



APACA

Australian  
Performing  
Arts Centres  
Association

# Guide to Touring

with Appendix

# Touring Code of Conduct

This Guide and Code has been developed by the  
Australian Performing Arts Centres Association  
(APACA)  
and endorsed by Live Performance Australia (LPA)  
and the  
Australian Major Performing Arts Group (AMPAG)

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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.*

## **1. PREAMBLE**

This document has been created to help producers and presenters navigate the environment of the national performing arts touring network. For the purposes of this document, a tour can be intrastate or interstate or national (more than two states) and will include several performances over more than three venues. A tour can include just capital cities, or metropolitan, regional or remote venues. Different funding bodies have different definitions of a tour and it is advisable to identify these prior to making any funding applications.

## **2. THE TOURING ENVIRONMENT**

Presenters who purchase and program professional performing arts, and producers who wish to tour their product, can benefit by participating in national touring through the mechanisms offered by the Blue Heelers.

Long Paddock and Cyberpaddock are mechanisms offering both the producer and presenter a cost effective and time efficient way of assessing a range of available product. The program that subsidises national performing arts touring, Playing Australia, is presenter driven. The entrepreneurial risk may be taken by either the presenting venue or the producer. As a consequence, the touring environment is largely driven by the programming needs of the presenters.

### **2.1 NATIONAL TOURING CIRCUITS**

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

- CircuitWest (WA)
- Victorian Association of Performing Arts Centres (VAPAC)
- Northern Australian Regional Performing Arts Centres Association (NARPACA)
- Incorporation of NSW and ACT Performing Arts Centres (INAPAC)

The principal regional venues in South Australia are managed by Country Arts SA and so do not have a state based organisation. Tasmanian venues are incorporated in VAPAC and NT venues are serviced by NARPACA.

Many of the volunteer 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 (RAV) 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 organisation. The touring coordinator in your state can advise you further.

## **2.2 THE STAKEHOLDERS**

- ◆ Producers – those who create or manage performing arts product.
- ◆ Presenters – the party who takes the risk. There may be professional or volunteer presenters.
- ◆ Venues – those who provide venues or environments in which the productions take place.
- ◆ Touring coordinators – who develop and implement tours of performing arts product. These include, but are not limited to, the Blue Heelers, Performing Lines, Musica Viva. In some cases, producers 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 framework and therefore concentrates on the federal touring funding body, Playing Australia.

## **The Blue Heelers**

The "Blue Heelers" is an informal consortium of the principal state touring coordinators. While each coordinator has a state-based brief, they operate as an informal group to improve the way national touring occurs. The Blue Heelers facilitate and coordinate national touring by bringing together producers and presenters in order to deliver the performing arts to regional and metropolitan audiences. The group comprises:

- ◆ Arts On Tour – NSW (AOT) who service NSW and ACT
- ◆ Country Arts SA (CASA)
- ◆ CountryArts WA (CAWA)
- ◆ Queensland Arts Council (QAC)
- ◆ Regional Arts Victoria (RAV) service Victoria and Tasmania

The Blue Heelers carry out the following tasks:

- ◆ Information provision. It must be noted that the role of the Blue Heelers is to provide information on available touring product to presenters, not to promote shows on behalf of the producer.
- ◆ Itinerary development using interest expressed through various mechanisms
- ◆ Development and submission of funding applications.
- ◆ Tour management – once funding applications are approved, the Blue Heelers enter into a contract with the funding body to administer the grant. Tasks generally include contracting the presenters and/or producers, organising the tour logistics and acquitting the grant.

## **Playing Australia**

Playing Australia is the Commonwealth Government's national performing arts touring program, administered by the Department for Communication, Information Technology and the Arts (DCITA). The program provides Australian Government grants to companies, producers, venues, presenters and tour organisers to tour performing arts across state and territory boundaries where this is currently not commercially viable and where there is demonstrated public demand. Funding is usually provided for the net touring costs, which normally include travel allowances, transport fares and freight, and accommodation.

Guidelines and information should be sought from DCITA ([www.dcita.gov.au/arts/arts/playing\\_australia](http://www.dcita.gov.au/arts/arts/playing_australia)).

## 2.3 THE FINANCIAL MODEL

A variety of financial relationships occur in touring, depending upon the circuit and the stakeholders, however the model used most commonly by the Blue Heelers is the “sell-off” model.

### **The Sell Off Model**

When managed through a state touring coordinator, the total cost of any tour is comprised of two components:

- the cost of creating and performing the show (the sell-off or presenter fee),
- and the cost of touring the show, referred to as the net touring costs, which include freight, touring allowances, accommodation and travel costs,
- the cost of presenting the show, which comprises venue and marketing costs

The producer and the tour coordinator enter into a contract which reflects the sale price of the production, comprised of the cost of creating and performing the production. The net touring costs are either met by funding from government sources, or added to the fee. The touring coordinator then contracts 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.

### **Co-ordination Fee**

A coordination fee may also be levied by the touring coordinator to cover the cost of funding application and tour delivery. If such fee is levied then it must be declared.

### **Royalties**

It is most likely that a royalty will be levied, which 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 playwright and may also be paid to members of the creative team (director, designers etc). A maximum of a 2% royalty may also be claimed for the producer to cover administration expenses. The breakdown of royalties must be declared by the producer.

### **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 coordinators are not in a position to cover these cash flow requirements and the failure to pay the required deposit is in breach of contract.

### **3. THE MECHANISMS**

#### **3.1 LONG PADDOCK**

The Long Paddock is a forum which brings together presenters, producers, Blue Heelers and other stakeholders to discuss product for national touring and develop funding applications for tours. Based on presenter interest, producers are invited to “pitch” potential touring productions. The Long Paddock is run twice yearly in April and September by the Blue Heelers in order to facilitate national touring. The April Long Paddock is held in Sydney and the later Long Paddock coincides with the annual APACA conference, wherever it is held.

#### **3.2 CYBERPADDOCK**

Cyberpaddock ([www.cyberpaddock.com.au](http://www.cyberpaddock.com.au)) is a private web site initiated, developed and maintained by the Blue Heelers to facilitate touring of professional performing arts.

Users require a user name and password to access Cyberpaddock. There is facility on the site to request access, or a presenter can contact their state touring coordinator.

The site gives producers an opportunity to post their productions which are available to tour, and presenters the chance to familiarise themselves with the available touring productions. Via an on-line voting system, presenters signal in advance those producers they would like to see make a presentation 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 for a touring application, 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. Any subsequent changes must be agreed to by each participating presenter.

The aim is to 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.

#### **4. THE PROCESS**

The aim of the Cyberpaddock/Long Paddock process is to mount tours that are professionally managed and responsive to needs of presenters, while also considering the needs of producers, touring agencies and funding bodies. It is possible to mount tours which have not been involved in this process, however any proposed tour which seeks funding from Playing Australia must meet their criteria. The Playing Australia closing dates are 15 June and 15 December each year. Playing Australia does not accept late applications, and time frames can be extremely tight given the volume of work required. The applications themselves are highly complex documents and the Blue Heelers, or other tour co-ordinators, may be trying to lock in itineraries for several national tours at the same time. It is absolutely essential that presenters and producers respond promptly to requests for participation and return of documents. Failure to do so may lead to Playing Australia considering an application incomplete, thus jeopardising the application's success.

After posting 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. It is extremely important that presenters register their interest on Cyberpaddock, regardless of whether they intend to attend Long Paddock, to ensure their opinion is taken into account when touring product is selected. The process subsequent to registering interest on Cyberpaddock can be described as follows:

- ◆ At Long Paddock the invited producers are usually permitted up to 20 minutes to pitch their show and answer questions.
- ◆ After Long Paddock the touring coordinator may 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 potential short list producers regarding any clarifications required or updates to their information.

- ◆ Once a final short list has been compiled, presenters will then be required to return to Cyberpaddock to confirm or remove their interest in each production in which they have previously signified interest. At this point, presenters are required to tick a box on the Cyberpaddock site to confirm they have read and understood the terms and conditions of signifying interest.
- ◆ Depending on who is co-ordinating 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 at this point. Failure to do so will result in time wasted by producers and touring coordinators 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.
- ◆ The presenter will be contacted by a tour coordinator, who may be a Blue Heeler or the producer and offered dates and an indicative cost. When the itinerary is finalised, presenters are advised of the final sell-off fee.
- ◆ Once dates and price have been agreed upon, the presenter is committed to the tour if it is funded. Presenters must sign a venue confirmation form, provide a budget and an activity planning sheet, which form the basis of the Playing Australia application.
- ◆ If the venue is participating in more than one tour, they will be contacted by Playing Australia with a request to prioritise tours. It is essential that venues do this as these priorities are taken into account by the committee when assessing applications of equal merit. Do not rate them all equally important.
- ◆ If the application is successful, the tour coordinator will issue a contract to the producer and presenter.
- ◆ 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 the payment of this penalty 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. Venue confirmation forms are specific to the particular funding round and may not be used for another application.

As tours are often developed 18 to 24 months in advance, an amount of foresight is required by all parties.

#### **4.1 PURCHASE PRICE**

As previously described, the prices quoted on Cyberpaddock are expressed in two parts. The remount cost is a fixed expense that is amortised across the entire tour and is added to the per week running cost. The tour coordinator developing the 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 will be the same price for two performances as for three. There is a calculator on the Cyberpaddock site which will provide a price range.

#### **4.2 OTHER PRODUCT SELECTION ISSUES**

##### **Cast**

As the box office success of a production is often cast dependent, 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 Cyberpaddock whether the cast is confirmed.

Presenters should be aware that the remount for the tour may not be able to secure the original artists, despite the best intentions of the producer. Buyer beware.

##### **Minimum Performance Day Buy**

Presenters must indicate how many performance days they want, regardless of how many days the company may plan to be in town.

##### **Technical Specifications**

Producers must ensure that they provide sufficient information for the presenter to assess whether the production is suitable for their venue.

Producers must also signal if they require the venue to provide any equipment that might not be standard in a regional venue, eg AV equipment. Presenters

must ensure that they have read and understood the information supplied on Cyberpaddock. Information supplied by the producers on Cyberpaddock 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 or tour coordinator. Presenters are encouraged to make direct contact with the producer to clarify any concerns and the question time allocated to each Long Paddock presentation is the ideal time for such clarification.

### **Marketing Materials**

The available marketing materials supplied by the producer are listed on Cyberpaddock, together with information as to whether they are included in the quoted production cost. The accepted minimum expectation is that the producer will provide the following:

- Marketing image
- Press release copy
- Press kit
- High resolution electronic headshots of the cast and creative personnel
- High resolution production photos
- Artwork for press advertisements
- Program notes, including Director's notes where possible
- Copies of previous reviews
- Education kit, if applicable

In addition

A presenter may wish to negotiate with the producer regarding the provision of a television commercial

It is vital that both producers and presenters do not delay the approval process on marketing materials

Presenters may require finished images up to 12 months in advance for a subscription launch and producers are required 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 the tour coordinator 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

There will be a requirement for the inclusion of sponsor and funding logos on the marketing materials and this must be negotiated in advance

## **5. WHICH PRODUCTIONS TOUR?**

### **5.1 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 metropolitan and regional areas are much smaller because the over-all audience catchment area is smaller. As a consequence, most presenters cannot sustain an audience for more than three shows, so to sustain a viable tour productions generally need to be able to bump-in day one and "open" the second night
- ◆ The market for shows that have a minimum "week buy" is small and may not sustain a tour unless the production is touring straight out of its premiere 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 be best offered to the volunteer presenters' circuits
- ◆ Under the "sell-off" model where the presenters take the box office risk, the presenter must be able to define an audience for the production, through the marketing of a "name" performer or a specific audience development rationale
- ◆ Individual presenters are unlikely to take more than one show from a producer and the posting of too many shows to Cyberpaddock may reduce the chance of any one particular show being chosen

## 5.2 PRESENTER PROGRAMMING

The majority of APACA members actively program productions in their venues by entering into an arrangement with a producer. There are various ways of brokering these relationships:

- ◆ via the Cyberpaddock and Long Paddock process
- ◆ dealing directly with producers
- ◆ non Cyberpaddock tours coordinated via state based touring coordinators

The choice of product offered on Long Paddock is large and diverse. In order to make a decision about choosing a tour, venue managers and producers should consider the following issues:

### **Audiences**

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? What was the feedback from the most recent audience surveys?

### **Audience Development**

Will this show be new, exciting and potentially create new audiences, or present current audiences with a new experience? There are several "non-financial" reasons for programming a show. These include wanting to present free or low cost shows, cultural diversity, access for all ages and backgrounds, multi-cultural diversity, art form diversity and an appropriate mix of 'art' and entertainment.

### **Budget**

Presenters should look closely at the sell off fee, royalties and technical requirements to gauge an indicative budget. The implementation of a marketing campaign, venue staff costs including the bump in/out costs should 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 at that time of year, as well as what else is programmed in the venue close to the dates must be considered.

### **Maximise Exposure**

Both producers and presenters should look for ways of maximising the audience reach. A show may be suitable for adults in the evening and schools during the day. Perhaps it can be promoted in partnership with a local organisation (eg Rotary, University).

### **Technical**

Does the venue have the technical capacity required for 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.

### **Tour Likelihood**

When voting on Cyberpaddock, it is advisable for presenters to consider which products are most likely to tour, to be aware of the popular tours and give them full consideration. This can be done by noting the number of interested venues on Cyberpaddock, talking to your venue colleagues or State tour coordinator. Producers are encouraged to speak directly to venues in order to co-ordinate a tour outside of the Cyberpaddock/Long Paddock process.

### **Value Adding**

If there is an opportunity to present a Master Class with the performers, or pre or post show forums for the audiences (including schools), this is to be encouraged.

### **Venue Suitability**

Is the venue suitable for the show being proposed? This will depend on the skill of the performers, the size and scale of the set, 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 can

be configured to a venue's capabilities if the venue does not meet the minimum requirements. If a producer specifies staffing requirements for bump in out, and for performances, then the presenter must meet these requirements and not assume that fewer staff than specified can be provided.

## **6. TOUR PARTICIPATION**

### **6.1 TOUR CONFIRMATION**

APACA Members 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 coordinator, which could include expulsion from the Association or exclusion from the Long Paddock process.

An acquittal is required from each presenter at the end of their part of a Playing Australia funded tour. The completion of an acquittal form is compulsory and presenters who have outstanding acquittals will not be considered for future tours. Failure to submit an acquittal may result in the tour coordinator being ineligible to submit further applications for any national tour.

### **6.2 ITINERARIES**

The structure of an itinerary and sell-off fee is based on a number of variables including the bump in requirements of the show. The minimum purchase period is stated on Cyberpaddock. By confirming interest a presenter agrees to this "minimum buy" criterion.

Playing Australia compares applications on a range of variables, one of which is cost-effectiveness. The itinerary of any tour is dictated by logic and venue availability. For this reason, presenters may not always obtain their first date preference. Tour coordinators do their best to ensure an equitable distribution

of dates, while giving the application the very best chance of success by ensuring cost effective touring.

Itineraries are constructed to comply with Award requirements and to prevent overtime. If producers believe that they will be required to consistently pay overtime, sell-off fees will increase unnecessarily, so every effort is made to ensure this does not occur. The time the company spends travelling is counted as work, and there are very specific requirements for breaks. For this reason, presenters may not schedule performances without consultation with the tour coordinator. All performance times should be approved by the tour coordinator prior to publication.

## **7. THE ROLES**

With regard to the touring process, the more producers and presenters who proactively engage with the process, the more likely it is that the required outcomes will be achieved.

The roles in 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, eg ABC performing arts centre presents XYZ Theatre Company's show by playwright. If the producer is sharing the box office risk (ie you are splitting the box office receipts), then the producer is also entitled to be billed as the presenter (eg ABC performing arts centre and XYZ theatre company presents show by playwright). The payment of royalties by the presenter to the producer does not constitute risk-sharing in this situation. The billing should be clarified in the production contract.

### **7.1 PRESENTER**

Presenters are obliged to:

- ◆ Respond to touring coordinators requests for information in a timely manner (maximum response time 24 hours)
- ◆ Respond to Playing Australia's request for confirmation and prioritising of your involvement in tours
- ◆ Return or respond to contracts within two weeks
- ◆ Ensure the venue complies with the specified technical requirements

- ◆ Pay fees and royalties as required in the contract
- ◆ Comply with all logo acknowledgment requirements as negotiated with the company and tour coordinator
- ◆ Supply proofs of all materials prepared by your venue to the tour coordinator and producer allowing 48 hours to proof promotional materials
- ◆ Provide acquittal information in the time frame specified in the contract
- ◆ Address any sponsorship conflicts as soon as they become apparent
- ◆ Communicate with the tour coordinator on any matter requiring changes of schedule, including performance times etc
- ◆ Be proactive in communication

## 7.2 PRODUCER

Producers are obliged to:

- ◆ Respond to touring coordinators requests for information in a timely manner (maximum response time 24 hours)
- ◆ Complete and return any grant acquittals within the required time
- ◆ Secure all licences required for the presentation of the production, including APRA licences
- ◆ Return or respond to contracts within two weeks
- ◆ Provide marketing materials within the required time
- ◆ Respond to requests for approval of marketing materials within 48 hours
- ◆ Declare any sponsorship and logo requirements on Cyberpaddock
- ◆ Be proactive in communication with presenters and tour coordinators
- ◆ Encourage the cooperation of the touring party to any reasonable requests by the presenter
- ◆ Consider the individual requirements of the presenter with particular regard to the inclusion of venue and booking details on promotional materials
- ◆ Be respectful of the presenter's risk and to minimise the call on complimentary tickets

## **8. FREQUENTLY ASKED QUESTIONS**

### **How do I know if a show will suit the venue?**

Cyberpaddock provides a technical rating and outlines the maximum flexibility of the production.

### **Why does a tour fall over before the application is made?**

The reason is either to do with dates, or money, or both. The usual scenario is that some venues who confirm interest are unable to take any of the dates offered them and fall out of the itinerary. 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 the down-time. It then becomes too expensive for other participants who then also fall out of the itinerary and so it goes until the price or the itinerary is unsustainable.

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

It depends on the timing. If you are a producer, and the production has proceeded to grant application, you are committed to the tour. A presenter who has agreed to the price and the dates is obliged to remain committed to the tour. If the funding application is not successful, you are no longer committed. If the dates significantly change or the price significantly increases then a presenter has a case for withdrawal which should be talked through with the tour coordinator or the producer, whichever is the relevant party. Withdrawal because a presenter didn't organise authorisation from their programming committee in time is not acceptable. Withdrawal from a tour may result in a presenter having to pay the agreed contract rate whether you proceed with presentation or not, and may lead to punitive action.

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

If the producer is unable to deliver the performance then the presenter is not required to pay for that performance, nor for any remount cost as part of the fee for that performance.

### **What if I don't have enough shows for my season?**

It is not the responsibility of the touring coordinator to ensure your programming, however they should be your first port of call. They may have a gap in an itinerary or can offer other suggestions. Create relationships, too, with producers so that you can talk to them about available product. Also check with other APACA venues that may be able to suggest something.

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

The dates you are offered will depend on when the show is available for touring and the geographical spread of the other participants in the tour. Playing Australia demands efficiency in touring, so touring coordinators endeavour to develop a logical itinerary that will be an attractive funding proposition.

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

You can! But you have to pay for the minimum buy. The minimum buy is based on the length of time the show takes to bump-in and out.

### **Why can't they 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 way of estimating this beforehand. A show that tours is selected partly based on the production values and that's what you're buying.

### **Why isn't there a TVC?**

Most touring companies are metropolitan based and due to the price of television advertising, don't use that medium. However, a savvy producer who intends for the product to tour at a later date will endeavour to shoot wild footage that can be used in a TVC down the track. A producer who does so will need to ensure that the conditions of the Performers Agreement are met with regard to allowances payable to the performers for television commercials. Presenters should ensure that they are aware of what marketing materials are available at the time of committing to a tour, as this may influence your decision to present, or not. The allocated question time at the Long Paddock presentation is an appropriate time to ascertain if a television commercial is included in the package.

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

Touring sets cost a lot more than sets made specifically for one season in one venue. Producing companies can't afford 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 creative personnel are paid. However, a maximum royalty payment is usually capped at 15% and should be stated at the time the producer logs the product onto Cyberpaddock. The industry standard for the producer royalty is 2%.

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

The Playing Australia process requires that each tour is acquitted, to account for the expenditure of public money.

## **APPENDIX – TOURING CODE OF CONDUCT**

Producers and presenters who participate in the Long Paddock and Cyberpaddock processes, or 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. Respond to touring coordinators requests for information in a timely manner, with a maximum response time of 24 hours.
2. Secure all 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 on Cyberpaddock.
7. Declare the royalty breakdown on Cyberpaddock.
8. Claim a maximum producer royalty of 2%.
9. Complete and return grant acquittals by the deadline. Producers who have outstanding acquittals will not be considered for future tours

### **Obligations of the Presenter**

1. Once named in a Playing Australia application you are committed to the presentation if the application is successful.
2. If you are unable to proceed with the presentation once an application is successful, you will be required to pay the previously agreed sell off fee.
3. Respond to touring coordinators requests for information in a timely manner with a maximum response time of 24 hours.
4. Respond to Playing Australia's request for confirmation and prioritising of your involvement in tours.
5. Return or respond to contracts within two weeks. Failure to pay the required deposit will render a breach of contract.
6. Pay fees and royalties as required in the contract.
7. Comply with all logo acknowledgment requirements as negotiated with the company and tour coordinator.
8. Supply proofs of all materials prepared by your venue to the tour coordinator and producer allowing 48 hours to proof promotional materials.
9. Provide acquittal information in the time frame specified in the contract. Presenters who have outstanding acquittals will not be considered for future tours.