

# An Introduction to Touring into the UK



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# FOREWORD

[Arts Council England](#) is delighted to support the publication of this guide.

We believe passionately in the value of international exchange and collaboration. International artists, producer and curators are essential to the culture of England and the UK. Last year, we published our new ten-year strategy, [Let's Create](#), which foregrounded our ambition to strengthen the connections of our artists cultural organisations with those beyond our borders.

COVID and the UK's exit from the European Union have made international touring more complicated, but no less important to the arts in England. Our venues and audiences will continue to need to be nourished, entertained and inspired by the best of global creativity.

Like our partners at Farnham Maltings – and the many internationally-collaborating organisations across England and the UK – we want to make artists and cultural practitioners visiting the UK as welcome as possible. And we will do what we can to guide visitors through the regulations which newly apply to EU citizens.

We look forward to seeing you soon.



**Nick McDowell**

Director, International – Arts Council England

# An Introduction to Touring into the UK

Farnham Maltings has produced this practical guide for artists, companies, and producers who wish to present performing arts work in the UK, particularly those working on the independent and small scale, for example with a tour of your work, presenting at a festival, or working in partnership with other artists and companies to create a new project.

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# WELCOME!

We live, as they say, in interesting times. A global pandemic, Brexit and an increased recognition of the impact of international travel are just some of the things that serve to remind us how interdependent the world is. We are 'caught in an inescapable network of mutuality'.

This guide is one small attempt to address some of the challenges we face through the simple act of sharing information in the hope that people will use it to make connections that might lead to new conversations, exchange ideas and build trust. We are doing this because we are certain that we should encourage generosity, learn from others and share skills if we are to begin to meet the major challenges of our times.

It is worth emphasising that there is a real appetite for international dialogue across the UK. Artists, producers and communities are curious to hear how others around the world are responding to the same challenges, how we make sense of the world and our place in it and how we might collaborate better.

We want to encourage a new spirit of openness and collaboration, and know that this will take time and care. Aside from this guide if there are things we can do, introductions we can make or ideas we can share, feel free to get in touch.



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# LET'S BEGIN...

The prospect of taking your work and expertise abroad is attractive for so many reasons – from exploring new places, developing your artistic practice, working collaboratively with other artists, discovering new audiences, and making new friends – but make sure that you are export ready!

Working internationally is in addition to everything you already do, not instead of. Make sure you have the administrative and financial capacity – it will require a long-term investment of time and money to establish and maintain the right relationships.

Touring doesn't necessarily need to involve lots of travelling. There are lots of creative and cost saving solutions that enable you to reach international audiences and build meaningful, long-term partnerships abroad. Take some inspiration from our guide to [getting mileage from your artistic ideas without travelling an inch](#).

Give yourself around 24 months to research and prepare to get in a strong place to move into the UK market. During this time, you should:

- research and network
- make meaningful relationships
- decide if your UK offer will be with existing work or new co-productions
- build your international ambition into a long-term artistic and business plan
- look for funding.

If you have ready-made work and are looking for a venue, a partner or a tour booker, 12 months is the minimum lead time, with 18 months being more realistic.

Our [webinar on creating an international strategy](#) gives an insight into different approaches to planning ahead and how to stay on track.

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## Research is key

- Get to know the UK theatre ecology and market, the political climate and the local appetite for the sort of work you want to make. See [British Council's overview of UK theatre and dance](#).
- Consider why you think the UK is an appropriate place for your work or your company.
- Identify your offer. What can you bring to the UK that is new and different? What added value is there?
- Identify who might be an appropriate programmer or collaborator for your work. Uninformed approaches will just be ignored!
- Research British Council for current initiatives in your country or region.
- Research past successful collaborations between your country and the UK; British Council may be able to help with this.
- Research funding or support opportunities in your own country for international development, cultural exchange or mobility. See [On the Move – country specific and regional guides to mobility funding](#).

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## Promote yourself

- Make sure that your publicity and company information is clear, relevant, and up-to-date. It will need to be in English.
- Make the best use of your website. Have an 'About' section with a clear statement about your international ambition and an archive of past work – these are usually the first things people look at. Make it easy for people to contact you – detail all your contact information (email, phone number etc) and link to your social media accounts.
- Make sure you have high-quality full-length films of your work. Programmers will want to see the full show rather than a trailer.
- Create a tour pack, which could include: an overview of your show, the themes, target audiences and your company, high quality images, link to a full-length film, press coverage/ reviews/audience quotes, a tour schedule if available, technical information, contact details.
- Many promoters favour receiving information electronically over printed materials but do have business cards for in person networking.
- When approaching potential programmers and collaborators, keep it simple. Don't include too much information. Never send information cold, always make personal contact first.
- Communicate what else you can provide that adds value, such as post-show discussions, community engagement programmes, workshops or sharing skills with local artists.

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## Start networking

- Contact your local British Council office to discuss your ambition.
- Contact the British embassy in your country for information from the culture and/or trade desk.
- Contact your embassy or high commission in the UK. [Find a list here.](#)
- Talk to colleagues and friends about their own UK experiences; share contacts and knowledge.
- Use social media to connect with UK artists and organisations.
- Consider attending an international networking event such as IETM, and regional conferences and showcases.

Get some tips from our [networks and relationship building webinar](#).

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## Considerations for your tour design

### Go green

Many artists and venues in the UK are committed to tackling climate change. Consider how you could minimise your impact on the environment in creative and cost-effective ways.

Your planning phase is a great opportunity to look into green touring models and procedures, and how to make your work more sustainable, for example by:

- working with a UK company to create a local version of your show
- designing a flexible production to minimize freight and energy requirements eg. by using local equipment
- having digital production meetings or rehearsals
- mapping efficient routes
- measuring and evaluating your carbon impact
- considering how you can best recycle or reuse any resources after your tour.

Arts and sustainability organisation, Julie's Bicycle has lots of [resources to help you plan](#) including this helpful [guide to green touring](#).

See the Green Touring Network guide aimed at musicians available in [German](#) and [English](#).

### Mental wellbeing

Design your international tour to promote positive mental health and wellbeing.

See [TheatreArtLife's tips](#) for when planning your tour.

Festivals such as Edinburgh Festival Fringe are providing mental health and wellbeing programming to better support artists' and some venues offer quiet spaces.

# ROUTES IN

With its high level of industry expertise, it can be daunting to try to work in the UK on your own or try to build a venue tour without partners. Although, you could – like many others – take your chances at somewhere like the Edinburgh Fringe (see below).

It will be to your advantage to build long-term relationships and work in collaboration with people who know the local scene.

You might want to consider a co-production with UK partners, for example through an artistic collaboration with other artists and companies or a co-financing model with festivals, venues, foundations, agents, cultural institutes or a co-producing consortium. Find out more about the different models and mechanisms of co-production in this [manual commissioned by IETM and KAMS](#).

Finding the right partners will take time and persistence but can be hugely rewarding. Make sure that your values align – you might like to ask your partners about their environmental sustainability and EDI (equality, diversity, inclusivity) policies – if they haven't got a policy yet, it will encourage them to create one! Bear in mind that it can be more challenging to communicate effectively overseas – especially when there is a big time difference. Organising regular video calls and, where possible, face-to-face meetings are really valuable in a maintaining a successful long-term partnership.

There are three common routes to working in the UK:

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## Festivals and showcasing

There are two ways to present your work at festivals in the UK:

- **By invitation:** the festival offers to buy your work or commissions you to create work for the festival. This model is used by, for example [Mayfest](#), [GIFT](#), [Brighton Festival](#), and [LIFT](#).
- **By taking your work to an open-access festival:** as you need to pay for everything, this is a high risk option. This model is used, for example, by [Edinburgh Festival Fringe](#) and [Brighton Fringe](#).

Use the [UK festival list](#) on the international resources section of our website to help identify relevant options.



## Edinburgh Festival Fringe

The Edinburgh Fringe is huge with over 3,800 shows taking place in around 300 venues. Anyone can take part in the Fringe but all artistic, financial, and organisational responsibilities are yours.

As well as your personnel costs and usual overheads you will need to take into account the costs of:

- Venue charges – usually a guaranteed amount or a percentage of the box office income, whichever is greater; and charges for inclusion in the brochure and technical support. Bear in mind that even if no one buys a ticket you still have to pay all these costs!
- Accommodation
- Marketing
- Ticketing – tickets can be sold at the central Fringe Box Office. Commission is 4% of the ticket price + VAT.
- Other costs – you need to take into account expenses such as daily allowances for personnel, transport costs for set and special technical equipment, hire costs, extra print costs, leafleters and so on.

The [Fringe Arts Industry service](#) can offer guidance and assistance, and help connect you with other arts industry professionals to collaborate with.

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## Working with a venue

Building a relationship with a venue takes time and patience but can make for an ideal UK partner. Some venues are quite clear about their international interest. For example:

- [The Barbican](#) presents, commissions and co-produces an impressive range of international work
- [The Royal Court Theatre](#) has a specific international theatre department and has a strong creative dialogue with writers, directors and other theatre practitioners
- [HOME](#) in Manchester is an international production and exhibition centre for experimental and provocative contemporary theatre, visual art and film.

Each venue will have its own set of needs, priorities and responsibilities when sourcing work or looking for collaborative projects. They will often need a strong link to their overall aims to present international work. This could be thematic or simply part of a venue's stated aim to develop an international programme.

Remember that many venue programmers will attend the major festivals in their search for new work. If you are planning to showcase at a festival, identifying who will be there is an essential part of your research.

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## Working with a promoter

There are UK promoters who work specifically with overseas companies. The advantage of being accepted by a promoter is that they have local knowledge, particularly in matching work to venues and in pulling together a tour. Basically, promoters will look after the business and administration of touring in the UK. It is in their interest that you are successful and that the work is well-received.

Relationships with promoters need equal degrees of trust and respect to work well – get to know them as people and involve them in all aspects of your work.

There is a cost involved. Typically, promoters will earn their money as a percentage of box office takings and may also charge fixed fees for management services.

### Information to give to a venue or promoter

These are some essential pieces of information you must know:

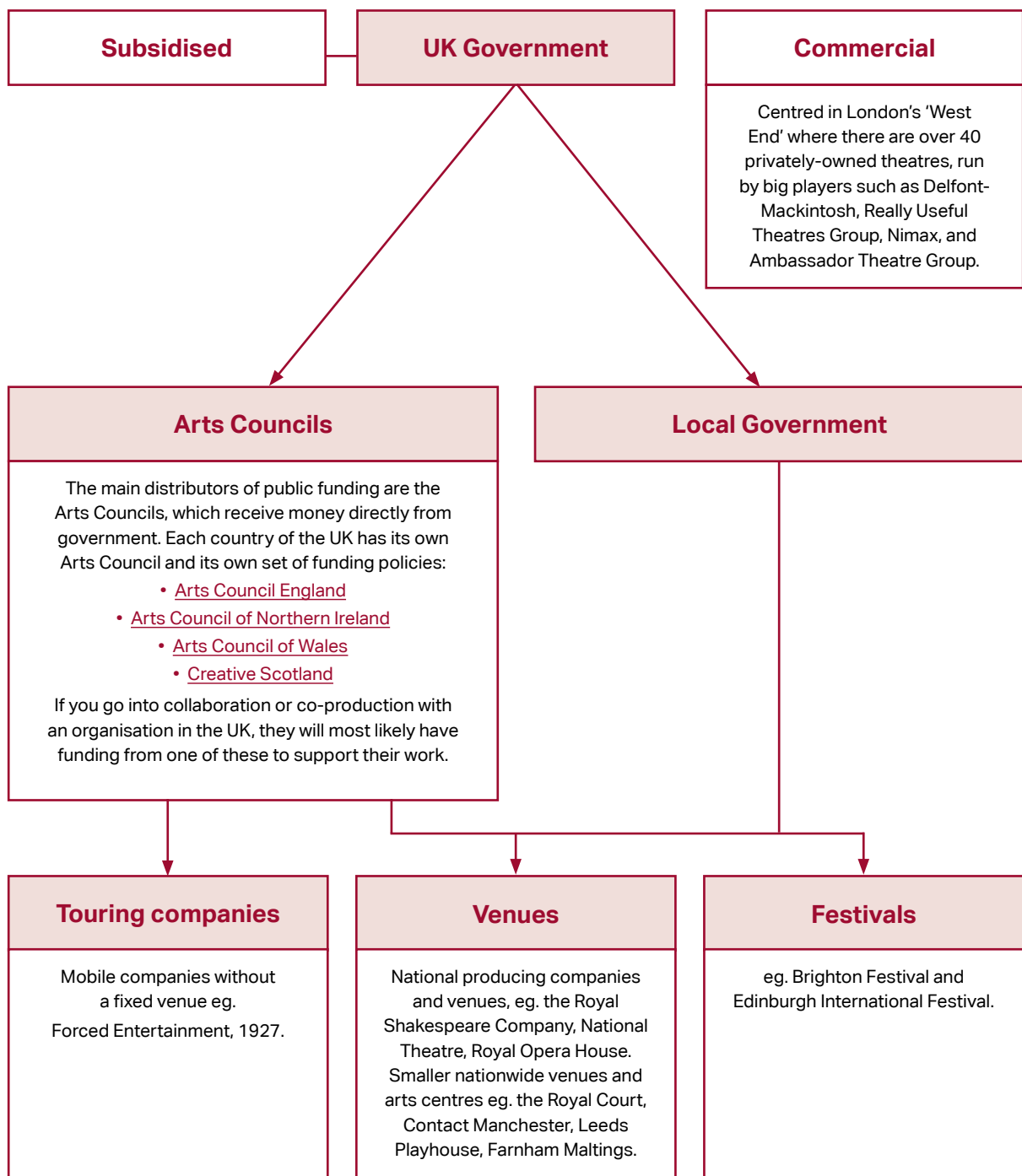
- The cost of the show for one night and one week
- How many people are involved – both cast and crew
- A rough estimate of travel, transportation and accommodations costs
- Size of performance space required
- Technical requirements – lighting and sound
- Time needed for get-in, get-out and rehearsal
- The size of the set and other transportation such as props and costume
- Any specials – video, flying equipment, musical instruments

# FUNDING

With public funding getting tighter, arts organisations need to be increasingly entrepreneurial and resilient. The UK performing arts sector has a strong commitment to supporting international exchange and collaboration. You will need a UK based partner to access money from UK funders.

## Overview of the funding structure for arts in the UK

The UK performing arts industry comprises a strong commercial sector, mainly London-based, and a large subsidised sector country-wide.



## **A message from Arts Infopoint UK**

[Arts Infopoint UK](#) is a pilot initiative developing resources to support international artists visiting the UK for creative work and purposes. We offer free, practical information and support to help artists and creative professionals/ organisations to understand the rules and guide you through some of the administrative processes that apply to creative visits to the UK.

The initiative is a partnership between [Creative Scotland](#), [Arts Council England](#) and [Arts Council of Northern Ireland](#), and led by [Arts Council of Wales / Wales Arts International](#).

We want to continue to warmly welcome international artists and creative professionals to our four nations and encourage you to get in contact and to use the Arts Infopoint UK resources to help you with your visit.

[www.artsinfopointuk.com](http://www.artsinfopointuk.com) | [infopoint@wai.org.uk](mailto:infopoint@wai.org.uk) | [@ArtsInfopointUK](https://twitter.com/ArtsInfopointUK)

## **VISAS & TAX**

This section provides a general overview on visas and taxation. For more information and support on practical issues for your arts mobility, do make use of [UKVI](#) and [Arts Infopoint UK](#).

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### **Visas**

If you are receiving payment for your work, you may need a visa to perform in the UK. Whether you need a visa depends on the where you are performing, your nationality and how long you intend to stay in the UK.

As of 1 January 2021, the UK is no longer part of the EU, so those visiting from EU countries may also need a visa. [Check whether you require a visa here](#).

There are several different entry routes for cultural worker into the UK:

#### **Permitted Paid Engagement Visa**

If you have been invited by a UK organisation to perform in the UK then your visit may be classed as a permitted paid engagement, as long as:

- you are a professional company ie. performing is your main source of income
- you can prove you've been invited to take parts in specific arts activities by a UK based organisation
- the engagement is no longer than 1 month.

You cannot:

- do paid work unrelated to your main job or area of expertise at home, other than what's allowed by your visa
- extend this visa or switch to another visa
- live in the UK for extended periods
- get [public funds](#) (benefits)
- study
- marry or register a civil partnership, or give notice of marriage or civil partnership
- bring family members ('dependants') with you on your application – they must apply separately.

Depending on your nationality you may still need a visa to enter the UK.

### **T5 Visa**

If you will be working in the UK for longer than 3 months, you must apply for a Temporary Worker – Creative and Sporting Visa (T5).

You need a licensed sponsor to give you a certificate of sponsorship before you can apply to work in the UK. A certificate of sponsorship is a reference number which holds information about the job and your personal details. Its linked to your passport number, it is not an actual certificate or paper document. Your sponsor will give you your certificate of sponsorship reference number.

You can enter the UK without applying for a visa in advance if you:

- have a valid certificate of sponsorship
- are coming to work in the UK for 3 months or less
- do not normally need a visa to enter the UK as a visitor.

### **Frontier Worker Permit**

A Frontier Worker permit lets you come to the UK to work while living elsewhere. You must have worked in the UK at least once every 12 months since you started working here.

You may be eligible if all of the following apply:

- you're from the EU, Switzerland, Norway, Iceland or Liechtenstein
- you live outside of the UK
- you began working in the UK by 31 December 2020.

## **Global Talent Visa**

If you are considered an expert or leader in your field and intend to work in the UK for a number of years, you could apply for a Global Talent Visa.

A Global Talent Visa lets you:

- choose how long your visa is for, up to 5 years
- be an employee, self-employed and a director of a company
- change or stop doing your job without telling the Home Office
- [bring your partner and children with you as your 'dependants'](#), if they're eligible
- travel abroad and return to the UK.

There are no language or minimum salary eligibility requirements.

You need to:

- have worked regularly in your field for the last five years
- be producing work that is published or performed internationally and that Arts Council England judges to be 'outstanding'
- prove that your work is well known in at least two countries – if you're applying as a leader.

## **Permit Free Festival**

Festivals including Brighton Festival, Edinburgh Festival Fringe and Norfolk and Norwich Festival are designated as permit free festivals. You do not need a visa or sponsorship to work at any of the listed permit free festivals. However, you may still need a visa to enter the UK.

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## **Tax**

All foreign arts workers are liable to pay UK tax on the payments they receive.

If payments to you are more than the [UK personal tax allowance](#), the person who pays you (your host organisation) will deduct tax in advance and pay it to HM Revenue and Customs (HMRC). This is called withholding tax and is usually deducted at the UK [basic rate of Income Tax](#).

You can apply to pay a reduced rate of withholding tax, so the amount of tax you pay is closer to your expected final tax bill.

To make a reduced tax payment application, you should apply by post using [form FEU8](#) at least 30 days before the payment is due.

An application is needed for each tour or visit to the UK. If an appearance is added or cancelled, you must send a new FEU8 to HMRC. [More information here](#).

# ON TOUR

This section gives you an overview of what you should bear in mind once you have a tour or performance confirmed.

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## Practicalities

There are a number of practical matters it is important to bear in mind when thinking about working in the UK:

### Financial

Make sure you have the ability to cover the extra costs of working internationally reflected in your increased costs for administration, personnel time and marketing costs. Also travel and accommodation during the research/networking period. You can't always rely on UK partners to match fund your work. Bear in mind changes in exchange rates.

### Legalities

Make sure you know what work permits or visas you need for working in the UK (see visa section above). Be aware that visas often have administration costs attached. If you earn money from a UK based company, be aware that you may need to pay tax and social security (see tax section above). If you use recorded music in your work you may need to apply for a [PRS licence](#).

### Contracts

Make sure it's clear in who will be responsible for specific costs and activity – marketing, travel, fundraising etc. – and that you're clear on all deadlines. Make sure you have agreed the necessary rights and licences with the creative team before signing a contract.

### Sustainability

Consider adopting a [green rider](#) with your partners to help communicate expectations about ways to reduce environmental impacts associated with your tour and think about making choices on the road such as booking environmentally certified accommodation close to your venues and using public transport where possible.

### Language

In terms of communicating and working with people in the UK but also the language of your work. Do you need surtitles (these take extra time and money)? Have all your marketing materials proof read by a native English speaker.

### Access

Consider how to make your show accessible to as wide an audience as possible and discuss it with your UK partners – there are lots of creative and affordable options. Most UK programmers want work to be accessible to D/deaf and disabled audience members. See [Unlimited's resource pack](#).

## Marketing

- E-mail marketing should be the sending responsibility of your UK partner. They will have mailing lists and will comply with data protection laws.
- Think of process as well as performance. Audiences can be interested in how you make your work – eg. research, rehearsal videos and interviews with creatives can add extra value.
- Make sure all your photography is credited.
- If you are selling programmes, check in advance who will sell them, at what price and whether the promoter/venue will want a percentage of sale.

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## Adding value

It is good to think about what else you can offer a promoter, venue or festival that in addition to your show. For example, running a workshop on your company's work, sharing a particular skill or hosting conversations with the audience. This will build your profile with an audience, so they remember you for the future. Venues too will like this approach – it will help you build long-term relationships and give structure to your continuing international work. An extension of this is 'slow touring', whereby you work with a community for a longer period of time running workshops or engagement programmes, before presenting your work. This has benefits for the environment as well as your long-term relationships.

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## Deals

There are many financial models when working internationally. The model below illustrates what you should expect to see in the contract for a common deal for a company who has been invited to perform at a festival or venue.

### Standard deal for international companies

You should expect to see the following reflected in the contract:

- The company is paid a one-off fee for an agreed number of performances. This can also include extras such as workshops, talks and other engagement activities.
- The fee covers all company costs and usually includes a small profit.
- The company is expected to provide marketing assets (such as photos, flyer and poster designs, video trailers) and administrative co-operation as part of the fee.
- Visas processing fees are usually an extra cost for the buyer and not included in the fee. However, you may need to account for associated costs that may not be covered, such as travel to the visa centre, postage or photos, in your fee.
- Per diems are usually an extra cost for the buyer and not included in the fee.
- Transport of people and set is an extra cost for the buyer. This includes transfers to and from airports at each end.
- Accommodation, including breakfast, is an extra cost for the buyer.
- Local transportation is negotiable, depending on location of hotel/venue.
- Profit from ticket sales/other activities goes to the buyer, unless otherwise agreed.



## WHAT NEXT?

What you do after an international tour or performance is just as important as the planning as it helps to maintain and cement relationships.

After your project has ended make sure you follow up with the promoter, festival or venue to let them know how it went and if you would like to work with them again. If you've been part of a large event or a busy season this will help you stand out and help make sure they remember you. You could send a 'thank you' email but you could also be more creative and send a handmade card or even some chocolate!

Once a relationship is established make sure you maintain it by keeping people updated with the projects you are developing and let them know if there are opportunities to meet face-to-face, such as when you are visiting the UK or attending an international event.

Remember working internationally is an on-going process that needs long-term investment. That said the hard work is all worth it; it can help you to gain new perspectives and the feedback from a new audience may be the trigger for a whole new way of working.

# USEFUL LINKS

## **British Council**

The UK's international organisation for scientific, educational and cultural relations.

## **Department for International Trade**

This government department helps to facilitate UK export and import markets, including the creative industries and is linked to worldwide UK embassies.

## **Mobility Information Points (MIP)**

Information centres providing support on the administrative challenges that artists and cultural professionals can face when working across borders, such as visas, social security, taxation, and customs rules. The UK's MIP, [Arts Infopoint UK](#), provides resources for international artists visiting the UK.

## **On the Move**

The cultural mobility information network supporting artists and professionals to operate internationally while working to re-imagine mobility as fairer, greener and more inclusive. Resources include [Move on! A Step by Step Guide to Going International](#).

## **Pearle \* - Live Performance Europe**

The leading organization on EU and international regulatory affairs issues affecting daily operations of live performance organisations has [useful resources](#) for cross-border working, touring and international collaboration e.g. on [copyright clearing](#), [VAT](#), [EU-UK trade agreement](#).

## **IETM - International Network for Contemporary Performing Arts**

The international network for contemporary performing arts is made up of over 500 performing arts organisations and individual members working in the contemporary performing arts worldwide.

## **International Society for the Performing Arts (ISPA)**

A global network of more than 500 leaders in the performing arts with representation from more than 185 cities and all regions of the globe. The network is a meeting place and resource for expanding your personal and professional network.

## **International Theatre Institute (ITI)**

The world's largest organisation for the performing arts, fostering international exchange and engagement in the education of the performing arts, and promoting the performing arts for mutual understanding and peace.

### **Disability Arts International**

A platform promoting the work of disabled artists, disabled-led companies and inclusive arts organisations. Includes case studies, country profiles, toolkits and a list of Deaf and disabled artists, or disabled-led companies seeking international partners and opportunities.

### **XTRAX International Directory - outdoor arts**

XTRAX is one of the UK's leading specialists in international outdoor arts. Discover outdoor arts promoters, artists and events from the UK and across the world in their directory.

### **National Rural Touring Forum**

Rural touring is touring that takes place outside major towns and cities in the UK, often in non-theatre spaces. There are a number of rural touring initiatives in the UK.

### **House**

A venue network and touring initiative delivered by Farnham Maltings that tours high-quality contemporary theatre to a network of venues across South East and East England and experiments with touring models to build a sustainable future for touring performing arts work.

Other UK touring networks include: [Dance Touring Partnership](#), [Disability Arts Touring Network](#), [Collaborative Touring Network](#), [Irish Theatre](#), [Creu Cymru](#) (Wales), [North East Touring Network](#) (Scotland), [Spot On](#) (Lancashire), [The Touring Network](#) (Scotland) [UK Arts International](#), and [Venues North](#) (who have a [guide](#) to working with venues in the North of England).

### **Music licensing**

PRS licences the use of recorded music in theatre productions in UK. Not all music is covered by PRS but most is and you will need to apply at least 30 days in advance of presenting your show and pay the associated fee. If the music is not covered by PRS you will need to write to the publisher to arrange using the music – make sure to leave plenty of time for this.

### **Anti-Racism Touring Rider**

This toolkit offers a series of actions for anti-racist practice and a framework for discussion and support before and during a tour for a safer and more equitable environment. It was created for everyone committed to change in the arts sector, irrespective of scale or remit.

### **Green Theatre Book**

A guide for the theatre sector on making productions sustainably, making theatre buildings sustainable, and improving operations like catering and front of house.

### **Culture Diary: The Art of Export**

This guide is designed for UK based arts organisations looking to work internationally, but it has useful information for all artists and arts organisations with international ambitions.

# GLOSSARY OF TERMS

<b>Agent</b>	A person who represents an individual or company.
<b>Artistic director</b>	A company's chief artistic officer, responsible for company policy as well as creating and directing performance.
<b>Box office</b>	As well as the name for a ticket office, income earned from ticket sales.
<b>Carnet</b>	A customs declaration detailing every item that is shipped overseas. What comes in must go out, thus avoiding duty.
<b>Commission</b>	A sum of money offered by a venue or festival to make work for them.
<b>Company</b>	The total number of people involved with a production.
<b>Concept touring</b>	A type of touring where artists or arts organisations work with an international partner to create a local version of their artistic concept or model.
<b>Co-production</b>	Working with another artist or organisation to make work with shared costs.
<b>Get-in or fit-up</b>	When the company sets up all technical aspects of the production in performance space. Includes set, lighting and sound.
<b>Get-out</b>	When the performance space is cleared, usually on the last night immediately after a performance.
<b>Green rider</b>	Sent out alongside hospitality and technical riders, or as green clauses included in existing riders to communicate environmental aims and expectations.
<b>Licensing</b>	Granting a venue or company the rights to produce a local version of your show for a limited period of time. You can licence a script, process or concept, as long as you are the originator.
<b>Number on road</b>	How many people in total will be travelling with a production.
<b>Per diems</b>	A daily allowance for necessary costs of travelling such as meals and taxis paid to cast and crew as an away from home expense.
<b>Producer</b>	A senior manager responsible for all managerial and financial aspects of a production or venue
<b>Promoter</b>	A person who either buys a production and places it in venues or who acts as an intermediary between a company and venue.
<b>Recce</b>	A pre-show visit to a venue or location by the production team to determine its suitability and support planning.
<b>Royalties</b>	Fees that must be paid for someone's work, usually to a writer or musician and paid as a percentage of box office or a fee.
<b>Slow touring</b>	A model of touring whereby the visiting artist or company spends a longer period of time in each location, usually working with the local community.
<b>Techies</b>	A shortened form of 'technicians'.
<b>Tech spec</b>	Also known as Technical rider. A plan of the technical facilities in a performance space or the technical plan of a production.
<b>Venue</b>	A theatre or arts space where performances take place.