

Playing Queensland Fund

Frequently Asked Questions

1. What are the Playing Queensland Fund (PQF) definitions of regional and remote?

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/.

The PQF 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>.

2. 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 at least 12 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 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.

The PQF re-opened fund will support activity commencing after 1 January 2021.

3. 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 12 weeks from the date your application is submitted).

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

4. 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. Speculative applications with many unconfirmed elements increase the investment risk and may be less competitive.

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

There is a slightly different level of confirmation expected for touring to schools, see Question 5 overleaf.

5. 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 *Arts and Education* 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 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.

6. How much funding can I apply for?

The maximum amount for any PQF stream is \$150,000 or \$300,000 for multi-year applications from Major Performing Arts Organisations. 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.

Half of successful applicants had a subsidy per attendee of less than \$13 (funding request divided by estimated attendees).

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 higher levels of subsidy per person.

Budget tips:

- Providing quotes and cost breakdowns can help to build a stronger budget.
- Add more detail to your budget 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.
- Include funding from other arts bodies, e.g. Australia Council's Playing Australia program, and indicate whether or not these amounts are confirmed. (Applicants should be aware that success in another fund does not ensure success in the Playing Queensland Fund).
- Double check the PQF guidelines to ensure you are only allocating AQ funding to eligible costs.
- The online budget form will use your expenditure and non PQF 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 PQF will be cross checked against other AQ funding programs to ensure that funding is not duplicated.

7. 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 (Question 19 in the '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.

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

Outcome reports indicate that two-thirds of PQF applications overestimate their audience, attendee or participant numbers.

Audience 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 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.

9. Why should presenters (venues, galleries, community based organisations) apply to the PQF for touring projects?

Historically the majority of applicants to PQF are the artists or producers of the touring works.

Presenters, 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 the other presenters in their network. They have a great ability to articulate the public value and impact of the residency, touring performance or exhibition to their community.

10. 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)?

11. Can a tour have two components/legs with separate itineraries?

Your touring proposal may include separate itineraries; however you must provide the rationale for doing so and make the case for viability, value for money, etc. If the tours are completely separate, with no connection in terms of product, logic, or purpose, it is recommended you apply as separate tours.

12. If I am successful in one PQF 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 PQF in the same year, as long as you have satisfied the reporting requirements of any previous Arts Queensland funding. Successful applicants under the PQF *Performing Arts* or *Visual Arts* funding streams are actively encouraged to apply for PQF *Arts and Education* funding to leverage existing touring activities to extend their reach and deliver quality, curriculum-linked arts experiences to disadvantaged schools and those in remote communities.

Repeat applicants must demonstrate the growth and sustainability of their touring models.

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, Flying Arts Alliance or another tour co-ordination service, a letter outlining the level of service should also be included.

14. 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.

15. What do you mean by community engagement? How important is community engagement? Do I need to have it for my touring application to be successful?

A community is a group of people with something in common. This could be their shared location, interests, background or circumstances. How you engage with the communities you visit is critical to your application's success.

Engagement is about involving communities in your artistic process and product. It can include public programs such as workshops/seminars/masterclasses but it can also occur at a much deeper level by involving communities in the creation of touring works or engaging them in the actual delivery of the work. The type and depth of engagement may vary from project to project but it should always be genuine and meaningful.

Things to consider are:

- How you have established with the communities that your activities are something that they want or need?
- What are you offering to the community?

- How do you plan to support the communities in the lead up to and during the tour, and how will you follow up after the touring activity?
- Are you just engaging with audiences/attendees, or other groups in the community such as the local arts sector or schools?
- What will you leave behind (the legacy), e.g. capacity building, skills development, social or health outcomes?
- Are there innovative ways of growing your audience base from previous touring activity and reaching new audiences?

Arts Queensland encourages artists and organisations who have been successful in receiving PQF funding to consider how they can leverage their approved tour to engage further or more deeply with schools, particularly in remote communities. By applying well in advance you leave yourself time to add value to an approved tour through engagement with schools, for example adding a residency to one of the locations on the tour.

16. 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.

Not all PQF funded activities will require a marketing plan, 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 their plans for marketing their offer to schools or kindergartens.

17. 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.

18. 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.

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 plans any host venues are operating under.

19. 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.

20. Which PQF stream should I apply for?

Select **only** the *Performing Arts Touring* or *Visual 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.

The *Performing Arts Touring – Major Performing Arts Organisations* (MPAOs) stream is only open to Circa, Queensland Ballet, Queensland Theatre, Opera Queensland and the Queensland Symphony Orchestra. These organisations are not eligible for the *Arts and Education* stream.

21. 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.

Artist 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. 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.

22. 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>.

23. 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>.

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.

24. Who can give me advice about my application

Arts Queensland staff can give you general guidance about applying to PQF. 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 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>.

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

You should 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 and reporting of how restrictions impacted your itinerary, planned activity and/or attendee and participant numbers.