

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 6

With reference to SDS 1-3 that indicates that the Backing Indigenous Arts initiative will receive \$13.2M in funding over four years, will the Minister provide details of the results expected from this investment?

ANSWER:

The Queensland Government will invest \$13.2M from 2011–15 to continue the highly successful Backing Indigenous Arts (BIA) initiative and secure and extend the economic and market opportunities unearthed through the first iteration of the BIA from 2007–11.

BIA will continue to develop a sustainable and ethical Indigenous arts industry in Queensland, create pathways for artists and showcase their work on the world stage. It confirms the place of the Cairns Indigenous Art Fair (CIAF) as the major Indigenous cultural event on the national calendar.

This investment will deliver results through 5 programs:

- Indigenous Art Centre (IAC) Network
- Building Skills and Opportunities (BS&O) grants
- Indigenous Performance program
- Cairns Indigenous Art Fair (CIAF)
- Queensland Indigenous Arts Marketing and Export Agency (QIAMEA).

\$5.02M will be invested by the Queensland Government to continue the development of a sustainable IAC Network. This includes \$0.62M for essential Capital Infrastructure upgrades to art centres; and \$4.40M to support the operations of the 13 currently funded art centres in Far North Queensland and the Torres Strait; with modest expansion to include developing centres in other communities and towns.

\$2.7M will be invested over 2011–15 to continue the BS&O Program supporting strategic and diverse projects in areas such as dance, music, theatre, writing, design and visual arts. Projects will extend across Queensland to:

- build the skills of Aboriginal and Torres Strait Islander artists, artswomen, children and young people
- support artists to create new work and find new markets
- invest in arts enterprises
- use the arts to strengthen culture and communities.

Having already generated \$1.2M in total sales and showcasing 250 Indigenous artists annually since 2009, the Queensland Government will invest a further \$2.5M toward the continuation of the CIAF as Australia's premiere Indigenous art fair and driver of sales and new markets for Queensland Indigenous artists.

Over the next 4 years BIA will expand its focus to capitalise on national and international markets and will position Queensland as a hub for Indigenous arts and culture by developing strong Indigenous performing arts product and touring in theatre, dance and contemporary music.

\$1.78M will be invested to strengthen Indigenous Performance including support for Indigenous festivals, to further touring opportunities and increase access to producing services.

A further \$1.2M will deliver national and international promotion, marketing and export of Indigenous arts through the QIAMEA.

The evaluation of the first 4 years of BIA demonstrated the program's powerful impact with outstanding artistic, social, community and economic outcomes. The next 4 years promise to maintain and build on this strong foundation and extend programs beyond Far North Queensland to other Queensland communities.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

TF/11/12533
DOC/11/111709

64

(Ms NOLAN)—

QoN No 7

With reference to SDS1-53, will the Minister detail what building enhancements will take place at the Queensland Museum South Bank from the \$12.5m allocated in this budget?

ANSWER:

The \$12.5 million being invested by the Queensland Government to upgrade the Queensland Museum South Bank facility represent the most significant upgrade to the facility since it was opened in the mid-1980's.

Enhancements to the facility include:

- a new passenger lift with a capacity for 26 occupants providing access between Levels 0 and 4
- 4 new 800mm wide escalators, including fall protection, to replace the existing 600mm wide escalators which are well beyond their use by date
- construction of new stairs between Levels 0 and 4 providing improved access from Grey Street and improved connectivity between the public gallery spaces
- Level 2 entry and foyer modifications including new ticketing counter with turnstiles and expanded cloak and storeroom
- redeveloped shop on Level 2 with improved whale mall exit points
- café upgrade including expanding the available air-conditioned dining space, a kitchen refurbishment, and additional public toilets
- refurbishment of the Level 5 Indigenous cultural room for the improved storage of sacred remains and a new community viewing room for family members
- Level 1 and Level 4 lighting will be upgraded
- Level 1 Loading Dock modifications including a new dock hoist and replacement of overhead services ducting for improved vehicular access
- minor office accommodation improvements on Levels 5 and 6 to cater for the decanting of staff and provision of more functional and usable office space
- on Level 2 the existing public toilets will be upgraded, and a new parenting room and Persons With Disability toilets will be constructed
- internal way finding signage to complement the facility improvements.

This significant array of facility upgrades will be undertaken during the next 12 months, with the major elements scheduled for completion in March 2012.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)— With reference to SDS 1-40 regarding establishing more Indigenous Knowledge Centres, will the Minister advise how Indigenous Knowledge Centres differ from traditional public libraries and what benefits they produce?

QoN No 8

ANSWER:

Since 2002, the State Library of Queensland has partnered with the Torres Strait Island Regional Council and Aboriginal Councils to establish a network of 21 Indigenous Knowledge Centres (IKCs). The centres serve people living in some of the most remote and culturally rich regions of our state.

The State Library's regional office in Cairns coordinates the establishment of IKCs and provides ongoing support, including training for IKC coordinators and council staff, the development of programs and the funding of coordinators for 12 hours per week (on the provision that Councils match this funding).

Councils provide the building, staffing and fund the day to day operations of the IKCs. This is a significant contribution given the often limited infrastructure in remote areas and the competing priorities of local governments without a rate base.

IKCs house the only public computers with internet access in their shires. IKCs provide access to books, magazines, music and films, training in new and innovative digital technologies and exciting cultural programs.

IKCs differ from traditional public libraries in that they play a stronger role in contributing to the emotional and social wellbeing of Indigenous peoples, where pride in culture plays a vital role in people's aspirations and choices. Many people see their local IKC as a cultural hub for story-telling, music and dance.

Owned and operated by councils and employing local people, IKCs evolve under local leadership and community ownership, promoting Indigenous authorship and intergenerational learning to build literacy and life skills and keep culture strong.

IKCs are developing as community keeping places for heritage material. Digital repositories, currently being piloted in Hopevale and Wujal Wujal IKCs, will enable these communities to create virtual museums. They will be controlled by the community, link past, present and future generations and provide safe repositories for documentary heritage. Improved digital literacy also means that communities can access heritage material through online databases of institutions anywhere in the world.

Many remote Indigenous communities do not have access to services such as bookshops, newsagents and theatres. Through the regular services and school holiday programs, IKCs reduce anti-social behaviours that result from boredom and low self esteem.

IKC coordinators develop skills and confidence delivering activities for young people. Many activities employ local artists and link them with professional arts workers to ensure there are opportunities for young people to be gainfully employed and develop skills in arts based and cultural activities. Involvement of local organisations maximises the flow of cultural activities into other aspects of community life such as school, work, recreation, sport, nutrition, language and social history.

In the last six months, through training in IKCs, there has been a significant increase in the use of social media such as Facebook and Skype. This has been particularly useful for the families of children who must go to boarding schools hundreds of kilometres away to further their studies past year 7. It enables these children to keep in contact with family and friends, alleviating homesickness and improving school retention rates.

From children to Elders, everyone can experience the benefits of their IKC as a safe, welcoming space which engages all generations in creative, cultural and educational activities that strengthen and build individual and community capacity.

As the Smart State, the Government recognises that access to knowledge is of utmost importance. The IKCs are great examples of how we are providing all Queenslanders with opportunities for cultural enrichment and lifelong learning.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 9

With reference to SDS 1-48, regarding the number of website users to the QAG website, how has the QAG website been improved to facilitate new and returning users?

ANSWER:

The Gallery sees the internet and in particular, its website, as a key tool in its engagement with visitors and the wider community. For this reason, the Gallery has made improvements to its website and undertaken new digital initiatives which have seen an increase in the number of its website users.

As part of its overarching commitment to visitor accessibility, the Gallery has re-designed the homepage of its website to offer more active and relevant links for users, so that navigation to other pages of the Gallery website is quicker and easier.

With a rising number of people accessing online content from their mobile phones, the Gallery has also introduced a specially designed smartphone version of its website, providing users with a new way to engage with the Gallery's website, as well as increasing its accessibility to a wider range of people.

In addition to these changes, a number of public programs at the Gallery are now being webcast live. Digital initiatives such as these enable the Gallery to engage with audiences who might otherwise miss such opportunities, such as those living in remote and rural areas of Queensland.

For example, the highly successful *GoMA Talks* series, held during the popular *21st Century: Art in the First Decade* exhibition, was webcast live and still remains accessible to the public as a valuable resource. More recently, the Cultural Centre precinct's official opening of *The Torres Strait Islands: A Celebration*, and the Gallery's *Land, Sea & Sky: Contemporary Art of the Torres Strait Islands* exhibition was webcast live.

The Gallery has also developed a purpose-built iPhone app, which was launched late last year. The iPhone app includes extensive web-view content relating to exhibitions, public programs and cinema screenings. The Gallery also incorporates QR codes in key information to the public, as well as in many of its exhibition labels, which allows people to scan the code via their smartphone and then be immediately taken to the Gallery's smartphone website, for more information.

The Gallery is also engaging in social media activity, particularly on Facebook and Twitter, to promote its exhibitions and programs and to provide an interactive interface with its visitors.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 10

With reference to SDS 1-61 regarding visitation numbers, how will QPAC entice an extra 250,000 visitors in 2011-12?

ANSWER:

QPAC's visitation has consistently increased in recent years and is expected to do so into the coming year. In spite of performances lost during flood closure, visitation at the Centre grew almost 4% from 2009-10 to 2010-11 (736 953 to 785 496) and it is anticipated this will reach 1 million in 2011-12.

There are two key factors responsible for the increased visitation:

- An expanded program of events within QPAC's theatres - more performances means more people.
- Greater sophistication in audience analysis and development which results in higher ticket sales.

QPAC's strong curatorial choices coupled with its success in targeted marketing and communications is attracting large audience numbers.

In particular musicals generate very high sold occupancy meaning there is rarely a spare seat in the house. (Sold occupancy is number of tickets sold as a percentage of number of tickets on sale). Last year QPAC presented four major international musicals which accounted for 43% of visitors. (*FAME*, *West Side Story*, *Mamma Mia!* and *WICKED* = 317 849 tickets)

QPAC's program for the coming year has the theatres in almost constant use and features a diversity of product from around Australia and the world.

The program includes four major musicals to be presented in the Lyric Theatre as well as significant international exclusive presentations yet to be announced.

In addition to this, QPAC's program of free and outdoor events will expand next year, including the popular Friday afternoon Green Jam sessions showcasing students from the neighbouring Queensland Conservatorium.

QPAC has developed and implemented an internationally recognised 'First Time Bookers Strategy' aimed at ensuring first time ticket buyers return and has also increased its focus on digital sales and communications strategies.

QPAC can only attract as many seats as it has in the theatres.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 17

With reference to SDS 1-43, will the Minister detail how much has been spent to date and budgeted to conduct a review of the Library Board of Queensland in 2011?

ANSWER:

There has not been a review of the Library Board of Queensland in 2011, so there has been no expenditure for that purpose.

There are no plans for a review of the Library Board of Queensland at any stage in 2011, so no budget provision has been made for that purpose.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 18

With reference to SDS 1–15 regarding arts grants, will the Minister specify (a) which artists have received commissions under this program, (b) the value of such commissions and (c) the criteria that have to be met before a commission is granted?

ANSWER:

SDS 1–15 refers to a wide range of arts grants, some funding individual artists or groups of artists and many funding organisations which then commission artists to create, perform or exhibit work or to deliver services.

In 2010–11 \$697 782 was directly provided to 91 individual grant recipients, across the following programs:

- Artist in Residence
- Backing Indigenous Arts – Building Skills & Opportunities
- Career Development Grants
- Development and Presentation Grants
- Flexible Touring Fund.

Career Development Grants are only open to individuals while the other programs are open to organisations as well as individuals. Not all grants to individuals are commissions for the production of artworks, for example, Career Development Grants are often to attend workshops or markets.

The details of each grant recipient and value are in Attachment 1. The eligibility criteria and criteria for assessment of applications for each program are in Attachment 2.

The majority of Arts Queensland's grant programs do not directly commission artists. They fund the organisations, producers, presenters or curators who then employ or commission artists – such as Major Performing Arts companies, small to medium organisations, local councils and festivals including Brisbane Festival and Queensland Music Festival. Some grant programs are devolved to organisations, such as the Regional Arts Development Fund which is administered by local councils.

Individual artists are not eligible to apply to art+place, Queensland Public Art Fund. Eligibility criteria state only Queensland Government departments and agencies, local government, not-for-profit organisations, and private sector entities can apply. However, individual artists are commissioned by these organisations and some of the art+place allocation to projects is for artist fees.

In 2010–11, 16 Queensland artists received commissions with \$228 238 allocated through six art+place projects and artists have not been finalised for two projects. The details of these commissions are in Attachment 3. The eligibility criteria and criteria for assessment for art+place are in Attachment 4.

ATTACHMENT 1 - GRANTS TO INDIVIDUALS

PROGRAM DESCRIPTION	APPLICANT NAME	AMOUNT APPROVED	PROJECT TITLE	ARTFORM
Artist in Residence	Jennifer Seevinck	16,650	2011 AIR	Creative Communities
Artist in Residence	Jolian Solomon	17,051	2011 AIR	Creative Communities
Artist in Residence	Joanna Ratcliffe	10,000	2010 AIR	Theatre
BIA - Building Skills and Opportunities	Roy Mclvor	5,000	BSO 2010 - Roy Mclvor Exhibition and Book Launch	Backing Indigenous Arts
BIA - Building Skills and Opportunities	Lisa Michl	5,000	BSO 2010 - Lisa Michl new works	Backing Indigenous Arts
BIA - Building Skills and Opportunities	Michelle Sellton	5,000	BSO 2010 - ReggaeTown Indigenous Mentors Part#2	Backing Indigenous Arts
BIA - Building Skills and Opportunities	Theodore Tremblay	10,000	BSO 2010 - Arone Meeks/Theo Tremblay Collaborative Prints	Backing Indigenous Arts
Career Development Grants	Terry Bouton	3,364	Publication of Ceramic Works	Craft
Career Development Grants	Benjamin Farr-Wharton	4,095	Ethno Australia / Slovenia Exchange Professional Development	Creative Communities
Career Development Grants	Dianne Alice Wills	4,477	Bite the Big Apple - Arts Management Tour	Creative Communities
Career Development Grants	Angela Torenbeek	2,500	GhostNets Australia - Floating Land Art & Environment	Creative Communities
Career Development Grants	Marion Gaemers	2,500	GhostNets Australia - Floating Land Art & Environment	Creative Communities
Career Development Grants	Karleen Gwinner	2,500	Who gets to decide what for whom? Perceptions of Participation and Community	Creative Communities
Career Development Grants	Isabel FitzGerald	2,022	Multicultural Arts Professional Development	Creative Communities
Career Development Grants	Shelley Pisani	2,415	Attendance at Junction 2010	Creative Communities
Career Development Grants	Peter Rowe	5,000	Josh The Robot Series (4 books)	Creative Communities
Career Development Grants	Monica Stevens	2,500	Perspective	Dance
Career Development Grants	Gareth Belling	4,963	Swiss International Coaching Project for Choreographers	Dance
Career Development Grants	Zaimon Vilmanis	2,423	World Dance Alliance Asia Pacific event - 2011 International Young Choreographers Project	Dance
Career Development Grants	Nerida Matthaei	4,920	Nerida Matthaei - International Residency	Dance
Career Development Grants	Shannon Cook	1,000	Igneous Video Editing & DVD Authoring Intensive	Dance
Career Development Grants	Joanne Fisher.	5,000	Professional development & Model exploration to become a regional QLD independent producer	Dance
Career Development Grants	Timothy Brown	4,888	To observe colaboration between choreographers & other artists in Asia	Dance
Career Development Grants	James Cunningham	3,530	Sharing Embodied Knowledge	Dance
Career Development Grants	Emma McLean	5,000	G'Day USA Fashion Event in New York	Design
Career Development Grants	William Ellyett	4,777	HEAT Exhibition and Event at the Shanghai World Expo 2010	Design
Career Development Grants	Brian Steendyk	4,934	Matilda at the London Design Festival 2010	Design
Career Development Grants	Christopher Neil James Perren	2,255	Professional Development Trip to the UK	Music
Career Development Grants	Lucas James Proudfoot	4,750	Circular Rhythm's European School's Tour	Music
Career Development Grants	Patricia Molloy	2,000	Trish Molloy ep mentorship	Music
Career Development Grants	Millicent Kruger	2,000	Artistic Experience at Worlds Largest Arts Festival 'Burningman' Nevada USA	Music
Career Development Grants	Cassey Russell	3,000	Music Management	Music
Career Development Grants	Benjamin Greaves	5,000	International Music Academy	Music
Career Development Grants	Asim Gorashi	4,145	Travel to Three Music workshops in the USA	Music
Career Development Grants	Gillian Lee	1,340	The Second Annual Recording Summit	Music
Career Development Grants	Eden James	1,000	Eden james at City Showcase NZ	Music
Career Development Grants	Gillian Lee	2,110	The Second Annual Recording Summit	Music
Career Development Grants	Andrew Stone	4,803	Internship at CMJ Music Marathon 2010 - NYC	Music
Career Development Grants	Samuel Poggioli	2,000	Sampology Super Visual Smackdown Show	Music
Career Development Grants	Jamie Alasdair Brammah	2,000	Billboard Film and TV Conference	Music
Career Development Grants	Greta Kelly	2,571	Studying Persian Classical Radiff & Kamancheh in Tehran, Iran	Music
Career Development Grants	Yusuke Akai	4,990	Japan Tour with Shoji Hano (Japan) & Kris Wanders (Netherlands)	Music
Career Development Grants	Daniele Constance	1,500	SPREAD THE MESS!	Theatre
Career Development Grants	James Raymond Anderson	5,000	International Actors Fellowship Shakespeare's Globe London	Theatre
Career Development Grants	Fiona Joy MacDonald	4,387	International networking and theatre exposure	Theatre
Career Development Grants	Claire Pearson	4,738	Study at Royal Academy of Dramatic Arts in London	Theatre
Career Development Grants	Philippa Hannah Levien	3,300	Actor Training at the Ivana Chubbuck Studio	Theatre

PROGRAM DESCRIPTION	APPLICANT NAME	AMOUNT APPROVED	PROJECT TITLE	ARTFORM
Career Development Grants	Maxine Mellor	2,000	Anna Robi and the House of Dogs	Theatre
Career Development Grants	Sven Swenson	4,044	Workshop with Edward Albee	Theatre
Career Development Grants	Svenja Kratz	2,159	Bioart Workshops	Visual Arts
Career Development Grants	Emma Lindsay	1,000	International skills development and painting research project: BAER	Visual Arts
Career Development Grants	Howard Butler	1,355	Iceland Artist Residency; research international art collections	Visual Arts
Career Development Grants	Andrea Higgins	2,000	Engagement with the Matariki	Visual Arts
Career Development Grants	Jasmin Coleman	2,000	Photographs at Obscura Gallery	Visual Arts
Career Development Grants	Catherine Sagin	3,957	National showcasing of "Stabilisers"	Visual Arts
Career Development Grants	Kate Woodcroft	2,000	Extended Travel during Iceland Residency	Visual Arts
Career Development Grants	Gabriel Smith	2,000	Extended Travel During Iceland Residency	Visual Arts
Career Development Grants	Fiona Foley	5,000	Our Place Career Development Experience	Visual Arts
Career Development Grants	Gerwyn Davies	3,074	Magic Spaces Exhibition	Visual Arts
Career Development Grants	Julie McEnery	3,410	PhotoLA Photography Expo	Visual Arts
Career Development Grants	Chantal Fraser	4,999	Lithographic Teaching and Editing Workshop	Visual Arts
Career Development Grants	Debra Porch	969	Untitled Solo Exhibition	Visual Arts
Career Development Grants	Vanessa Stanley	2,000	Tracing the erased - Invited Artist Residency, Armenia	Visual Arts
Career Development Grants	David Thomas	2,636	INSAP VII Conference	Visual Arts
Career Development Grants	Cheryl Harrison	5,000	David M Thomas: Dream Job	Visual Arts
Career Development Grants	Elizabeth Woods	2,902	International Open Studio Event	Visual Arts
Career Development Grants	Martin Smith	4,985	To produce a site specific project and retrospective exhibition to take place over a period of 4 months in Bordeaux France	Visual Arts
Career Development Grants	Vivian Zihel	4,279	Until you comfort your father	Visual Arts
Career Development Grants	Fiona Crawford	5,000	de Appel programme, Amsterdam	Visual Arts
Career Development Grants	David Stavanger	5,000	A Sporting Chance	Writing
Career Development Grants	Lynette Therese Irwin	4,350	Ghostboy US Mentoring Tour	Writing
Flexble Touring Fund	John Bailey	2,000	2011 Singapore Live	Music
Flexble Touring Fund	Leah Cotterell	7,634	Snow White and the Seven Cool Dudes	Theatre
Flexble Touring Fund	Clare McFadden	3,379	Touring - Blackbird	Theatre
Project Grants	Melinda Norris	10,489	Touring - VISIT TO MAPOON CAMPUS	Theatre
Project Grants	Katrina Cornwell	11,000	Cairns Buskers Festival	Creative Communities
Project Grants	Sarah Anne Keating	15,750	Prometheus Days	Creative Communities
Project Grants	Kris Martin	20,460	Pop Up Art	Creative Communities
Project Grants	Clark Crystal	31,326	Kabi Kabi bArk Canoes Project	Creative Communities
Project Grants	Claire Marshall	48,000	Artist In Residence with Centacare	Creative Communities
Project Grants	Julian Knowles	29,216	Club Crawlers or "Dance to the Underground"	Dance
Project Grants	Josef Muller	9,820	The Flashcard Sequences	Music
Project Grants	Steve Grady	10,000	Laneous & The Family Yah present, tour & market their 2nd album.	Music
Project Grants	Sunshine (Sunny) Drake	18,000	50 First Dates Tour - Dan Parsons & Steve Grady	Music
Project Grants	Joanna Thomas	20,000	Creative Development of X	Theatre
Project Grants	Mark Bromilow	23,791	Often I Find That I Am Naked	Theatre
Project Grants	Stephen Hart	47,600	Earth Meets Sky	Theatre
Project Grants	David Stuart Forbes	15,000	Stephen Hart: A portrait by Alex Chomicz	Visual Arts
Project Grants	Tina Gonsalves	20,000	Under the Radar	Visual Arts
Project Grants	Nigel Brennan	20,800	Hear and Now	Visual Arts
Project Grants	Peter Milne	25,000	ONE person in isolation	Visual Arts
Project Grants		30,000	Beautiful Lies - Notes Towards a History of Australia	Visual Arts

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
<p>Artist in Residence (AIR)</p>	<p>A joint initiative of the Queensland Government through Arts Queensland, Education Queensland and the Australia Council for the Arts for innovative education and arts projects up to \$20 000.</p> <p>The aims of the AIR Program are to: increase the engagement of Queensland students and teachers in creative practice; increase capacity of educators, artists and arts and cultural organisations to work collaboratively in the provision of high quality arts education programs; and enhance student learning outcomes.</p> <p>The objectives of the AIR Program are to: foster innovation and collaboration across the arts and education sectors; recognise and promote examples of good practice in arts and education; improve education and arts outcomes for schools; celebrate initiatives in artist in residence education and arts; extend the body of knowledge around artists in residence in schools through evaluation; and develop capacity in the arts and education sectors relating to artists in residence in schools and learning institutions.</p> <p>Artist in Residence Guidelines http://www.arts.qld.gov.au/docs/air-guidelines-2011.pdf</p>	<p>AIR funding is available to Queensland schools or clusters (both state and non-state schools), recognised artists and arts workers, arts and cultural organisations, professional associations and tertiary institutions. The projects must involve collaboration between the education and arts sectors, and the project residency must take place in either a Queensland school or a pre-service teacher training institution.</p> <p>Funding of up to \$20 000 per project is available.</p> <p>Project residencies must be a minimum of one month (20 days or 100 hours) and may be staggered over multiple periods of engagement.</p>	<p>Applications for the AIR Program in 2011 will be assessed according to the following criteria. Successful programs will demonstrate:</p> <p>Artistic integrity</p> <ul style="list-style-type: none"> • a strong and innovative artistic concept • the involvement of professional artist/s with appropriate expertise <p>Student centred learning</p> <ul style="list-style-type: none"> • engaging and challenging learning experiences • implementation of the Queensland curriculum <p>Teacher professional learning</p> <ul style="list-style-type: none"> • professional learning opportunities for teachers to expand their skills and knowledge in creative practice through interaction with professional artists • ongoing creativity in teaching the arts through building new and sustainable practice <p>Planning, resources and partnerships</p> <ul style="list-style-type: none"> • effective project planning including budget and timeline management (including appropriate rates of pay to the artists) • strength of the partnership model • collaborative processes utilised

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
<p>Building Skills and Opportunities (BSO) - Backing Indigenous Arts (BIA)</p>	<p>This program focuses on building skills and providing opportunities for Aboriginal and Torres Strait Islander artists, young people, communities and organisations. It includes all art forms — visual arts, craft, design, dance, music, theatre, writing, new media and community arts and cultural development — both traditional and contemporary. Support is also available for areas such as arts and cultural administration, business development, curating and interpretative services.</p> <p>Building Skills and Opportunities Guidelines: http://www.arts.qld.gov.au/docs/bia-bso-guidelines.pdf</p>	<p>All applicants must:</p> <ul style="list-style-type: none"> • either have an Australian business number (ABN) or nominate an accountable auspice body • only submit one application in each round • be based in Queensland or demonstrate that the project will directly benefit Queensland arts and culture • have satisfied the reporting requirements of any previous Arts Queensland grants • provide the minimum support material • be over 18 years of age or have their application co-signed by their legal guardian, confirming they will take responsibility for managing any grant that may be offered to the applicant • demonstrate that the project involves professional artists, arts workers or cultural workers in the art form area to which the application is being made. 	<p>Successful applications will be those that best respond to the following assessment criteria.</p> <ol style="list-style-type: none"> 1. Contribution to the aims of BIA (by addressing one or more of the following) <ul style="list-style-type: none"> • Increases economic opportunities and employment for artists • Builds the skills of Aboriginal and Torres Strait Islander artists, arts and cultural workers, children and young people through education and training, mentoring and artist in residence programs • Increases opportunities for showcasing, performance, exhibitions and career development of artists • Builds partnerships that deliver arts outcomes and contribute to broader social, cultural, community, youth, health, education or training outcomes • Provides opportunities for experienced artists to create new work (especially leading up to the Cairns Indigenous Arts Fair) • Supports the transfer of arts and cultural knowledge and skills across generations 2. Artistic or cultural merit and innovation <p>Arts Queensland seeks to support projects that contribute to the development of the arts sector. Projects of the highest quality artistic or cultural value, or which demonstrate innovation, are viewed favourably.</p> 3. Demonstrated benefit to the community, including opportunities to engage with and participate in the arts <ul style="list-style-type: none"> • All projects funded by Arts Queensland must result in a public outcome.

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
			<ul style="list-style-type: none"> • Letters of support should be included in the application from representatives of the communities that will benefit from the project. <p>4. Evidence of collaboration with arts and/or non-arts partners</p> <ul style="list-style-type: none"> • As an applicant, you should seek support from other sources. This may include financial or in-kind support from government or non-government funding sources. This demonstrates broad support for your project. • Applications requesting over \$10 000 must include evidence of confirmed partnerships that include contributions to the resourcing of the project which should be reflected in the budget. • Applications from individuals that do not directly benefit multiple artists do not usually receive funding of over \$10 000. <p>5. Project viability, track record of the project delivery team</p> <ul style="list-style-type: none"> • Arts Queensland cannot support projects that present an unacceptable risk. It is important to include relevant information that demonstrates that the project has been adequately planned. Marketing and promotional plans and timelines should be included in the application, along with any other documents that support the likelihood of the project achieving its objectives. • Arts Queensland aims to support a diverse range of applicants and projects. The funding and acquittal history of the applicant will be taken into consideration during assessment. <p>6. Alignment with the Queensland Arts and Culture Sector Plan 2010–2013 goals, priority areas and vital signs All Arts Queensland funding decisions are based on the</p>

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
			<p>Queensland Arts and Cultural Sector Plan 2010–2013. The Sector Plan outlines goals, priority areas, vital signs and information specific to each art form and area of practice. Your application should demonstrate how your project relates to the relevant art form focus areas.</p> <p>Recommendations also take into consideration Arts Queensland priorities and identified gaps in delivery across the state.</p> <p>Please note that balance across art forms, geographic locations and existing BIA projects will also be considered.</p>
<p>Career Development Grants</p>	<p>Career Development Grants aim to support professional development activities that help individual practitioners to advance their own career, develop their practice or provide significant benefits to the sector. Proposals should represent a significant career milestone in relation to past career achievements and future plans.</p> <p>Career Development Grants are only open to individuals.</p> <p>Applications are accepted at any time throughout the year. Up to \$5000 for artist professional development.</p> <p>Career Development Grant Guidelines: http://www.arts.qld.gov.au/docs/career-dev-grants-glides2011.pdf</p>	<p>All applicants must:</p> <ul style="list-style-type: none"> • be an individual (partnerships, groups, collectives and organisations are not eligible) • only submit one application at a time • be a Queensland resident • have satisfied the reporting requirements of any previous Arts Queensland funding • be an Australian citizen or permanent resident • either have an Australian business number (ABN) or nominate an accountable auspice body • be over 18 years of age or have their application co-signed by their legal guardian confirming they will take responsibility for managing any grant that may 	<p>Successful applications will be those that best respond to the following assessment criteria.</p> <p>Artistic or cultural merit and innovation</p> <ul style="list-style-type: none"> • Arts Queensland seeks to support projects that contribute to the development of the arts sector. Projects of the highest quality artistic merit or cultural value, or which demonstrate innovation, will be favourably viewed. Support material should be provided to allow these elements to be assessed. • Successful applicants will be active professional practitioners with a recent record of artistic output and commitment to their individual career development and practice as an artist or cultural worker. • Priority for attendance at markets, conferences or internships will be given to those providing evidence of official invitation and acceptance to attend, present or showcase. <p>Contribution to Queensland’s arts and cultural sector</p> <ul style="list-style-type: none"> • Full details on goals and focus areas can be found in the

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
		<p>be offered to the applicant</p> <ul style="list-style-type: none"> • demonstrate that they are emerging or professional artists, arts workers or cultural workers in the art form area for which the application is being made. 	<p><i>Queensland Arts and Cultural Sector Plan 2010–2013.</i> These are available at www.arts.qld.gov.au/policy/sectordevplans.html</p> <ul style="list-style-type: none"> • Projects can occur in any location however priority will be given to support international activities. <p>Opportunity for career development</p> <ul style="list-style-type: none"> • Successful applicants will be able to demonstrate that their proposal is a unique or rare opportunity which will build on their previous experience and significantly progress their career. • Applicants who have previously received grants must demonstrate that the new project offers career, artistic, cultural, commercial or public benefits over and above previously funded projects. • Priority will be given to skills development activities rather than the development of artistic product. • Applicants seeking support to attend structured learning or master classes etc. should provide evidence of demand for the skill level they aim to achieve.

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
<p>Development and Presentation Grant</p>	<p>Development and Presentation Grants support projects that will result in excellent and innovative artistic or cultural work with a public outcome, deliver community benefits including opportunities for engagement and participation, and involve collaboration with other artists, organisations and businesses.</p> <p>Development and Presentation Grants are open to individuals, groups, organisations and local government authorities.</p> <p>Funding available: Up to \$50 000</p> <ul style="list-style-type: none"> • Projects without a significant financial partner will be funded up to \$30 000. • Applications from individuals for projects that do not directly benefit other artists will usually not receive funding over \$20 000. <p>Development and Presentation Grant Guidelines:</p> <p>http://www.arts.qld.gov.au/docs/dev-pres-grants-guidelines2011.pdf</p>	<p>All applicants must:</p> <ul style="list-style-type: none"> • submit only one application in each round • be based in Queensland or demonstrate that the project will directly benefit Queensland arts and culture • have satisfied the reporting requirements of any previous Arts Queensland funding • provide the minimum support material • either have an Australian business number (ABN) or nominate an accountable auspice body • be over 18 years of age or have their application co-signed by their legal guardian confirming they will take responsibility for managing any grant that may be offered to the applicant • demonstrate that the project involves professional artists, arts workers or cultural workers in the art form area for which the application is being made • apply using the AQ application form and address all selection criteria. 	<p>Successful applications will be those that best respond to the following assessment criteria.</p> <p>Artistic or cultural merit and innovation</p> <ul style="list-style-type: none"> • Arts Queensland seeks to support projects that contribute to the development of the arts sector. Projects of the highest quality artistic or cultural value, or which demonstrate innovation, will be favourably viewed. <p>Contribution to Queensland arts and cultural sector</p> <ul style="list-style-type: none"> • All Arts Queensland funding decisions are based on the <i>Queensland Arts and Cultural Sector Plan 2010–2013</i>. The Sector Plan outlines goals, priority areas, vital signs and information specific to each art form and area of practice. The application should demonstrate how your project relates to the relevant art form focus areas. • Recommendations also take into consideration Arts Queensland priorities and identified gaps in delivery across the state. <p>Benefit to the community, including opportunities to engage with and participate in the arts</p> <ul style="list-style-type: none"> • All projects funded by Arts Queensland must result in a public outcome. • Letters of support should be included in the application from representatives of the communities that will benefit from the project. <p>Collaboration with arts or non-arts partners</p> <ul style="list-style-type: none"> • As an applicant, you should seek support from other sources. This may include financial or in-kind support from government or non-government funding sources. This demonstrates broad support for your project. • Applications requesting over \$30 000 must include

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
			<p>evidence of confirmed partnerships that include contributions to the resourcing of the project, which should be reflected in the budget.</p> <p>Project viability and track record of the project delivery team</p> <ul style="list-style-type: none"> • Arts Queensland cannot support projects that present an unacceptable risk. It is important to include relevant information that demonstrates that the project has been adequately planned. Marketing and promotional plans and timelines should be included in the application, along with any other documents that support the likelihood of the project achieving its objectives. • Arts Queensland aims to support a diverse range of applicants and projects. The funding and acquittal history of applicants and key personnel will be taken into consideration during assessment.
Flexible Touring Fund	<p>A new touring fund to bring fresh product and opportunities for Queensland's performing arts, an initiative of the Coming to a Place Near You touring strategy.</p> <p>Applications supported through this program are generally smaller, niche tours, with established presenter commitment and community demand.</p> <p>Queensland Touring Grant Guidelines: http://www.arts.qld.gov.au/docs/qld-touring-fund-glines.pdf</p>	<p>Eligible applicants/projects will:</p> <ul style="list-style-type: none"> • include regional and/or remote Queensland locations in their touring proposal • demonstrate a market demand for the product to be toured • either have an Australian business number (ABN) or nominate an accountable auspice body • be submitted by people over 18 years of age, or have their application co-signed by their legal guardian confirming they will take responsibility for 	<p>The touring feasibility of all applications will be assessed by the committee against the following criteria:</p> <ol style="list-style-type: none"> 1. Demand for the work by Queensland communities: <ul style="list-style-type: none"> • there is a demonstrated demand by venues and communities to present the product • there is evidence that the product will attract good audience numbers (relative to the size of community) • the work is relevant to its proposed touring destinations and timeframe. 2. Demonstrated artistic or creative achievement of the work: <ul style="list-style-type: none"> • the professionalism and track record of the applicant • the quality of the product • positive audience and industry feedback

ATTACHMENT 2 - GRANT PROGRAMS OPEN TO INDIVIDUALS

PROGRAM NAME	DETAILS	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
		managing the applicant's participation in touring activity.	<ul style="list-style-type: none"> • industry support for the proposal. 3. Potential to contribute to the development of communities and arts practice in Queensland: <ul style="list-style-type: none"> • a demonstrated ability and willingness to meaningfully engage with communities through workshops, master classes, residencies etc. • the capacity to develop a market in new communities • the capacity to develop audiences, to deepen engagement and increase attendance numbers • evidence of cultural legacy from the tour — what will be left behind? 4. Capacity of the work to tour intrastate venues: <ul style="list-style-type: none"> • economic effectiveness of proposed tour • logistical capacity of timeframe and itinerary • tour-ability of proposed work.

2010-11 art+place Artist Commissions				
Artist/s	No.	Funding recipient	Project	Artists fees (\$)
Peter Alwast	1	Queensland Performing Arts Centre	Design development for <i>Zeta Screen</i>	20 000
Lincoln Austin	1	Queensland Health	A tactile play space for Prince Charles Hospital	22 000
Ann Vardanega and Doris Kinjun	2	Girringun Aboriginal Corporation	A site specific artwork <i>Gijalordi – The Kingfisher Story</i> for the new Tully Multi-purpose Centre	3 700
Judy Watson, Shane Fitzgerald and Holly Grech	3	Queensland Health	'Living Well', two major entry statements for Townsville Hospital	26 000
Christina Waterson, Bianca Beetson, Megan Cope, Hew Chee Fong, Loretta Noonan and Russell Anderson	6	Moreton Bay Regional Council	'Sea Changes' a suite of four artworks as part of the Redcliffe Urban Renewal project,	74 538
Britta Gudd, Lucas Salton and Andrea Fisher	3	Urban Land Development Authority	'Living Traditions' to incorporate high quality artworks in the new suburb of Fitzgibbon Chase	82 000
Total	16			\$228 238

Notes:

1. Two projects, M&A Laneway and *Kick Off* for Carrara Stadium, are in the initial planning phase and are yet to confirm their artists.
2. The amount paid to artists varies for a number of reasons, including:
 - reputation and standing of the artist (e.g. highly experienced artists receive higher fees than emerging artists)
 - artist may be fabricating the work themselves so the fabrication budget would go to the artist as well as the concept and/or design fee
 - artist may be providing concept or design only.
3. The art+place approved amount does not comprise the entire amount of the commission, as applicants and sponsors also contribute to the final cost of the commission.

ATTACHMENT 4 – art+place Guidelines

PROGRAM NAME	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
<p>art+place</p>	<p>All applicants must:</p> <ul style="list-style-type: none"> • be based in Queensland or demonstrate a strong connection to Queensland • have satisfactorily acquitted any previous grants from Arts Queensland and art+place projects • demonstrate a track record of project management or confirmation of professional public art project management services hired for the project • for organisations—be either a Queensland Government department or agency, a local government authority, a not-for-profit organisation, or a non-government organisation that is either an incorporated association or a company • if applying under an auspice, be auspiced by a Queensland organisation that is registered under law. <p>Eligible projects must:</p> <ul style="list-style-type: none"> • take place within the state of Queensland (under some circumstances Queensland Government entities may initiate overseas projects, for example, to fulfil sister-state obligations, create memorials in other countries) • be accessible or visible to the general public at any time • benefit Queensland communities • be physically robust to ensure public safety • meet the assessment criteria. 	<p>Assessment criteria</p> <p>The art+place Queensland Public Art Fund supports projects that enhance public spaces and community experience of place. The assessment criteria to achieve this are:</p> <ul style="list-style-type: none"> • demonstrated high-quality, innovative work with high artistic merit • demonstrated connection between the proposed artwork and the locality, identity and physical space of the site • strong community access and engagement opportunities • contribution to art+place public art vision and priorities • overall viability of the project. <p>Artwork Commission Plan</p> <p>Your application will be assessed on a fully developed Artwork Commission Plan. The Artwork Commission Plan must include:</p> <ul style="list-style-type: none"> • site analysis demonstrating evidence of connection to local community • curatorial rationale • biographies and written confirmation of key personnel, including professional public art project manager and other partners • proposed artists and artist selection method • project budget and timeframes • methodology for community consultation • treatment of heritage or environmental issues as required • details of artwork materials to be used and any specific maintenance requirements, if known at this stage • letters of support from key partners such as local government authorities, schools, interstate or overseas artists or guest speakers • letters of support and confirmation of involvement from the relevant communities and organisations for proposals involving Aboriginal people; Torres Strait Islander people; people from culturally and linguistically diverse backgrounds; people with a disability; children and young people • Artwork Commission Plan forms are available on the Arts Queensland website www.arts.qld.gov.au

ATTACHMENT 4 – art+place Guidelines

PROGRAM NAME	ELIGIBILITY CRITERIA	ASSESSMENT CRITERIA
		<p>Support material You will need to supply support material for your Artwork Commission Plan. This may include, but is not limited to:</p> <ul style="list-style-type: none">• site map outlining the proposed public artwork to scale• images or drawings of the proposed location• digital imagery of the proposed artwork• artist concept drawings• any existing public art or public art collections• planning policy documents, e.g. public art policy• site or heritage research• signed letters verifying financial or in-kind support• signed letters of support from partners.

**Question on Notice
to the
Minister for Finance, Natural Resources and The Arts**

(Ms NOLAN)—

QoN No 19

With reference to SDS 1-61, will the Minister detail the cost of delivering regional QPAC programming in 2009-10, 2010-11 and 2011-12?

ANSWER:

In 2009–10 and 2010–11 QPAC's regional programming has incorporated 2 main components: touring exhibitions from the QPAC Museum and the regional delivery of KITE Theatre's *Yonder* project.

2009-10

In 2009–10 the total cost of these programs was \$184 990 and a total of 13 venues received QPAC's programs.

QPAC Museum exhibitions included:

Kicking Up Dust, photographs by Kerry Trapnell of Cape York Indigenous dance performances at the Laura Dance Festival featured at the Cairns Regional Gallery.

Bobby Dazzler: Celebrating the Helpmann Centenary celebrating the centenary of the birth of Sir Robert Helpmann through costumes, photographs and artefacts featured at the Albury City Gallery and Museum; The Arts Centre Melbourne; Blackwater Civic Centre; Boonah Cultural Centre; Emerald Art Gallery.

KITE Theatre's *Yonder* conducted workshops and performances in 6 schools, 3 each in the Logan/Albert and Wide Bay Burnett regions as well as a performance at the Moncrieff Theatre, Bundaberg.

2010-11

In 2010–11 the total cost of these programs was \$161 374 and a total of 14 venues received QPAC's programs.

QPAC Museum exhibitions travelled to 3 locations: Charters Towers, Colac and Mount Isa.

KITE's *Yonder* project worked with 9 Bundaberg schools and performed at the Moncrieff Theatre and the Bundaberg Regional Art Gallery.

2011-12

In 2011–12 QPAC plans to significantly increase its reach in regional Queensland.

KITE Theatre will deliver the 3rd year of the *Yonder* project to schools and communities in the Wide Bay Burnett and Logan/Albert regions. The budget for the regional component of the *Yonder* project in 2011–12 is \$200 000.

In a significant expansion of its regional programming, QPAC will simulcast performances into regional performing arts centres.

Over the next 3 months, QPAC will install infrastructure in regional venues that will enable the live simulcast of major productions taking place in QPAC theatres.

Audiences in a regional centre will experience the performance via satellite in their own town at the same time their Brisbane counterparts are experiencing it at QPAC.

The first stage of this project will be delivered in October 2011 when a performance of the acclaimed Vienna Philharmonic Orchestra is simulcast to 6 regional centres.

There will be a further simulcast of OA productions in 2012.

This means regional Queenslanders won't miss out on stunning performances by national and international companies.