



Tox Library

Wonder Woods - Nonsuch
Theatre. Photo by Edward Boot.

NATIONAL LOTTERY PROJECT GRANTS INFORMATION SHEET

Touring: Developing a project

Arts Council National Lottery Project Grants is our funding programme for arts, museums and libraries projects.

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Awarding funds from
THE NATIONAL LOTTERY®

What's Inside

This information sheet provides **additional information** for your Arts Council England's National Lottery Project Grants application.

Make sure that you have also read the main **Guidance for applicants**. See our [website](#) for more information about Project Grants.

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Touring projects

We define touring as the distribution of the **same creative or cultural work, programme or event** to **at least two different locations** in England, the other UK nations and/or internationally. A tour must include some element of **performance, presentation or display** in each location.

This information sheet covers the things you should think about when putting together a touring project. It's useful if you're applying to the Touring Projects strand specifically or if you're applying to us through a different route and your project includes touring.

What to think about

When and where: Planning your tour schedule

When you apply, we will ask you where your project will happen. This is your chance to tell us your tour schedule. We will ask whether each venue in your tour schedule is:

Confirmed – the booking dates and contractual arrangements are confirmed, subject to Project Grants funding, and probably won't change, or

Expected – there has been a discussion between you and the venue. The venue understands the likely contractual arrangements and has agreed to pencil a date(s).

We recognise that confirming dates often rests on the outcome of funding applications and therefore tour dates may be expected.

We do expect dates to be pencilled/on hold and will use the expected tour schedule when considering the demand for and feasibility of your tour.

If applying to the Touring Projects strand (Regional, National, International), you will have the opportunity at the Expression of Interest (EOI) stage to outline the rationale behind the tour, provide experience of touring creative or cultural work, highlight relevant partnerships that will support the proposed tour delivery or how these partnerships will help to encourage future opportunities for touring.

If you are subsequently invited to full application, it will be important to progress as many dates as possible from expected to be confirmed.

Developing audiences

Audience development is about building relationships with new and existing audiences, and how you plan to do this across the course of your project.

The application form will ask you questions about the people and communities your project plans to reach, including how you will make sure it's inclusive and relevant. We'd suggest thinking about the following in relation to your tour:

- Who is your intended audience?
 - Who is your current audience?
 - What do you already know about them that you can build on?
 - Who are the new audiences you are intending to reach, and why?
 - Will this differ from place to place?
 - Are you setting specific targets?
 - How will you measure success?
- How do you plan to reach them?
 - What are your marketing plans?
 - You might have a marketing strategy (which will have a specific focus on tickets sales). This is generally distinct from audience development, although the two inform each other.
- Who will you work with?
 - Be clear and specific about who you are working with and why?
 - Are these relationships local or national?
 - How will your partnership support your Audience Development goals
- The resources you will need, including budgets, people, tools and skills.
- What data or information could you capture to help you better understand your audiences in the future?

If you are applying to the Touring Projects strand (Regional, National and International) you will need to provide an Audience Development Plan as a mandatory attachment to your application.

Environmental Responsibility

We often see applications outlining what environmental data they plan to collect during their project with limited evidence on how this will inform future practice and planning. For applications of £100,001 and over it's important that applications include how you plan to inform change. If you are at an early stage of your environmental responsibility journey, demonstrating how you plan to embed learning in your practice is sufficient.

You can find out more in the [Environmental Responsibility](#) information sheet. You can find this in the 'Being environmentally responsible' section of our guidance library.

Why a project is touring to a particular venue, particularly new work in Priority Places

We want to understand why you have selected the venues or locations you are touring to. We want to see evidence of how you plan to build connections with audiences and venue partners, particularly in Levelling Up for Culture and Priority Places, to ensure that those engagements and partnerships respond meaningfully to the local context.

Research, development and making costs

If you are developing a new project, consider which National Lottery Project Grant strand is best suited to your project. The Touring projects strand (Regional, National, International) does not normally support research and development or early testing.

Edinburgh International and Fringe Festivals

We don't normally directly fund applications that include taking work to the Edinburgh International or Fringe Festivals.

Only if you're applying to the Touring projects strand (Regional, National, International) can you include Edinburgh dates within a tour schedule. They can form part of a wider tour, but they can't make up the majority of dates.

Although we're not able to fund projects that focus on taking work to the Edinburgh Festivals, we are committed to increasing opportunities for international exchange and market development for creative practitioners and arts and cultural organisations based in England. We have supported Horizon Performing Arts Showcase for England-based individuals and organisations to present work including theatre, dance, circus and live art, within the Edinburgh Festival Fringe.

Discipline-specific considerations

We recognise that the approach to touring and the language associated with it may be different depending on the discipline that you work in.

We want to encourage touring activity across all our funded disciplines, recognising that Theatre and Dance currently make up the majority of the applications that we receive. The information below provides some discipline-specific examples of the kind of work we can support and includes some recently funded examples.

Visual Arts

Examples of what we can support:

- Projects that share the same core exhibition or display of new or existing artwork in multiple locations.
- Projects that adapt a piece of work, exhibition or display in relation to local context, so that each tour venue shows a slightly different iteration.
 - This might also include socially engaged practice, which would be devised in collaboration with relevant communities in different tour locations.
- Projects that are thematically aligned, for example,
 - a tour of an artist's work, that might show different art works in different tour venues, simultaneously, or across a sequence of dates.
- Costs of preparing, transporting and installing the work in each touring location.

- Projects with a focus on audience development for touring Visual arts work.
- Projects that involve education, workshops, participatory and/or community focused activity, provided the programme that is touring includes an element of performance, presentation, or display in each location.

Things to consider:

- We can support a proportion of commissioning or costs to produce new work, where the objective is then to tour or distribute the work across two or more venues.
- We can support tours where the artists spend more sustained periods of time with the communities they are visiting, for example through residencies or participatory projects involving multiple visits.
- For applications to the Touring Projects strand (Regional, National, International), the majority of costs must be for the cost of touring the work to different venues or spaces and we will need to have a high level of confidence that all elements will take place within the timescale provided.

Examples of funded projects:

[Faye Claridge: We Roar. Co-created touring exhibitions, events, publication & symposium produced with 40 people in 20 US & UK prisons](#)

[Slaves of Fashion: New Work by The Singh Twins. Wolverhampton Arts & Culture with National Museums Liverpool](#)

[Florence Peake: Factual Actual. Co-commissioned by Southwark Park Galleries, London, and Towner, Eastbourne, in partnership with Fruitmarket, Edinburgh](#)

Museums

Examples of what we can support:

- Projects that share the same object, exhibition or display in multiple locations.
- Projects that adapt the same object, exhibition or display in relation to local contexts so that each tour venue shows a slightly different iteration.
 - A partner museum's own collection might enhance the content or theme of a touring exhibition. This can help to personalise the exhibition for each place and increase depth of engagement with people and communities, as well as stakeholders.
 - This might also include socially engaged practice, which would be curated or created in collaboration with relevant communities in different tour locations.
- Projects with a focus on audience development for touring museum collections.
- Projects that involve education, workshops, participatory and/or community focused activity, provided the programme that is touring includes an element of performance, presentation, or display in each location.

Things to consider:

- We can support a proportion of the costs that relate to:
 - preparing objects for display
 - conservation costs for objects to be toured for public display
 - further costs relating to tour delivery such as display cases, packing and transportation

- For applications to the Touring Projects strand (Regional, National, International), the majority of costs must be for the cost of touring the work to different venues or spaces.
- You may find it useful to contact the [Touring Exhibition Group](#), who offer insight and support on developing touring products for and in museums.

Examples of funded projects:

[MAGNET. A network of 12 museums and galleries that are joining resources to share their collections with diverse national audiences.](#)

Music

Examples of what we support:

- Projects that involve touring the same company (this might be an ensemble, an orchestra, a band, an artist or a collective) to two or more locations or venues
- Projects that involve touring the same repertoire or programme to multiple venues
- Projects that adapt the company or artists touring to different locations
- Projects that adapt the performance, programme or repertoire in different locations
- Projects that promote a tour of multiple bands or artists to multiple locations. Individual shows may take place at the same time or separately.
- Projects that include the touring of education, workshops, participatory and / or community focused activity, provided the programme includes an element of performance, presentation, r display as per the above.
- For applications to the Touring Projects strand (Regional, National, International), the majority of costs must be for the cost of touring the work to different venues or spaces.

Things to consider:

- We can support projects which include some aspects of creation. If applying to the NLPG Touring Projects strand (Regional, National, International), the majority of costs must be weighted to touring the work and we will need to have a high level of confidence that all elements will take place within the timescale provided.
- We encourage applications that look to establish and support touring networks, especially within grassroots venues and festivals. We appreciate that these may involve multiple tours within a single application, with different bands or artists touring to different venues, sometimes on the same date.
- We can support tours where the bands, orchestras, ensembles or artists spend more sustained periods of time with the communities they are visiting, for example through residencies or participatory projects involving multiple visits.
- For applications to the Touring Projects strand (Regional, National, International), the majority of costs must be for the cost of touring the work to different venues or spaces.

Examples of funded projects:

[Don Sinclair: Reggae Vibes. A UK sound system heritage tour](#)

[Nu Civilisation Orchestra: Joni Mitchell's Hejira & Mingus. UK tour.](#)

Libraries

Examples of what we can support:

- Touring where the Library is the presenting venue for the work on display;
 - a tour may feature multiple Library branches in a geographical area or wider national activity.
- Consortia or networks of libraries working together to share creative or cultural work such as displays or performances.
- Projects that involve education, workshops, participatory and/or community focused activity, provided the touring programme includes an element of performance, presentation, display in each location.

Things to consider:

- Library branches or services are free at the point of entry. Think about where any match funding for your project could come from.
- Library Services may have their own local collections or nationally significant collections that could enhance an incoming touring programme or display.
- Library Services often have an annual cultural event programme. It might be helpful to outline how your project connects to this provision.

Examples of funded projects:

[Creative Arts East: Rekindle. A national project to develop and deliver creative and cultural experiences for rural and underserved communities in their local libraries.](#)

[National Rural Touring Forum: Touring Arts In Libraries / NRTF. A project supporting touring into Libraries on a national scale.](#)

Digital

The Arts Council is committed to supporting innovation using digital technologies, which are constantly evolving and transforming the way we make, distribute and experience art and culture. In addition to online and broadcast distribution, digital touring can increase reach and engagement and offer access to new kinds of culture across all the disciplines that we support.

Examples of what we can support:

- Digital distribution where the work is touring to physical locations.
- Non-linear touring, where simultaneous presentations of work may happen at multiple venues at the same time.
- Tours where the same practitioner may present different work or programmes in different locations.

Things to consider:

- Applications to the Touring Projects strand (Regional, National, International) are unable to support activity that solely takes place online and does not have a significant presence in a physical venue or location. See the [Digital and Technology-based information sheet](#) for more detail. You can find this in the 'Types of project' section of our guidance library.
- We can support touring projects which help to develop touring networks for digital work or that find new ways or locations to bring digital work to a wider public.
- We can support digital touring projects that include digital skills and digital audience development opportunities for participating venues.
- We can support a proportion of development costs, where the aim of the commission is to tour work. You must clearly demonstrate evidence of demand for the commissioned tour.
- For applications to NLPG Touring Projects (Regional, National, International), the majority of costs must be weighted towards the cost of touring and distributing the work to different venues or spaces.

- We can support re-versioning costs, where work made originally in one digital format needs to be converted into a different digital format for the purposes of touring.
- We can support tours where the work or practitioner spends a time in the host location, for example for a residency, or to enable talent development and participatory activities.
- Where tours involve multiple practitioners and works touring to different venues, it is not a requirement for all practitioners or work to feature at all venues.

Examples of funded projects:

[Project Dastaan: Child of Empire. A state-of-the-art VR experience of the 1947 Partition of British India.](#)

International tours

Examples of what we can support:

- Outbound touring to venues and places outside of England, relating specifically to Element O in Let's Create.
- Inbound touring from international companies or organisations (provided the applicant is based within the UK – such as a UK based venue, organisation or producer), relating specifically to Element O & P in Let's Create.
- Increased costs of touring internationally, such as visas, travel, accommodation. See the [International activity](#) information sheet for more detail. You can find this in the 'Types of project' section of our Guidance library.

Things to consider:

- As an applicant you must be based within (live in or have a business address in) England or the wider UK
- There are restrictions around including dates to the [Edinburgh International and Fringe Festivals](#).
- If your project involves international touring, make sure that you can demonstrate longer term benefit to creative and cultural

practitioners, organisations, or people and communities living in England. This can manifest over time (deferred) and can include elements like artistic development from exposure to international practice.

Examples of funded projects:

[ZooNation: Message in a Bottle. Touring extension into the US.](#)

[Far From the Norm: Until We Sleep. European Tour.](#)

Resources

Arts Council resources

- [Guidance for applicants](#)
- [Is my project eligible information sheet](#)
- [Touring Projects strand \(International, National, Regional\) information sheet](#)
- [Environmental Responsibility information sheet](#)
- [International activity information sheet](#)
- [Digital and technology-based projects information sheet](#)
- [Investment Principles Resource Hub](#)

Wider resources

[Anti-Racism Touring Rider](#)

A toolkit dedicated to supporting anti-racism including a rider and checklist to ensure an equitable environment between all stakeholders on tour.

[Arts Infopoint UK](#)

A pilot initiative to support the arts sector with information on practical issues relating to artist mobility.

[Audience Agency](#)

A range of resources, including Audience Development planner, Audience Finder and other segmentation tools, to support audience growth and development.

[Collections Trust](#)

Collections Trust help museums capture and share information that gives their objects meaning. Their standards and advice are used around the world to make museum collections accessible.

[Culturehive](#)

A website of shared audience development resources for arts and culture

[Digital Culture Network](#)

Arts Council England's Digital Culture Network, a team of 9 Tech Champions provide on the ground support to develop organisations' digital skills and explore the benefits of technology.

[Musicians' Union](#)

A trade union body representing musicians across the music industry. Their website offers lots of useful tools to support touring and other areas.

[Julie's Bicycle](#)

Julie's Bicycle provides training, resources and initiatives focusing on the climate crisis. Their website includes Creative Green Tools which supports projects to measure environmental impact. They also provide a Touring Guide which covers practical considerations when planning a tour.

[Museums and Galleries Tax Relief](#)

The Museums and Galleries Exhibition Tax Relief is the eighth in a series of creative reliefs introduced by government. It is designed to support organisations to create, and tour public facing exhibitions by helping them to recover some of their production costs.

[Museums / Government Indemnity Scheme](#)

The Government Indemnity Scheme offers an alternative to the cost of commercial insurance. It allows organisations to display art and cultural objects to the public that might not otherwise have been shown due to the high cost of insurance. The scheme provides cost-free indemnity cover to borrowing institutions for loss or damage to art or cultural items on short or long-term loan or on tour.

The scheme covers: objects and artworks during transit to and from the borrowing venue; storage; setting up; display; and dismantling. It covers loans from private lenders in the UK and abroad, as well as loans from UK non-national museums and galleries.

Loans from national museums are not covered – these museums lend at their own risk.

[National Rural Touring Forum](#)

The national body for rural touring, whose members cover every Area of England. They provide Eyes Wide Open, a comprehensive guide to touring.

[Touring Exhibitions Group](#)

TEG works across the UK and internationally with organisations of all sizes and types. Our members exhibitions represent all disciplines, including arts, craft, design, social history, natural history, and science.

[The Space](#)

The Space is an Investment Principle Support Organisation that helps sector organisations develop their capacity for digital creation and distribution.

[Theatre Green Book](#)

Developed for the theatre industry although with information which is useful to the whole of the performing arts sector, Theatre Green Book looks at how theatre can operate with greater environmental responsibility

[Theatre Tax Relief](#)

Creative industry tax reliefs are a group of 8 Corporation Tax reliefs that allow qualifying companies to claim a larger deduction, or in some circumstances claim a payable tax credit when calculating their taxable profits.

[UK Theatre](#)

Provides training on touring management and other relevant topics.
Operates industry agreed contracts and rates of pay for touring activity.
Organises an annual touring symposium to discuss touring issues as well as events throughout the year.

[Uncultured](#)

The Uncultured have produced a guide to support individuals to work through the Environmental Responsibility questions in the National Lottery Project Grant application.

[Unlimited](#)

Guidance on how to put together an Access Rider.

Contact us

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You can also Live Chat with our customer services team by clicking the icon on our Project Grants page on our website.