theatre management team at your venue. The theatre management team can show you your space and introduce you to the theatre team you'll be working with on a day-to-day basis, including the technician(s) for your space.

6.7. Check out Fringe Central

Fringe Central is the Fringe Office's participant, press and arts industry centre. Here you will find the Fringe artist services and media teams and may networking and workshop events. More information on Fringe Central is available in the participants' area of edfringe.com.

6.8. Explore our bars and discover our events

Once the Festival gets going so will our bars and events programme, offering public events and events for companies and friends throughout the Fringe. We'll have regular company parties for companies to get to know each other and unwind after a day's Fringing – these take place throughout the Festival.

7. Useful information

7.1. Company pass discounts

Some of Edinburgh's best-loved food and drink outlets have given companies, venue team and other C venues passholders some excellent discounts this year!

You will receive well a 10% food and drink discount at the C venues bars and cafes with your pass. Please note that this extends only to official C venues outlets and not to other outlets running in the same building (for example, at C cubed it does not extend to the Deacon's House Café.

In addition to the discounts at C venues bars and cafes we have arranged offers with several local sandwich shops, cafés, bars and other providers. Some details are below, in the local information section. Please ask for the latest current discount list.

7.2. Local Information

The team will be happy to give any local information, tourist information or advice regarding places to sightsee and hotels or hostels at which to stay.

Visitor information

Visitor information is available from:

Edinburgh and Lothians Tourist Board
www.edinburgh.org
Tourist Information Centre
3 Princes Street
Edinburgh
Tel 0131 473 3868

Food on the go – our recommendation

Little Inn Coffee Shop, 1 Johnston Terrace, next to C aquila (discount with C pass)

Global Deli, George IV Bridge (discount with C pass)

Hula, bottom of Victoria Street (discount with C pass)

Uncle's Fish and Chips, 51 George IV Bridge (discount with C pass)

Food on the go – others

Bento, 52 South Bridge

City Restaurant, 35 Nicolson Street

Pizza Posto, 16 Nicholson Street

The Africano Wrap, 4 Chapel Street

Caffe Piccolo Bistro, 29 Grassmarket

Salut, 18 Teviot Place

Piemaker, South Bridge

Oink! Victoria Street

Bars

The Tron, 9 Hunter Square (discount with C pass)

Pharmacies

Boots, 11 Princes Street, 0131 558 7502

Boots, 40-44 North Bridge, 0131 220 1879

Superdrug, 4-6 St James Centre, 0131 557 8959

Mackenzie & Co Chemists, 45 Forrest Road, 0131 225 7770

Southside Pharmacy (late night), 79 Nicholson Street, 0131 667 4032

Opticians

Vision Express, St James Shopping Centre, 0131 556 5656

Hairdressers

Venus Hair Design, 13 Forrest Road, 0131 226 4618

Baileys 39 Clerk Street, 0131 477 2905

Taxis

Central Taxis, 0131 229 2468

City Cabs, 0131 228 1211

Post Office

Forrest Road – near the museum, opposite MUMS restaurant

Banks

Bank of Scotland (also Halifax/Lloyds Bank customers), 300 Lawnmarket (corner of George IV Bridge)
 Bank of Scotland (also Halifax/Lloyds Bank customers), 75 George Street
 Bank of Scotland (also Halifax/Lloyds Bank customers), 51 South Clerk Street
 HSBC, 76 Hanover Street
 HSBC, 118 Princes Street
 NatWest, 109 George Street
 Royal Bank of Scotland, 142 Princes Street
 Royal Bank of Scotland, 54 Warrender Park Road
 Royal Bank of Scotland (ATM only) 61 Forrest Road

Food Shopping

Sainsbury's Local, South Bridge
 Tesco Metro, 94 Nicolson Street
 Lidl, 60 Nicolson Street
 Scotmid, 91 Nicolson Street
 Sainsbury's, 29-30 Simpson Loan (near the Meadows)

Shopping areas

Grassmarket/Victoria Street – vintage and quirky shops
 Princes Street – for major high-street shops
 St James' Centre – for major high-street shops
 George Street – designer
 Cockburn Street – quirky, independent shops
 Princes Street – for major high-street shops
 Royal Mile – gifts and souvenirs
 Morningside – gifts, jewellery and food shops
 Stockbridge – market (farmers' market and craft stalls)

Cinemas

Vue, Omni Centre, Leith Street
 Odeon, 118 Lothian Road
 Cineworld, Fountain Park, 130 Dundee Street

7.3. Healthcare and Police Information

The following contacts may be useful in case of emergency.

Emergency Services (Fire, Police, Ambulance)	999 or 112
Police Scotland Non-Emergency Number	101
NHS Scotland 24 (non-emergency advice)	111

Royal Infirmary

0131 536 1000
 51 Little France Crescent
 Old Dalkeith Road
 Edinburgh
 EH16 4SU

Royal Hospital for Sick Children

0131 536 0000
 9 Sciennes Road
 Edinburgh
 EH9 1LF

Child Accident and Emergency	0131 536 0205
Emergency Dental Service	0131 536 4800

The Royal Infirmary is approximately 38 minutes by bus from the West End of Princes Street (buses 24 and 33), and 24 min from South Bridge (busses 8, 33, 49).

A guide to the Healthcare Services in the UK for non-British nationals

Hospital

If you are a non-British national, you can expect free emergency ambulance and initial hospital care. Extended care will incur local health and hospital fees unless there is a reciprocal agreement between your country of citizenship and Britain, in which case treatment is free. Countries with a reciprocal agreement include all EC/EEA countries and Australia, Canada and New Zealand (healthcare cards may be required).

General medical and dental practitioners

GPs are self-employed. Some may treat you as a private patient and charge a fee for the treatment. Others will not charge and will treat you free of charge as a temporary resident. Medicine is not free. If you are being treated as a private patient, the pharmacy will charge the actual cost of the medicine. If you are a UK resident, a temporary resident or are from a country with a reciprocal healthcare agreement with the UK, you will have to pay normal nominal drugs prescription charges. In order to qualify for free treatment under the reciprocal healthcare agreement, you must be living within the catchment area for the medical practice you attend.

7.4. Mobile phone SIM cards – for international companies

Britain operates on GSM mobile networks on 900Mhz and 1800Mhz frequencies, so if you want to use your mobile phone or tablet here it will need to support this. A CDMA phone will not work but a WCDMA (or HSDPA or UMTS) phone may. Most Apple phones will work.

As well as working on the UK/European frequencies, your phone will also need to be not locked to any one network or country. Please consult your phone vendor or network operator in case you need to get your phone unlocked.

Please see more information here:

**www.justlanded.co.uk/english/United-Kingdom/UK-Guide/Telephone-Internet/Mobile-phones
www.expatica.com/uk/moving-to/uk-mobile-phone-uk-sim-card_936513.html**

We recommend you buy a pre-paid 'bundled calls, text and data' SIM on or soon after arrival, to get a UK phone number and cheap data access on your mobile/tablet. Getting a pre-paid SIM is easier than in Korea. It is not necessary to rent a SIM or handset.

You can compare suppliers at these independent comparison sites:

**www.techradar.com/news/sim-only-deals
www.uswitch.com/mobiles/compare/sim_only_deals/?gclid=EAIaIQobChMizKWY2Jv72wIVUEPTCh1d3wv9EAAAYBCAAEgJMSvD_BwE
www.moneysavingexpert.com/phones/best-pay-as-you-go-sim-cards/**

There are many mobile phone shops in Edinburgh, which may be cheaper than any providers at the airport, so please take time to research the best deal before buying.

We try to provide free wifi access for visiting company members at the venues however the bandwidth available is limited, so it can sometimes be slow if many people are using it, and we can't guarantee it will always be available. It is worth having a good data plan for when you are not at the venue or in case of issues with the venue wifi.

8. Around and about the venues

8.1. Reminders

Disturbance to other shows

Our venues are in buildings which are not purpose built performance spaces and noise can carry from foyer spaces to. Please bear this in mind when moving about the venues and be considerate of other users of the venue.

Backstage areas

Please keep backstage areas and dressing rooms clean and tidy, remove litter, pour away unfinished drinks, and leave areas as you would like to find them yourself.

Front of house areas

Please bear in mind that front of house areas are used by the public. Please help us keep these areas clean and tidy, do not consume your own food or alcoholic drinks in front of house areas, place waste and recycling in the appropriate bins. Front of house toilets should not be used for changing in or for activities such as makeup application or removal or cleaning of props or costumes, unless this has been agreed by our staff.

Waste and recycling

Edinburgh has strict rules regarding recycling and littering. Please assist us by only using the venue bins for appropriate items (no batteries, electric/electronic equipment, hazardous waste or 'construction waste').

Please help the environment by putting clean dry recyclables (paper, cardboard, plastic and tetrapak cartons, tin cans and foil, but not glass, plastic bags, or polystyrene) in the mixed recycling bins at the venues rather than the general waste bins, and by putting glass bottles in glass bins.

Smoking

Smoking in enclosed workplaces and public places is now illegal in Scotland. This includes all Fringe venues, including on stage. There are heavy fines for both you and the venue if you fail to comply.

The use of e-cigarettes and vaping is not permitted in the indoor areas of our venues (except on stage as part of a performance if agreed by the production department).

If you smoke, please do so outside the venues and please take care to put stubs in the sand buckets. There are on-the-spot fines for littering in Scotland – this includes dropping cigarette ends on the street!

8.2. Facilities and team at our venues

All the venues have a front desk where you can leave and pick up messages and arrange company complimentary tickets. You can also ask to place an internal call to the admin, artist services or press and marketing departments.

Venues have a space technician on duty to look after the performance spaces and help ensure your changeover runs efficiently. Your space technician is one of a small pool who cover your space, and is your first port of call should you have any issues with or questions about your space.

Our larger venues have a duty manager whose role includes ensuring that the venue runs smoothly and to time.

Our theatre management lead the venue technicians and front of house team and are responsible for looking after the building, venue team and companies. The theatre management should be your port of call if you have issued that cannot be resolved by the space technician or duty manager. The theatre management be contacted through your space technician, the duty manager or the venue front desk.

8.3. Dressing rooms

Dressing rooms are available for use from half an hour before your timeslot starts until half an hour after it finishes, unless arranged otherwise. Please note that dressing rooms and changing areas are shared between companies and are not gender specific, and another company may need to use the room at the same time as you.

8.4. Security

Please do take care of your possessions around Edinburgh and in the venues – the Festival can attract thieves.

Dressing rooms or backstage areas are kept locked where this is possible, however this is not always possible in all venues. Where there are locks, keys or combination codes can be obtained from artist services or at some venues from the front desk). If your dressing room has a lock, keys may be available from theatre management or artist services on long-term issue on payment of a deposit.

Valuables should be kept upon the person or left with a company representative during your show, not left in dressing room areas. Please bear in mind that everything you bring into the venue is brought in at your own risk.

8.5. Emergencies and fire safety

Please familiarise your company with the emergency arrangements for the venue, which will be explained by staff at your technical rehearsal. In the event of an emergency follow instructions from staff.

In our venues an intermittent alarm, a short burst of alarm tone which is then silenced or red flashing lights indicate an alert from the fire alarm system, which staff will investigate. Performances should continue until stopped by a member of staff.

Emergency exits must be kept clear. Do not leave items in exit routes, or bring items into the venue that would block exit routes. Where we have agreed you may move set and props through exit routes, they must be attended at all times by sufficient people to move them in an emergency.

Do not leave items unattended around the venue, and please report any unattended items or items obstructing emergency exits to a member of staff.

9. At the end of your run

9.1. Party the last night

The last night of the Fringe is our closing companies' party – a last chance to see all the friends made from other companies at C venues.

9.2. Box office queries

If you are not receiving emailed box office reports, please remember to request a box office report from artist services or box office administration. If there is anything you do not understand about the reports, please ask box office management.

If you have left merchandise with the box office to sell, please remember to collect any unsold merchandise items before you leave.

You can email box office management at boxoffice@cvenues.com anytime.

9.3. Box office settlement

Final box office settlements will be sent out one month after receipt of final cleared box office funds from the Fringe Office, and after PRS and FEU clearance has been received where applicable. Typically, they are sent out towards the end of October.

Payment is by cheque sent to the company name and address stated on your slot offer documentation unless you have notified us otherwise in writing, for example by amending it on the offer acceptance form before returning it, or by sending us a letter signed by the contract signatory requesting an alternative payee.

If you wish to check who the payee is or where the settlement will be sent, or to change the name and address we have on file, please email admin@cvenues.com. Please note that we can only discuss contract and payment matters with your contract signatory or someone else officially nominated as a contractual contact by your organisation.

9.4. Press and marketing

Please remember to pick up any hard copy press packs or press photos you have left with the press office. Anything not picked up by 8pm on Tuesday 29 August may be recycled without notice.

A press report will be sent to all companies after the Festival including details of all press who have booked tickets and all reviews we are aware of.

If we are storing any of your print (posters and flyers), this should be removed from our stores by 12noon on the day after your last performance at the latest, otherwise it may be recycled without notice.

The press and marketing team can be contacted at their Edinburgh office until 6pm on Tuesday 29 August. You can email the press and marketing team at publicity@cvenues.com year-round.

9.5. PRS/PPL and FEU

If you have not yet filled in a PRS/PPL form please do so. Information is available earlier in this handbook.

If you have any performers in your show from overseas you must complete a FEU tax form. More information is available earlier in this handbook, including a link to download the form. Please see artist services if you have any questions or would like a hard copy form. Please note your FEU form should first be returned to us before it is submitted to the tax office.

9.6. Check out with artist services

Please remember to pop by artist services to pick up any final post, pick up a copy of your signed contract if you have not picked one up already, and drop off your dressing room keys and retrieve your key deposits.

If mail arrives at any C ARTS address in Edinburgh or London with your name/company name on it after you have left Edinburgh, we will endeavour to contact you.

9.7. Make a last visit to Fringe Central

Make sure you see the Fringe Office team at Fringe Central to say goodbye, pick up any messages, and let them know what you've got out of the Fringe and what your future plans are.

9.8. Recycle your print

We will recycle service for any of your unused print material from the stocks of your print that we hold at the venues. If you have print stocks of your own left, please see information from the Fringe Office regarding free recycling facilities.

9.9. Take your set and props with you, recycle them, or dispose of them responsibly

Please note that all your set, props and costumes will need to be removed at the end of that night after the last performance in your space. By arrangement, it may be possible for you to remove items either immediately after your last performance (if this is possible without disrupting the running of the rest of the day) or the following morning.

Please note that Scotland has strict regulations concerning the disposal of 'trade' and 'construction' waste – if you put items of sets and props or posters and flyers in domestic bins at your accommodation, in others' or public bins, in others' skips, or simply leave them on the street, you are likely to be traced and fined. You can be fined for dropping litter on the street and the penalties for dumping waste are more severe.

While are happy to take a reasonable quantity of small recyclable items in the bins at the venue (glass bottles and jars, recyclable packaging), and we are able to accept your print and other paper items for recycling, we can't accept your set, costumes or props in the venue bins unless by arrangement. Please note that 'construction waste', furniture and electrical goods need to be recycled or disposed of through a specialist contractor.

We can dispose of items of set, costume, furniture and props for you for a charge – this will generally be cheaper than your paying a contractor for disposal yourself. For a quote for disposal costs please contact the production department.

Please do not leave items of your set, costumes, props or equipment in the venue bins, in your performance space or storage area, or at or near to the venue without obtaining permission – if we find any such items or have them reported to us, there will be a charge for disposal and we reserve the right to surcharge you for the additional work involved.

The artist services and production departments will remain open for phone callers until 8pm on Tuesday 29 August. You can email the production department on production@cvenues.com year-round.

9.10. Our move back to London

We pack up our Edinburgh offices from 2 September. All departments can be contacted year-round through the contact details earlier in this handbook.

9.11. Keep in touch

Please continue to update us with your news, especially awards, transfers, future runs or new shows you are developing. It's never too early to talk about a future Edinburgh Fringe!

We wish you an enjoyable and successful Festival

This handbook has been prepared with the latest information available, and we will update it as we become aware of changes. Information included is correct to the best of our knowledge, but we cannot be liable for any errors, omissions, or subsequent changes.

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