



GUIDE TO TOURING

with Appendix: Touring Code of Conduct

This Guide has been developed by Performing Arts Connections Australia.
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PAC Australia's Guide to Touring is endorsed by:
Tasmania Performs
Performing Lines
Live Performance Australia (LPA)
The Australian Major Performing Arts Group (AMPAG)
The Performing Arts Touring Alliance

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Disclaimer

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

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. 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.

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 available works via a website or marketplace. This may involve a live excerpt or pitch at a showcase event, festival, an arts market or a listing on a website menu that describes your show. A summary of the main performing arts markets in Australia is summarised on PAC Australia's website:

<https://paca.org.au/resources/arts-markets/>

iii. Specific programs

Recognising that some shows find difficulty in developing interest [and tours] via direct relationships or markets and menus, several specialised touring services and producers exist to provide additional support [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 an active relationship with the touring production. This might be a simple 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 more than the transport of finished productions – though this is still a core activity – but one of a number of activities 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, Performing Arts Connections Australia (PAC Australia). Their state-based associations are listed below:

- Western Australia - CircuitWest
- Victoria - Victorian Association of Performing Arts Centres (VAPAC)
- Queensland and the Northern Territory - Stage Queensland (formerly)
- New South Wales and the Australian Capital Territory - The New South Wales and the Australian Capital Territory Performing Arts Centres Association (NAPACA)
- South Australia - South Australian Presenters' Association (SAPA)

Note: Five regional venues in South Australia are managed by Country Arts SA. Tasmanian venues are incorporated in VAPAC and Northern Territory venues are serviced by NARPACA.

These state-based associations, alongside PAC Australia, meet on a regular basis and are commonly known as the PAPAs (Performing Arts Presenters Associations).

Many of the volunteer/community presenters are members of the state based regional community cultural development organisations: Country Arts SA, Country Arts WA, 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 or producer in your state can provide further advice about specific programs that operate in each state – contact details are provided below.

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, CDP Theatre Producers, 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 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. 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 tour coordination body in Queensland. It provides touring services nationally and state-wide 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/>

- **CircuitWest**, is the service organisation for the performing arts in Western Australia and amongst many roles convenes WA Showcase and provides tour coordination services for Western Australian artists and companies.

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

- **Regional 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. https://regionalartswa.org.au/](http://www.https://regionalartswa.org.au/)

- **Regional Arts Victoria** 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 and the program is delivered by a Hobart based producer. 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/>

- **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/>

- **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. Performing Lines also manages Tasmania Performs and Performing Lines WA.

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

Playing Australia

Playing Australia is the federal government's national performing arts touring program managed by the Australia Council for the Arts. 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. Other production costs (wages, fees, design etc) are not covered through this program.

During the COVID-19 pandemic, guidelines for the fund were temporarily expanded to include a provision for remount costs, COVID-Safe expenses for producers and presenters, etc.

Guidelines and information should be sought from the Australia Council.
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, including 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 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 enter a contract², 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 the final sell-off fee is determined by the duration of the tour.

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 require 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.

²Note: 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.

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 of 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 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.

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, 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 on a producer hiring the venue accordingly to 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 a 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 0614 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 the producer as part of the agreement and distributed to key creators (playwright, composer etc.) or 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 around 2%). The producer must declare the breakdown of royalties as part of the tour development process.

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 will often be deemed a breach of contract in agreements between producer and presenter or tour service provider/producer and presenter.

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 e.g. the first and second payments as listed above may 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 Encounters/Conversation Series

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 Encounter Discussions (CED's) or Encounters 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.

Creative Encounter Discussions were held for the first time at the annual PAC Australia conference in 2013 and operate in a similar format under the title “Encounter Sessions” or “Conversations” at PAC Australia’s Australian Performing Arts Exchange. Participants delivering encounters/conversations are curated based on a number of guiding criteria.

More information can be sourced directly from PAC Australia.

3.3 Australian Performing Arts Exchange (APAX)

PAC Australia has delivered the market component of Australian Performing Arts Exchange (APAX) annually since 2015, as an extension of the annual conference held annually for over 30 years. APAX is a curated marketplace, professional development and networking event where excerpts, curated conversations (see Encounters/Conversations above) and pitches allow producers and presenters to exchange information and create relationships to form the basis for future touring partnerships. APAX is open to anyone with a professional interest in performing arts touring. Producers do not have to be selected for a presentation spot or even have a tour-ready production to be able to attend.

<http://www.paca.org.au/events/pax/>

3.4 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 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>

3.5 State Arts Markets

Most states also operate an annual arts market – these are delivered by varying ‘host’ organisations in each state (e.g. either the by the presenter association or touring coordinator for that state – and sometimes both). The summary of these arts markets are included in PAC Australia’s Arts Market Summary: <https://paca.org.au/resources/arts-markets/>

3.6 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.

3.7 Historical Mechanisms

The mechanisms outlined below are no longer operational, however this information is supplied to provide an historical context, as they are still commonly referred to.

National Touring Selector (NTS)

The National Touring Selector (NTS) was a professional networking database for the performing arts industry for Producers/Artists at any stage of development (from concept to tour-ready) to connect with presenters. The NTS was a tool for streamlining the communication between presenters and producers and hosts selection rounds for various state and national touring markets and mechanisms. During these rounds, presenters were able to view a selection of current productions available for touring and express interest programming those productions via an online selection process. This interest was then used by Tour Coordinators and/or Producers to assist them in developing national tours.

Note: Australian presenters paid an annual subscription fee to access the database and other services provided by the NTS.

Blak Lines

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

Road Work

Road Work was an audience development initiative of the Australia Council for the Arts managed by Performing Lines. It was 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 did this by touring two productions each year, one dance/physical theatre and one theatre, to participating venues across Australia.

Road Work was especially interested in productions that 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/>

Mobile States

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

Mobile States provided 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 took 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/>

Long Paddock & Cyberpaddock

Long Paddock was 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 were invited to "pitch" potential touring productions. The Blue Heeler Network ran the Long Paddock twice yearly generally in April and September.

Cyberpaddock (www.cyberpaddock.net.au) was 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.

Users were required a user name and password and are required to pay a fee to participate in the voting process of Cyberpaddock.

The site gave producers an opportunity to post/upload information about their productions which are available to tour, or are in development. Presenters were then given 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.

Producers were 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 was held to the details provided on Cyberpaddock.

3.8 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.
- 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 lower 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)

Most PAC Australia members actively program productions in their venues by entering 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?

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.³

Audience development is generally a long-term, strategic 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.

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.

³ Adapted from definitions provided by the Scottish Arts Council and the Arts Council of England

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
- 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.
- 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.
- 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.

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, 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.

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 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 historically required presenters to sign a Presenter Confirmation Form (PCF) to ensure the tour could proceed once funding was confirmed. While this is no longer a requirement of Playing Australia applications, many producers still request a confirmation form be signed by the Presenter to ensure the security of the tour itinerary as outlined.

A PAC Australia Member who withdraws from a tour once they have completed the Presenter 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.

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.

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.
- 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.

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 as 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 dependent 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 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.

APPENDIX – TOURING CODE OF CONDUCT

Producers and presenters who participate in tours with PAC Australia members are obliged to abide by this code. The code should be read with reference to the *PAC Australia 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.
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. A PAC Australia Member who withdraws from a tour once they have completed a Playing Australia Presenter 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 (Tour Coordinator)

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.