

EOI Creative Producer - COMPLETE

TIMECODE	SPEAKER	CONTENT
00:00:09:14	SUSAN RICHER	<p>Procurement process for the Creative Producer services for the Judith Wright Centre of Contemporary Arts. Good morning, everyone, and welcome. Thank you very much for your interest. I'd like to introduce my colleagues, Louise Hollingsworth from Business Services at Arts Queensland and Martin Linnane, who's from Audit Services at the Department of Premier and Cabinet of which Arts Queensland is a part, and they're here today in their roles as procurement and auditing experts, so I'll be handing over to them for parts of the information. We are recording this session, which is why I'm wearing this interesting earpiece, and in case you didn't notice on the way in, there's a sign letting you know that we were recording, so if anybody has any issue or concern with this session being recorded and the back of your head and your voice being a part of the recording, please let us know. The recording is for the purposes of equity for people who aren't able to be here in person and it will be put on the Arts Queensland website on Wednesday for a period of time so anybody can access the same information that you're accessing today. So we'll just start with the JWCoCA vision, which has recently been rearticulated, and just to talk you through the five key points of the vision, Arts Queensland through JWCoCA will provide a place that champions the development of Queensland artists - development being a key word - celebrates and creates contemporary work and bold ideas, connects artists with audiences, collaborators and partners, explores and showcases our unique cultural identity, as in our Queensland cultural identities, and creates a destination in the heart of Fortitude Valley. That vision's available to you on the EOI doc on the Arts Queensland website as well. To go to the project that we're talking about today, the services for which Arts Queensland wishes to procure for a period of time, the Creative Producer services can be sought and provided by an individual or an organisation. They're for the development and presentation of new performance work here at JWCoCA, and the role or the services work closely with Arts Queensland in managing the use of the resources here at JWCoCA to support projects funded through the Queensland Arts Showcase Program Ignite stream, which is a stream within QASP that focuses on the development of new work by new and emerging artists as well as established artists. The project offering the grants are up to \$60,000 through that stream of QASP. Now to talk about the scope requirements, the mandatory or the compulsory, the must-haves for the producer services. They must deliver quality producer services to successful Arts Queensland-funded applicants from the QASP Ignite stream</p>

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		<p>to develop - there's a big focus on creative development and presentation of new performance work here - and as a part of that development, including building access to new markets, national and international touring opportunities, partners, collaborators. The Creative Producer services work closely with Arts Queensland. Arts Queensland administers and runs the QASP program, but the Creative Producer services will be required to work closely in managing the projects that are funded through that stream whose work is developed here. The Creative Producer services also need to ensure strong governance and compliance and abide by the Public Service Code of Conduct, which is available on the Queensland Government website. Measures of success. Success will be measured by the artistic and business development of artists, groups, organisations, who are developing and presenting their work here at JWCoCA, by the quality of work produced and the provision of new presentation and touring opportunities, and the quality of services provided to artists, and these will be evaluated through a process that will be developed with the Creative Producer. The procurement process - it's in two stages. The first stage commenced with the publication of the EOI. The first stage is about submissions being received within the first stage time frame, and as a part of that, there's a clarifications process where questions will be accepted up until the 28th and published online for everybody to see, so any questions being asked here today, the responses and the questions will also be published, again, for equity's sake, transparency, so that everybody can see. There will be a debrief offered for any unsuccessful applicants if required. That's not mandatory, but if you would like a debrief with Arts Queensland, that will be provided. I just wonder if Louise and Martin have anything to add to that two-stage process. But the second stage is about negotiating. Up to two offerers will be invited to enter negotiations with Arts Queensland and it'll be a maximum of two offerers who will be invited into Stage 2.</p>
00:05:43:19	LOUISE HOLLINGSWORTH	<p>I would just like to add, it's not a recruitment, it's not part of... The shift has been that Arts Queensland have had a recruitment in here. It's giving this opportunity back to industry, and the procurement process is two-stage. So first of all, I just want to thank you for your investment of time today, and we don't want to waste your time, so that's why it's two-stage. So, the first is an expression of interest to solicit your ideas of how you would realise that vision, and, really, then the second stage is to go into that more detailed proposal and that will be by invitation. So that first wave is really so that you're not, you know, wasting your time across a protracted government process, that it's an expression of interest - we know who's interested. Then from that process,</p>

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		<p>there's a panel that will assess that's sourced from our assessors and augmented by industry specialist expertise and they'll assess it, and then those people that are selected from out of that process will be asked to come and do a more detailed proposal. And that's when I'll kick in as well to look at the contract, because the contract... It's online. I procure goods and services with government. This is the exciting part of my job. Better than stationery.</p>
00:07:04:24	SUSAN RICHER	(LAUGHS)
00:07:06:11	LOUISE HOLLINGSWORTH	<p>So the idea for the services here is really a Creative Service producer taking the program of the Judith Wright Centre, taking the resources and giving it life, so how would you budget that, how would you activate that. The arsenal that you have is the QASP program, so anybody that's coming through that and a successful recipient of that is who you'll develop, so how would you do that? I just want to pick up - it's an open market opportunity. That's why we're recording it. We have to level the playing field at all times, and that's why Martin is here. He'll explain his role in probity but it's across the entire procurement to make sure that at every stage, Arts Queensland is being fair and equitable and accountable for the process that we are taking you through. The clarification is that all questions and answers are... Nobody gets insider knowledge, that everybody has the same information. Debriefing is at the end of the process when people are selected and it's really an opportunity for you to give us feedback - as government as buyer, how could we have made that better and more attractive to you - or giving you feedback - how you could... We can't compare apples and oranges. We'll just say, "Your application could have been sharper in these areas for other opportunities." So it's really a two-way learning process for the debrief. It involves the auditor as well, so Martin is here with us for that whole journey. I'll get him to explain now what probity means.</p>
00:08:49:06	MARTIN LINNANE	<p>Very simply, my role is that what Louise just told you actually happens, I suppose. So I have been involved up until this stage as well. You would have seen by now the Expressions of Interest that's been out there. You'll notice there that there's an assessment criteria which you have to address, so my role, basically, is that from now on, the panel on Arts Queensland follow that process that they've told you that they're going to follow, so... And that includes sort of reviewing documentation, that that's done, ensure that everybody has a fair chance in this, and, you know, when it comes time to moderate successful applicants, et cetera, that I will sit in on those and make sure the discussions and how they go about that is fair and equal and according to the criteria that you've been told to address.</p>

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00:09:53:11	LOUISE HOLLINGSWORTH	And just finally, we're really keen for you to innovate. So, there is the idea, when we come to that moderation, there will be very vast, diverse concepts that we're hoping that you create, and, really, this is the opportunity that we see that we are asking you as the market, giving you the resources of the Judith Wright Centre and a grant program, how will you use that in new and different ways that government hasn't thought of before? So, yeah, welcoming new ideas in that first EOI phase.
00:10:29:22	SUSAN RICHER	Thank you. Just to move into the contracting phase, if you are successful in being offered a contract for the Creative Producer services provision... And I think that was an important differentiation, that in this instance, Arts Queensland is the customer, not the funder. So if you're entering into a contract, there are some issues to take into account here in Stage 1 just to assess whether you have the wherewithal to go here and the desire to go here after this briefing. There are risk and issues management issues that need to be considered now and also in Phase 2. The supplier of services needs to be able to maintain adequate records for a period of time. All information associated with this EOI and with what comes after it through the contracting phase can be accessed through Right to Information, so records need to be kept. You need to maintain appropriate insurances to cover yourself and the work that you do here at JWCoCA. You need to ensure compliance with confidentiality, privacy, conflict of interest. Conflicts of interest within the provision of services are yours to manage, and ours to manage in the tendering process. And Right to Information, as I said, applies to all parts of the process, so you will need to ensure that you keep notes and that your comments, and that our comments, in the evaluation process are unbiased. Anything you wanted to add to that, Louise or Martin?
00:12:11:22	MARTIN LINNANE	No, it's all good.
00:12:13:07	SUSAN RICHER	OK. Reporting and escalation. We at Arts Queensland will schedule regular meetings. We'll have a close relationship with the provider of Creative Producer services. They will report to the Director of Development and keep Arts Queensland informed about the process and issues as they arise. Any concerns regarding delivery of services will be escalated in the first instance to the contract manager, Jan Irvine, and then escalated, should they need to be. And expenditure-wise, any variation of 10% or above needs prior approval. Anything to add to the contracting phase? OK, we'll move on to the submission and evaluation timeline. So, first round inquiries will be accepted until the end of today and then we'll publish our responses to them on Wednesday, and then the second round of inquiries will be accepted until Monday - that's next Monday 28th August - and

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		we'll publish all final-round questions and responses on Monday 4th September, so there's about a week between receiving all questions and publishing answers, and then the EOI closes on Monday 18th September. So it's important to note that after Monday 4th September, no more queries will be responded to, so you have up until then, the 28th, should any further questions arise. As mentioned earlier, there's two stages in this submission and evaluation timeline. Stage 1 is what we've just commenced and the process for assessing those evaluations or considering those... Sorry, for evaluating those submissions commences Thursday 21st September. Evaluation will be conducted by an independent committee of experts from the arts and cultural sector, and shortlisted providers will be notified - and that's a maximum of two - by early October, and then they will enter negotiations with Arts Queensland with a view to commencing a contract by December this year. That's it in a nutshell. Next steps are outlined in the time frame in the EOI document and the Frequently Asked Questions document, which I would strongly encourage you all to read and become familiar with, but in the meantime, if you have any comments, queries, observations, we welcome them now, noting that they'll be recorded and responses published along with online responses. Annie.
00:15:20:05	ANNIE	Would there be anything that would...
00:15:23:18	SUSAN RICHER	Sorry, Annie, I should have... I should have... I beg your pardon.
00:15:27:22	ANNIE	(YODELS)
00:15:29:09	ALL	(LAUGH)
00:15:30:21	ANNIE	Um, sorry.
00:15:36:13	SUSAN RICHER	(LAUGHS) There is a camera behind you.
00:15:39:02	ANNIE	The question is would there be anything that would prevent a successful applicant from applying for other Arts Queensland funding for other projects outside of this work?
00:15:51:08	SUSAN RICHER	Did everyone hear that question? Um, I don't think so...
00:15:57:07	ANNIE	Good.
00:15:58:07	SUSAN RICHER	..but I will take that question on notice, because that does need a considered response and we'll publish the response to that online on Wednesday.
00:16:10:17	ANNIE	And, if I may, just one more with that, with the projects that you'll be overseeing, are you looking, you know, considering the kind of work that usually goes on here, six, seven, eight projects or something completely different...
00:16:22:20		(INDISTINCT)
00:16:24:14	LOUISE HOLLINGSWORTH	Volume?
00:16:26:04	ANNIE	Yeah, what volume of work are you looking at?
00:16:28:04	SUSAN RICHER	There's a... The EOI document says that the services are required for projects up to 20 weeks a year. That indicates the amount of time and space available in this venue outside of long-term hirers,

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		so, again, if you consider how many projects to be developed in a 20-week period... I don't want to specify any more than 20-week period, how many projects one might consider developing or supporting in that time frame.
00:17:06:18	ANNIE	Thanks.
00:17:15:24	MAN	Good morning. Coming from a non-producer's point of view, as an individual arts organisation that puts funding into the Showcase, and is successful and wants to perform at the Judy, in the future, do we have to get in contact with the producer to become part of their study?
00:17:36:07	SUSAN RICHER	You would need to have your project... You would need to apply for your project through the QASP Ignite funding stream...
00:17:46:10	MAN	Right.
00:17:47:10	SUSAN RICHER	..to be developing your work in the performance space with the Creative Producer services.
00:17:53:13	MAN	So, you're saying you have to have a partnership with the producer?
00:18:00:11	SUSAN RICHER	You would need to be being serviced by the producer...
00:18:03:17	MAN	Right.
00:18:04:17	SUSAN RICHER	..because your project has been successful through the QASP Ignite stream.
00:18:08:23	MAN	OK. And what happens if I want to put an application in tomorrow?
00:18:16:07	SUSAN RICHER	The applications aren't open yet...
00:18:18:10	MAN	No, the...
00:18:19:23	SUSAN RICHER	..so you would need to just wait.
00:18:21:07	MAN	The Showcase is rolling all the time?
00:18:23:13	SUSAN RICHER	Yes, but the stream for JWCoCA is not open yet, so I would say yes, get your application ready, but just hold...hold your horses because the stream's not open yet for applications.
00:18:36:03	WOMAN	So there's a stream...
00:18:37:06	MAN	There is a stream. That's something that's kind of missed... Yeah, yeah. I'd like to expand...
00:18:41:24	SUSAN RICHER	Within the Queensland Arts Showcase Program Ignite stream, there will be a JWCoCA...
00:18:47:02	MAN	There will be a separate box to tick which has... Are there any obligations or descriptions on what is taken, or is it open to everybody as well?
00:18:56:08	SUSAN RICHER	The Creative Producer services will work with Arts Queensland in determining that to define that.
00:19:01:01	MAN	OK.
00:19:02:01	WOMAN	Sorry, could you repeat that? I couldn't hear you, Susan. Sorry.
00:19:04:18	SUSAN RICHER	The Queensland Arts Showcase Program Ignite stream will be the stream through which successful projects that the Creative Producer works with are developed here, but that stream's not

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		open yet because we want the Creative Producer to work with us in developing that stream.
00:19:23:22	JO	Could you clarify what you mean by 'work with us'? Does the producer have any input into the selection or assessment of the work?
00:19:33:23	SUSAN RICHER	No, they won't be assessing the work. Like Arts Queensland, they will be involved with coordinating the assessment, but they won't be conducting assessment of the work. They will be working with the successful recipients of that stream.
00:19:49:23	LOUISE HOLLINGSWORTH	So, can I just add to that? So, the producer services will range from creative development, early development of work to the presentation for new work and risks. So that suite of producer services will be available to you as a recipient of QASP. Tick the JWCoCA presenting option, with the same resources, the technical resources, so it's a suite of resources available to the arts industry for the purposes of creative development, so the producer services is part of that offering.
00:20:27:00	SUSAN RICHER	Working with... And just to finish answering that question, Jo, working with Arts Queensland is... Rather than assessing the applications, working with Arts Queensland to refine the criteria and the guidelines for that stream.
00:20:41:15	LOUISE HOLLINGSWORTH	And that's why the contracting is early this year with a view that the programming commences 2018, so it's working with us in a partnership for that period of time this year to set it up.
00:21:00:11	SUSAN RICHER	Yes.
00:21:02:08	WOMAN 2	Just... I want a clarification. Does that mean that all the artists that are funded through QASP - I hope I'm saying that right - are programmed here, or does it mean that they are then curated by the Creative Producer services?
00:21:15:22	SUSAN RICHER	It means that there will be a limited number of successful JWCoCA-related projects that are funded through that stream. It doesn't mean that all QASP-funded applicants will be working here.
00:21:34:19	WOMAN 3	I'm sure I don't need a microphone. So, just to be clear, because it says 'creative development and performance', those two things can be separate? Like, are we looking at every piece of work being developed here and then going into performance?
00:21:50:00	SUSAN RICHER	Yes, in line with that JWCoCA vision, which does have an emphasis on the creative development of new work...
00:22:00:02	WOMAN 3	I understand that, but it's possible to do creative development that doesn't go into performance?
00:22:05:06	SUSAN RICHER	That's right. Sorry, the performance is not compulsory. That will be an option. Again, the guidelines need to be refined with the Creative Producer, but yes, the presentation is optional.
00:22:15:22	WOMAN 3	The statements, they follow each other...
00:22:17:11	SUSAN RICHER	Yes.

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00:22:18:11	WOMAN 3	..so it kind of looks like they might... And are residencies considered part of that?
00:22:26:01	SUSAN RICHER	Are residencies...?
00:22:27:20	WOMAN	Considered part of creative development or performance...industry development. So, if we said to someone, You can have the space for eight weeks as a resident to explore," it might not be a particular piece.
00:22:44:11	SUSAN RICHER	If that's what a Creative Producer offerer specifies as a part of their tender, then sure. I don't want to say yes or no, there's a preference either way.
00:22:58:22	MAN 2	I'm just looking at this from a technical point of view. The technical infrastructure that's currently here, is there an expectation that Arts Queensland will maintain that, invest in infrastructure moving forward, or is it just a blank shell when we walk in?
00:23:13:15	SUSAN RICHER	There is some basic technical infrastructure in the space that projects working here and that the Creative Producer will be able to utilise.
00:23:22:11	MAN 2	OK, so there'll be a list of technical equipment that's available to use?
00:23:26:04	SUSAN RICHER	There will be technical expertise and technical equipment available for use.
00:23:30:05	MAN 2	OK. Thank you.
00:23:31:15	WOMAN 2	Sorry, just adding onto that, does that... I'm sorry if I'm asking questions that other people know, but just in terms of the staff that are here, so technical staff, administrative staff, what exists or what will exist?
00:23:44:18	SUSAN RICHER	Centre management consists of four staff. The Creative Producer services will liaise with the centre management team. They'll be the conduit between the projects that are developing here in this space and centre management.
00:24:01:23	WOMAN 2	Are they administrative or are they... (INDISTINCT)
00:24:04:04	SUSAN RICHER	They're both. Again, the guidelines for the QASP Ignite stream need to be refined with the Creative Producer, but it's anticipated that should technical time be required, that it's a user-pay system.
00:24:26:06	WOMAN 4	Thank you. I've got just a couple of questions that are about... In the EOI, there's quite a lot of things that are talking about operational and financial capacity and budget of the production, and I'm just wondering, does that mean, like, basically, you want to see that a company's going to be able to maintain and that it'll be able to jump in and out of what's required by this area? Like, what kind of operational capacity are you asking for?
00:24:51:24	SUSAN RICHER	We're... That's about the offerer being a viable company that can exist without the Creative Producer services.
00:25:04:24	WOMAN 4	So, that... With the... Like, so when we're budgeting for a thing to... 'Cause there's lots of stuff, like not using the income from

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		this, obviously, to keep a company's other staff running, but we can absolutely budget for all the hours and stuff required from that. My other question would be, with the Arts Ignite stream, is that something that's coming in also under... Like, there's an artistic director of the Judy that will be overseeing all of them so we don't really get any influence in what projects come at us. It's just to go, "Here is the project. Produce this," whatever it may be.
00:25:39:19	SUSAN RICHER	There won't be an artistic director of the Judy. The Creative Producer services are there to provide primarily producer services, so their role is to help new work grow and to build connections between participating artists, organisations, collectives and new markets. In terms of artistic direction or curation, the peer assessors who assess QASP applications are about as close as anyone's going to get to curating, but I think the Creative Producer having some input into the guidelines for that stream will have some impact on the nature of the projects that apply for funding, but there won't be an artistic director or a curated program here at the Judy.
00:26:26:17	WOMAN 4	It's likely that the projects that are accepted are going to be in the full spectrum of everything from theatre to dance to...
00:26:34:07	SUSAN RICHER	Performing arts, yes. So the emphasis is on performance work, so, yes, the full spectrum.
00:26:43:14	MAN 3	Hello.
00:26:44:14	SUSAN RICHER	Hello.
00:26:45:14	MAN 3	A question relating to any works that would come in that would progress to being presented like a full performance, would the Creative Producer be creating marketing or branding or any of the promotional materials to that or working with the Judy to create that stuff?
00:27:07:07	SUSAN RICHER	Working with Arts Queensland to develop communications and marketing strategies.
00:27:13:17	MAN 3	Would any... I know this might be a little bit too much detail, but anything that progresses to a full presentation, do you think that might be a season or would that be a one-off?
00:27:23:00	SUSAN RICHER	It would be a very short season.
00:27:24:19	MAN 3	Short season? Yeah. So the onus on marketing that and selling those tickets, that would be sort of a collaborative job?
00:27:32:01	SUSAN RICHER	Between the Creative Producer, Arts Queensland, and the producing companies or artists, yeah.
00:27:40:10	MAN 3	A collaboration. Sure. Thanks.
00:27:47:07	WOMAN 5	Susan, can I just ask about regional artists and how they can apply through this? Is Cairns CoCA part of this as well, or just the Judith Wright?
00:27:55:09	SUSAN RICHER	Regional artists will be able to apply. Again, that's a discussion that Arts Queensland needs to have with the Creative Producer in terms of guidelines, but it's highly desirable that regional artists

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		participate in development of new work here at the Judy.
00:28:12:02	WOMAN 5	Is Cairns part of that or they're not in this any longer?
00:28:15:08	SUSAN RICHER	Cairns CoCA is separate to, but as another Queensland Government arts venue, it's hoped that there would be some collaboration between Cairns and Brisbane, but it's not mandatory as a part of this offer.
00:28:32:08	WOMAN 5	And can I just ask a money question too? So, there is a lot in that EOI about financial management of those projects too, so how does that sit with an artist? Does the money come to the Creative Producer to manage the money, or does it stay with the artist? And who's doing the acquittals back to Arts Queensland?
00:28:52:20	SUSAN RICHER	The applicant. So the funds stay with the applicant. They're for the applicant to manage. I mean, there may be variations to that, depending on the set-up of the applicant's organisation and the successful offerer, but like with any Arts Queensland funds, the applicant should manage and acquit their own funding. The Creative Producer has a support role to play, though.
00:29:17:20	LOUISE HOLLINGSWORTH	And it's a really good question to differentiate between those that are receiving a grant for the specified purpose they acquit. It's very separate to producer services and the fee structure for what's offered by those services to a project, and that's that 10% variation. Don't go over what you quote per project as you see what it requires in the suite of services, and if it's going to require anything that's a 10% variation above what you've quoted for a year of services, then that needs to be negotiated back, so it's a contract for services, not a grant, and that's the differentiation. A grant will come through, have its own creative curation, if you like, and its own acquittal - very separate from the producer services contract.
00:30:14:11	WOMAN 5	Can I just offer a comment? It's really difficult to manage a project if you aren't responsible for the funds coming in and out, and I just offer that as a comment after many years of producing.
00:30:30:12	WOMAN 4	Would the Creative Producer have to budget a fee for accessing rehearsal spaces and other spaces at the Judy, or is that a...?
00:30:39:16	SUSAN RICHER	No.
00:30:47:09	WOMAN 2	Sorry, just to clarify something that was talked about on the front row - just the marketing and communications. Is there a separate budget that Arts Queensland will hold to ensure that there is a successful marketing strategy for the organisation, or is that something that the Expression of Interest needs to include? So, the publication of the brochure, all the... You know, everything that's needed to get bums on seats.
00:31:14:05	SUSAN RICHER	If the offerer thinks it's important to include a marketing line in their budget, they should do so, but Arts Queensland has a dedicated strategic communications team that already plays a very strong role in communications regarding JWCoCA. Any more

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		questions? Yes.
00:31:43:19	WOMAN 6	I don't know how much of this is possible, but some clarity about what is provided, so, for example, there was clarification about services for accessing of rehearsal space and that that obviously is not something that has to be accounted for, technical staff and equipment is not accounted for, marketing is not in general unless you wanted to do some more. Yeah, it would be great to have more of that information about what is provided through Arts Queensland and, as much as possible, a sense of how much, 'cause I think in order to make a really clear and authentic bid, and not be looking for more than 10% in your period of producing, that information is really important too.
00:32:34:21	SUSAN RICHER	Noted. We'll take that on board and answer as fulsomely as we can.
00:32:47:11	WOMAN 3	I'm just wondering why the turnaround is so tight. It's a very big undertaking to get through in two weeks.
00:32:57:04	SUSAN RICHER	We want to get started.
00:32:59:17	WOMAN 3	Fair enough.
00:33:04:10	SUSAN RICHER	And noted that the turnaround is fairly tight, but, yes, we just want to get started, yeah.
00:33:17:12	WOMAN 4	This might be another quite obvious one, but there's two shortlisted but only one successful, or are you maybe seeking two...?
00:33:24:10	SUSAN RICHER	Only one's successful, that's right.
00:33:29:24	WOMAN 5	Sorry, just when will the QASP-Judy stream open, then? Because that's a 16-week turnaround for artists. Is that right? Do you know when you expect that stream will open, Susan?
00:33:42:13	SUSAN RICHER	I can't give you a date, but as just mentioned, we want to get started, so the slightly extended contract that commences this year with the offerer is about getting them into that conversation as soon as possible so that we can open that stream as soon as possible with a view to the first projects happening early 2018.
00:34:10:21	WOMAN 6	This might be similar to another question that has been asked, but in terms of... I think someone asked about additional funding that could be requested. In the EOI, is it possible to also request, in addition to all the administration that's required, a budget for programming, a responsive programming budget?
00:34:32:06	SUSAN RICHER	No, they're not the services being purchased.
00:34:34:15	WOMAN 6	Asked for.
00:34:49:04	MAN 2	Just in the current schedule that the Judith Wright Centre has, I know that they've in the past had corporate hirers like Hillsong who were here pretty regularly - is that still going to happen? Is there dates that are already committed to, contracts already sent?
00:35:02:02	SUSAN RICHER	Yes.
00:35:02:20	MAN 2	There is.

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00:35:03:08	SUSAN	Yes, so when we say in the information provided that we are requesting quotes for services up to 20 weeks duration across a year, that's taking into account the existing hirers who are using the space.
00:35:22:00	MAN 2	And you can provide a calendar of existing bookings?
00:35:26:10	SUSAN RICHER	For example, BIGSOUND in September, Queensland Poetry Festival in July.
00:35:30:11	MAN 2	Yep.
00:35:31:11	SUSAN RICHER	There will be the occasional hire that's appropriate to the JWCoCA vision. It's important to state again that this is not a request or a job advertisement for an artistic director for the JWCoCA centre. It's a producer service to support the development of new work by successful applicants of the QASP program in this facility.
00:35:56:14	WOMAN 4	(INDISTINCT) Is there... Like, it's all new... Is there a KPI regarding new performance work versus touring opportunities? Is there that kind of stuff? Are you seeking a certain level of how many projects come to performance or...?
00:36:16:07	SUSAN RICHER	There will be KPIs negotiated as a part of the contracting process, but one of the indicators of success is the number of market opportunities that the producer services are able to secure for the participating artists and organisations.
00:36:32:17	WOMAN 4	And can you offer an example of a successful producer who has worked with a QASP applicant previously? That might be something that we can...
00:36:41:24	SUSAN RICHER	I think that's for the offerers to seek out. I think one person's creative producer is another one's project coordinator. One person's executive producer is another one's creative producer. I think the definition of producer varies so much, it's up to you to define it as you would offer it.
00:37:11:20	WOMAN 3	Given the need for transparency, which I fully understand, what if you have a confidential question?
00:37:19:08	SUSAN RICHER	There can be no such thing in this process.
00:37:21:14	WOMAN 3	OK. Thank you.
00:37:34:16	SUSAN RICHER	Looks like we've come to an end. Any last thoughts, comments? Please note the email address for all further queries, which is in the information, the EOI and the FAQs, and please notice the Frequently Asked Questions document that's on the Arts Queensland website if you'd like to seek further information, but for all other inquiries, today's queries will be answered on Wednesday 23rd. Please send them to jwcoca_creativeproducer@arts.qld.gov.au if you have any further questions, and we'll answer all questions together on Wednesday, and then there's another phase for clarifications questions and, again, we'll publish all questions and answers together and then the deadline will be upon us.
00:38:36:08	MAN 3	Susan... (INDISTINCT)

TIMECODE	SPEAKER	CONTENT
00:38:43:13	SUSAN RICHER	<p>The website will let you know, so the EOI Creative Producer page on the Arts Queensland website will let you know. There'll be a... There'll be... Yep. The same place that the FAQs and the information for applicants is on, the questions will be answered there. Thank you very much for your interest and for your time today, and we look forward to receiving offerers' Expressions of Interest. And, again, please send any further queries or comments to that email address I've given you. Thank you very much.</p>