



# GUIDE TO TOURING

**with Appendix:  
Touring Code of Conduct**

APACA's Guide to Touring is endorsed by:  
Arts On Tour  
Australian Major Performing Arts Group (AMPAG)  
Country Arts SA  
Country Arts WA  
Live Performance Australia (LPA)  
Performing Arts Touring Alliance  
Performing Lines  
Tasmania Performs

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Disclaimer

This document has been developed by APACA in good faith and whilst the contents are believed to be accurate, APACA or its servants will not be held responsible for any inaccuracies.

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## 1. PREAMBLE

This document has been created to help producers and presenters understand and effectively operate in the national performing arts touring landscape. For the purposes of this document, a tour can be intrastate or interstate/national (consisting of more than two states) and will include several performances over two or more performing arts centres. A tour can include any combination of capital city, metropolitan, regional or remote centres. In regard to these definitions various government agencies and departments may have different definitions of a tour and it is advisable to identify these in the event of making an application for investment.

## 2. THE TOURING ENVIRONMENT

Performing arts touring in Australia is highly interdependent. Some touring systems and processes are inherently complex and the touring environment is almost constantly changing. Presenters who purchase and program professional performing arts, and producers who wish to tour their product, can benefit by participating in national touring through various touring mechanisms and processes offered by numerous organisations<sup>1</sup>.

Tours are developed by various means and through a broad spectrum of interactions. Essentially, this spectrum can be seen as purely transactional at one end [the direct purchase of a production by the presenter or hire of a venue by the producer] and collaborative or relationship-based at the other [e.g. the co-commissioning of work].

As such, there are three key approaches to touring programs and processes.

[Note: these are not funding options or service organisations but ‘process’ options.]

### i. Direct Relationships

This involves direct contact either by a producer or via third party, with presenters or vice versa. Generally companies or individuals who have strong networks and existing relationships with presenters use this approach.

### ii. Markets and Menus

This approach is the most common. This comprises promoting your work via a website or marketplace. This may involve a live excerpt at a showcase event or a pitch at an arts market or a listing on a website menu that describes your show.

### iii. Specific programs

Recognising that some shows find difficulty in developing interest [and tours] via direct relationships or markets and menus, several specialised touring programs exist to provide additional support [e.g. Roadwork, Mobiles States, Critical Stages – see Mechanisms and Programs]

The relationship between the arts activity and the audience/s also occurs on a similar spectrum. Increasingly, community engagement strategies should be considered in the touring process. This involves inviting audiences, or potential audiences, into a more active relationship with the

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<sup>1</sup> [pata.com.au](http://pata.com.au) is an extremely useful website providing information on touring organisations.

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touring production. This might be as simple as providing a pre-show email about the work or it might be more complex such as inviting audiences to participate more dynamically in the activity, the programming, or even in the creative process itself. As such touring becomes much more than the transport of finished productions – though this is still a core activity – but one of a number of activities, along with residencies, exchanges and other endeavours reinventing or creating new work.

## **2.1 National Touring Circuits**

The national touring circuits are made up of professional and volunteer (or community) performing arts presenters. The majority of the professional presenters are professionally managed performing arts centres, which are members of the national body, the Australian Performing Arts Centres Association (APACA) and/or their state-based associations listed below:

- Tasmania - TasPAC
- Western Australia - CircuitWest
- Victoria - Victorian Association of Performing Arts Centres (VAPAC)
- Queensland and the Northern Territory - Northern Australian Regional Performing Arts Centres Association (NARPACA)
- New South Wales and the Australian Capital Territory - Incorporation of NSW and ACT Performing Arts Centres (INAPAC)
- South Australia - South Australian Presenters' Association (SAPA)

Note: Five regional venues in South Australia are managed by Country Arts SA (Middleback Theatre - Whyalla, Northern Festival Centre - Port Pirie, Chaffey Theatre – Renmark, Sir Robert Helpmann Theatre - Mt Gambier and Hopgood Theatre – Noarlunga). Tasmanian venues are incorporated in VAPAC and Northern Territory venues are serviced by NARPACA.

Many of the volunteer/community presenters are members of the state based regional community cultural development organisations: Country Arts SA, Country Arts WA, Queensland Arts Council (QAC), Regional Arts NSW (RANSW), Regional Arts Victoria and Tasmanian Regional Arts. Artback NT services Northern Territory communities. These organisations collectively form the membership of the national regional community cultural development organisation, Regional Arts Australia (RAA).

### **Intrastate Touring**

Tours are regularly developed for individual states and do not necessarily need to be part of a national tour. State touring coordinators are funded by their state and manage touring in each of their respective states. Each state operates differently in terms of both funding and organisational purpose. The touring coordinator in your state can provide further advice about specific programs that operate in each state – contact details are provided below.

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## 2.2 The Stakeholders - Definitions and Roles

- Producers – those who create or manage performing arts productions.
- Presenters – traditionally presenters are considered the venue owner/operator in which the work is seen. In addition, presenters may also be individuals and community/volunteer presenters who may source a venue or location for a one-off event. Presenters can also include Festivals or indeed producers that self-present.
- Performing Arts Centres/Venues – those who provide venues or environments in which the productions take place. (Often the terms presenter and venue are used interchangeably).
- Tour producers and service providers – These are individuals and organisations that develop and/or implement tours of performing arts productions. Tour producers are involved in the making of the work. They include, but are not limited to, Artback NT, Arts on Tour, arTour, Country Arts SA, Country Arts WA, Regional Arts Victoria, , Critical Stages, Performing Lines, Musica Viva and Kultour, as well as tour producers such as Arts Project Australia, Christine Dunstan Productions, Cre8ion, Intimate Spectacle, Marguerite Pepper Productions and On Q Theatre Touring. In some cases, the production company making the work will take on the role of coordinator of their own tour.
- Funding bodies – federal, state and local government. This document primarily addresses the national touring environment and therefore regularly refers to the national touring program, Playing Australia, managed by the Australia Council for the Arts.

### Tour Producers and Service Providers

- Arts on Tour is the peak servicing organisation for performing arts touring in NSW. Arts on Tour specialises in developing and managing performing arts tours for producers and venues of all sizes throughout Australia.  
<http://www.artsontour.com.au/>
- Artback NT: Arts Touring, is the Northern Territory's visual and performing arts touring agency and an associate member of the Blue Heeler Network. Artback NT's mission is to lead Regional Arts throughout the Territory by delivering art to and from remote and regional areas: linking communities, empowering artists, presenting quality cultural experiences and facilitating local and national outcomes.  
<http://www.artbacknt.com.au/>
- *arTour* is the peak tour coordination body in Queensland. It provides touring services nationally and state-wide and houses a dedicated Queensland Blue Heeler coordinating touring projects throughout the national touring network and supporting Queensland producers to engage in the national touring discussion.  
<http://www.artour.com.au/>
- Country Arts SA is one of South Australia's largest arts organisations, providing arts and services across regional South Australia through a range of arts programs and initiatives, the management of performing and visual arts venues, and the provision of grant funding which supports the creative endeavours of communities and individuals.  
<http://www.countryarts.org.au/>

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- Country Arts WA enables and empowers regional Western Australians to develop and enrich their communities through engagement with culture and the arts. Country Arts WA delivers a range of arts development and performing arts touring programs on behalf of the State and Federal governments. These include funding for arts projects, large and small, support for key regional arts organisations, youth specific projects, and an extensive professional performing arts touring program.

<http://www.countryartswa.asn.au/>

- Regional Arts Victoria's Touring Department coordinates and facilitates the touring of performing arts throughout Australia. Their primary aim is to provide Victorian regional audiences with access to high quality cultural experiences and Victorian artists with opportunities to reach audiences throughout Australia. Regional Arts Victoria works with Presenters and Producers.

<http://www.rav.net.au/>

- Tasmania Performs is an initiative to support product and market development for the Tasmanian Performing Arts sector. Tasmania Performs is managed by the Sydney based Performing Lines Ltd. The program is delivered by a Hobart based Producer who is an associate member of the Blue Heeler Network. Tasmania Performs provides support for TASPAC, (a voluntary alliance of the Tasmanian Performing Arts Centres), who come together to share systems, ideas and resources.

<http://www.tasperforms.com/>

- The Blue Heeler Network is an consortium of performing arts tour coordination service providers managed and supported by Regional Arts Australia. It includes; Artback NT, arTour, Country Arts SA, Country Arts WA, Regional Arts Victoria and Tasmania Performs. While each coordinator has a state-based brief, they operate as a voluntary group offering networking opportunities and support for the regional and remote touring sector of the performing arts industry. Blue Heeler member organisations support venues, community groups, audiences and production companies from their home state who are interested in participating in national regional and remote touring.

The Blue Heeler Network manages the Long Paddock touring forums and the Cyberpaddock website. Individual members of the Blue Heeler Network develop and deliver tours at a national and state-wide level and support production companies from their home state who are interested in touring their work.

The members of the Blue Heeler Network carry out the following tasks:

- Provision of information to assist tour development and delivery. It must be noted that the role of the Blue Heeler Network is to provide information on available touring productions to presenters, not to take responsibility for promoting shows on behalf of the producer.
- Itinerary development using interest expressed through various mechanisms.
- Development and submission of funding applications.

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- Tour management – once funding applications are approved, the Blue Heeler Network members enter into contracts with funding bodies to administer grants. Tasks generally include contracting the presenters and/or producers, organising the tour logistics and acquitting the grant.
  - Critical Stages - an initiative born by Darlinghurst Theatre Company and now a company in its own right, Critical Stages recognises the necessity to find further life for outstanding productions from the independent theatre sector. All shows are generated and funded by artists that do not have the support of major company infrastructure.

Critical Stages actively brokers a dialogue between an independent artist and a major company, producer and/or presenter, to create opportunities for the exchange of ideas and resources.

Critical Stages actively seeks out high quality productions from small urban theatres with the aim to develop, produce and manage professional touring opportunities for these productions.

<http://www.criticalstages.com.au/>

- Kultour - a national network of arts organisations that aims to increase awareness of Australian multicultural arts through touring and associated activities. Kultour promotes excellence, and through its members produces and presents to a wide audience, high quality, multifaceted work, reflecting all art forms.

<http://www.kultour.com.au/>

- Live Performance Australia - is the peak body for the live performance industry and provides services and advice to many of the players in touring – including producers, presenters and touring coordinators. LPA members can call or email for advice about a broad range of touring related issues – including wages and conditions, price advertising to ensure compliance with Australian Consumer Law, commercial matters such as ticketing charges, and best practice content warnings. LPA also has an environmental sustainability initiative called Greener Live Performances, and is building a suite of resources around greener touring and improving energy efficiency.

<http://www.liveperformance.com.au/>

- Musica Viva - helps bring the best ensemble music to regional Australia through their CountryWide program, which is supported by the Australia Council, Communities NSW and Arts Victoria. By partnering with a range of local presenters including professional venues, volunteer-run arts societies, festivals and regional music conservatoriums, Musica Viva enables audiences in regional towns and cities to experience the best classical, jazz, world music, early music, vocal, and percussion ensembles in Australia.

<http://www.musicaviva.com.au/>

- Performing Lines - develops, produces and tours new Australian theatre, dance and performance nationally and internationally. On behalf of the Australia Council for the Arts it manages the RoadWork, Mobile States and Blak Lines touring initiatives, and supports independent artists through M.A.P.S. in WA & NSW. Performing Lines also manages Tasmania Performs.

<http://performinglines.org.au/>



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## Playing Australia

Playing Australia is the Australia Council's national performing arts touring program. The program provides grants to support companies, producers, venues, presenters and tour organisers to tour performing arts across state and territory boundaries where there is demonstrated public demand and to encourage cultural growth in communities. As a consequence, the touring environment is largely driven by the programming needs of presenters.

Funding is usually provided for the net touring costs, which includes travel allowances, transport fares and freight, and accommodation.

Guidelines and information should be sought from the Australia Council for the Arts. [www.australiacouncil.gov.au/touring/national-touring](http://www.australiacouncil.gov.au/touring/national-touring)

### 2.3 Financial Models

A variety of financial relationships occur in touring, depending upon the circuit and the stakeholders involved.

In essence these vary from a hire arrangement (under which a producing company will hire a venue to present the work on the stage and take the financial risk on the box office) to a sell-off model in which the producing company sells the show to the presenter/venue (in which case the presenter takes the financial risk on the box office). A risk-share arrangement is the third option and is negotiated on a case-by-case basis, often based on the expense incurred by each party to make and present the work.

Despite the financial relationship, the total cost of any tour comprises four components:

- I. The cost of creating or remounting the show
- II. The cost of performing the show (weekly running costs incurred by the producer),
- III. The cost of touring the show, referred to as the net touring costs, which include freight, touring allowances, accommodation and travel costs,
- IV. The cost of presenting the show, which comprises venue and marketing costs (running costs incurred by the presenter and/or shared between the presenter and producer)

It is important to note that legislated award conditions apply to performing arts touring. The LPA Guide to Employment on Tour is an excellent source of further information on wages, allowances and conditions on tour. The guide can be found on the Resources page on APACA's website.

<http://www.apaca.com.au/resources>

#### The Sell Off Model

This is the model most often employed by the funded touring service organisations and subsidised producing companies. Generally, the producer and the tour service provider

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enter into a contract<sup>2</sup>, which reflects the sale price of the production, which comprises the cost of creating and performing the production. The net touring costs are either met by funding from government sources, or added to the sell-off fee. If a tour service provider is involved in the touring arrangements, the tour service provider will typically contract the production to each presenter who takes the box office risk. A similar scenario operates when producers and presenters deal directly with each other. The contract fee paid by the presenter is itself made up of two components:

- The remount or pre-production cost, which is a fixed cost regardless of how many weeks the show tours, and which will include expenses such as re-rehearsal costs, modifications to the set to allow for touring, extra design fees for modifications, etc.
- The weekly running costs, which vary according to the number of weeks in the itinerary. These costs include weekly wages, set and costume maintenance, etc.

Note: the remount cost is amortised across the entire tour therefore meaning that the final sell-off fee is determined by the duration of the tour.

Other fees and charges will need to be negotiated in addition to the sell-off fee or may be included in the fee.

### **Risk-share**

As outlined above the risk-share financial model is an arrangement whereby both parties, producer and presenter, are invested in the box office success of the performance or season. Often the extent of risk or 'split' is based on the expense incurred by each party to make and present the work. This model is sometimes applied in circumstances under which the producer is more confident of box-office success than the presenter however is not in a position to hire a venue and take the full box office risk. Similarly, a presenter may wish to enter this arrangement when a) they are unable to afford a total sell off fee or b) they desire a particular work but are unsure of its box office appeal. Effective risk share arrangements requires transparent relationships in regard to sharing budgets, box office history and marketing plans.

The payment of royalties by the presenter to the producer does not constitute risk-sharing in this situation.

### **Hire**

Under a hire financial model, as the name suggests, the producer will hire a venue and take the full box office risk on the performance or season. This arrangement typically occurs in circumstances in which the producer is confident of strong box office sales, often with more commercial/popular styles work e.g. comedy, contemporary music, work with 'name' artists. Under these arrangements the presenter or venue receives a fixed hire fee and the producer (or promoter) receives all box office income. Under a hire

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<sup>2</sup> Note: alternative contractual arrangements exist in different states and territories. The three primary relationships include i) a contract directly between the producer and each presenter/venue ii) one contract between the producer and the tour service provider and then between the tour service provider and each presenter or iii) a three-way contract between producer, presenter and tour service provider.

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arrangement there is generally no demand on the presenter to pay for touring costs. In some instances however the venue/presenter may provide some marketing services as part of the hire arrangement.

### **Unfunded touring**

Unfunded touring refers to a growing trend that sees the sell-off model applied but with no government assistance sought for touring costs. This model enables the presenter to secure a tour without it being subject to a grant application. This has the advantage of being able to confirm a tour without delay and potentially lock in key artists that may not otherwise be able to make themselves available 'subject to' funding. Unfunded touring will be dependant upon the presenter's capacity to pay for touring costs.

## **2.4 Other financial considerations**

### **Delivery Fee**

A coordination fee may also be levied by the touring service provider or producer to cover the cost of funding application and tour delivery. If such fee is levied then it must be declared as part of the tour development process.

### **Industry Service Fee**

Presenters (i.e. Performing Arts Centres) that are members of Live Performance Australia will levy an Industry Service Fee (ISF) on a producer hiring the venue and this should be factored into touring budgets. The ISF is indexed each year. Where a venue that is a member of LPA buys a show outright, payment of the ISF fee will be matter for negotiation between the producer and the venue. A number of ISF exemptions apply. Further information about the operation of the ISF and exemptions can be obtained by contacting LPA on 03 9614 1111.

### **Royalties**

It is most likely that a royalty will apply to the presentation of a show. This is expressed as a percentage of box office income. Royalties are calculated on the total box office income, less booking charges (as advertised), credit cards fees and GST. Royalties are paid to key creators such as a playwright or composer and may also be paid to other members of the creative team (director, designers etc.). In addition a royalty may also be claimed by the producer to cover administration expenses (generally to a maximum of 2%). The producer as part of the tour development process must declare the breakdown of royalties.

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## Deposits

Presenters will be required to pay a deposit, usually up to 40% of the total fee payable, well in advance of the delivery of the production to their venue. This deposit is required by the producer to assist in covering the remount and other pre-production costs. Tour service providers are not in a position to cover these cash flow requirements and failure to pay the required deposit is a breach of contract.

A typical payment schedule will be as follows:

- 40% of the sell-off fee on signing of a touring agreement - approximately six months in advance of the tour commencing.
- 40% of the sell-off fee one month in advance of opening night.
- 20% of the sell-off fee not more than seven days following the final performance.

Variations to the above occur. Often the first and second payments as listed above will be rolled into one advance payment. The basic principle applies that it is reasonable that the producer or the tour service provider (on behalf of the producer) requests advance payment to facilitate remount costs.

## 3. MECHANISMS AND PROGRAMS

A variety of processes, mechanisms and markets exist to assist tour development.

It is important to select the mechanism/s that best suit your needs as a presenter/programmer or producer.

### 3.1 'Slow touring' and Non-performance activity

There is a growing interest in, and practice of touring that allows for more time to be spent by the touring company in each community toured to. The advantages of this are numerous but largely focus on developing audiences both in terms of their involvement with the work and as an opportunity to find or attract new and existing audiences.

Typically, 'slow touring' will allow time for non-performance activity. This might involve speaking engagements or activities at local schools, universities, clubs, chamber of business events or social networks. Or at a more involved level might include mentoring, training or residencies with local arts groups/organisations.

### 3.2 Blak Lines

Blak Lines is an audience development initiative of the Australia Council for the Arts managed by Performing Lines. It comprises a national touring consortium of presenters across Australia who have joined together to present contemporary professional Aboriginal and Torres Strait Islander dance and theatre at their venues. Blak Lines tours two works per year.

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Blak Lines looks for work from contemporary professional Aboriginal and Torres Strait Islander performing arts organisations and artists with a theatre or dance work ready to tour and that meets specific selection criteria.

<http://performinglines.org.au/about-us/initiatives/blaklines/>

### **3.3 Road Work**

Road Work is an audience development initiative of the Australia Council for the Arts managed by Performing Lines. It is a consortium of regional venues established to develop opportunities for regional audiences to engage with a broad spectrum of original, creative work, and to encourage dialogue and debate about performance and culture. Road Work does this by touring two productions each year, one dance/physical theatre and one theatre, to participating venues across Australia.

Road Work is especially interested in productions that will engage and inspire regional audiences and are challenging and ambitious in terms of ideas or form.

<http://performinglines.org.au/about-us/initiatives/road-work/>

### **3.4 Mobile States**

Mobile States is an art form initiative of the Australia Council for the Arts managed by Performing Lines. It consists of a national consortium of Australia's major contemporary performing arts spaces committed to presenting the best of Australia's contemporary performance. Their focus is on showcasing the work of artists who investigate, research and experiment with ideas and form.

Mobile States provides opportunities for audiences to engage with ideas and creative practices from elsewhere and encourages national dialogue and debate about performance and culture.

Mobile States tours can take many forms and the number, structure, length and configuration of tours is flexible and contingent on applications received.

<http://performinglines.org.au/about-us/initiatives/mobile-states/>

### **3.5 Creative Enterprise Discussions**

Sometimes a great touring project needs more than an email, a webpage or an information pack to get it off the ground. Sometimes it needs a conversation. Creative Enterprise Discussions or CED's are designed to allow for a dialogue in a small group providing a forum to support creative projects that require deeper discussion, explanation or understanding and where the project will benefit from or requires a closer relationship between the parties involved.

Creative Enterprise Discussions were held for the first time at the annual APACA conference in 2013 and were trialed in a similar format under the title Encounter Sessions at the Spring Long Paddock 2013. Participants delivering CED's are curated based on a number of guiding criteria.

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More information can be sourced directly from APACA.

### **3.6 Australian Performing Arts Market (APAM)**

The Australian Performing Arts Market (APAM) is Australia's premier contemporary biennial performing arts event that brings the sector together to exchange ideas, experience new Australian work, engage in critical dialogue, build skills and partnerships, find new collaborators and investors, and network with national and international peers.

Established in 1994 by the Australia Council for the Arts, APAM provides Australian performing arts artists and companies with opportunities to:

- Generate international market development outcomes through showcasing work to targeted international presenters and agents.
- Generate national market development outcomes through showcasing work to national presenters and producers.
- Exchange ideas, generate dialogue, build skills, partnerships, collaborations and co-productions and develops networks with local and international peers.

<http://www.performingartsmarket.com.au>

### **3.7 Direct contact**

Presenters and producers regard 'strong relationships', 'direct contact', 'partnerships' and 'picking up the phone' as extremely important means of developing touring activity, often reporting more effective or more satisfying outcomes via these means than through structured mechanisms.

It is important to note however that direct contact is most successful when relationships between the parties concerned already exist. Indeed the practice of 'cold calling' presenters may have a negative impact.

Cyberpaddock can be used as an effective tool to research shows and develop tours independently of the formal Cyberpaddock and Long Paddock processes.

### **3.8 Long Paddock**

Long Paddock is a forum which brings together presenters, producers, the Blue Heeler Network and other stakeholders to discuss, and in some cases present live excerpts, of productions available for national touring. Based on presenter interest, expressed prior to the event (see below), producers are invited to "pitch" potential touring productions. The Blue Heeler Network runs the Long Paddock twice yearly generally in April and September.

### **3.9 Cyberpaddock**

Cyberpaddock ([www.cyberpaddock.net.au](http://www.cyberpaddock.net.au)) is a private web site initiated, developed and maintained by the Blue Heeler Network on behalf of Regional Arts Australia to facilitate touring of professional performing arts.

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Users require a user name and password and are required to pay a fee to participate in the voting process of Cyberpaddock. There is facility on the site to request access. Alternatively, a person wishing to gain access to the site can contact the Blue Heeler in their state.

The site gives producers an opportunity to post/upload information about their productions which are available to tour, or are in development. Presenters then have the chance to familiarise themselves with these productions. Via an on-line voting system, presenters signal in advance those producers they would like to see make a presentation or 'pitch' at Long Paddock. The Cyberpaddock/Long Paddock process allows presenters to register interest in productions and influence the decision regarding which national tours are developed.

Producers are required to submit their shows directly on-line to Cyberpaddock and are subject to stringent conditions. Once a show is selected and an application for touring funds is developed, the producer is held to the details provided on Cyberpaddock. Producers are asked to declare any sponsorship arrangements, or special conditions at the time of posting on Cyberpaddock.

While sometimes considered an arduous process for producers, the aim is to maintain cost control and ensure there are no surprises for either presenter or producer. The producer can be sure that the presenter is aware of their production's minimum venue and equipment requirements and the presenter knows what crewing and equipment they must supply.

### **3.10 The Process of Cyberpaddock and Long Paddock**

The aim of Cyberpaddock and Long Paddock is to provide an efficient process to mount tours that are professionally managed and responsive to needs of presenters, while also considering the needs of producers and tour service providers.

**It is important to note that producers are not required to undertake this process in order to develop tours that are eligible for Playing Australia funding.**

After voting on Cyberpaddock, interest levels are collated and those producers attracting the most interest are invited to Long Paddock. This interest does not commit the presenter to participation. Presenters can register their interest on Cyberpaddock, regardless of whether they intend to attend Long Paddock; this enables their opinion to be taken into account when touring productions are selected for development. In addition, several shows that the presenter network may not be familiar with are offered pitching opportunities as 'wild cards' to provide a platform for potential tour development.

The process subsequent to registering interest on Cyberpaddock can be described as follows:

- At Long Paddock the invited producers are usually permitted between 5 and 15 minutes to pitch their show or present a live excerpt and answer questions from the floor.

- Viable tours are then identified. A number of tours will be 'picked up' for development by tour service providers. Others will be referred on to the producer to develop if they so desire.
- After Long Paddock, touring service providers will ask presenters for further responses to a short list of productions, to ensure that the product selected for potential tours are the most appropriate. They will also liaise with the producers of short listed productions regarding any clarifications required or updates to their information.
- Once a final short list has been compiled, presenters are then required to return to Cyberpaddock to confirm or remove their interest in each production in which they have previously signified interest.
- Depending on who is coordinating the potential tour, producers are required to finalise their budgets and submit them to the touring coordinator.
- Presenters who do not wish to be involved in a tour in which they previously expressed interest must remove their interest via Cyberpaddock at this point. Failure to do so will result in time wasted by producers and touring service providers by following up contacts where there is no interest.
- By signifying final interest on Cyberpaddock presenters are committing to being included in the tour should the application proceed to a successful outcome, pending acceptable dates and fees. Those presenters not confirming their interest may not be followed up.

Note: As part of the voting process presenters must consider their budget parameters even when the final sell-off fee is unknown.

- The presenter will be contacted by either the producer concerned or a tour service provider, and offered dates and an indicative cost. When the itinerary is finalised, presenters are advised of the final sell-off fee.

Note: it is not possible to determine the exact sell-off fee until the total duration of the tour is known. This is due to the amortisation of remount costs.

- Once dates and price have been agreed upon, the presenter is committed to the tour if it is funded. In the event of a Playing Australia application being submitted, presenters must sign a venue confirmation form. Tour service providers may also require additional information in order to complete funding applications.
- If the application is successful, the producer or the relevant tour service provider will issue a contract between the producer and presenter and/or tour service provider.
- If the application is successful and if the presenter is unable to proceed with the presentation, the presenter will be required to pay the previously agreed sell off fee. The only exception to this payment is if the tour dates or the purchase price change, in which case the presenter may seek permission to withdraw.
- If the application is unsuccessful, commitment to that tour lapses. In regard to Playing Australia, venue confirmation forms are specific to the particular funding round and may not be used for another application. In some instances tours can be renegotiated to absorb the costs of touring.



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As tours are often developed 18 to 24 months in advance, all parties are required to use considerable foresight in the development of tours.

Note: individual presenters are unlikely to take more than one show from a producer at each Long Paddock. Due to the voting model of Cyberpaddock, the posting/uploading of too many shows to the site may reduce the chance of any one particular show being chosen.

### **3.11 Deciding on the Mechanism**

It is important to seriously consider the mechanism/s and process/s you engage with in order to source or promote touring productions.

In deciding which mechanisms/processes to engage with you might consider the following:

- How contemporary or mainstream is the production I wish to tour or present?
- Is there an artform-specific mechanism (e.g. Dance Massive, to source dance productions)?
- Will I require a tour service provider to develop or manage the tour?
- Do I need to source the production from my own state, another state or another country?
- Do I wish to tour within my home state and/or beyond my home state?
- What are the strengths and weaknesses, likes and dislikes of my primary and secondary target markets/audiences?
- What is the scale of work am I seeking to purchase/to tour?
- Is there a community engagement program available with the work?
- Can the touring company provide skills to the local community being toured to?
- What is my budget threshold for purchasing productions?
- What is the length of season am I looking to buy/deliver (e.g. one night, split week, full week etc.)?

## **4. WHICH PRODUCTIONS TOUR?**

### **4.1 Selection by Producer**

It is worthwhile for producers to talk to a range of presenters to understand which of their productions have touring potential. Some of the points to consider regarding the touring potential of any production include the following:

- Audiences in regional areas are typically much smaller because the over-all audience catchment area is smaller. As a consequence, most presenters cannot sustain an audience that one might expect in a capital city. For example, the market for shows requiring a minimum “week buy”, for shows of scale and for contemporary work is limited.

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- Producers should consider the cost impact of remounting a work for touring as opposed to touring directly from an original season.
  - Producers should decide which touring circuit is suitable for their production - most regional performing arts venues are over 450 seats, so the production must be of sufficient size to translate into each venue's space. If the production is more intimate and low tech, it may best be offered to the volunteer/community presenters' circuits [e.g. town halls] or to centres with smaller flexible spaces.
  - Under the "sell-off" model where the presenters take the box office risk, the producer should work with the presenter to help identify the audience/s for the production.
  - Producers are encouraged to identify the programming needs of presenters so as to form a targeted approach when communicating with presenters.
  - Producers should consider their availability to tour and how this will match with presenter demand.
  - Producers should think carefully about their overall capacity to deliver a tour.

#### **4.2 Selection by Presenter (Presenter Programming)**

The majority of APACA members actively program productions in their venues by entering into an arrangement with a producer either directly or via some form of agent.

A planned approach to programming is important and where applicable should support and refer to the Local Council's Arts and Culture plan. The primary focus of a planned approach to programming is to guide the decision making process and choices when selecting performing arts activity.

Effective programming should ask questions such as:

- Who are my customers?
- What do they want?
- What do they need?
- Who do I want to engage with and why?
- What shows would engage them?
- What shows are available?
- What shows do I currently program and are there gaps in my program or audience? (e.g. do I provide a balance of artforms, scale of work, work for different ages & cultures)
- Do I have any existing and potential audience data?

In order to make a decision about selecting touring productions, presenters should more broadly consider the market and audience development issues.

#### **The Market**

In contemplating the market it might be worth considering your primary objectives in relation to the following marketing strategies:

- Do you want to tap into current markets - sell the same kind of shows, more often, to existing audiences? [Market Penetration]
- Do you want to sell new work to current markets – selling different kinds of shows to existing audiences [Product Development]
- Do you want to develop new markets – selling the same style of shows to new audiences [Market Development]
- Do you want to sell new work to new markets – selling different kinds of shows to new audiences [Diversification]

Defining which strategy, or strategies, best align with your needs will influence the type of shows you pursue.

In regard to existing audiences you might like to ask the following questions:

- Will this show suit a broad range of audiences?
- Is there a demand for, or interest in this type of performance and can this be demonstrated by past experiences?
- Do I have research to support my decision?
- What was the feedback from recent audience surveys?
- Will the show extend the experience of existing audiences?

In regard to new audiences the following questions might be useful:

- Can I develop a market for this work?
- Does this work provide a need for an untapped audience?
- Is there a community group or professional association that might be interested?
- Will this show be new, different and potentially create interest from new audiences?

### **Audience Development**

Deepening existing audiences' experiences or finding new audiences are two broad ways of thinking about audience development. More specifically it can be described as:

*Planned and targeted activity, undertaken specifically to meet the needs of existing and potential audiences. The activity can involve programming, education, commissioning, customer relationship management and marketing (underpinned by research and evaluation) working together to deliver an organisation's overall objectives and to develop on-going relationships with audiences.<sup>3</sup>*

Audience development is generally a long-term process. As such, in the short-term, programming shows that are new or different may be considered an investment in developing future audiences and may not return an immediate box office success.

## **4.3 Other Production Selection Issues**

### **Purchase Price [or sell-off fee]**

In regard to purchase price the definition outlined here does not include touring costs.

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<sup>3</sup> Adapted from definitions provided by the Scottish Arts Council and the Arts Council of England

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Note: a purchase price that includes touring costs is typically referred to as being a 'delivered' price.

As previously described, show prices are often expressed in two parts. 1. the remount cost (a fixed expense that is amortised across the entire tour) and 2. the per week running cost. The producer or tour service provider developing the tour and/or application will assess the total number of weeks based on presenter interest, and develop a sell-off fee accordingly.

The price is expressed as a function of the time spent in each venue, not per performance. For example, a show with a minimum split week buy [three days] will be the same price for two performances as for three. Similarly three performances or more may attract a weekly price dependent on travel and bump in times.

### **More About Marketing**

Marketing for touring productions requires a tailored and strategic approach. Different communities will relate in different ways subject to their location, economy, local industry and demographic. For example, an image or media release that may work well in Hobart may not be suitable in Port Hedland. As such, producers should be mindful of the effort required in delivering a successful marketing campaign for a tour tailored to different environments.

Similarly, the needs of communities across Australia vastly differ and as such the demand for a work will be different. It is not safe to assume that if a particular presenter believes a show will be successful in their community, that it will also be successful in yours.

Key to an effective marketing effort is strong relationships; between the producer and the presenter; the presenter and their community; and where appropriate between the community and the producer. The role of the touring service provider, if applicable, will also be key.

The marketing support and collateral available to be supplied by the producer should be confirmed as part of the show offer at the commencement of tour development, together with information as to whether the resources are included in the quoted production cost or incur an additional fee. Subsequently, if a tour proceeds to delivery then a negotiated plan detailing marketing deliverables is essential.

It is generally accepted touring practice that the producer will provide the following marketing collateral:

- Media kit [for supply to the presenter's media contacts] including:
  - Publicity images
  - Media release copy
  - Artwork for press and online advertisements
  - Program notes, including Director's notes where possible
  - Copies of previous reviews

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- High resolution electronic headshots of the cast and creative personnel
  - Multiple marketing images
  - High resolution production images
  - Education kit, if applicable
  - Guidelines regarding sponsorship conditions

Additional points to consider:

- A presenter may wish to negotiate with the producer regarding the provision of a television commercial or raw vision to be developed for use on their website or social media channels such as YouTube. Television advertising is often cheaper in regional areas than metropolitan, and can be very effective.
- It is vital that both producers and presenters do not delay the approval process on marketing materials.
- Presenters may require finished images and sponsorship conditions up to 12 months in advance of the tour for inclusion in subscription season collateral and producers are required under the terms of the agreement to facilitate such requests.
- If a presenter wishes to redesign the production image to be compatible with a season format, then the permission of the producer (and if applicable the tour service provider) must be gained for the finished image.
- If presenters are not satisfied with the quality or design of a production image, then early notification to the producer is essential in order that changes can be made with the minimum of expense and delay.
- In all likelihood there will be a requirement for the inclusion of sponsor and funding body logos on marketing collateral and this must be agreed in advance.

### **Community Engagement and Value Adding**

As competition for people's time and money has increased, there is a similar increase in the expectation of touring activity to deliver more than just the performance.

In keeping with the need to build audiences and develop more relevant and/or meaningful performance experiences, producers, presenters and tour service providers should consider what value could be provided in addition to the performance itself.

This should not be regarded as a simple 'add on' or 'after thought' but an integral part of the total package being delivered to the community. It is also important to note that not all touring companies will be appropriately skilled or resourced to deliver such activities. As such producers and presenters should be mindful of the ability of the company to deliver.

In addition to traditional workshops, master-classes and pre-show talks the presenter and producer might consider opportunities for skills development, training, residencies,

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mentoring, pre and post tour events, online forums etc. Where possible, these activities should complement local community events, clubs, arts groups and arts activity.

It is important that such activity is factored into the itinerary at development stage.

Finally, the cost of this additional activity must also be given due consideration.

### **Cast**

As the box office success of a production is sometimes dependent upon the cast, presenters are often keen that the cast is confirmed prior to committing to present. Whilst it is accepted that sometimes it is not possible for producers to offer confirmed casts without the knowledge that the tour will proceed, producers are asked to declare at the commencement of tour development whether the cast is confirmed. Presenters should be aware that in a remounted production the producer might not be able to secure the original artists, despite their best efforts.

### **Minimum Performance Day Buy**

Presenters must indicate how many performance days they wish to purchase; regardless of how many days the company may plan to be in town. As mentioned above, it is important to note that additional non-performance activity [e.g. workshops, master-classes, mentoring etc.] may be sought by the producer and/or presenter and this activity should be factored into the itinerary development process.

### **Technical Specifications**

Producers must ensure that they provide sufficient information for the presenter to assess whether the production is technically suitable for their venue. Producers must also signal if they require the venue/presenter to provide any equipment that might not be considered standard in a venue, e.g. specialist audio/visual equipment. Information supplied by the producers relates to the minimum requirements that the presenter must supply at their own cost. Presenters should not assume that a lesser level is acceptable without verification from the producer and/or tour service provider.

Presenters should ensure that the venue has the technical capacity required to present the show. Being a technical guru is not essential, but it is important for a presenter to know the basic parameters of his/her theatre i.e. stage dimensions, fly tower height, dimmer and lighting stock allocation, and for the producer to know the minimum requirements necessary to accommodate their production.

If a producer specifies staffing requirements for bump in, bump out and for performances, then the presenter must meet these requirements and not assume that fewer staff than specified can be provided.

There is no substitute for direct communication between the technical staff of both the presenter and producer and this is strongly encouraged.

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## **Budget**

Presenters should look closely at all costs associated with the presentation of a touring production, including the estimated and final sell off fee, royalties and technical requirements, to gauge an indicative budget. The implementation of an effective marketing campaign, venue staff costs including the bump in/out costs, equipment hires and touring costs (if applicable) should also be taken into account.

## **Dates**

The logistics of organising a tour are very complicated, as dates must suit every participating venue as well as the producer's timetable. Other activities happening in the town or nearby community at the same time, as well as what else is programmed in the venue close to the dates must be considered.

## **Venue Suitability**

Is the venue suitable for the show being proposed? This will depend on the size and scale of the set, the producer's specific technical requirements and the type of show. For example a cabaret style show may not easily convert to a proscenium arch theatre. Is the required equipment part of the venue or does it have to be hired in, and if so at what cost? It should not be assumed that the show could be configured to a venue's capabilities if the venue does not meet the minimum requirements.

## **5. TOUR PARTICIPATION**

### **5.1 Tour Confirmation**

Presenters must carefully think about their commitment to the tour, whether verbal or written, as the implications to the balance of the tour by the withdrawal of a presenter is significant. Playing Australia funded tours require presenters to sign a Venue Confirmation form.

An APACA Member who withdraws from a tour once they have completed the Venue Confirmation form may be deemed to have acted outside the principles of the Association and may be subject to punitive action by the Association or the tour service provider, which could include expulsion from the Association or exclusion from future tour development processes. Whilst not ideal, a presenter may withdraw from a tour if they are prepared to pay the fee.

### **5.2 Itineraries**

The structure of an itinerary is based on a number of variables; the logic of the tour route, the suitability of the show to a community, timing and venue availability.

For these reasons, presenters may not always obtain their first date preference.

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Itineraries are constructed to comply with Award requirements and to prevent overtime. If producers believe that they will be required to consistently pay overtime as a result of the itinerary, sell-off fees will increase, so every effort is made to ensure this does not occur. It is important to note that the time the company spends travelling is deemed as work time and specific requirements exist for breaks. Further information about Award requirements is available from Live Performance Australia.

### **5.3 Acquittals**

For tours in receipt of funding the applicant is required to acquit the grant. Acquittal information is required from each presenter at the end of their part of a funded tour. Conditions regarding the level and timing of acquittal information required should be outlined in the tour agreement. Failure to submit an acquittal will result in the tour service provider being ineligible to submit further applications for any national tour.

## **6. KEY OBLIGATIONS**

With regard to the touring process, producers and presenters have relatively discrete roles depending on the financial model entered into and the involvement or otherwise of a tour service provider.

### **6.1 Tour Development**

During tour development obligations include:

- All parties collaborate to finalise tour budgets and associated fees.
- All parties respond to requests for information in a timely manner (ideally within 24 hours).
- All parties negotiate and confirm the scope of non-performance activity required of the touring company.
- All parties work collaboratively in respect to different legislated requirements (local, state and federal).
- Identify any sponsorship conditions as soon as they become apparent.
- Declare any sponsorship and logo requirements at the commencement of tour development process i.e. as part of the show offer
- Negotiate and confirm the development and delivery of all marketing collateral.
- Discuss casting options.
- Marketing collateral to be proofed within a 48 hour time frame.
- Secure all licences and necessary performing rights required for the delivery and presentation of the production, including APRA licences.
- Declare the royalty breakdown as part of the show offer.
- Provide accurate technical requirements/specifications.



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- If decision makers are unavailable at key points of the development process it is important that authority for make such decisions is appropriately delegated.

## **6.2 Tour Delivery**

During tour delivery obligations include:

- All parties communicate effectively on any matter requiring changes of schedule, including performance times etc.
- Return or respond to contracts within two weeks.
- Pay fees (including deposits) and royalties as required in the contract.
- Comply with all logo acknowledgment requirements as negotiated by all parties.
- All parties should be proactive in communication and work collaboratively to ensure best possible audience outcome.

## **6.3 Post tour**

- Provide acquittal information in the time frame specified in the contract.
- Conduct tour debrief.

## **6.4 Billing**

The billing of a production should reflect the financial relationship of the parties in the production. Where a presenter pays the producer a flat fee for the show and takes the entire financial box office risk, they are entitled to have the presenting credit, e.g. ABC performing arts centre presents XYZ Theatre Company's show by playwright. If the producer is sharing the box office risk (i.e. you are splitting the box office receipts), then the producer is also entitled to be billed as the presenter (e.g. ABC performing arts centre and XYZ theatre company presents show by playwright). The billing should be detailed in the tour agreement.

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## 7. FREQUENTLY ASKED QUESTIONS

### **How do I know if the show's technical requirements are compatible with a venue?**

Producers are required to provide a technical rider detailing specifications of the show. Presenters are required to provide detailed venue specifications. However, there is no substitute for direct communication between the technical staff of the venue and the producer.

### **What prevents a tour with significant interest from being successfully developed?**

The reason is usually either due to dates, or money, or both. Commonly some venues that confirm interest are unable to take any of the dates offered to them and as a result withdraw from a tour. This precipitates a domino effect where the price increases for the rest of the participants as each venue must now pay a higher share of the remount costs and/or cover any downtime. It then becomes too expensive for other participants who then also withdraw from the tour and so it goes until the price or the itinerary is unsustainable.

### **Can I pull out of a tour?**

It depends on the timing. A presenter who has agreed to the price and the dates is committed to the tour. If a funding application is sought for a tour and is subsequently unsuccessful, you are no longer committed to the tour. If the dates change or the price increases then a presenter has a case for withdrawal, which should be talked through with the producer and/or tour service provider, whichever is the relevant party. Withdrawal because a presenter failed to organise authorisation, or because of subsequently identified competing productions, is not an acceptable cause for withdrawal. Withdrawal from a tour may result in a presenter having to pay the agreed contracted fee whether proceeding with presentation or not, and may lead to punitive action.

### **Do I have to pay for a performance if it doesn't go ahead?**

Many variables may be at play in the event of a performance not proceeding. In general, unavoidable circumstances that can't be remedied through replacement of a cast member or rescheduling the performance will result in the presenter being liable for loss of income limited to direct local costs such venue hire, advertising, hospitality and staffing and the Performance Fee is not payable. In the event that a performance is cancelled at the discretion of a presenter, the full fee is payable by the presenter. More detailed conditions should be outlined in the contract for the presentation of the performance.

### **Why can't I have the exact dates I want?**

The dates presenters are offered are dependant upon when the show is available for touring and the geographical spread of the other participants in the tour. Successful touring is both effective and efficient. Accordingly, tour itineraries need to be logical in regard to travel whilst also accommodating audience demands; as such the best overall outcome for a tour may not provide the exact date you require.

### **Why can't I just buy one performance only?**

You can! But you have to pay for the minimum buy, which in some instances is more than one performance. The minimum buy is based on the length of time the show takes to bump-in and

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out. There may also be award conditions in regard to travel that prevent a performance from travelling and performing on consecutive days.

### **Why can't the producer reduce their bump-in time?**

Quite often bump-in times reduce during the tour as the crew gets used to the routine, however the producer has no definite way of estimating this beforehand. A show that tours is selected partly based on the production values and creative integrity of the producer. Maintaining these is essential to delivering the production as expected.

### **Why is the remount cost so high?**

The design of touring sets cost more than sets made specifically for one season in one venue. Producing companies are rarely prepared to commit this additional expenditure unless they can be assured that their show will tour. Similarly, as there is usually a significant time span between the original production and the remount for touring, re-rehearsal costs are necessary. Also, a producer often cannot be sure of how many of the original cast will be able to tour and this will affect the length of the re-rehearsal period.

### **Why do I have to pay royalties when I've already paid the purchase price?**

Royalties provide a mechanism through which the playwright and other original creators of the work (creative personnel) are paid. Royalty payments vary from nil to around 18%. These should be stated at the time the producer offers the show. Royalties are often applied as follows: writer 10%, lighting designer 1-2%, set designer, 0-1%, composer 0-5%, producer 0-2%.

### **Why do I have to submit an acquittal?**

Funding for tours requires that each tour be acquitted in order to account for the expenditure of public money.

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## APPENDIX – TOURING CODE OF CONDUCT

Producers and presenters who participate in tours with APACA members are obliged to abide by this code. The code should be read with reference to the *APACA Guide To Touring*.

### Obligations of the Producer

1. During tour development, respond to presenter and/or touring service providers' requests for information in a timely manner (ideally within 24 hours).
2. Secure all performing rights and licences required for the presentation of the production, including APRA licences.
3. Return or respond to contracts within two weeks.
4. Provide marketing materials within the required time frame.
5. Respond to requests for approval of marketing materials within 48 hours.
6. Declare any sponsorship and logo requirements at the commencement of the tour development process i.e. as part of show offer.
7. Ensure the delivery of any pre-arranged non-performance activity associated with the tour and encourage the cooperation of the touring party to meet additional requests by the presenter.
8. Work collaboratively with all parties to secure the best possible audience outcome.
9. Be respectful of the presenter's existing relationships in the community.
10. Declare the royalty breakdown as part of the show offer.
11. Declare any tour coordination service fees and other associated costs/charges at the commencement of tour development.
12. Provide accurate technical riders as part of the tour development process.
13. Communicate with other relevant bodies on any matter requiring changes of schedule, including performance times, non-performance activities, etc.

### Obligations of the Presenter

1. Respond to requests for information from producers and/or touring service providers in a timely manner (ideally within 24 hours).
2. Return or respond to contracts within two weeks
3. Pay fees (including deposits) and royalties as required in the contract. (Failure to pay the required deposit will render a breach of contract).
4. Do not commit to a tour without undertaking appropriate assessment of the capacity to meet technical requirements and anticipated fees.
5. Comply with all logo acknowledgment requirements as negotiated with the company and/or tour service provider.
6. Address any sponsorship conflicts as soon as they become apparent.
7. Supply proofs of all marketing collateral to the producer and/or tour service provider allowing 48 hours to proof materials.
8. Work collaboratively with all parties to secure the best possible audience outcome.

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9. Provide acquittal information in the time frame specified in the contract. Presenters who have outstanding acquittals may not be considered for future tours.
  10. Once a presenter is included in a confirmed itinerary of a tour subject to a funding application, the presenter is committed to the presentation if the application is successful.
  11. If the presenter is unable to proceed with the presentation once an application for touring is successful, the presenter is required to pay the previously agreed sell off fee.
  12. An APACA Member who withdraws from a tour once they have completed a Playing Australia Venue Confirmation form may be deemed to have acted outside the principles of the Association and may be subject to punitive action by the Association or the tour service provider, which could include expulsion from the Association or exclusion from future tours.
  13. Communicate with other relevant bodies on any matter requiring changes of schedule, including performance times etc.

### **Obligations of the Tour Service Provider**

1. During tour development, respond to presenter and/or producers' requests for information in a timely manner (ideally within 24 hours).
2. Return or respond to contracts within two weeks.
3. Respond to requests for approval of marketing materials within 48 hours.
4. Declare any sponsorship and logo requirements at the commencement of the tour development process i.e. as part of show offer.
5. Address any sponsorship conflicts as soon as they become apparent.
6. Ensure the delivery of any pre-arranged non-performance activity associated with the tour and encourage the cooperation of the touring party to meet additional requests by the presenter.
7. Work collaboratively with all parties to secure the best possible audience outcome.
8. Be respectful of the presenter's existing relationships in the community.
9. Pay fees (including deposits) and royalties as required in the contract. (Failure to pay the required deposit will render a breach of contract).
10. Comply with all logo acknowledgment requirements as negotiated with the company and/or tour service provider.
11. Supply proofs of all marketing collateral to the producer and/or tour service provider allowing 48 hours to proof materials.
12. Communicate with other relevant bodies on any matter requiring changes of schedule, including performance times etc.
13. Negotiate and confirm the roles/duties that the tour service provider will undertake on behalf of the other parties.
14. Declare any tour coordination service fees and other associated costs/charges at the commencement of tour development.
15. Ensure the exchange of technical information as required.
16. Keep all parties informed of the progress of tour development and associated grant applications.