AUSTRALIAN NATIONAL TOURING CHARTER

ALL PAC AUSTRALIA MEMBERS HAVE A ROLE IN CREATING WORKPLACES, OPPORTUNITIES AND COMMUNITIES THAT VALUE, SUPPORT AND UPHOLD THE RIGHTS OF ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLES.

WE ACKNOWLEDGE THE TRADITIONAL OWNERS OF COUNTRY THROUGHOUT AUSTRALIA AND RECOGNISE THEIR CONTINUING CONNECTION TO LAND, WATERS AND COMMUNITY. WE PAY OUR RESPECTS TO THEM AND THEIR CULTURE; AND TO ELDERS BOTH PAST AND PRESENT.

AUTHOR: PAC AUSTRALIA

PAC Australia is the national voice for performing arts presenting in Australia, representing and supporting performing arts centres, presenters, producers and creators in Australia by providing leadership, building capacity and facilitating relationships that strengthen the connection between the art and the audience. Our 250+ members include arts centres, independent producers and producing companies with representation from remote and regional towns, to major capital cities across Australia.

CONSULTATION

The Australian National Touring Charter has been developed in consultation with the Touring Advisory Group co convened by PAC Australia and Regional Arts Australia. The Touring Advisory Group (TAG) provides information and advice on matters relating to the convenor's roles as national advocates for performing arts touring. By co convening the advisory group, PAC and RAA aim to ensure there is a consistent and coordinated approach to developing policy positions and strategies which will support artists, producers, presenters and tour coordinators, and ultimately audiences, involved in performing arts touring.

At the time of developing the Charter, the group included representatives from:

Artback NT
Arts on Tour
Bendigo Venues & Events
Circa
CircuitWest
Country Arts South Australia
Critical Stages Touring
Kalamunda Performing Arts Centre
Lab Kelpie
Merrigong Theatre Company
Monkey Baa
Theatre for Young People
Music Victoria
Redland Performing Arts Centre
Regional Arts Victoria
Situate
The Space Company

Additional input was provided by:

- Live Performance Australia
- State Presenter Associations
- BlakDance
- Yirra Yaakin Theatre Company
- Australia Council for the Arts
- Theatre Network Australia
- Elliott Bledsoe, Agentry

Cover Image: Raewyn Hill's *Archives of Humanity* (2021) presented by Co3 Contemporary Dance Australia. Photo by Chris Symes.

Patch Theatre, *Zooom*. Photo by Matt Byrne

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BACKGROUND

The Australian National Touring Charter provides an industry-led and principles-driven framework that supports an efficient, meaningful, respectful, and thriving performing arts touring sector in Australia.

At the heart of this framework is a commitment to the performing arts, artists, and communities and the connections and experiences made possible through touring. Stakeholders engaged in touring networks and organisations serve to deepen this connection through socially, financially, and environmentally responsible practices.

Touring extends the life of professional productions, offers additional employment opportunities for creative and technical teams, builds ongoing relationships between audiences, producers, and presenters, and offers critical access to the highest quality performance work for audiences in metropolitan, regional, and remote locations.

This Charter recognises the complexity of touring and the many approaches to presenting work to audiences. Touring works take many forms that can vary in artform, genre, scale, purpose, reach, and pace. The models of presentation could include commissions by one or more presenters, remounts of existing productions, presentations directly from a premiere season, or tours as a framework designed to create a unique performance experience within each community visited. They can target very specific audiences or be designed for mass appeal. They can rely heavily on subsidy or be a commercial venture.

National and state touring is supported by various funding programs delivered by all levels of government and the cost of presenting the touring work is also often subsidised directly by the presenter in line with their organisation's purpose.

This voluntary Charter represents the standard expectations and considerations for participating in touring activity.

Photo by Glenn Campbell.

WHO IS THE NATIONAL TOURING CHARTER FOR?

Whilst the principles that guide this Charter can be universally applied to various types of touring, this document is primarily designed to guide the actions of parties involved in the touring of live performing arts to professionally managed theatres and cultural centres in Australia. These tours are often subsidised through government funding programs to create, present and tour live performance work, and through the investment of presenters to bring a work to their community.

The stakeholders involved in this form of touring generally include:

Presenters

Presenters are responsible for hosting the performance, event, or activity for their local community. They may manage a performing arts centre, present a festival, or run other types of spaces and programs. In a touring context, presenters are typically responsible for programming subsidised and/or commercial productions.

Producers

Those individuals or organisations who manage performing arts productions on behalf of artists and creative teams. In many instances, producers may take on tour coordination responsibilities as per below.

Artists

Performing arts organisations, individuals, groups, and teams responsible for the creation of performing art works. This extends beyond the touring party to performers, writers, designers, directors, dramaturgs, choreographers, composers, production/technical staff, and more.

Tour Coordinators

Individuals and organisations responsible for brokering and negotiating opportunities between presenters and producers, including contracting, grant applications and administration, planning logistics, managing touring parties, and completing post-tour reporting requirements.

Funding Bodies

Federal, state, and local government agencies and philanthropic organisations who manage funding programs which support the presentation and touring of performing arts productions.

Opera Queensland, *Festival of Outback Opera*. Photo by Jade Ferguson.

OUTCOMES

The outcomes of the National Touring Charter are to:

- Ensure high quality touring outcomes that make performing arts experiences accessible to audiences and communities across Australia.
- Articulate standards and define responsibilities between all parties that ensure fair, transparent, efficient, and mutually beneficial touring practices.
- Provide a framework of obligations and expectations throughout all stages of tour development and delivery that allows parties to achieve their individual and agreed shared outcomes.
- Ensure industry-specific standards can be met and be embedded within organisations so that they may withstand changes in personnel, or where touring may not align with an organisation's core purpose (e.g. venues can present their local government owner with the industry standard that they are required to uphold, even though it may not align with council's procurement policy for endorsement).
- Respond to issues that cause pressure on touring with sector-devised solutions.
- Provide confidence to funding partners when granting public and private contributions to touring activities.

PRINCIPLES

An efficient, meaningful, respectful and thriving touring sector requires a robust and mutually beneficial framework that acknowledges and embraces the relationships required to deliver toured live performance experiences, balanced with astute business practices. The principles articulated in this charter also allow stakeholders to adopt a values-driven approach alongside a well-functioning touring system (transactionally and procedurally).

Adopting guiding principles to sit alongside the procedural also ensures that the Charter does not inhibit new ways of working in the touring space; rather, it allows for touring practices to evolve and provides scope for the ongoing renewal and betterment of the business practices related to touring.

The principles guiding the Charter are:

1. Respect for First Nations arts & culture

First Nations people are the custodians of their culture, stories, and knowledge and their authority must be acknowledged and respected. Culturally appropriate protocols should be embedded into all stages of tour development and delivery through a process of consultation, reflection, and genuine engagement.

2. Respect

All parties recognise and value the unique knowledge, skills, and backgrounds of each other and agree to interact with respect and in good faith. Mutually respectful interactions are founded on timely communication, sensitivity, safety, representation and delivering on obligations as agreed.

3. Transparency

A reciprocated understanding of objectives, intentions, challenges, and context. This may include a clear understanding of the financial terms related to the parties' engagement with one another, the timely and accurate sharing of information and data, and being explicit about the drivers behind decision making during all phases of tour development and delivery.

4. Accountability

All parties are accountable for their commitments as agreed and remain responsible for their actions and decisions, including the actions and decisions of those they represent or may be represented by. The roles and responsibilities of each party need to be clearly defined and recorded.

5.Sustainability & Prosperity

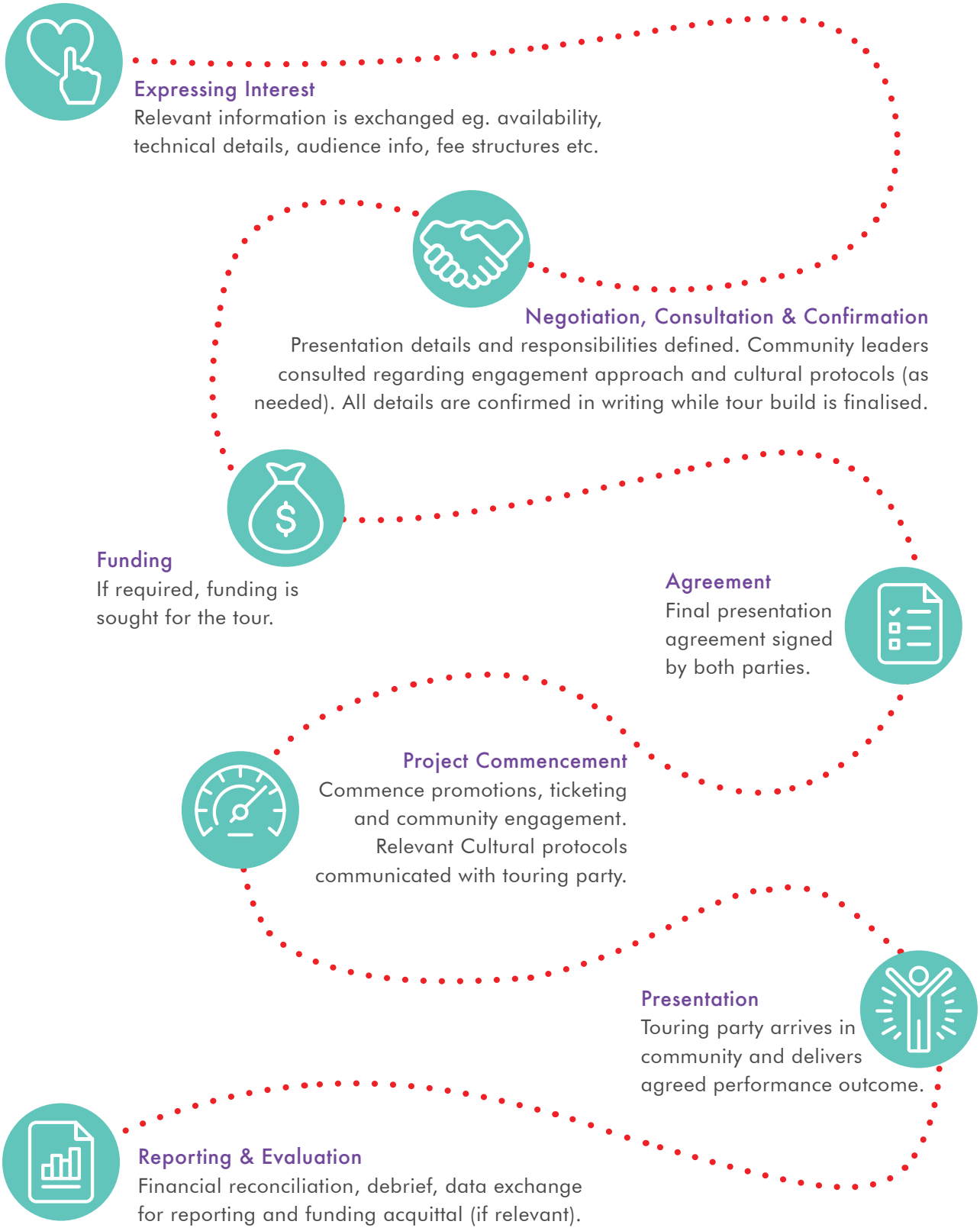
All parties should individually and collectively consider the impacts and sustainability of their decisions. This may relate to the sustainability and prosperity of the environment, community, and the sector. Individual and sector sustainability is also directly related to wellbeing, connectedness, and security. Prosperity also relies on a commitment to diversity, access and inclusion – the sector can only thrive when there are equitable opportunities to prosper.

6. Safety

The safety and wellbeing of individuals, groups, audiences and communities engaged with the tour is of prime importance and must underpin decision making throughout all stages of tour development and delivery. All parties are responsible for considering and accounting for the cultural, personal, physical, and emotional aspects of safe workplaces and engagement practices.

TOUR DEVELOPMENT AND DELIVERY PROCESS

While there are numerous influences and factors that can affect the process for developing and delivering tours, the below phases are generally followed:



RESPONSIBILITIES

1. General Responsibilities

All parties will:

1.1. Work in good faith and be accountable to the principles of touring articulated in this Charter.

1.2. Act transparently and fairly throughout tour development, delivery, and reporting stages.

1.3. Work collaboratively to secure the best possible audience and community outcomes.[1]

1.4. All parties are responsible for prioritising inclusivity, equity, and respect through individual accountability and broader workplace culture, and upheld through policy, processes, and rules.

1.5. Respond to requests for approvals, information, or materials related to the tour in a timely manner (ideally within 48–72 hours, but no later than five working days).

1.6. Ensure that the Touring Charter is communicated throughout all levels of their organisation and to relevant stakeholders (e.g. Local Government) to ensure obligations continue to be met when staff transition out of the organisation.

2. First Nations Cultural Safety and Protocols

2.1. All parties acknowledge that the ownership and custodianship of both tangible and intangible forms of Indigenous intellectual and cultural property which reside in the creation of First Nations-led work, and surround the presentation of these performances, belongs to First Nations people.[2]

2.2. First Nations people have the right to self-determination and must lead decision making processes and protocols when any activities involving First Nations people is to take place.

2.3. Wherever possible, engagement with the local First Nations community must begin well before the scheduled performances. All parties must contribute to building trust, reciprocity and support to help ensure the success of the presentation for the community, venue, and the company.

2.4. It is expected that presenters, as local liaisons, will make reasonable efforts to connect the company with local Traditional Owners where necessary so that cultural protocols may be understood and observed.

[1] Refer to Collaborating with Regional Communities (2019), Regional Arts Australia.

[2] Refer to First Nations Cultural and Intellectual Property in the Arts, (2007), Australia Council for the Arts

Dunggarri Nya Nya Ngarri Bi Nya. Photo by Amb[illegible]

3. Marketing

3.1. Unless otherwise agreed, it is generally expected the presenter takes responsibility for marketing and promotion to local audiences and the producer is responsible for any broader, general marketing of the tour at a regional or national level.

3.2. The producer and tour coordinator will supply a range of professional marketing materials in a timely manner, to enable the presenter to deliver an effective marketing campaign. This includes, but is not limited to, high quality images, video, marketing copy, logos, digital links, biographies, reviews, and education and engagement options (if applicable).

3.3. The cost for any requests by the presenter to the producer for additional bespoke materials shall be borne by the presenter.

3.4. Where possible, the producer shall collaborate with the presenter to use any available channels of their own to support the marketing and promotion of the performance e.g. websites, social media channels, etc.

3.5. The producer must declare any sponsorship, funding, and logo requirements at the commencement of the tour development process. Any logos or text acknowledgements required to fulfil the relationship with a sponsor, funder or other party must be supplied to the presenter in a timely manner.

3.6. The billing and production credits must be agreed to in writing as part of the contract negotiation process.

3.7. Marketing and communications plans must be shared with the other party if requested and such plans should not be enacted until a signed presentation agreement is in place between all parties.

3.8. Media embargoes requested by either party must be adhered to unless permission is otherwise granted in writing.

4. Ticketing

4.1. The presenter is responsible for ticketing of the production including providing the software platform, channels, and staff to do so.

4.2. Tickets must not be made available for sale until a signed presentation agreement is in place between all parties.

4.3. When setting ticket prices:

4.3.1. Under a straight sell-off fee arrangement, presenters determine the final ticket pricing structure, however, are encouraged to discuss the ticketing arrangement with the producer to allow for consistency across the tour and so that the producer can project potential royalty income (if applicable).

4.3.2. Under a shared risk arrangement, presenters and producers (or co-presenters) negotiate and confirm ticket prices together.

4.4. Any ticket fees and charges that affect gross box office must be disclosed to the other parties as requested.

4.5. If any party requires a specific number of tickets to be held or issued as complimentary tickets, it must be agreed to in advance and reflected in a signed presentation agreement between all parties. These tickets will not be unreasonably requested or withheld.

4.6. When an audience member requests a refund of which they are not automatically entitled under Australian Consumer Law or the sales agency's prescribed conditions of sale, the following should be observed:

4.6.1. In the circumstance where the presenter is undertaking full risk on the performance, the issuing of a refund or other remedies (e.g. exchange, credit, etc.) remains at the presenter's sole discretion.

4.6.2. Under a shared-risk arrangment, it should be determined when contracting the presentation whose decision it is to determine if a refund will be issued or other remedy provided.

4.7. Financial reconciliations outlining shared box office takings and royalties must be sent within ten (10) business days from the end of the season. The presentation agreement should outline the schedule of payment and due dates.

4.8. Royalty payments are determined on net box office takings, unless otherwise agreed in writing. Net box takings are defined as total ticket income less booking fees, inside charges, and transaction costs.

4.9. The presenter and producer may come to an arrangement whereby, at the completion of the season/performance, audience information is shared on the basis it complies with the ticketing agency's privacy policy and the Privacy Act 1988 (Cth) (Privacy Act), and any other applicable laws or regulations.

4.10. Use of any shared audience information must only be used by either party in compliance with the Privacy Act and the Spam Act 2003 (Cth) (Spam Act), and any other applicable laws or regulations.

4.11. Presenters and producers should seek additional ticketing guidance through Live Performance Australia's Ticketing Code of Practice[3]. Note, LPA members are bound by the Ticketing Code, while many non-members choose to adopt this Code of Practice as an industry standard.

[3] Ticketing Code of Practice, Live Performance Australia.

Capital Theatre, Bendigo. Photo by Alistair Kennedy

5. Technical and Production

5.1. It is the producer's responsibility to outline the technical specifications of the touring production, including what will be provided by the touring party and what is expected of the presenter.

5.2. Presenters and producers must work collaboratively to understand and deliver the artistic and technical elements of the production to the highest standard possible and as intended by the artists.

5.3. Prior to finalising a presentation agreement, parties must confirm whether the technical requirements of the production can be met in the context of the physical, logistical, and financial capacity of the venue, as per the technical specifications provided by the producer.

5.3.1. Specialised equipment or staff required for the presentation that cannot be provided by the presenter must be discussed and consideration given to where it is sourced.

5.4. It is the presenter's responsibility to provide the technical equipment and staff required to present the touring work in their performance space, and these arrangements must be in place as agreed before the touring party arrives at the venue.

5.4.1. The costs of technical equipment and staff travelling with the touring party are expected to be represented in the presentation fee, unless otherwise supported through touring funding or specific alternative arrangements have been negotiated with the presenter.

5.5. If there are changes to either the venue or the production that impede the ability to deliver the agreed production requirements, parties must act in good faith to resolve the issues in such a way that the other party is not unfairly impacted.

6. Negotiating and Contracts

6.1. All parties must engage in negotiations and enter into contracts honestly, fairly, and in good faith.

6.2. All parties must endeavour to accurately communicate and be transparent about their level of interest in negotiating and ability to enter negotiations.

6.3. Once the presenter and producer/tour coordinator enter into negotiations, they commit to actively participating in these discussions in good faith and responding to requests for information in a timely manner.

6.3.1. If the presentation is deemed unviable by any of the parties, they must communicate their intent to withdraw from negotiations in a timely manner. (Ideally within 48–72 hours, but no later than five working days).

6.4. Tour coordinators must confirm the roles/duties they will undertake in brokering the engagement on behalf of producers and presenters and, if required, declare any service fees or other associated costs/charges that will be incurred beyond the quoted presentation fee at the commencement of tour development.

6.5. Producers and/or artists should be made privy to any contracts, presentation agreements or any other arrangement negotiated by the tour coordinator on their behalf which directly impacts them or obligates them in any way.

6.6 Prior to contracting, all parties must give full and frank disclosure of all information related to the tour, including, but not limited to, tour itinerary, royalties, commissions, technical specifications, minimum staffing requirements, hospitality riders, and ticketing holds, to allow all parties to appropriately consider the arrangement and/or budget for the proposed presentation

6.6.1. All parties may be requested to supply a budget which clearly demonstrates the financial obligations, rationale of fees, funding sources attached to the presentation, and projected outcomes from the presentation. Information deemed commercial-in-confidence must be treated as such by all parties.

6.6.2. Producers and tour coordinators must provide a breakdown of the distribution of the royalty amount attached to the presentation (e.g. artists, producer, etc.), if requested.

6.7. All parties recognise the importance of copyright and intellectual property (IP) in relation to touring productions, and strive to respect the rights of other parties with respect to copyright and IP.

6.8. The producer is responsible for securing any rights and licences related to the production in advance of negotiating a presentation.

6.9. All parties should strive to fulfil their moral rights[4] obligations under the Copyright Act 1968 (Cth) (Copyright Act), e.g. the right to be attributed as the creator of the work.

[4] Moral Rights fact sheets – Arts Law Centre of Australia and Australian Copyright Council.

6.10. Any requests for exclusivity related to the presentation of the production or associated activities, whether based on geographical proximity or otherwise, must be explained and be open for negotiation. The party requesting exclusivity rights should be prepared to incur additional fees in exchange for this arrangement.

6.11. An interim agreement between both parties is recommended between the time the presentation deal is finalised and the time the tour is confirmed which clearly sets out the details of the presentation arrangement while other presenters are locked into the tour or funding is sought. This binding agreement may take the form of a Memorandum of Understanding (MOU), booking form, or presenter confirmation form and should include all the details discussed, including the consequences for either party withdrawing from the tour before the final presentation agreement is issued. Emails can be considered binding if they set out all the details of negotiation and a commitment to proceed, however, it is preferable to capture this in a single interim agreement to provide clarity in the case of a dispute.

6.12. Presentation agreements should address, at minimum, the following considerations:

6.12.1. Responsibilities of each party including a description of services and details of planned activity, e.g. time, date, location, personnel to be supplied by each party, credits and billing, and marketing requirements.

6.12.2. Arrangements in relation to copyright, IP and licences for the use of either.

6.12.3. Performing rights and licences required for the presentation of the production, including APRA/One Music licences.

6.12.4. Indemnity, liability, and insurance requirements.

6.12.5. Fees and payment schedules (including royalties, commissions etc.).

6.12.6. Ticketing and merchandise arrangements.

6.12.7. Terms regarding force majeure, cancellation, and termination of agreement.

6.12.8. Technical specifications including equipment, staffing, and production consumables.

6.13. Contracts must be executed and returned in a timely manner, and well before the commencement of presentation. Ideally, this should occur a minimum of 12 weeks prior to the commencement of the presentation.

6.14. Payment of fees required under the contract, including deposits and royalties to the artists, must happen within a timely period. Notwithstanding the cancellation or termination conditions within the presenting agreement, invoices for future, scheduled payment may be issued in advance.

6.15. Failure to pay the contracted fees, including the deposit, according to the agreed schedule may entitle the producer to withhold delivery of the presentation until payment is made. Such situations will not constitute a cancellation and performance fees remain payable.

Bjorn Again, The Playhouse, Darwin Entertainment Centre. Photo by Helen Orr

7. Cancellation

7.1. Cancellation or withdrawal from a tour can have a significant impact on the viability of a tour or program and should only be considered once all other options to resolve an issue have been genuinely explored by all parties in good faith.

7.2. Discussions related to cancellation must be conducted within the principles of this Charter including respect, transparency, accountability and good faith dealing, to find a mutually agreeable outcome.

7.3. Interim agreements (see 6.12) and presentation agreements (see 6.13) must include clauses pertaining to cancellation and establish a clear understanding of the consequences, financial or otherwise, if either party withdraws or alters this written commitment. These actions and consequences may be nuanced depending on the cause for the cancellation, e.g. force majeure, inability of the performer to proceed due to health, lack of tickets sold, etc.

7.4. In the case of a tour not securing the necessary funding required to proceed with the tour, all parties may decide to renegotiate terms to deliver an unfunded presentation.

The Farm and Co3 Contemporary Dance, *The Ninth Wave* as part of Perth Festival (2022). Photo by Jess Wyld

8. Funding

8.1. If a tour requires funding, the presenter should provide written confirmation of their involvement if requested, e.g. a Presenter or Venue Confirmation Form or another format that includes responsibilities agreed by each party and the consequences of cancellation or withdrawal from the tour before funding can be secured. This confirmation serves as a written commitment or interim agreement to present the work.

8.2. If the tour is funded, the parties then enter the final presentation agreement based on the terms agreed at application stage.

8.3. If the tour is not dependent on funding, this written agreement should take the form of a presentation agreement. (See 6.13.)

8.4. The party responsible for submitting any funding applications related to the tour must provide updates to the other parties regarding the status of the funding request and the impacts of tour development and delivery.

8.5. If the necessary funding to deliver the proposed tour is unsuccessful, the interim agreement is to outline the process for determining alternative options, if possible.

9. Receiving and Presenting the Tour

General

9.1. All parties are responsible for cultural safety and must practice inclusivity, equity, and respect within the workplace and in the community. Cultural safety is achieved through individual responsibility and broader workplace culture, and upheld through policy, processes, and rules.

9.2. The presenter is responsible for providing a suitable, safe space and professional, capable staff to meet the contractual requirements of presenting the production and any engagement activities. Any venue compliance requirements including, but not limited to, the provision of risk management plans and the specific responsibilities of each party while in the venue, must be provided to the touring party in writing in advance of the tour.

9.3. The presenter should meet the touring party on arrival.

9.4. On arrival, the presenter is responsible for ensuring the touring party has been adequately inducted into the use of the venue and that all safety and emergency procedures have been communicated.

9.5. The producer is responsible for ensuring the touring party is equipped, capable and informed about the workplace they are entering, as agreed, including arrangements specific to that presentation/location.

Accessibility & Working with Vulnerable People (Audiences, Staff, Performers, Crew)

9.6. All parties agree to participate in discussions regarding the appropriate ways to engage with audiences, participants, and community stakeholders as required. A specific risk assessment and management plan should be developed based on this discussion within a timely manner.

9.7. Presenters acknowledge there may be members of the touring party with specific access needs and will work with the producer to provide appropriate support including, but not limited to, mobility aids, dietary requirements, sensory considerations, and ensuring a physically and psychologically safe workplace. Advice should be provided as known to allow for appropriate support to be provided.

9.8. Producers must ensure any sensitive content (e.g. flashing lights, nudity, cultural sensitivities, or other content warnings, etc.) is communicated to presenters with suitable notice. Presenters are then responsible for communicating this to audiences or participants in a appropriate manner.

9.9. Presenters and producers are both responsible for ensuring their respective representatives hold Working With Children checks and/or a National Police Check relevant to the engagement.

CDP Kids, *Guess How Much I Love You* 2021/2022 Australian Tour, Catherine McNamara and Drew Wilson. Photo by James D Morgan

Pandemic Requirements (such as COVID-19)

9.10. All parties recognise that requirements and best practices in relation to COVID-19 change regularly and will strive to stay abreast of the current government advice in relation to COVID-19.

9.11. Pandemic requirements or strategies for public health measures must be shared and understood by all parties in advance.[5]

9.12. During the contracting process, producers and presenters should exchange each party's pandemic safety plans, including any mandatory requirements, acknowledging that plans remain subject to change. These plans should be communicated to relevant staff, including the touring party, with any cost implications clearly articulated where required.

Sustainable choices

9.13. All parties recognise the creation, presentation, and touring of performing arts works carries with it environmental costs. Parties recognise they are responsible for taking steps towards environmentally sustainable procurement, practices, and operations to reduce and, where possible, offset the emissions of these activities.[6]

9.14. Where possible, parties agree to support the emission reduction goals of the other parties in the planning, tour delivery and presentation of the work.

10. Post-Tour

10.1. All parties are required to provide any relevant data necessary for their respective reporting requirements, whether that be acquittals, programming evaluations, or other budgetary purposes.

10.2. Presenters, producers, and touring parties should undertake to participate in a post-tour debrief (either directly, or with all presenters on that tour).

[5] COVID Safe Touring Guidelines, Live Performance Australia

[6] Green Touring Toolkit, Arts on Tour

NON-COMPLIANCE WITH THE CHARTER

This Charter does not replace the legal and statutory obligations of any party. In fact, it reinforces the importance of maintaining open communication and robust business processes to protect individuals and organisations involved in performing arts touring.

An efficient, meaningful, respectful and thriving touring sector depends on a network of strong, effective relationships working towards high quality experiences for artists, audiences, and communities. Presenters, producers, and tour coordinators who do not operate with safety, respect, transparency, and accountability, risk potentially severe reputational damage within the sector.

FURTHER REFERENCES

This Charter should be read alongside the following industry guidelines and frameworks.

- Collaborating with Regional Communities, (2019), Regional Arts Australia
- First Nations Cultural and Intellectual Property in the Arts, (2007), Australia Council for the Arts
- Ticketing Code of Practice, (2021), Live Performance Australia
- Moral Rights Information Sheet, (2016), Arts Law Centre of Australia
- Moral Rights Fact Sheet, (2022), Australian Copyright Council
- COVID Safe Touring Guidelines, (2021), Live Performance Australia
- Green Touring Toolkit, (2022), Arts on Tour

REVIEW

The Charter will be reviewed every three (3) years or as required.