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## Touring Queensland Fund: Opportunities and Changes

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WEBINAR TRANSCRIPT

**Jo Currey** Good morning, my name is Jo Currey, I'm a producer at arTour. arTour respectfully acknowledges the traditional owners and custodians of the land waters and seas on which we work and live, paying respect to elder's past, present and future.

So, they were our first storytellers, holding the hopes, dreams and tradition of culture. Today I'm dialling in from our offices at the Judith Wright Centre of Contemporary Arts in Brisbane on Yarraga and Turrabul land and an acknowledge that you are all joining for many other lands. Welcome to today's webinar, which is the Touring Queensland Fund: Changes and Opportunities.

The Touring Queensland Fund and Touring Queensland Quick Response Fund opened in early March replacing the Playing Queensland Fund. These two new funds have opened up opportunities for different types of projects, different types of touring, and different types of applicants. There is a lot of interest in today's webinar and we have people joining from all around the state, including artists, venues and regional councils. If you have a question or need a little more clarification on a point, please use the Q+A panel on your screen. I also invite you to use the chat box to let us know who you are and where you are from.

A recording of today's webinar with subtitles will be available on the arTour website next week in the resources section. You can also contact arTour at any time by [hello@artour.com.au](mailto:hello@artour.com.au). And now I'd like to introduce Toma Dim from Arts Queensland to talk about TQF and TQF Quick.

Hello, Toma.

**Toma Dim** Hello. Just doing this start my video business. Let me know when you can see me because I can't yet see myself...

**Jo Currey** We can see you and hear you.

**Toma Dim** Excellent. So, thank you very much everybody, for joining us today. I'd also like to pay my respects to the elders past present and emerging on the lands on which we meet.

Arts Queensland previously funded touring through the Playing Queensland Fund. During the Coronavirus that obviously was suspended while everybody worked out how we were going to get people back into venues. And we also rolled out during the recovery period a fund called the Creative To Go Fund which supported sort of it was a more quick response thing that supported touring. We had also as part of the recovery package, something called Play Local, which supported venues to program Queensland artists. So those three things were how we supported touring in the past and through last year.

And toward the end of last year we did a large consultation with both presenters and producers across the sector to see what they needed to get back, I guess back to normal. What was the kind of support that they needed in order to get things touring again, and actually we heard from both producers and presenters had the top same top three needs, they needed support to cover presenters' fees, everybody's financial models took a huge hit last year, many venues were expressing the fact that they didn't have the same entrepreneurial budgets. And producers were saying that they had they gone through reserves and didn't have the money to sort of invest in developing or remounting work for touring in the same way. So that was a key thing, some support to reduce presenters' fees was something that was a key thing for both presenters and producers.

Another thing that we heard was support for multiple applications. For producers, that means maybe putting together a program of touring for a year in different places, rather than doing individual applications. And for venues, it was the ability to act as consortiums to program tours that goes across maybe a local group, or maybe an art form group across a number of different locations.

And the third thing that we heard was access to quick response funding, because of the fluidity of the situation, because different regions are opening up or closing down in different ways. The ability to respond quickly, both from a producer point of view, but also for presenters to have access to funds to be able to do programming that would hopefully extend the working the amount of work that they could give up in performance with a bit of support.

So those are the three things that came out very clearly from the consultation as the top three and that's what we tried to do in responding and creating these two new funds. So, whereas we had the Playing Queensland Fund, which supported touring, we had Creative To Go which supported artists to tour we had Play Local which supported venues. We've now got the Touring Queensland Fund, and the Touring Queensland Quick Response Fund. So, I'm just going to give you I guess, some of the highlights of the what those funds are, and what the differences are, from these funds to sort of what we'd how we'd funded things previously. And then really happy to take everybody's questions at the end.

So, looking first at the Touring Queensland Fund, this is pretty much a straight replacement of the Playing Queensland Fund. There are four strands within the fund. One is performing arts Single touring, so that's a single tour going out; performing arts multiple applications, so that's an application for a program of work across sort of an 18-month period; exhibitions touring, it used to be called visual and visual arts craft and design or visual arts touring. But we've got we heard from the cultural heritage sector that they didn't find themselves well represented within that. So, it's now exhibitions touring. And we've also got the arts and education stream. This is an innovation that we brought in in 2019 to support schools touring, or artists in residence in schools in regional Queensland, it's pretty much unchanged. So, I won't talk about that too much in this presentation. We're very happy to speak to people individually about the arts and education stream.

So, one of the big changes is while Playing Queensland Fund was rolling, we've now moved it to a round based system. So, there'll be three rounds in 2021, one's already closed, then another one will open tomorrow, and we'll close mid-June, 16 of June. And then the certain point around this year will close in mid-October. So, although there's only three rounds, we're hoping now, because we can put it into rounds, we can give people an answer much more quickly. So, you'll now have an answer six weeks from the round closing date. And you can apply for activity that starts eight weeks or more from the round closing date, you can apply for it in advance, it can be for activities in 2022, but it needs to be at least eight weeks from the closing date of the round.

It's going to be assessed like by a touring panel, quite like the old touring advisory group - people remember that. So rather than having a different panel for each round, we're going to aim to have a consistent

panel across the year to help them I guess be a bit more strategic and make sure we've got a good moderation of locations and artforms. And be, I guess, with a very oversubscribed fund make sure that we're being strategic about the investments that Arts Queensland makes. So, it's still independently assessed, but it will be by a set panel across the year. We've changed some of the language to make it more inclusive of visual arts and cultural heritage, which is probably not as much of an interest for this particular group. But it was something that we came back through the to the consultation and something we were able to adjust. We we're really trying to encourage good value and excellence. And one of the things that we I guess, heard throughout last year was that actually some people do some really, really excellent work in lots of different and innovative ways. And we wanted to make sure that we could share that with the sector.

So, in the FAQ, the Frequently Asked Questions for the Touring Queensland Fund there are examples of I guess what we think "good" looks like and different types of touring models, and how we might support that work.

So, what's new? Well, there's now support for regional artists too. To a to Brisbane previously, that wasn't an eligible cost. People can now apply for a program of touring, that's the multi-arts tour for up to an 18-month program of touring. So not your next three years of touring, but sort of touring over the next sort of 12 to 18 months. And this is because these, these new funds are very much in response to the environment we find ourselves in, in this post COVID environment, we may in another year or two make changes again to the fund as the situation that we all find ourselves in changes again.

And we're very actively encouraging presenters to apply, especially as consortiums to promote touring circuits. Now, presenters always could do this under the Playing Queensland Fund, but nobody really did it and one of the things that we heard really strongly through the consultation was the presenters were keen to work together to either create circuits amongst sort of regional things or to find like-minded programmers across the state that they could sort of share programming costs with.

The other big thing that is different is that you can now apply for up to 35% of the costs for rehearsal, or remount, or exhibition preparation, but it's just the people costs. So, one of the arts Queensland's objectives through all of our recovery funding is helping create employment. We don't like to fund things that give guest equipment

that you can own long term capital. So, it's 35% of the people cost for rehearsal remount. And happy to sort of explain that further if we need to, at the end of this session.

Digital delivery costs are now eligible. So, if people are wanting to do digital consultation, about core digital communication, sorry, digital community engagement activities, or they want to do some streaming, or they want to have the ways that they can make potentially deliver their touring activity digitally, should we find ourselves in a resurgence of COVID? It won't fund the purchase of equipment or website upgrades. It's just about the digital delivery – about what you're doing on tour.

**Jo Currey** Can I interrupt Toma? Do you have slides to share?

**Toma Dim** I thought I was – that's bad. Okay, so minimize view. Okay, sorry, disappeared from my screen. Thank you so much.

**Jo Currey** I didn't know when you were going to throw to them. And then I thought...

**Toma Dim** Okay, well, you, I mean, they're not really very exciting. So, I'm on the second slide. I'm very happy to go back to the first. So, there you go. That's a precis of what I just said. Thanks, Jo. Now going to get back.

Okay, now I can go to the next slide. Okay, now. Excellent. So that's, that was the Touring Queensland Fund. I guess the other thing about the Touring Queensland Fund is - I'll go back a slide - like you can apply for up to \$150,000 for a single tour or \$200,000 for multiple tours.

Okay, so the Touring Queensland Quick Response Fund incorporates elements of Creative To Go and Play Local, which were two of the funds that we rolled out as part of our recovery package last year. It's a quick turnaround fund. So, we're aiming to notify you within four weeks of your application about whether or not you were successful, and it will be assessed by members of the touring panel so the full touring panel will assess everything and then we'll have sort of smaller groups that will do assessment of the quick response ones.

In order to make that four-week application turnaround, it's quite specific about what it will fund. So, if you, after you've read the guidelines, if you're in any doubt about whether or not what you're proposing to do is eligible please give me a call. But the things that the Touring Queensland Quick Response Fund will fund are new

performing arts tours of three or more locations, and that's three or more locations apart from your home location. So, for Brisbane based people would need to be three regional locations. If you're regionally based it would need to be at least two regional locations apart from your own and it can include a Brisbane based location. It'll also fund extensions of existing Performing Arts and exhibition touring. So that means if you've got a tour that you've already booked in, you suddenly got additional interest in in the tour, you can apply to go to new locations or for new community engagement activities, tours. Part of those, those tours, so extensions, either new places and activity, or new and deeper community engagement activity as part of the tours that you've going on.

There's a \$20,000 cap for these types of applications. So, what's different is from Creative To Go is that it will support original artists to tour Brisbane, which was not something that was previously eligible in that fund. Now Performing Arts venues and can also apply for up to \$5,000, to support a touring engagement at their venues. So that's sort of, I guess, the Play Local element of what we, what we had last year brought into this fund. So, it does need to be a touring engagement, it can start or end at that venue, or that venue can be in the middle... But it's, it's again, because this is a touring fund, it's about touring, not standalone, one offs add up those individual venues. And that's something again, in very direct response to what we heard from venues was that sometimes they just need a little bit extra to be able to give second performances or to take a performance to a different town in the same area. So again, we're really actively encouraging presenters to apply to this fund, especially as consortiums take into promote touring circuits. And one of the things that we heard very clearly through the through the consultation was there's a real appetite in creating hyperlocal touring circuits, really small-scale circuits, as well as sort of those bigger ones, which might be better served by the Touring Queensland Fund with its bigger amount of money. This one doesn't have any support for rehearsal or remount costs otherwise, that \$20,000 would disappear super quickly. So that's something to keep in mind when you're doing an application is that if you include ineligible costs, you will be made ineligible and have to reapply. So, it is worth checking things very carefully in the guidelines and giving me a call, if you're in any doubt at all.

Digital delivery costs are also eligible through this fund, again, not including the purchase of equipment or website upgrades, but we do recognise it that digital is a really key component of people's practice going forwards. And keep assessing those applications until the

funding is expended, we have sort of a limited sort of pool on that. But we are sort of looking at our funding altogether to see where the demand is. So, the venues that can apply can be regional venues, and they can also be Metropolitan venues. And so, there's no sort of regional component on that.

So, what does good look like in this model? These are the things that you probably should consider when you're creating an application to this fund, have a look at our roadmap priorities last year. Last, Oh, God, I can't remember when we released a 10-year roadmap for arts, culture and creativity in Queensland. So, there's some really strong priorities talked about in that document, it's available on our website. So, do have a read of that and see how your activity might align with those roadmap priorities.

We do recognise that that the economic environment in which everybody's living is a much more challenged one, but we do really expect to see some co investment ensuring activity from non-government sources. So non-Queensland Government sources, so that might be federal, it might be local, it might be ticket sales, it might be philanthropy, but we can't fund 100% of the cost of an activity, just not enough money to go around. And it's also a great way of evidencing that there's really demand for your activities by showing that current investment, and it can be in-kind as well as cash. But we do need to seek our investment. We're really also looking to see people making the most of their time in regional locations. As we all know, it takes a lot of effort, time and money to get out to original communities. So how are you making the most of the time when you're there? What other impact legacies can you leave for that community? So that might be in terms of artists development, through workshops with local artists, it might be some social impact, it might be educational impact.

We're also looking to fund things that create new employment opportunities where possible. So how are you making the most of the money to deliver as much employment as he can? We're also really interested in in applications that show pathways for emerging artists and arts workers. So, how are you? It's not necessarily going to be appropriate for everybody. But if it is, how can your tour support emerging artists or arts workers either on the job through the tour or in the locations that you're visiting? That might be through performance or production opportunities, it might be job shadowing, it might be training shifts, but we had some really great examples last year of tours that were able to incorporate that so we're encouraging people to consider that in their plans.

We are really looking for people to meet or exceed audience and participation targets. We know that in a COVID environment, we did have reduced capacities within the venues. And we did and different locations may have different audience appetite for going back to the theatre, people are responding in different ways in different places about that sort of group activity inside very close to other people. So, do do your research about what you can expect from audiences in the locations that you're visiting.

If people are applying for a multi-tour application, what good looks like to be diversity within that application. Now, that might be diversity of art form, it might be a single art form, but diversity of cultural background, or it might be diversity of the stage of the artists careers. So, the tour, a touring program that has emerging artists, as well as established artists. We're also looking to see if there's some strategic, if you can demonstrate the strategic benefit or purpose to your tour. Is it about audience development for an art form? Is about audience development in particular area? Is it supporting your company to build its economic potential on a particular - in a particular area on a particular circuit? So, is there a strategic benefit to the activity that you're seeking? seeking funding for? So that's what good looks like.

Before I take questions, I'd also just like to flag particularly for the multi-tour applications that when we set up the Arts and Education stream in 2019, we had sort of expected that at some point, we'd be getting to a place where people would apply early for activities that would happen in the future school year. So, because of the way the schools touring books, people from schools are usually booking the year before for activity the following year. So, this, this current round that's coming up at the opening tomorrow and ending in June ... if people are interested in applying for multi-tour or single tour applications for schools, touring for next year, we'd be really interested in talking to you about that, and about how we can get you and support you to go further out. So that's my just little plug for arts education during the next round. But now happy to take questions.

**Jo Currey** Hello Toma, if you can perhaps stop sharing...

**Toma Dim** I'm just moving the mouse to do exactly [that].

**Jo Currey** Thank you for that. A couple of things that are too I have been quite excited about is the round base for the touring Queensland fund. And I love how TQF Quick is an adaption or continuation really of the Play

Local and Creative To Go funds from last year, which was so successful.

I love that there's a set touring panel that as you help it help strategically, so you kind of know, if you're getting some feedback that it will be carried through. I will suggest to everyone to please read the FAQ's. Toma has done a great job of going *if you are this do this, if you are this do this*. So, it's very basic language, but it covers a lot of questions. So, do read those. Toma, I was wondering if you could give us some more examples of your digital costs that are eligible.

**Toma Dim** Yes, not to purchase equipment. But for example, some community engagement can be a very important part of developing an audience for your work. So, if you want to do sort of, I'll use an example of some stuff that Opera Queensland did in last year's touring they had a community chorus that they weren't able to, to produce on stage because of COVID because they weren't able to do their tour, but they did sort of choir meetups in group-sings and things like that. So that was a digital communication and digital community engagement activity ahead of a tour was all delivered in the digital space. We know that sometimes, Queensland weather being what it is that that cyclones happen and floods happen. So, if companies are interested in filming their work for digital broadcast, either live streaming happening as it's happening in a certain location or to be able to deliver to a location should they not be able to get there because of fire, flood, famine, COVID those sorts of things. So, the filming of that work would be an eligible cost, or the temporary bandwidth to hosted on your site would be a cost, but what we can't find is long term website upgrades. If there are there any accountants out there, it's kind of the difference between funding capital costs. Because that's something that you that people get to own and keep, for a long time. And this is about sort of funding. So those, I guess some of the examples of digital that we would fund, if you're wanting to do digital resources for schools ahead of your talk, that sort of thing would be eligible as well. Does that help?

**Jo Currey** That does, thank you. I will get to my notes later, because we've got some coming in from participants today. So, a regional producer has asked

If presenters can set up a consortium to apply for touring circuits, but also be done by producers?

**Toma Dim** Yeah, there's no reason - we need to have a single ABN applicant. So, the applicant name and the applicant ABN have to match. So, if you

are working in a consortium, somebody will have to take the lead on that. And in the application, there's very sort of clear guidance that each member of that consortium needs to sort of provide some evidence that they're agreeing to be part of that consortium, and basically, state what they're contributing, whether that's what they've contributed in-kind, because somebody might do the rehearsal venue in-kind, and somebody else might do take a lead on the marketing, and it's what each part of that consortium is, is contributing as well.

**Jo Currey** Right? Um, this is a very good question. And when we, whenever we've spoken to venues, they're really excited about that \$5K Play Local-esque stream of TQF Quick, one question, how many times can a presenter apply for the \$5K quick response fund.

**Toma Dim** Two, within a six-month period, so you can have two successful applications within a six-month period. And that's true for everybody within TQF Quick, there's no limit to how many successful applications you have in the Touring Queensland Fund. But, you know, that's probably more determined by how much work you can actually do within a year. But TQF Quick, you can have two successful applications in a six-month period

So, you can apply as many times as you'd like, but you can only be successful twice. So, you had something knocked back. You can come again, that's not a problem, but two successful. And that's because we want to share the love around. We don't want to, you know, one particularly great grant writing venue to Hoover up all the money.

**Jo Currey** Another question that I kind of have in my mind as well, when we've been speaking to venues about that \$5k stream from presenters. When, whether some people are joining a tour, just to do the show, but then in the back of their mind, they think *I'll apply to TQF Quick to cover the engagement*. Is that something that [is appropriate].

**Toma Dim** Well, I mean, each assessment needs to show what needs to, I guess, speak very strongly to why there is the need for Arts Queensland investment. If the assessors can say that, you know, this is going to cover its costs, and you're going to make the ticket sales and you have no need of our money. They're pretty canny. I am pretty canny, like, I've been your side of the fence, So, I mean, there's nothing to stop people doing that, except that the assessment process, you know, you are competing with other people. And if other people have a better case for why the investment is needed to make that happen, then

you're not going to get you're not going to be successful in getting your funding.

**Jo Currey** Another question, are marketing and evaluation plans mandatory support material? And could you talk briefly about outcome reporting requirements? And if there are any changes?

**Toma Dim** Okay. So yes, a marketing slash, we call it a communications plan rather than a marketing plan, because this is having to suit lots of different types of applications. So, marketing and evaluation are both mandatory support material and will continue to be so. They shouldn't be scary. So, we absolutely understand that for some tours that most of the marketing is done by the venues themselves and not by the producer. But we need to see and understand how the producer is supporting that. So, it's still it's generally the producer that's responsible for images or sort of content. And I mean, because I also I've been a theatre marketer myself, it's never just a one-way street. Like if you're relying on the venue to do all your marketing for you, you're probably not going to get the audience's that you expect. So, what are you doing as a producer to support the venues marketing? How are you reaching your networks? What are you doing on your social media streams to be able to support ticket sales in your location. So, it is an important part, even if you aren't going to be doing the bulk of the marketing, how are you supporting the marketing of the people who are?

And for things like schools, touring, or artists in residency projects where there isn't necessarily a marketing ticket sales component, it might be how are you communicating to the stakeholders in your area? So how are you making sure teachers are engaged? How are you making sure that parents know the activities that their children are going to do? How are you going to promote the activity and your wonderfulness to the general community, you're going to be reaching out to local newspapers and providing them with a little story and some pictures, because local newspapers love that sort of stuff about what's coming to their town. So, communicate, we call it a communication strategy. So, it can straddle both of those divides, and you should make sure it's appropriate to the type of activity that you're doing. But we do expect to see some activity. *We will use social media and provides images* is not a marketing plan. And again, people have to, I guess, keep in mind that this is a highly competitive fund and you are competing against other people, so do the best and most robust job that you can as part of the application. And that will serve you in the best stead.

Evaluation plans. How are you going to tell, how are you going to work out that you did what you said you were going to do in your application. So, some of that might be, and I know that arTour has a very good response to this, how you how you surveyed your audiences to find out whether they liked the work or not. Yeah, and that can be paper on seats, it can be somebody standing with a clipboard at the end of the show, it can be gathering posts on social media, it can be QR codes, it can be a whole different lot of things today, but we do expect people - because one of the KPIs that key performance outcomes for your funding, is how many people rated your work as good or excellent. So, you need to find a way that you are collecting that information. Otherwise, it's not going to fly.

You might have had other objectives that you talked about in your tour. So, it might be that you really wanted to engage with a particular population group within a certain location or that you might be building relationships with presenters. So how you going to assess how well you've achieved against those objectives. So, it doesn't have to be a super long document, but it does need to show that you are thinking about it to start off with, and that you have got a definite plan for achieving it. Because part of what you need to report to us on is ticket sales, how many people came. So, you absolutely need to make sure that you can tell us how many people bought tickets or participated in events. And you've also got that KPO of good or excellent.

So, in terms of the reporting, there's not a lot of difference in the TQF Quick outcome report to the PQF outcome report. But we are looking to like basically the bums on seats numbers. What were the top three outcomes? What were the learnings that you had from this experience to what would you do differently next time? And that's partly because we share that with other people in the sector, we try and learn from other people's experiences to be able to give advice in the future. So, for example, one of the most interesting things that we learned in 2019 was that although people were moving to digital marketing, in some in many regional communities, they just didn't engage with digital marketing. It was posters, it was flyers. So that sort of information that you own, *we tried to do it this way, it didn't work, so this time, we're going to do it this way*. So, we just need to see some reflection on your own practice through that. But if you kind of set it all up at the start, which is why your evaluation plan is pretty critical. If you've decided at the start how you're going to do it, then you're not kind of surprised at the end. And we do have online copies of the outcome reports so you can know in advance what you'll have to report against.

**Jo Currey** Thank you. And on that note arTour in the resources section [of the website] does have a marketing plan template, and also evaluation plan template. They are not the definitive one's people may change it but for those producers or presenters who are thinking of applying and have no idea where to start with either of those two, the arTour resources section has those templates available.

A couple of other questions one going back to the digital costs again Would that digital funding include documenting the tour itself to release back to audiences?

**Toma Dim** Probably not. I mean, unless it's got ... unless you would, documenting what happened in a particular place so that you can, it's a little bit tricky if we don't find documentation. So, the nice historical record of your tour for you to be able to use for marketing in the future isn't really something we would fund. But if you need to record your show, in order to be able to deliver it digitally to some other locations who you couldn't visit in person, or in order to have a backup in case of COVID, that would be an eligible cost. If you have any doubt, give us a shout. Because sometimes the nuances of these things are subtle.

**Jo Currey** Another couple of other questions... one question has come through asking is it okay to apply for both TQF and TQF Quick, which we've said yes to. But I'm just thinking in my head, what happens if someone does a TQF, and then a TQF Quick, because they've got a few more presenters that have come on too late, before they knew the outcome of TQF or something?

**Toma Dim** Well, that's the kind of dice you'll probably have to roll as a producer. And it might be unfortunate that, that your main tour doesn't get funded, but your extension does. And if those cases, and the tour can't go ahead, you just need to let Arts Queensland know, and you can withdraw your application at any time, with sort of no penalty.

But actually, these two funds are really designed for exactly that purpose. We really, we've heard sort of, from feedback from the sector, actually over a number of years, it's sometimes actually once a tour's book, there's all these other people that want to come on, and they've got no way, it does cost extra money, they can't cover the entirety of the cost, but there's no way of funding that. And sometimes the timelines don't work for another sort of, you have to wait so long to apply again. So, we absolutely encourage, and would be delighted to see TQF applications that then come in for a TQF Quick to extend the tour further.

One of the ways, I guess, also, it can be difficult to predict how much community engagement is going to be demanded from those venues. And that was something that we heard very clearly from the visual arts sector was that they plan their tours three years in advance and sometimes they have really great interest from a particular location, they were going in very in-depth community engagement as part of the exhibition tour, but they've got no way of funding it. So that works for them that they can suddenly, you know, apply to do sort of an artist in residency project or something as part of that activity. So, they're absolutely designed to be working together. Yay, do that.

**Jo Currey** Um, a couple of other questions... There is a huge interest and gratitude that regional artists can tour to Metro, but also doing the hub and spoke touring or the smaller tours, if there is a small producer or community presenter, are they able to two to two hours down the road? If the artists are like, if it's a community group, where does that fall?

**Toma Dim** We don't sort of differentiate between professional and sort of more community-based things. There isn't anything within the guidelines, but you do need to demonstrate quality and impact.

So, where community presented may not necessarily and then I've seen some amazing work that from community presenters that stripped things off professional productions. So, there's no, there isn't a snobbery there, but there, you know, we still do need to demonstrate quality. And it might be that maybe the quality may not be as competitive as but the impact is more because of the community, the roots in the community and the ability to seek community to community. So, they can absolutely apply. I mean, it's a kind of a bit of a, you need to be, I guess a little put your sensible hat on in terms of location. So, we know that for regional communities, that there are other satellite communities that that may still require expense to get to. So, do, do try and be sensible and I guess put your person in the pub hat on and go, *would this person would a reasonable person then think that this other location is the same as my location* when you're thinking about touring locations that aren't your own ...

**Jo Currey** So you can't apply to tour 10kms down the road.

**Toma Dim** Right.

**Jo Currey** A couple of other questions, which we've had a lot actually, and this isn't new to Touring Queensland Fund but I just want to cover it as well

– about the Queensland applicants. What defines a Queensland applicant?

**Toma Dim** A Queensland applicant needs to live in Queensland. So, the address you put on your application needs to be a Queensland address and your ABN needs to accord with that address. If you've moved states and you're a bit behind on your ABN you just need to put some kind of affidavit that you are now a Queensland resident and you will change your ABN location to match. This is two Queensland tests for the Touring Fund, one is where the applicant is from – needs to be Queensland, and the second is the product needs to be Queensland. And this is, I guess, to stop a Queensland based producer bringing a Melbourne based company to tour Queensland where all the money basically is going to Victorian artists and not supporting Queensland artists. So that's why we have the Queensland product test. It isn't a hard and fast rule, so people do need to make their case for it. And it will be kind of different for different artforms, so I'm sorry that isn't particularly precise. But if more than half of your cast is Queensland artists, that's a good sign.

We do expect that there will be co-productions that want to tour so there might be artists involved in other states. The other thing to look at is where is the artistic genesis of the project, was it developed in Queensland or have Queensland artists at the heart of the creative development of the project. So, writers or designers or directors, even if there are people from outside of the state involved. So where did the artistic idea get its seed from. The other element could be Queensland in a way that it's a Queensland story, a story about things in Queensland or issues relevant to Queensland. From a visual arts perspective it might be Queensland subject matter. So, all of those things are taken holistically. You would be very hard pressed to say you were a Queensland product if just one person from your cast was from Queensland and you were doing Shakespeare.

**Jo Currey** I'm just reading a Q&A that's come in while you're talking... What if the company is based in Queensland but the person applying lives in a different state. So, the company of actors is in Queensland but the applicant lives in Victoria.

**Toma Dim** So the applicant should then be the Queensland company. We are very comfortable with people working with producers from outside of the state. We absolutely recognise that there is great benefit sometimes to working with a Victorian or New South Wales producer, especially if you are doing a national tour, you can be the applicant.

Who writes the application is kind of different to who is the applicant. We are also very aware that people also sometimes employ grant writers to help submit their forms. So, the person who's actually writing the application, who is contact for the application might be different to the applicant. The applicant needs to be Queensland based, the ABN needs to be the same of the applicant – and that's from an audit point of view. So, we don't allow auspicing within these funds but you know, you can be working with a producer – absolutely – but you as the Queensland based company need to be the applicant.

**Jo Currey** Going back to your audience and participant numbers, and about how that varies. Can you just expand on that a little bit because I know through experience in seeing other grants as well that some people put the venue capacity or the entire school will come, when it's only really one or two classes. But then on the flipside you don't want to say to Arts Queensland in your application that only 20 people are going to come to my show in this community. How do you find the balance between realistic numbers but a number that would be justifiable to Arts Queensland to fund the engagement?

**Toma Dim** So, again, I'm sorry, there's no hard and fast formula I can give you but we do absolutely recognise different qualities of engagement. So actually, deep engagement with 20 people could be as valuable as doing a show to 2000. And again, it's about project specific – what's the objects and outcomes and impacts of a specific project? One of the things that we supply to assessor is past history about people achieving their KPO's. So, if you are, you don't want to shoot yourself in the foot by overpromising and getting all your applications because the next time somebody's going to say *They'll never hit those, we're going to take this with a huge pinch of salt.*

Having said that, we do absolutely recognise that sometimes there are things beyond your control when you're on tour – but do talk to, it shouldn't be the venue capacity, absolutely not, because very rarely are you going to sell out. Talk to the venues or the community, how many people have they gotten in the past for activities like yours? What do they know about audience sentiment at the moment? *We're only getting 50% houses.* Well then you probably shouldn't bank on more than 50%. You also might have data if you've been to those locations before, to talk to what you've achieved before – actually you've sold out the last three times you've been in Mackay. SO maybe it's actually a really good estimate, that you'll you know, you'll get maybe 80% or 90% of the Mackay capacity because that's what you've done

historically in the past. And you can give that kind of information in the application. So, it is a kind of balancing act – but we do absolutely recognise that different artforms might have different numbers attracting to them... we'd expect bigger numbers for comedy than for contemporary dance for example.

Do a bit of research – and arTour has some great resources online about how big the communities are. Sometimes we look at applications and we think that would be every person in town coming along – and it might be appropriate for some activities but not for others. So those are some of the things to think about ... use your own data, what you've achieved before; talk to the venues and do the best estimates that you can because over estimating will hurt you in the long run, your chances in the future.

**Jo Currey** Thank you. And from experience again I know it's very hard to do and over the years I have started to understand when I get an estimate from a venue that even they might have overestimated something. So, if anyone does have any queries on particularly KPO numbers you can contact arTour and see what shows have achieved in those locations previously.

**Toma Dim** And there are parts of the application that ask you to talk about that. So, if you say *we've used the venue capacity and estimated 60% because that's what they say they usually sell for this type of thing*. We go, great, fantastic – the assessors can see now how you developed your case. I guess, not only from thinking about it from a KPO or Arts Queensland point of view, but if you were relying on ticket sales as part of your application then you really want to be doing the best estimates that you can so that you aren't losing money on your tour – so it's not just us, think about yourselves.

**Jo Currey** I also just want to go back around to the roadmap alignment which you mentioned at the start and I think that is very important for when people are writing their grant applications. and as you've mentioned that it has to be, it's good to write to how it's strategic, what strategic objectives are you getting out of this tour? Is it just social cohesion and an event for regional communities to come together or is it breaking edge artform? And then going back and mentioning, or looking at how the road map aligns. Is that what you'd recommend?

**Toma Dim** The roadmap has some key priorities in it – telling Queensland stories, developing and celebrating First Nations art, creating futures for our children, and then there's one about social impact ... I can't think of it

at the moment ... but those are some of the key objectives of the Queensland Government. So, the more you can ... please don't create something that you think will fit us, but I'm sure that because of the work so many people do, there are so many Queensland stories out there that people are wanting to tell. There's lots of people who are interested in and passionate about leaving communities happier and more cohesive than they found them whether that's through laughter or that great night out that brings people together. You'd be hard pressed I think to have an activity you wanted to seek funding for that wouldn't fit some or all of those criteria, but the more you can sort of show and demonstrate how you are helping us to achieve our goals as government, then that's certainly strengthening things – especially from a strategic point of view. Again, it might be the case of going, well actually that's why a high level of investment is needed, because it's going to help achieve some strategic goals over a longer term rather than a fly in fly out model.

**Jo Currey** Now, we are running out of time so I don't know whether I should ask this because it's probably another hour long webinar in itself but you did mention the First Nations touring and I do, although it's off topic a little bit, the Creative Business Consultants has a First Nations consultant for that, so I'm just thinking for producers or particularly presenters who are interested in presenting First Nations work, what support is there to help them bridge that gap. What we've heard a lot last year was that presenters want to but don't know how to connect with community properly.

**Toma Dim** So, we have a whole suite of Creative Business Champions, one of which – actually a couple of which work in that First Nations space. There's an online portal that I'm sure you can probably share links to. Go in, write down what you need and you'll get match with a Creative Business Champion – there are also grant writing champions in that who can help support people developing applications. There is also cultural tourism and there will be a marketing consultant as well. And there are some live music specialist – so this fund will fund live music, both TQF and TQF Quick. We're actually seeing a surge in applicants for live contemporary music because they still have some restrictions on how many people can be in an enclosed space that theatre doesn't have and their models are all shot to pieces at the moment after coronavirus. So, there's a whole range of different sorts of advice that you can get and the great thing about the portal is that it's easy to use, you say what you want and someone will do the matching for you.

**Jo Currey** Ok, um, I think we are nearly out of time. I'm just going to very quickly share my screen for participants. This is just a summary of the funds that we've done up. All of this is available from the guidelines and frequently asked questions. Toma has covered everything in this little one pager already. If you've got any questions go to the guidelines, frequently asked questions, call Toma, call arTour. These funds have opened up a lot of opportunities for new applications and new types of projects so, yeah, get onto it.

**Toma Dim** There will be some slight changes that will go live on the 21<sup>st</sup>, just from learnings we had from TQF Round One. So please, if you've opened something already check back and reopen or redownload it after the 21<sup>st</sup> because there will be some, nothing too big, more clarifications than anything else. And I would absolutely encourage everybody to give me a call if you have any questions. I would much rather spend some time talking to you about your project and have the best chance of going through eligibility than have you knocked out for some silly reason. PLEASE READ THE ELIGIBILITY. If you do not meet the eligibility you will have wasted your time in doing all this wonderful hard work of putting in your application – and we know it's a big job. If you are in any doubt give me a call so I can point you in the right direction before you spend too much time.

**Jo Currey** Ok. One final thing, I don't know whether you mentioned it right at the start – the TQF Quick is until the funds run out is that correct?

**Toma Dim** That is true.

**Jo Currey** That's what we've been telling presenters as well who want to get on board with the \$5K stream, that it's not guaranteed to last forever.

**Toma Dim** We've had some fantastic conversations with people who've got enough money to program in one town in their region but a little bit of extra help would allow them to get that artist to a second town and that's more employment for the artists, it's better for the region, it's making use of that effort and time and money to get to those regional locations to expand it out. So, we're very interested in talking to presenters about what they are keen to do.

**Jo Currey** Ok, well I think we'll end it there. Thank you very much. So, thank you Toma and all the attendees and all the wonderful questions. If you do think of a question you can email Toma or email arTour and we'll get it through to Toma and find an answer for you.

A recording of today's webinar with subtitles will be available on the arTour website next week on the resources section.

arTour invite you to provide feedback and invite suggestions for future topics. A feedback form will appear at the end of the webinar and be emailed to those who have registered.

You can contact arTour anytime via [hello@artour.com.au](mailto:hello@artour.com.au).

Thank you very much Toma.

## LINKS

Touring Queensland Fund: <https://www.qld.gov.au/recreation/arts/funding/individuals/touring-qld>

arTour Website: <https://www.artour.com.au/>

Webinar Survey: <https://culturecounts.cc/s2kdS7b>

Creative Business Champions: <https://rasn.org.au/opportunities-and-employment/cbc/>

## Touring Queensland Fund FUND OVERVIEW

FUND	TQF	TQF Quick
<b>Maximum ask</b>	Up to \$20,000 for an artist in residence component of any application. Up to \$150,000 total per application for a single tour or program of two tours. Up to \$200,000 total per application for a multi-tour program of three or more tours.	\$20,000
<b>Deadlines</b>	Round 2 – Opens 21 April. Closes 16 June. Round 3 – Opens 18 August. Closes 13 October.	Panel meet fortnightly until the fund is exhausted.
<b>Turn around times</b>	6 weeks	4 weeks
<b>Communities</b>	Three locations – two locations other than the applicant's home location. Regional applicants must include at least one other regional community. Metropolitan applicants must include two regional communities.	NEW TOURS – three regional Queensland locations, or at least two regional Queensland and one metropolitan location (regionally based applicants only). EXTENSION of confirmed touring activity New COMMUNITY ENGAGEMENT activity as part of confirmed tour
<b>Streams</b>	Single tours Multi-tour programs Exhibition touring Arts and Education	Regional and metropolitan venues can apply for \$5,000 for single-venue engagements that are part of new or existing tours