



International touring

Why tour internationally?

The first question to ask is why? There are a number of reasons why companies want to tour internationally. These can include financial imperatives (increasing the company's revenue allows greater financial security); artistic (the opportunity to develop the company through observing and interacting with international colleagues and/or to benchmark the company internationally); or profile development (raising the company's international profile and enabling further international sales).

International critical acclaim can also help develop audiences in New Zealand.

Touring internationally without a strategic objective or rationale is neither valid nor wise. Having a clear strategic objective enables you to structure your international touring plans and will underpin your success in achieving your goals. A rationale enables you to identify which international markets you're interested in, and how you will approach those markets and target specific venues and festivals within those markets.

The other key area to examine before making any moves internationally is resource and capacity. Does your company have the knowledge and experience in both management and technical areas to deliver your work internationally? If you're not sure, keep reading. How long are you able to keep your work in repertoire? Most international agents are looking to book at least 12 months out, if not 24. Has your work been seasoned by extensive touring throughout New Zealand? It is very rare for works to sell offshore without having been run in first. Touring nationally also allows you to build touring expertise.

Finally, a word of warning: keep your expectations in line. Competing in an international market is complex, time-consuming and difficult. It may take years of work to achieve just one sale.

Selling your show

So we live in New Zealand. How do we get our work to the other side of the world – or even to Australia? There are a number of options open to us – and sometimes it's not just one of these routes you'll take to achieve international sales. It's a combination.

The best method of selling is having international buyers (festivals, venues or agents) attend your show. Do they ever come to New Zealand? Yes. We have a number of international visitors who are invited guests at arts festivals – in particular, the New Zealand International Arts Festival (held biennially); and the Auckland Festival of the Arts, Christchurch Arts Festival and the Taranaki International Arts Festival (all held biennially in odd years). Creative New Zealand often assists the arts festivals with these invitations by contributing to airfare and accommodation costs for international guests.

Who do the festivals invite? Often they're inviting specific contacts for specific shows they are presenting in their festivals. If you have a specific international contact you would like to see invited to New Zealand then it's always possible to approach either the festival director or Creative New Zealand with your suggestion.

While international guests attending festivals are often on a regulated timetable there are generally some gaps. They are usually keen to see as much work as they can during their time here. If you have a show that has the potential for international sales then it might also be possible to showcase it for international guests during their visit. As a matter of etiquette this would need to be organised through the party inviting the international guest (either the festival or Creative New Zealand). And it would help a lot if someone from Creative New Zealand or the festival had actually seen your show and was able to endorse it. This requires you to do a little bit of thinking when you first stage your show. Invite festival directors and Creative New Zealand to attend a performance and seek feedback from them.

At the very least, you should take the opportunity to meet the international guests while they are in town. Most festivals run festival clubs that are open to industry attendance – and most international guests are eager to meet local practitioners. Festivals will often also put international guests to work, requiring them to offer workshops in their area of specialty. Attend if you possibly can.

When you meet with international guests don't try too hard sell your work. Ideally, you will have done your homework and be aware of the kind of work they're interested in. Even if your work does not fit that description, they may know of colleagues with an interest in your style of work.

But note: most international buyers will want to see the work live. Very few sales are made on dvd alone and those sales that are made in this way tend to be from companies with an already established reputation and where the work has been substantially endorsed. Live work does not tend to translate well to an electronic medium.

What you really want to do is have a conversation to find out all about them and their work. Your strategy should be to build your own set of international contacts. The industry we work in is really all about communication and this is a good opportunity to practise it. One good contact can lead to many more. The world of international festivals, venues and agents may seem dauntingly large but it is very well-networked. The participants don't tend to change but they do advance their own careers, either within their own country or even internationally, and they can sometimes take you with them as they do so.

This is where having a good working relationship with New Zealand festival directors can really be of use. If they know your work well, they can suggest which of the visiting internationals will be interested – and, most importantly, can arrange an introduction. Being introduced by a festival director provides instant credibility.

If an international buyer does show some interest in your work then follow some simple guidelines. Ensure you can clearly articulate details of the work and ideally contextualise it within its genre. Be very wary of overhyping your work and listen carefully to the responses you get. It's your job to be able to read what's really being said to you. Just like real estate sales, there's always a subtext. And be very aware of the details of your show: price, touring party size, availability, basic technical requirements and any information on your target audience.

The Performing Arts Network of New Zealand (PANNZ)⁵ is held annually, usually during a festival, and is another opportunity to meet international buyers. Market co-ordinators work with the festival

organisers and Creative New Zealand to ensure the visiting international guests attend the market.

If you have a show, either as part of the festival the guests are attending or as an independent production, then you will definitely want to ensure the internationals attend. However, once again, make sure you've done your homework and ensure the international guest has an interest in the style of work you create. This kind of attendance needs to be organised well in advance. Ideally, you want it scheduled into the guests' itinerary before they arrive. This requires pre-planning: working with Creative New Zealand and the inviting festival to let them know that your show will be on, and identifying key internationals. Once their attendance is confirmed, contact them (usually by email) before their arrival to introduce yourself and provide some background information on your show.

Make sure you meet them before the show to introduce yourself. My preference is not to sit next to them during the show but to ensure I make contact at the end of the show. I always carry a promo pack (dvd, one-pager, review material) with me but I wait for their response before I offer it. If you offer it, they'll feel obliged to take it but if they have no interest in the show, it'll end up in the hotel's wastebasket. What you want to assess is whether they're genuinely interested in the show or merely being polite. And even if they are interested, I always check to see if they'd prefer the promo pack to be sent to their office. Lugging heavy luggage around the airports of the world is not much fun.

Ensure you've prepped your cast. International guests may ask to meet them (always a very good sign). It's very rare for an offer to buy to be made then and there. If they are interested, they will ask about availability and it helps to have thought about this previously. Know their festival dates – or their venues' seasonal plan – and assess your availability beforehand. If it is an offer, it's very likely that it will be an offer for one, two, or sometimes more, years in the future.

International markets

Most countries around the world offer a performing arts market of some sort. Some happen annually and some biennially. Some are invite only and some run open applications. Some offer live excerpt presentation of works and some are producer-pitch only. Creative New Zealand has policies in place to encourage a formal New Zealand presence at some of these markets. Check the Creative New Zealand website (www.creativenz.govt.nz) to find out more. You can, of course, always investigate attending yourself at your own cost. This can be a useful investment to learning how markets work, and an opportunity to develop and extend your contacts.

In particular, Creative New Zealand has a long-standing arrangement with the Australian Performing Arts Market (APAM), held biennially in even years, which allows selected New Zealand works to be presented. This well-established market offers both a promotional booth and live excerpt presentation. Live excerpts must be 25 minutes in length within specific technical restrictions (for example, you may not be able to use your full set or your full lighting rig). The market is held at a venue with two theatres within it. Live excerpts are presented in one theatre while the other is being prepped for the next set of excerpts. A gallery runs round the two venues and presenters are invited to set up booths where promotional material such as posters, fliers and DVDs can be displayed and screened.

This is a common style of market. The other common style is a pitch-only market, where producers are invited to pitch their shows, again within a specific timeframe that can range from 10 to 20 minutes. PANNZ, the New Zealand Performing Arts Network, operates in this way. APAM has some pitch sessions within it, usually for new work seeking venue or festival partners. A pitch needs to be carefully worked out to be successful. Winging it on the day is a recipe for failure. Attend pitch sessions before you have to ever pitch yourself so you can learn. In this instance, attending PANNZ even if you don't have a presentation slot is an excellent learning opportunity.

At every market there is a very specific etiquette. Never interrupt a conversation between a seller and a buyer – particularly if it's happening within the confines of a booth. Do try to contact international buyers you're interested in meeting before the market and set

up meeting times with them. Markets are crazy, busy places and if you don't organise things beforehand, you may find meetings are impossible to schedule once there. Take the opportunity not only to meet the international buyers but also to network with your colleagues and peers. Understanding the wider context of our industry is always useful and you may find that although you made no sales you have identified an opportunity to collaborate with a peer company.

If you're presenting a live excerpt then note – international buyers spend their lives seeing and assessing work, they are a notoriously difficult group to play to en masse because of this. They are adept at 'reading' shows very fast and may show little or no reaction. Do prep your cast that an audience of international buyers will not react as a general public audience does – you don't want your cast to be thrown by this.

Interestingly this can sometimes be a positive experience.

I had a show being premiered during an arts festival that was attended by a number of prestigious international buyers. The show had been very badly received by critics and the public alike. At the end of the performance attended by the internationals, I made sure they could see me in the foyer but did not immediately approach them. I knew the show had excellent bones but required further work. This is often a particular problem for New Zealand shows presented in festivals against international works that have had substantive development time. The internationals made a beeline for me. They could see what the locals couldn't and once I'd reassured them that the show would be developed further, they most unusually made offers on the spot.

As a producer selling shows, you need to be very aware of what you're selling with a particular awareness of its flaws and whether the artists are open to further development of the work. There are few shows created anywhere in the world that do not require development work – and work can go on being developed across several years. One major advantage to having such experienced eyes in the house is the

intelligence they can bring to bear on the potential development of your show. International guests will be very frank about development issues if you indicate you are open to such feedback – and you have no reason not to be. They will not want to be as frank with your director, choreographer or cast. It's up to you to convey their feedback to your company.

Here's an example that sums up most of what is discussed above.

In 2001, I met an artistic director and the general manager of a small inaugural Australian festival. They bought one of my shows and it was received extremely well. But the real success story was the friendship and working relationship I built with these two women. The artistic director was, even then, well on her way to being internationally recognised and over the years, we've met at a range of festivals and markets in various countries. On every occasion, she has gone out of her way to introduce me to her international colleagues. The general manager became the artistic director of that festival. She and I continued to meet and talk. I came to understand well what she was doing within her festival. A few years later, I produced a show I thought she would have an interest in. There was no opportunity to present it at a market so instead I invited her to a season in New Zealand. I very clearly indicated that the work required development but would be very likely to receive it in the intervening two years before her next festival. I also knew that she was specifically looking for a show that would fit the smaller centres of her state. She flew into Palmerston North, liked the show but had some very specific feedback. Over the course of the next two years, the show was further developed. Then in 2007, it was undertook a successful six-centre regional tour within her festival.

One further point to note: be very aware of the fit of your show. Most artists when they think about international touring, have only the international icons in their heads: Sydney, London, New York. Your

show may well be better suited to a smaller regional touring circuit, or doing such tours may become your entry card to the larger more prestigious markets.

Agents

In some instances you will not be selling your work directly to the festival or venue but to an agent who will then broker all sales in specific territories. There are some major advantages to working with agents. They already have sales contacts and may be able to secure more bookings than you would achieve on your own; they understand the context you will be touring in and are a major resource for local knowledge; and your work comes with instant credentials when you join an agent's stable.

The working relationship between you and your agent is key. Your agent is only as good as the information you provide. They need to have clear and current understanding of your work, which probably means visiting you regularly in your country to see work. There are a lot of agents out there and some are better than others. Always check that your agent is reputable. Again, the international world is very well-networked and it's not difficult to check. Start with your nearest international arts festival director.

Generally, you'll have one agent representing you in a specific territory or territories. If you're unhappy with your agent's performance, then it is etiquette to raise and discuss the issues you have prior to sourcing another agent. People do change agents but be aware that the world of agents is equally networked. Be very careful about talking with potential new agents before you've ended your relationship with your current agent.

Agents are usually paid on a percentage of the fee per sale. Sometimes, agents can also be on a retainer.

Pricing your work (also see [Selling your work](#), page 119)

Working out your show price will involve an estimation of your show's market value within the purchasing country over and above covering off your actual costs. The easiest way to do this is comparatively: work out what other shows similar to yours in reputation are charging. To work out the base fee, budget the cost of delivering one show (including any remount fees) and, ideally, add contingency and a profit margin. This is your basic per show price. On top of this (or sometimes within if the purchaser wants an all-inclusive price) add per diems, international freight and transport costs, accommodation and royalty costs.

Different countries have different etiquettes as to how price is presented. Some require a show price plus per diems, accommodation, transport and royalties; others (the United States in particular) require an upfront all-inclusive price. Traditionally, the United States expects that the touring group will also cover off within the fee all the costs of delivering the show, including work visa costs and internal transport.

If the purchaser wants an all-inclusive delivery cost, you're going to have to do a lot more work – looking at internal transport, carnet and work visa costs etc. In countries where this is required it not only helps to have an agent, it's probably imperative to the success of the tour.

Work out your show price before you meet any international. If they are interested, it helps for them to have an indication of what they're up for.

You can take exchange rates into consideration, remembering that you're usually putting a price on a show one or two years out from delivery. A lot can change in two years. If you're wondering how to do this, take inflation into account and be aware of what's happening in the world (for example, airfares in particular are subject to variance, depending on world conflict). You will also want to work out a payment schedule that ideally complements your cash flow. Most festivals and venues can pay a sum on signing, a further amount on opening night and the final amount on conclusion of performance. When you're using an agent, the money may be channelled through the agency.

Again, pay close attention to your cash flow and ensure your agent is aware of your requirements.

Taxation is an issue you will also want to pay close attention to: many countries will deduct withholding tax and in some countries, this can be as much as 50% of your fee. Check with the festival, venue or agent as to the regulations in this instance, or go to the government tax website for the country you're visiting. In most instances, this can be accounted for and claimed against in your New Zealand tax return, particularly where New Zealand has a reciprocal taxation arrangement with the country you're touring. However, it will undoubtedly have an impact on your cash flow projections.

Some festivals have a tax exemption that can apply to presenting artists. This is a simple and ideal situation. Some countries also have a tax exemption that can be applied for. This will involve considerable paperwork on your part and on the part of the agent, venue or festival presenting you.

Finally, always look for what you can add in value. Can your company members offer workshops to locals? Can you offer a question and answer session following a show? Do you have any education programmes for primary, secondary or tertiary students to offer?

In a tour being planned in 2007, the two performers wear a number of hats. Along with the show, we've offered writing and music composition workshops, a screening of a film that one of the performers wrote, and the launch of a first novel.

Planning

It's a good thing that you're often selling work one, two or more years out from presentation. The planning involved in an international tour is

immense and detailed. The following offers specific details of international touring (all other information within this manual also applies).

Itinerary

Negotiating dates and the number of performances will take some time, especially if your tour is to more than one country. Many festivals and venues will expect you to pack in and open that same night. Be aware that what is commonly accepted practice in the country you're touring may be very different to your own practice. Negotiate – and know your compromise position and what is non-negotiable.

Visas

Check visa requirements well in advance. Applying for visas can be a lengthy and expensive process. There are stories coming out of the United States of groups that have had to cancel booked and confirmed tours, simply because their visas were not processed in time.

Check what nationality your company members are: visa requirements will be different for different nationalities. In particular, check whether any company members have convictions or police records. Certain convictions will simply mean that person cannot tour to particular countries and will need to be replaced, or will have specific restrictions placed on them. Certain health conditions (TB, HIV etc) may also mean the person suffering the illness will not be admitted to particular countries.

I once toured with a company member who had a class A drug conviction, which meant that I personally had to sign a guarantee that I would be liable for his entry and exit from the country we were touring to – and for his good behaviour while there.

Travel

Generally speaking, it is the country of origin that covers the delivery costs of a show. Creative New Zealand regularly grants funds for this purpose and each application is considered on a case by case basis.

Current information on funding programmes is available on www.creativenz.govt.nz/funding.

We live at the bottom (or top depending on your perspective) of the world. This is not something that internationals often understand – particularly those that live in Europe where nothing is very far away. Jet lag is a very real issue that you will want to account for in your planning. A dance company, for example, is not going to be able to arrive and perform the next day. Allow at least a day off before beginning work. The difficulty in negotiating this will often come down to cost.

Using a travel agent is often the best way to go. They're likely to have access to the best deals worldwide and can also block book on your behalf.

When you're booking flights, ensure you have copies of everyone's passports and remember that flights must be booked in the legal name of the passport holder. Passports must be valid for up to six months after you return to your home country. As soon as you have confirmed dates, get every company member to check that their passports are current and meet the requirements of the country you're traveling to. The United States, for example, will only accept passports that are able to be electronically scanned.

The option to travel will provide opportunities for your company members who may want to stay on after the tour. If it's possible for them to do so, have them book and pay for their additional travel requirements through your travel agent once the basic booking is complete.

Flying internationally since September 11 2001 has become complex and painful. Ensure your company is well-aware of each country's flight regulations – in particular what can be carried onto planes. Allow for very lengthy check in periods: in the United States, it can take up to three or four hours to check in through various security procedures. Shoes that can be slipped off are a wise choice. As well as removing it from its case, you may be asked to switch your computer on. Ensure you're carrying power cords (and adaptors) or batteries.

Consider also how you will transport yourselves within the country you're touring. Will you be provided with vans and a driver, or expected to take buses and trains? How far away is your accommoda-

tion from the venue, and how safe is it for your company members to walk to and from accommodation to venue?

International diplomacy

Cultural diplomacy is an important part of touring internationally. New Zealand has a number of diplomatic missions from full working embassies to cultural attachés. Initiate contact with these missions well before your arrival. Often they will see your visit as an opportunity to promote New Zealand internationally and can ensure the presence of dignitaries at your event. They may even host or facilitate events on your behalf.

It is well worth approaching the Ministry of Foreign Affairs and Trade (www.mfat.govt.nz). Creative New Zealand, New Zealand Trade and Enterprise (www.nzte.govt.nz), and the Ministry of Culture & Heritage (www.mch.govt.nz) can facilitate this for you. New Zealand has trade and export activities happening all over the world and these can be very useful to your tour.

On a tour to Mexico, our shipping was provided by a New Zealand shipping firm opening up a direct route to Central and South America. The cost of our flights was partially covered by New Zealand Milk Products and a company that had recently won the contract to outfit Mexico City airport's new conveyor belt system. We located these companies with the help of New Zealand Trade and Enterprise.

Accommodation

What is your company policy? Do members share rooms? How many to a room? Accommodation in New Zealand is often of a higher standard than that provided offshore. We also often provide cooking facilities in motel-style accommodation. This can be rare in some countries.

In some instances, you will want to ensure meals are part of your contractual arrangements as the local food may prove difficult to source and may be a health risk to your company.

Always check which company members carry credit cards. Most offshore accommodators require these on a per room basis to cover personal expenditure.

Per diems

It's important to ensure that if you're receiving per diems, you receive them in cash in the local currency on arrival. Do count them and offer a receipt if they're provided to you without one. If it's a particularly lengthy tour, it may be best to receive per diems weekly. In some countries you'll be offered hotel meals instead of per diems – and, given the country, you may be wise to accept this offer.

Insurance

It's etiquette that the company bears the cost of full travel and health insurance for each member while working offshore. If the company member elects to stay on, then any further insurance is their own responsibility. Require all company members to have a full check-up – both medical and dental – before leaving New Zealand. Insurance cover will be compromised by pre-existing conditions and may be refused (for example, HIV positive artists will not be medically covered).

Where any company member has any pre-existing condition (including allergies) ensure you have a letter from their doctor providing details of their current condition and treatment, and the generic names of any drugs they are being prescribed. Avoid brand names for medicines because these change from country to country. You may also choose to have this letter translated to the language of the country you're visiting. This is particularly important if you don't speak the language, are not being provided with a translator, and/or are touring a third world country.

Company members with existing medical conditions will have to carry a supply of their drugs with them. Ensure these are clearly labelled and that you have any letters of authorisation with you. Otherwise, you may find them confiscated at border control. Some

drugs have particular requirements. I've toured a number of times with a small cooler containing drugs that cannot be stored outside of a fridge.

If you need to activate your insurance while you're away, be aware of the policy restrictions. Ultimately, it is the insurance company that determines not only the course of treatment but where that will take place. We once had a company member tear her Achilles tendon on tour in Hawaii. The insurance company refused to pay for a repair operation in Hawaii, opting for a cheaper treatment. This required the artist to leave the company and return to New Zealand.

Be very careful about public liability insurance. Some venues, even when they are buying your show, will require you to take out and pay for public liability insurance. This may seem like an anomaly – they are buying you after all – but it's quite common.

You will also want to consider insuring your set, costumes and technical equipment.

Freight

Ship or fly or a combination? Shipping is undoubtedly cheaper but takes time. If you're planning domestic shows before your international tour, you may not have the time to ship your equipment. Shipping can also be subject to weather and timetabling delays.

Flying is expensive but convenient although the dimensions of flight containers are very specific. You may find you have to break up or rebuild parts of your set to fit.

Whether you choose to fly or ship, a freight company is the best way to manage the process. It's not advisable to do this yourself. Ensure you get at least three quotes from reputable freight firms: ideally, those with experience in delivering theatrical goods internationally. To find a reputable freight company, contact one of New Zealand's international arts festivals or one of the companies that regularly tour offshore for advice. Good freight companies will be a very helpful source of information that can save you time and money.

Ideally, you will want to organise a carnet for your freight. A carnet is like a passport – but for goods. It allows you to import goods into another country without having to pay import duties – and likewise export goods without having to pay export duties. Different countries

have different regulations when it comes to carnets. In New Zealand only the Wellington Chamber of Commerce issues carnets (www.wgtn-chamber.co.nz). It has an excellent website, which is worth reading through. Check the list of countries that will accept “professional goods” (that’s the category we fit) and it’s worth checking with the Chamber of Commerce, even if the country is not listed as accepting professional goods. On special application, they will often accept them.

To apply for a carnet you will need to complete an application and a goods list. The goods list requires a clear description of each item, its value, weight and country of origin (where it was manufactured). A completed goods list can be found on page 159. Be very careful about items made of wood or plant materials. You may find you can’t take them with you and will need to source alternatives in the country being toured.

The application form requires listing the people who have authority on the carnet. To cover all bases ensure that you, your production and technical people are included, as well as authorised people from each venue or festival you’re visiting.

Key points to note: all the goods that leave New Zealand on a carnet must be returned to New Zealand as must the remaining sheets of the carnet. On arrival and departure into each country a page in the carnet must be completed and stamped. If you or your freight company misses one, your goods may remain on the wharf or you could forfeit your bond on return to New Zealand. You must lodge a bond in the form of cash (calculated on the percentage value of your goods) or a bank indemnity. This is not returned to you until all the goods are back in the country. Remember to include this in your budget and cash flow.

Be very careful to allow enough time for problems to be overcome.

Problems can range from the usual to the bizarre. I have experienced weather delays; an impounded set, even with a carnet; an overland driver arriving drunk to collect a set; and, my personal favourite, discovering in Guanajuato in Mexico that the truck was

too large to negotiate the small winding roads, meaning we had to unload the truck at the bottom of a hill into a fleet of small local pick-ups. This delayed a packin intended to start at midnight until 4am.

Technical

Ideally, have your technical director in direct conversation with their technical director as soon as possible. And ensure you have a very clear and detailed set of technical specs for every aspect of your show. This may sometimes mean also using a translation service. This is not cheap. Using language students from your local university can sometimes be helpful but can be frustrated by the specific technical language involved. Every country has its own set of jargon. Understanding it is essential. If stumped, ask!

Ensure you're sent or can download up-to-date plans and technical lists for the venue. Don't forget that different countries operate different voltages and plugs. If you're touring electrical equipment, this becomes imperative knowledge.

If you're having set pieces built in the country you're visiting be very clear about what you require. We arrived in Switzerland to discover the coffin we'd had built was 10 centimetres too short for the dancer.

Ideally, you want to tour everything yourself – from the lighting desk to props. In practice, this is sometimes too expensive and/or not technically possible. Be prepared and allow enough time to solve problems with equipment being supplied by the venue.

Also allow enough time to make any necessary changes to your equipment before you leave. Often sets built in New Zealand are not built to international safety standards (fire safety standards, in particular, are more stringent internationally than here) and must be rebuilt to comply. Sometimes they require adjustments to ensure they work within the venue being visited.

Marketing

Marketing will usually be undertaken by the purchasing festival or venue. What you want to supply are building block components that allow the festival or venue to ensure their own style can be utilised. The advent of the internet has made the provision of marketing materials very simple. I regularly use widely available internet programmes that enable you to upload and send very large files and photographs without tying up your email for hours.

This also allows you to sight and sign off all marketing materials before they go to print, enabling you to correct any mistakes and ensuring all your mandatory requirements are in place.

Kiwis are a peripatetic bunch. There's bound to be ex-pats in the country you're visiting and they'll want to know about your show. Go through the local diplomatic mission or contact Creative New Zealand before you leave. If you can come up with mailing lists, then the festival or venue you're visiting may be delighted to have access to these.

One of the key advantages of presenting your work internationally is to facilitate further sales. Ensure you have access to complimentary tickets that you can provide to a potential purchaser. Check with the venue or festival whom they're inviting and compile your own list to contact well in advance of your performance. Creative New Zealand or the New Zealand Festival Directors often have excellent contacts they can make available to you.

You will also want to ensure that the successes of your tour are covered in New Zealand. Ensure you send back regular press releases and don't forget about websites such as youtube and myspace. Make sure you leverage all the different aspects of your tour.

Don't forget to collect all your reviews, press information and as much box office information as you can access.

Sponsorship

Many companies have sponsors. So do most festivals and venues. It's wise to check at the outset as to whether you can honour your domestic sponsors in international sales. Certainly don't promise

anything to your sponsor that you're unsure you can deliver. Your domestic sponsor may also have an international counterpart that it wishes to involve. Etiquette dictates that you can politely ask your host – but don't expect that it will be possible to meet your request.

Where it is possible to incorporate your sponsors ensure they are well looked after.

On tour

Key points in surviving any tour are always maintain a good sense of humour, be flexible and think as laterally as you can. Ensure every member of the touring team has the following:

- full travel itinerary and detailed daily schedules, including press calls
- pay and per diem information
- full cast and crew contact list
- maps
- all travel information (baggage allowance, restrictions etc)
- climate
- currency
- electrical appliances
- immigration procedures
- insurance/personal insurance arrangements
- passports and visas
- key contacts (hotel, venue, embassy, emergency services – you may need to have these also in the language of the country you're visiting)
- sight-seeing information.

No matter how much planning you do, there will still be issues that need to be resolved on the road.

Etiquette: the rule is generally that the etiquette of the country you're in is the etiquette you follow except where you feel this may compromise or put the company in danger. For example, bribery, while almost universally illegal, is also in some places widely

practised. Safety standards may also be higher or lower than you are used to. Apply common sense and if you can talk to someone who has travelled to that region before you go.

When on tour in a third world country, my lighting designer came to me very troubled. The technicians he had been provided with appeared inebriated and were wiring the lights directly into the mains. As we had the head tech of the festival on site blithely ignoring this, and an extremely tight packin that could not be compromised, my response was to ensure he had rubber soles on and to advise him not to touch anything himself. At the same time, my sound operator was working out how to run an 80-channel show on an 80-channel desk where only 42 channels were working. Not an ideal situation but not one where we could impose our own standards.

Cultural differences also need to be taken into account. Ensure you have read widely about the country you're visiting and are aware of cultural issues that need to be respected.

Ensure you take a copy of your contract and all technical information with you so any issues can be dealt with informatively. Personal information forms completed by your company members (see page 199) are important to have with you at all times. Make sure you can clear your email easily while away and that you have all the adaptors you might need. Taking a laptop is useful but you can get away with a memory stick if you know you can easily access secure computers offshore. Make sure you have a credit card and adequate petty cash. Keep all receipts.

If you're travelling in a country where you don't speak the language, then a translator (or translators) is going to be invaluable. This person ideally needs to have an understanding of the performing arts to be effective and you need to have a very good working relationship with them.

Rehearsal: if you're a dance company in particular you're going to require rehearsal space for class. Don't assume this will be

provided or that you will be able to be in the venue you're performing in. In some instances, you may find large distances between rehearsal space, venue and accommodation. Ensure the costs of rehearsal space are provided for within your budget or within the contract.

As with any tour, ensure you keep an eye on your company members. Their health – emotional and physical – is important to observe, both for themselves and for the health of the show and the tour.

What kind of issues might you have to confront? I've been on tours where relationships have broken up acrimoniously midway through. My very favourite memory though is travelling on a "bus" (only vaguely recognisable as a bus) with a bunch of scared company members down a river bed escorted by two police on motorbikes. We had left the highway abruptly with no word of explanation and were being flung from side to side. Our translator, in response to a fairly urgent query from me, explained that the two police had received word that there were bandits on the highway ahead so we were taking an alternative route. Unfortunately, the police didn't know the area well and we were soon lost. Luckily, the bus driver was a local and we eventually made the hotel. Look on it this way: I've been dining out on that story ever since!

Often you will have to exercise your own judgement. Thinking laterally is always helpful.

During a tight packin, we left the venue to return to our hotel to eat, leaving the techs behind and intending to bring them food. The hotel refused to allow food to leave the premises. The solution? We asked if we could take food back to our rooms. No problem. Up we went, collected coats, folded casually over arms and out came the food with us.

Outcomes

Write thank yous. Attend to reports and acquittals as quickly as possible. Collect all reviews and major articles.

Debrief with everyone, particularly with your technical team. What did you learn? What worked, what didn't? Write it all down. Written records overcome failing memories and staff changes.

And then – start planning the next one!

GOODS LIST EXAMPLE

Description of Good [Text]	Value	Weight	Count	Country of Origin
Plastic storage box	\$8.95	0.45	8	New Zealand
Lion masks	\$4.50	0.1	2	New Zealand
Green mask with green hair	\$4.50	0.1	1	New Zealand
Box of medical supplies	\$7.99	0.35	1	New Zealand
Aluminium tray	\$5.50	0.15	1	New Zealand
Pairs scissors	\$15.00	0.2	2	New Zealand
Candle holder – brass	\$3.50	.25	1	New Zealand
Red soft hat with black horns	\$8.75	0.1	1	New Zealand
Hair brush	\$9.75	0.12	1	New Zealand
Joke plastic knife	\$2.00	0.02	1	New Zealand
Small bundle black fabric	\$1.00	0.2	1	New Zealand
Calico painted sign	\$5.60	0.2	1	New Zealand
Baby dolls	\$1.95	0.08	1	New Zealand
Large dildo on G string	\$19.95	0.1	1	New Zealand
10m tape measure	\$6.95	0.25	1	New Zealand
Black fabric for blind folds	\$1.00	0.015	2	New Zealand
Sex doll with pump and pipe	\$10.00	2.4	1	New Zealand
Bunches of green grapes	\$12.00	0.2	2	New Zealand
Secateurs	\$8.95	0.25	1	New Zealand
Bundle of green plastic leaves	\$1.00	0.15	1	New Zealand
1st Aid kit	\$19.95	0.45	1	New Zealand
Steel incense holders	\$10.00	0.05	4	New Zealand
Black balaclava	\$2.00	0.1	1	New Zealand
Tag gun	\$100.00	0.25	1	New Zealand
Box of spare props	\$1.00	0.75	1	New Zealand
100m x 8mm black sash cord	\$1.00	2.5	1	New Zealand
Pulleys	\$6.75	0.08	8	New Zealand
Shackles	\$3.25	0.12	10	New Zealand
4mm steel wire traces 4m long	\$8.00	0.2	4	New Zealand
Steel spreader bar	\$20.00	1	1	New Zealand
Painted canvas banners	\$2.00	3	6	New Zealand
Fake tree branch	\$1.00	0.5	1	New Zealand
30m old black pvc 1m wide	\$1.00	0.3	1	New Zealand
Banners black fabric	\$1.00	2	3	New Zealand
Umbrella	\$6.95	0.75	1	New Zealand
Banners with writing	\$1.00	5	3	New Zealand
200m x 3.5 mm Venetian blind cord	\$1.00	1.8	1	New Zealand
Total	\$324.74	24.53	79	

ITEMS – 10 cases in total

6.8 cubic metres in total