

## Frequently Asked Questions

### 1. How does Arts Queensland define a tour?

Arts Queensland defines a tour as the same performance, exhibition or activity happening, in sequence, over a cohesive period of time in more than one external community (i.e. it needs to be happening in at least 2 communities other than the applicant's home location).

A tour could have one or more 'legs', the same performance/exhibition/activity travelling to one community after another over a period of consecutive days.

'Hub and Spoke' tours are also over a series of consecutive days but travel happens from a central location, either a home base or an external base. For example: a Brisbane-based company touring venues within 2 hours drive; or an artist or company doing an artist in residency in a regional location and delivering workshops or performances in surrounding communities while they are there.

A live music, performing arts or community engagement tour could also be a 'jab' tour where the same production/workshop is toured out from a home base over a number of single days/nights or short excursions, with periods of time in between. For example, a theatre company from Rockhampton tours its cabaret show out on weekends to communities across central Queensland over a three month period.

Through your application you should provide the rationale for your chosen touring model and make the case for its viability, value for money, etc.

Arts Queensland does not consider it a tour if your activity is:

- happening at the same time in multiple locations
- happening in multiple locations over a period of time but culminates in a shared outcome such as a performance or exhibition, for example a music ensemble delivering workshops in a number of communities that lead to a performance of all participants in one location.
- only happening at one other location beside your home community

If these describe your planned activity, you should contact Arts Queensland to discuss the funding program that best matches your needs.

### 2. What is meant by a multi-tour program?

You should apply to the *Performing Arts Touring multi-tour program* stream if you are **not** touring contemporary live music and you are seeking support for more than one touring production and/or series of community engagement activities. These activities should be touring at different times over a defined period. Applications are welcome from both producers and presenters.

Examples of multi-tour programs include:

- A company who wishes to do three different workshop tours to different Queensland regions across three different school holiday periods in the same year.
- A consortium of six presenters who join together to program four performing artists and companies over an 18-month period, and apply for funding to support four tours between their venues.

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- A regional music producer seeks funding to support a micro touring circuit for emerging music artists in their area, programming a number of small tours by ten musicians across a year.
- A dance company applies for funding to deliver a performance tour of their co-production with a disability arts company supported by two accessible dance workshop tours to the same locations.
- A theatre company for young people seeks support for a tour in each school term to different Queensland regions.

### 3. Which TQF stream should I apply for?

Select **only** the *Exhibition Touring* stream or the relevant *Performing Arts Touring* stream if:

- the primary audience for your tour is not schools, and
- your engagement with schools is part of wider community engagement activities.

Select **only** the *Arts and Education* stream if:

- you are performing or delivering activity **only** for schools, or
- your application is for an artist-in-residence with no other touring activity.

Select **both** the *Arts and Education* stream and an art form stream if:

- you have a performance or exhibition tour that includes an artist-in-residence component,
- your performance or exhibition tour has activities targeted at schools as a substantial part of its program,
- you are touring a schools show and public show concurrently.

If you are unsure which category best fits your planned tour please contact Arts Queensland.

Peer assessors reserve the right to recommend the final amount of funding and the funding stream they consider best suits your application.

### 4. Who can apply for Artist-in-Residence projects?

Regional schools can apply through the *Arts and Education* stream for funding to have artists in residence.

Artists or arts companies can apply through the *Arts and Education* stream to work with a specific regional school or group of schools.

Other types of venues and organisations can also apply for artist-in-residence projects, as long as the beneficiaries are regional schools or kindergartens. For example:

- An artist based in a gallery or museum uses arts to engage local schools with the collection.
- A national park Visitors' Centre engages First Nations artists to work with visiting schools.

Artist-in-residence projects can take place as either a standalone project or as part of community engagement for a tour.

### 5. I want to apply for a program of performance tours for schools and kindergartens, which funding stream should I choose?

If you wish to apply for a number of schools tours over a set period of times then select both *Performing Arts Touring – multi-tour program* and *Arts and Education* boxes on the online application form.

### 6. What are the Touring Queensland Fund (TQF) definitions of regional, remote and metropolitan?

In this program, the definition of 'regional' is all Queensland locations outside of Brisbane City Council boundaries. You can check a location using the Electoral Commission of Queensland's interactive map:

[https://results.ecq.qld.gov.au/local\\_area\\_maps/](https://results.ecq.qld.gov.au/local_area_maps/).

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TQF uses the Modified Monash Model (MMM) classification of remoteness. Areas MMM 3 - MMM 7 are considered remote for the purposes of this fund. You can check a location's remoteness on this interactive map: <http://www.doctorconnect.gov.au/internet/otd/publishing.nsf/Content/locator>.

Metropolitan is defined as anywhere inside Brisbane City Council boundaries

## 7. How much funding can I apply for?

The maximum amount for the TQF Performing Arts streams and the *Arts and Education* stream is \$200,000 for multi-tour applications for three or more tours. The cap for the *Exhibition Touring* streams, single Performing Arts tours, or multi-tour applications for two tours is \$150,000. Funding for the artist-in-residence component of any application is capped at \$20,000 per application.

Regardless of amount, your funding request must be substantiated by a viable itinerary and a reasonable budget for both income and expenditure. It is particularly important given the existing and ongoing impacts of COVID-19 on potential audiences that you demonstrate how you have calculated your income, how much is confirmed and how much is unconfirmed.

It will strengthen your application if you can demonstrate co-investment in your project from other partners and/or from income you earn from your activity. Applications that prioritise remote or small communities, or focus on significant community engagement outcomes, may be able to make a clear and compelling case that justifies high levels of subsidy per attendee.

### **Budget tips:**

- Providing quotes and cost breakdowns can help to build a stronger budget.
- Add more detail to your budget to help assessors understand your income or expenditure and align it to the activities described e.g. instead of describing accommodation as a lump sum (e.g. \$2400) break this amount down (e.g. 4 people x 6 nights @\$100/night). This detail can be included in the budget itself or in the notes to budget section of the application form.
- Separate out any costs that relate to the rehearsal, remount or exhibition preparation from those relating to the touring activity.
- Include funding from other arts bodies, e.g. Australia Council's Playing Australia or Visions Australia programs, and indicate whether or not these amounts are confirmed. (Applicants should be aware that success in another fund does not ensure success in the Touring Queensland Fund).
- Double check the TQF guidelines to ensure you are only allocating AQ funding to eligible costs. **If in any doubt, please call Arts Queensland to check as applications which assign AQ funding to ineligible costs will not be assessed.**
- The online budget form will use your expenditure and non TQF income to calculate the AQ funding request and create a balanced budget.
- It will also auto-calculate the amount of non Queensland Government funding.

For more information on building your budget, see the resources on Arts Acumen:

<http://www.arts.qld.gov.au/arts-acumen/resources/funding-application-writing>.

Applications to TQF will be cross checked against other AQ funding programs to ensure that funding is not duplicated.

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## 8. What does Arts Queensland mean by digital delivery costs?

You can request support from AQ for non-capital costs related to the digital delivery of performance, exhibition or community engagement activities as part of your tour. This could include filming a performance for streaming, recording or livestreaming artist talks, digital workshop delivery, or virtual community engagement and consultation ahead of the tour and would include fees for streaming or hosting services directly related to the digital delivery and technical support in producing the content for online. AQ cannot fund capital costs such as the purchase of equipment or website upgrades or rebuilds. Applications that include a request to support digital delivery should demonstrate the demand of this type of activity from the intended audiences and how it will broaden or deepen access to the project.

## 9. What does Arts Queensland mean by accessibility costs?

These are the costs associated with making your performance, exhibition or community engagement activity accessible to the audience or participants it targets. This could include sign-language interpretation, translation of key promotional or informational material into other languages or formats, or engaging additional, appropriately trained support workers to assist with community engagement activities.

## 10. Should I include information about interstate tour dates in my application?

Arts Queensland funding cannot support any interstate or international touring costs.

However, including details of interstate tour dates can help provide evidence of demand and demonstrate budgeting efficiencies and amortisation (i.e. sharing fixed costs across the tour) that make your tour viable.

If you decide to do this you must include a full tour itinerary showing interstate dates as an additional piece of support material (see 'Support Material' section of the online application form). You should also make sure you detail separately in your budget the expenditure and income associated with the Queensland and interstate legs of the tour.

## 11. Why is it important to project realistic audience/attendee numbers for the tour/residency?

Outcome reports indicate that of the majority of applications for touring support pre-COVID overestimated their audience, attendee or participant numbers.

Audience, attendee and participant projections should not be venue capacities, but realistic targets based on the community, venue size and type of show/exhibition/activity. You should also factor in any impact on venue capacity due to social distancing requirements. This is critical for the viability of your budget if you are relying on income from ticket or workshop sales.

If funded, the audience/attendee and participant numbers from your application will also form part of the Key Performance Outcomes (targets) in your funding agreement. Assessors are provided with a summary of your results against past KPOs, so setting realistic and achievable targets will contribute to your track record for future funding applications.

Producers are strongly encouraged to discuss with presenters what performances or exhibitions of a similar nature have achieved historically, as well as how COVID-19 may have changed local audience and attendee behaviour.

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## 12. How can I demonstrate demand for the work, particularly if it's a new work?

Evidence of demand can take the form of confirmed presenter bookings, presenter fees and in-kind contributions, letters of support, financial investment in the tour at the local level, and the history of audience numbers and response at previous performances or exhibitions of this or similar works.

Some level of contribution (financial or in-kind) on the part of the presenter, including a commitment to marketing the work, assists in demonstrating demand.

## 13. What letters of support should I include with my application?

Letters of support are crucial to a competitive application. You should include letters of support for your planned activities from the communities, venues and/or presenters (or schools) as this helps you to demonstrate demand for the tour/residency and its impact. Letters indicating industry and sector support for the work are important too, and can help demonstrate quality and impact.

The strongest letters of support will give details of why the writer is supporting your tour/residency: why this activity is important for this community at this time, and what impact they believe it will have and why.

If you are using arTour, Museums and Galleries Queensland, or another tour co-ordination service, a letter outlining the level of service should also be included.

## 14. What does a logical itinerary mean?

Your timeline and the order in which you are visiting locations will be scrutinised carefully.

Is it cost effective? Does the itinerary provide efficiencies that offer value for money and/or help extend the reach of the tour? Does it meet the relevant guidelines for the maximum hours and days of work to help keep the touring party safe and healthy?

Does the itinerary make commercial sense? For example: Are the dates suitable for the type of work? Does the timing work for the communities themselves, particularly from a scheduling and duplication point of view (e.g. three groups offering similar product and art forms touring to the same community in the same month)?

A logical tour will be efficient and maximize potential income and minimize potential costs. Refer to Question 1 for different types of touring models.

## 15. Why should presenters (venues, galleries, community based organisations) apply to TQF for touring projects?

Historically the majority of applicants to TQF have been the artists or producers of the touring works. Presenters, including, local government authorities, community representatives and venue/gallery managers can also apply for funding. Presenters are well placed to demonstrate demand for the work they are interested in and will be able to shape a viable tour that suits their communities and can apply either by themselves or in partnership with other presenters in a consortium.

## 16. If I am successful in one TQF funding stream how long do I have to wait until I can apply for another tour/residency?

You are able to have more than one successful application to TQF in the same year, as long as you have satisfied the reporting requirements of any previous Arts Queensland funding. Successful applicants under the TQF *Performing Arts* or *Exhibition Touring* funding streams are actively encouraged to apply for TQF *Arts and Education* funding to leverage existing touring activities to maximize impact

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and value, and extend their reach and deliver quality, curriculum-linked arts experiences to disadvantaged schools and those in remote communities.

Applications for new tours that are similar to those the applicant has received funding for in the past must demonstrate the growth and sustainability of the touring models. This might mean: including new locations from your previous tour; increasing the contribution from ticket sales or presenter fees; attracting new or increasing existing non-Queensland Government funding.

## **17. When should I apply?**

It is recommended that you apply as far in advance of your tour/residency as possible. To be eligible you must apply by the published round closing date which also must be at least 8 weeks before your activity start date.

Securing the investment for a tour well in advance gives you time to leverage the funding further by promoting the government investment to secure other partners, and/or add additional locations, performances or workshops to increase your tour's income and viability.

If your application is unsuccessful, applying well in advance also gives you enough time to respond to assessor feedback if you choose to resubmit.

## **18. What is meant by “retrospective funding requests”?**

Arts Queensland cannot fund activity that has taken place before a funding application is submitted or that will take place before the activity start date you give in your application (and remember your activity start date cannot be less than 8 weeks from the closing date of the round).

You can include these earlier costs in your overall project budget but AQ funding can't be allocated to them.

## **19. I don't have all my tour dates and venues confirmed, should I still apply?**

It is important to balance applying in advance with ensuring you have commitment from the majority of the presenters on the tour, although that commitment may still be subject to the project receiving funding

Single and Multi-tour applications and Exhibition applications that cannot evidence support from or confirmation of bookings or interest from at least two-thirds of their locations will not be eligible for assessment. Speculative applications with many unconfirmed elements may be less competitive.

Artist-in-residence projects are expected to have their venue/host confirmed, although the project might be subject to receiving TQF funding.

There is a slightly different level of confirmation expected for touring to schools, refer below.

## **20. Will my application for a schools tour be competitive if I don't yet have venues/bookings confirmed?**

It is understood that schools tours are planned and booked differently to a tour of performing arts venues or visual arts exhibitions. The dedicated peer assessment panel will be able to assess demand on the basis of levels of interest from schools and/or booking and attendance history from similar projects rather than fully confirmed and contracted bookings

In order to plan the most logical schools tour route, it may be more efficient for applicants to have funding for a tour confirmed before marketing it to regional and remote schools. Therefore, performance dates may not be able to be confirmed and contracted until all bookings have been received

If your application is successful without a fully confirmed tour itinerary you will be advised of Arts Queensland's maximum offer of funding based on the estimated tour scope. Once you have confirmed

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the final touring itinerary and budget with Arts Queensland you will be sent a letter of agreement with contracted Key Performance Outcomes (KPOs) and confirmation of the final funding offer. This may be less than initially offered if there are significant changes to the estimates given in the application.

This variation process is the same for successful applications for non-schools touring that have significant itinerary changes after their application is approved.

All other tours and artist-in-residence projects will be expected to have a very high level of venue confirmation in order to be competitive.

## 21. What is meant by a communications plan, and how is it different to a marketing plan

A communication plan is more general than a marketing plan which tends to refer to activity focused on sales or generating attendance.

We use the term communications plan in the TQF guidelines as we recognize that a marketing plan is not appropriate for all types of activity funded through TQF, such as artist-in-residence projects or schools tours with confirmed itineraries. However, these types of project should still demonstrate how they will be communicating about the activity to their stakeholders and communities i.e. informing teaching staff about the project, information in school newsletters for parents, or how the outcomes of the work might be shared with local newspapers.

Schools tours applying for funding before going to market should include plans of how they will market their offer to schools or kindergartens.

Performing Arts and Exhibition tours are expected provide details of how they will directly market their activity and/or how they will support the marketing activity of host venues.

## 22. Do I need to supply a communications plan if presenters will be marketing my activities?

You should clearly identify in your application whose responsibility marketing will be. Your application will be strengthened by demonstrating how you are supporting the activity of others. This could include images or sample text you are providing to venues or any marketing and awareness raising through social media you will undertake yourself through your networks etc.

You could also include sample marketing from previous projects (particularly for new work) and/or overviews from presenters of their standard marketing activity for activities like yours.

## 23. What is meant by COVID-Safe plans and what do I need to attach to my application?

All businesses need to have a Work Health and Safety (WHS) Plan that includes COVID-Safe strategies if they want to operate **within the current restrictions**, including sole traders who employ other people or interact with the public. Your COVID-Safe plan should cover all the types of activity that you engage in.

If you want to work **outside the current restrictions**, for example performing to more people than the current cap or delivering workshops with higher risk activities, then you or your host venue (including schools) need to be working under an **approved Industry Plan**.

The industry plan may not cover all aspects of your planned activity, for example it might cover performances in a venue but not how your touring party interact with each other on the road. Large and complex venues may work to a **site specific plan** rather than an Industry Plan.

You need to let AQ know which sort of plan or combination of plans you are operating under. If you are working under an industry safe plan you will need to attach your certificate of compliance.

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Please see the Arts Queensland COVID-19 information page for links to the most up-to-date information about restriction levels as well as resources to help prepare COVID-Safe plans or find an approved industry plan. <https://www.arts.qld.gov.au/about-us/coronavirus-covid-19>

Please use the column in the tour itinerary to indicate what type of plan any host venue is operating under.

## **24. What happens if my planned activity is affected by travel or social distancing restrictions imposed after funding has been approved?**

Schedule 4 in your funding agreement will detail the requirements and process in the event of your activity being affected by restrictions due to COVID. Please read this carefully.

In summary, you will need contact Arts Queensland as soon as possible to discuss the impacts on your funded activity and whether you need to submit a formal variation for approval. You will need to provide evidence in your variation application and outcome reporting of how restrictions impacted your itinerary, planned activity and/or attendee and participant numbers.

## **25. Do I have to use a specialist touring service to coordinate and deliver my tour?**

No, there is no requirement for you to use exhibition or performing arts touring co-ordination services. Many successful applicants manage their own tours.

## **26. Where can I find out about the Australian Curriculum and or the Early Years Learning Framework?**

The Queensland Curriculum and Assessment Authority have detailed information about the new Australian Curriculum that primary and secondary schools are working to:

Prep to Year 10: <https://www.qcaa.qld.edu.au/p-10/aciq>.

Year 11 and 12: <https://www.qcaa.qld.edu.au/senior/senior-qce>.

It has also developed the Queensland Kindergarten Learning Guidelines (QKLG) which align with the national Early Years Learning Framework (EYLF):

QKLG: <https://www.qcaa.qld.edu.au/kindergarten/qklg>.

EYLF: <https://www.education.gov.au/early-years-learning-framework-0>.

## **27. Where can I find out about my obligations when working with children and young people?**

It is a requirement of funding that applicants meet all necessary Queensland Government legislative requirements for working with children and young people.

Work Health and Safety Act 2011:

<https://www.legislation.gov.au/Details/C2017C00305>.

Working with Children (Risk Management and Screening) Act 2000:

<https://www.legislation.qld.gov.au/view/pdf/inforce/2017-03-05/act-2000-060>.

Schools and kindergartens in Queensland can have very strict policies about the requirements for artists and arts organisations delivering performances and workshops for and in schools.

All members of your touring party will need to have Blue Cards:

<https://www.bluecard.qld.gov.au/volunteercoordseducationproviders/whoneedsabluecard.html>.

Schools may ask you to provide a Child and Youth Risk Management policies or strategy as a condition booking your activity. More information and example toolkits can be found at:

<https://www.bluecard.qld.gov.au/risk-management.html>.



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Providing confirmation that your touring party hold Blue Cards and attaching your risk management information will help demonstrate the viability of your tour or residency.

If your touring party has not been confirmed or funding needs to be secured before blue cards applications are made then you may be given a provisional offer of funding conditional on Blue Cards being obtained. Evidence of Blue Cards for relevant personnel will need to be supplied before your funding agreement is sent to you.

## **28. Who can give me advice about my application**

Arts Queensland staff can give you general guidance about applying to TQF. Please call (07) 3034 4016 or toll free 1800 175 531. Please note Arts Queensland staff cannot read your draft application or budget.

Arts Queensland's Arts Acumen website has a suite of online resources than that can help you with developing your application, including budget writing tips, guides to developing marketing and evaluation plans, as well as engaging with communities: <http://www.arts.qld.gov.au/arts-acumen/resources>.

## Examples of value for money and efficiency in touring

- Exhibition or Performing Art touring with strong community engagement activities alongside core activity that gives participants deep engagement and or leaves professional skills development that otherwise might be hard to access at that location
- Touring more than one performing arts show at one time for different audiences for example a mix of any of the following, so that the touring company can maximise earning days while travelling:
  - a morning melodies style show for older audiences
  - an all ages show for families
  - work for young children
  - work for teens and young adults
  - performances for adults
  - curriculum relevant work for primary schools
  - curriculum relevant work for secondary schools
- Exhibition or Performing Art touring that includes an artist in residency at one or more remote location, reducing the cost to schools of getting artists to their community
- Performing Arts or Arts and Education tours constructed around a commercial or high value anchor engagement (such as a festival or significant event or residency), delivering activities in the surrounding areas or along the route to and from the anchor engagement.
- Adding additional activity along an existing tour which has already received funding, for example a music ensemble supporting a touring ballet production applies to deliver their own touring workshop program in nearby communities on bump-in days.
- An artist has an Arts and Education artist in residency at a regional gallery/venue over a month and delivers satellite workshops for local artists in nearby towns over the period of the residency.
- A pair of theatre artists apply to do an artist in residency for schools animating the collection at a regional museum and deliver a cabaret show in nearby towns during their stay.
- Tours which use higher fee paying opportunities in larger regional centres to subsidise delivery of activities in smaller or more remote communities in between or beyond the regional centres, for example a schools tour which is able to book a number of schools in Townsville and Mount Isa delivers activities at a subsidised rate in the small towns between the two cities when they travel between them.