

ARTLANDS VICTORIA

REPORT

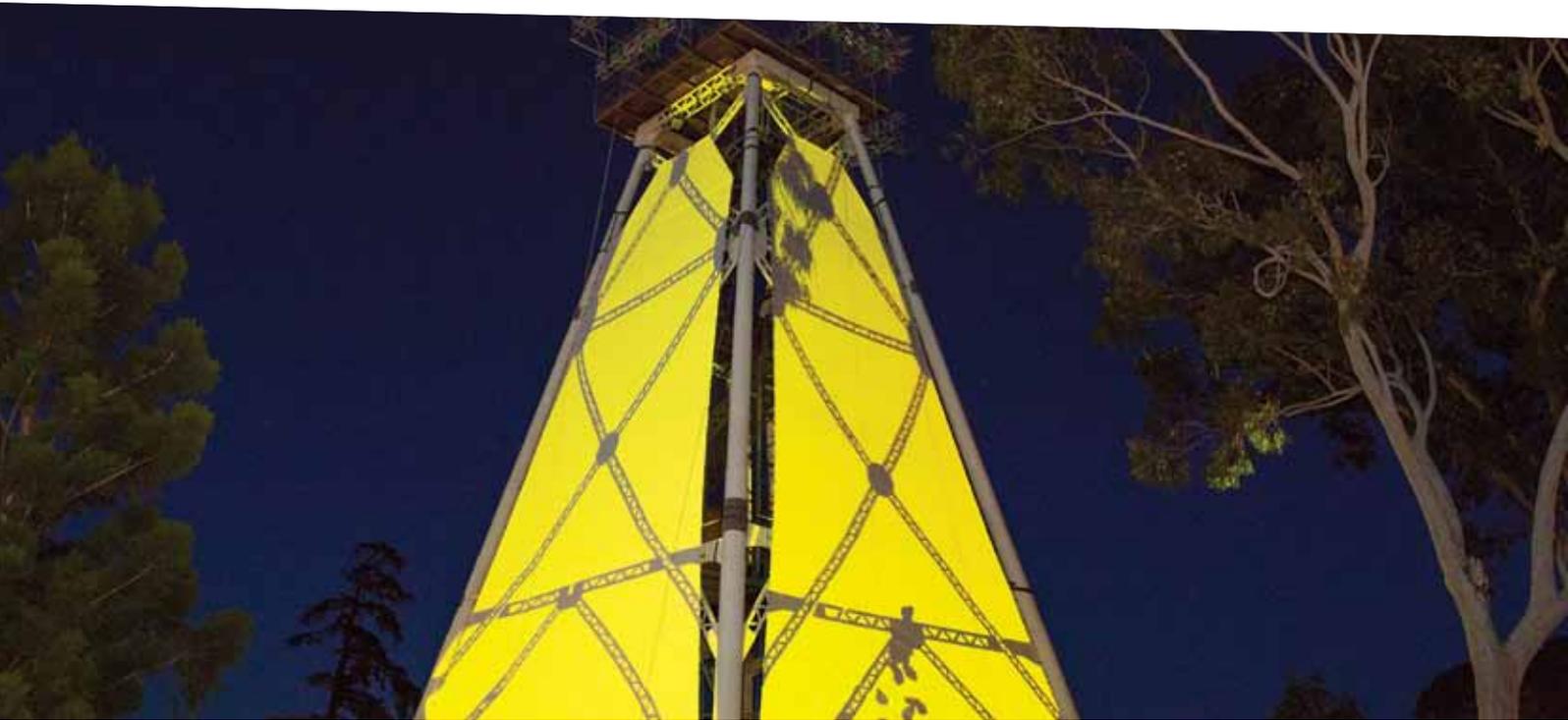
10_14 OCTOBER 2018 | ARTLANDS.COM.AU



'SHARING KNOWLEDGE,
TRADING RESOURCES,
EXCHANGING GIFTS AT A
TIME OF CEREMONY AND
GATHERING'

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ARTLANDS OVERVIEW

Artlands is the event that shines a national spotlight on Australia's regional arts. Scheduled by Regional Arts Australia (RAA), the national advocacy body for state-focused regional arts organisations, Artlands circulates around the country among its member organisations. Last presented by Regional Arts Victoria in 2004 as Meeting Place in Horsham, Artlands Victoria celebrated twenty years in Bendigo and Castlemaine in 2018.

PREVIOUS EVENTS

- 1998 ○ *A Changing Landscape/Mt Gambier, SA*
- 2000 ○ *Making waves/Esperance, WA*
- 2002 ○ *Groundswell/Albury, NSW*
- 2006 ○ *Meeting Place/Horsham, Vic*
- 2008 ○ *The Pacific Edge/Mackay, QLD*
- 2010 ○ *Art at the Heart/Alice Springs, NT*
- 2012 ○ *Junction/Launceston, TAS*
- 2014 ○ *Kumuwuki/Goolwa, SA*
- 2016 ○ *Arts & Edges/Kalgoorlie, WA*
- 2018 ○ *Artlands/Dubbo, NSW*

REGIONAL ARTS VICTORIA

Any conversation about regional arts practice reaches a border eventually.

It may be a local, state, national or international border, but at some point any artistic conversation defined by geography, as is the brief for Artlands Victoria, must address location.

Location and destination are not the same thing. Boundaries might be a necessary place to begin, but they need not define where we are headed.

In designing this event, Regional Arts Victoria's most critical ambition was to open our borders.

Our artistic and conference programs were created to be experienced together. Speakers and artists from local, state, national and international territories; across artforms, cultural backgrounds, opinions, perceptions and professions; each joined with us as we worked to translate what we all know now into what we must all do next.

WHEREVER WE ARE.
WHOEVER WE ARE.
ALL IN.

EXECUTIVE SUMMARY

From 10 -14 October 2018, international, national and local artists and speakers shared knowledge, traded resources and exchanged gifts at Artlands Victoria.

Presented as an integrated conference and cultural program Artlands Victoria was designed around five-day themes:

- **On Country** – a First Peoples approach to practice on country
- **Creative Tonic** – art that creates social change for people, place and wellbeing
- **Industry Impact** – refining purpose, identity, economic and social impact
- **New Thinking** – young creative perspectives, technologies and skills development
- **Out & About** – a self-managed exploration of Central Victoria

Representation from every state and territory ensured the program stimulated critical reflection on practice, emerging trends and cultural exchange.

The framework was developed from the nine goals outlined in the Dja Dja Wurrung Clans Aboriginal Corporation Country Plan 2014-2034. The Opening Keynote 'Dhelkunya Dja' was led by Trent Nelson, Chairperson, Rodney Carter, Chief Executive Officer with artist Beck Phillips and Aunty Fay Carter from the Dja Dja Wurrung Clans Aboriginal Corporation. This provided a contextual link between people, practice and landscape 'on country' and set the framework for the following days and importantly a new benchmark in event design.

As Desna Whaanga-Schollum articulated in her keynote, 'Taonga Tuku Iho' "this connected approach was an effective step towards bridging the cultural divide when we think of these events as containers for aligning our purpose and generating new knowledge. An intentional framework which can become embodied in our practices, a resonate container for place based creativity and valuing the environment as a whole and our own personal contribution to identity."

From the outset Artlands Victoria was positioned as a cross disciplinary, interconnected and intergenerational event to showcase contemporary artists and new thinkers to influence the way we engage with regional arts and its processes. In designing this event, Regional Arts Victoria's most critical ambition was to open the borders. The integrated curatorial and programmatic approach was fundamental to the event design and was overwhelmingly its success. Our artistic and conference programs were created to be experienced together. With representation from every state and territory, as well as international presentations and local grass roots case studies we ensured a diversity of sessions and as such have an understanding of the depth of practice and needs.

The Artlands Victoria program connected creative projects with critical conversations on key themes – from health and well being in the arts to innovative practice across industries and from Indigenous practice on country to developments in technology, education and skills development on a national platform. The international keynotes from Amanda Smethurst and Jenny Rutter from Creative People and Places (CPP, UK), and Desna Whaanga-Schollum (DWS Creative Ltd & Artspace, NZ)) introduced a regional arts experience beyond an Australian context and considered a narrative of art as social change and the articulation of cultural identity.

SUMMARY OF RECOMMENDATIONS

- Implement a 18mth – 24mth delivery cycle and a 4 year planning cycle
- Develop an integrated strategic programming framework
- Create consistency around brand, language, funding models and reporting
- Develop cross producer opportunities and partnerships
- Position Artlands as an innovative, collaborative and leading event

THEME & FRAMEWORK

The framework for Artlands Victoria was developed from the nine goals outlined in the *Dja Dja Wurrung Clans Aboriginal Corporation Country Plan 2014-2034*.

The Plan presented a clear commentary on people, place and their interactions. In consultation with the Dja Dja Wurrung Corporation we were supported to align Artlands Victoria alongside the nine goals outlined in the Dja Dja Wurrung Country Plan. This provides a framework to reinterpret the context of arts policy and practice.

The Artlands Victoria tag line, *sharing knowledge, trading resources and exchanging gifts at a time of ceremony and gathering*, was informed and inspired by Trent Nelson's (Chairperson of the Dja Dja Wurrung Clans Aboriginal Corporation), welcome in the Dja Dja Wurrung Country Plan 2014 -2034.

“Dja Dja Wurrung People learned much from land and shared their knowledge, traded resources and exchanged gifts with neighboring clans and mobs during times of ceremony and gathering together to mark special times.”

Trent Nelson, Chair Dja Dja Wurrung Clans Aboriginal Corporation. *Dja Dja Wurrung Clans Aboriginal Corporation Country Plan 2014-2034*

Expanding this tagline, the framework was developed from the nine goals outlined in the Country Plan and contextualised into arts policy and practice.

The nine goals:

1. People | *Djaara (our people)*
2. Practice and Process | *Cultural Practices and Customs*
3. Cross Industries | *Cultural Heritage*
4. Place | *Bush Tucker*
5. Exchange | *Rivers and Waterways*
6. Creative Risk | *Land*
7. Leadership | *Self Determination*
8. Sustainability | *Traditional Owner Economy*
9. Advocacy | *Joint Management*

FRAMEWORK

PEOPLE DJAARA (OUR PEOPLE)	Supporting artists, arts workers and audiences to come together on national platform to present what's unique and compelling about our regional culture. <i>"Every Dja Dja Wurrung person is happy, healthy and secure in their identity, livelihood and lifestyle"</i>
PRACTICE AND PROCESS CULTURAL PRACTICES AND CUSTOMS	Engaging practitioners across disciplines to promote critical reflection on practice, facilitate sophisticated links between artists, artworks and professional development and engage with agenda-setting discussions. <i>"Dja Dja Wurrung customs and practices are alive and respected – keeping us connected to our past, our present and our future"</i>
CROSS INDUSTRIES CULTURAL HERITAGE	A multi-art, cross industry and inter-generational event that provides regional connections. Connecting arts and regional industries that exemplify growth, productivity and innovation in a regional context, curating a conversation that actively positions the arts. A place of cultural exchange, a site at which practices and processes of cultural exchange become forms of cultural heritage. <i>"Our cultural heritage is recognised and protected as a celebration of our identity and community"</i>
PLACE BUSH TUCKER	Exploring the dynamic relations between people and place, the interaction with individuals and participants where all the components come together – understanding distinctiveness and the uniqueness of how and where work is created and experienced. <i>"We are gardeners of the environment. We care for the land and it provides for us"</i>
EXCHANGE RIVERS AND WATERWAYS	Offering the possibility to create new ideological, social and political spaces through which the conjectures of identification, experience and consumption can be articulated. " <i>"Today, the land and its waterways remain central to our cultural identity and aspirations for community and economic development"</i>
CREATIVE RISK LAND	The presentation of work and thinking across art forms that showcase diversity and excellence. Providing a place and time to represent social, cultural and political constructs that are contested and challenged through an active and iterative process. <i>"The upside-down country is healthy again be involved in the design and implantation of remediation works and restoration initiates in upside-down country"</i>
LEADERSHIP SELF DETERMINATION	Leadership that supports and generates meaning – meaning that is placed and contextualised. Supporting creative leadership that is reflective but also generative, both as a social and cultural system and as a human capacity. <i>"As our Country's first people, Jaara have an established place in society and are empowered to manage our own affairs"</i>
SUSTAINABILITY TRADITIONAL OWNER ECONOMY	Sustainability that is relevant and integrated – a model that is socially, creatively, financially, environmentally & artistically sustainable. <i>"We have a strong and diverse economic base to provide for our health and wellbeing, and strengthen our living culture"</i>
ADVOCACY JOINT MANAGEMENT	Fostering contemporary and innovative regional cultural practice, building capacity, and developing leadership. <i>"Principles of joint management: respect for culture, shared benefits, equal partnerships, appropriate resourcing"</i>

Inherent to the program design was an understanding of place from a geographical, social and environmental context and the connection to arts and creative regional industries. We designed Artlands Victoria to be *multi arts - cross industry* and *inter generational*; a place for cultural exchange.

FRAMEWORK INTEGRATED

Dja Dja Wurrung Country Plan Goals	Artlands Victoria Themes	Link to Industries	Victorian Government Priority Sectors
Djaara (our people)	People	Education	International Education
Cultural Practices and Customs	Practice and Process	Technology	Digital Technologies
Cultural Heritage	Cross Industry	Manufacturing / Building and Construction	Construction Technologies
Bush Tucker	Place	Transport	Transport Technologies
Rivers and Waterways	Exchange	Farming and Agriculture	Food and Fibre
Land	Creative Risk	Health	Medical Technologies and Pharmaceuticals
Self Determination	Leadership	Retail & Hospitality	Retail
Traditional Owner Economy	Sustainability	Finance	Professional Services
Joint Management	Advocacy	Tourism	Visitor Economy

BRAND

The name Artlands and the Artlands Sun were carried over from Artlands Dubbo in an effort to develop and maintain consistency. This aligned with the RAA Board direction to rebrand the event and develop consistency for future events.

RANSW commissioned Swell Design Group to develop the new logo that was handed on to Regional Arts Victoria. Artlands Victoria engaged the Hobart based design agency, Futago to develop the Artlands Victoria logo and design assets.



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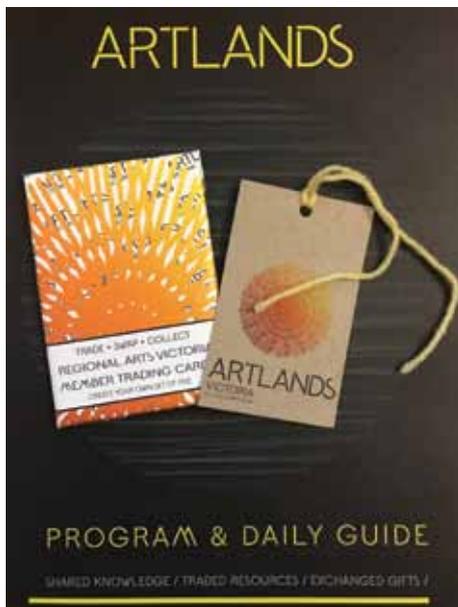
BRAND APPLICATION

The brand was applied across all platforms and was consistently used.



PROGRAM LED BRANDING

The brand was carried through several programming elements.



CRAFTING THE MERCH

Crafters from across Victoria were provided with yellow Australian wool supplied by Bendigo Woollen Mills which they were asked to use in their scarf design.

We partnered with the Woolly West Fest, lead by Jacinta Wareham who crafted 507 scarfs. They connected with 13 groups and engaged with 145 people across 9 communities in the South West.

Delegates received a 'crafting the merch' scarf as a gift from Artlands Victoria in their delegate bags. Each scarf had a tag attached that provided information about the maker; their name, group, the technique and materials they used and a contact. We asked delegates to then contact and thank the maker.

IN TOTAL WE COLLECTED 722 SCARFS FROM ACROSS VICTORIA

Shanks and baaas to all who crafted a scarf.

A project album can be viewed at <https://artlands.com.au/artlands-projects/crafting-the-merch>



ARTIST TRADING CARDS

Steeped in tradition 'footy card's or 'Swap card's bring back nostalgic memories of collecting and school yard trading. We called out to the Regional Arts Victoria membership and invited them to be featured on an Artlands Artist Card.

There are several categories, delegates were encouraged to collect their favourite artists, build a specific genre or find out about someone new -- trade and exchange with fellow delegates to build the set and increase the profile of regional Victorian artists. Game on!



VENDING MACHINE - PUSH HERE FOR ART!

Inspired by consumption and retail, an old factory snack machine was lovingly restored and the coin-turning handle and weight arms brought back to working order. This repurposed vending machine had a new lease on life and was stocked with specially commissioned small-scale works from the Foundry, an artist collective in Bairnsdale. Eleven artists from East Gippsland made beautiful works which were for sale. The vending machine sold out daily and was a huge success.



MANAGEMENT STRUCTURE

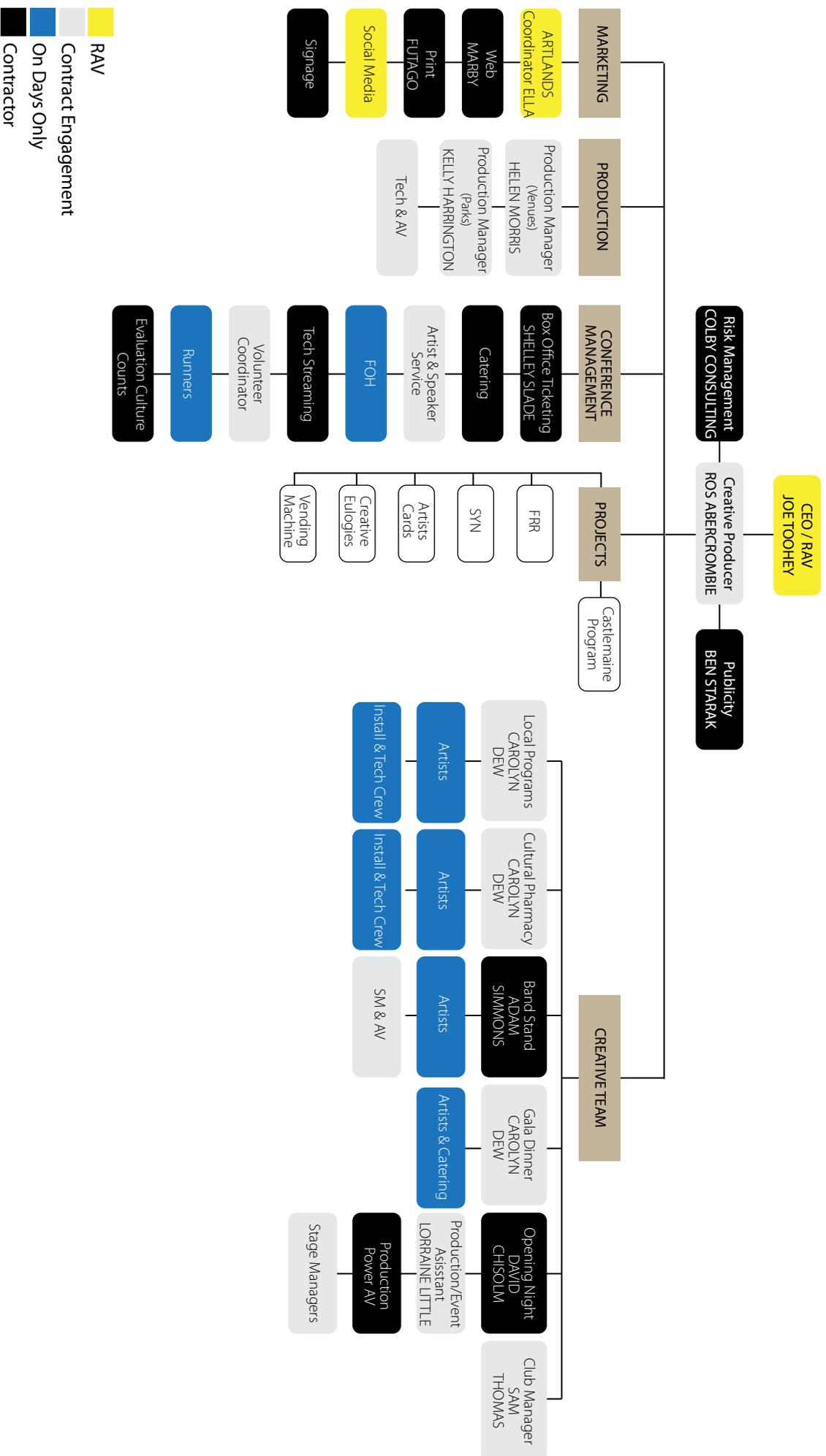
THE TEAM

Regional Arts Victoria CEO:	Joe Toohey
Artlands Director & Creative Producer:	Ros Abercrombie
Artlands Coordinator:	Ella Bucovaz
Local Program Curator:	Carolyn Dew
Conference Coordinator:	Edwina Guinness
Production Manager:	Helen Morris, Capital Venues and Events
Project Manager Opening Night and Castlemaine Program:	Lorraine Little
Band Stand Program:	Adam Simmons
Artlands Club:	Sam Thomas
Opening Night:	David Chisholm, Bendigo International Festival of Exploratory Music (BIFEM) & Jude Anderson, Punctum
Crafting the Merch:	Jacinta Wareham, Woolly West Fest
Production Manager Rosalind Park:	Kelly Harrington
Production Crew:	Capital Venues and Events
Ticketing:	Capital Venues and Events
Risk Consultant:	Bill Coleby (Coleby Consultancy)
Installation Assistant:	Noel Hourigan
Publicity:	Ben Starick Starling Communications
Designer:	Futago
Web:	Marby
Map:	Good One Graphic Design
Evaluation:	Culture Counts
Conference Blog and Interview Team:	Syn Media & Students from Bendigo East Secondary School

Artlands Committee:

Joe Toohey:	CEO, Regional Arts Victoria
John Oster:	CEO, Regional Arts Australia
Ros Abercrombie:	Director, Artlands Victoria
Kaz Paton:	Board Member, Regional Arts Victoria
Martin Paten:	Board Member, Regional Arts Australia
Elizabeth Rogers:	CEO, RANSW
Kay Mays:	Board Member, Regional Arts Australia
Jo Porter:	Producer Regional Centre of Culture
Elizabeth Walsh:	Producer Regional Centre of Culture

ORGANISATIONAL STRUCTURE



TIMELINE

2017

September	Artlands domain name pointer nws - vic // First stage web site live - theme / framework / timeline
October	Artlands Coordinator Commenced Opened EOI Projects and Events
December	Funding and Sponsorship / Program Development

2018

January	Commencement of Lead-in project - Crafting the Merch
29-Jan-2018	Projects and Presentations closed on Artlands Website
Feb	Call for papers and plenary submissions, abstracts, workshop proposals and multi-disciplinary poster room(s) Opened Online
Feb	RAA Committee Meeting Bendigo Launch RCC
May	EOI's closed
May	All key Partners, Collaborators and Venues secured
June	2nd Stage Website live & Opened early-bird regos
June	Contracting Artists and Speakers
June	Production Manager Commenced
June	Venue and place Audit
July	General Registrations Live
July	Promote registrations and travel packages
July	Design Phase all marketing and Coms / flags / banners / signage
August	Event, Logistics & Risk Plans Submitted to Regulatory bodies
August	Permits and Licences
20-Aug-2018	Commence long lead visual campaign / View Street Banners Installed
September	Promote Artlands Victoria last-minute registrations and packages
September	Artlands Victoria Online Program & Scheduler
September	Artlands Scheduler / Booking System for sessions and presentations; Program scheduler opened - 19 Sept
25-Sep-2018	The Capital Theatre Banner install Program Guide to Printers All Signage
7-Oct-2018	Conservatory Sign Over -- Bump in Cultural Pharmacy Commences Project Installs

2018 CONTINUED

8-Oct-2018	Access to Ulumbarra / Capital / Dudley House /All Artlands Artists and Crew briefing
9-Oct-2018	Bump in and rehearsals / Tech runs
10-Oct-2018	Artlands Victoria 10 -14 October
10-Oct-2018	Registration 9am - 1pm
	Cultural Pharmacy Opens 12 noon
	Opening Ceremony 2pm
	Welcome Keynote 3pm
11-Oct-2018	Opening Night 7pm
	Full Program Bendigo (8.45am - 10pm)
12-Oct-2018	Delegate Dinner (BAG)
	Full program Bendigo Plus Castlemaine Program
13-Oct-2018	Women in Leadership Special Event (La Trobe)
	Full Program Bendigo (8.45am - 10pm)
14-Oct-2018	Closing Night 7pm
	About Town Program
	Cultural Pharmacy Closes 5pm
15-Oct-2018	Bump out commences
15-Oct-2018	Bump out Conservatory - Cultural Pharmacy & Vending Machines
16 -20 Oct	Venue and Site Returns
20-Oct-2018	Bump out Dudley House
November	Documentation and Podcasts Online
November	Independent evaluation report
December	Prepare and submit acquittals.

PROGRAM

Artlands as a forum showcases new thinkers that influence the way we engage with regional arts and exchanges the latest trends, case studies and projects. The Artlands Victoria program highlighted and acknowledged the significant contribution arts and culture can make in ensuring our regions remain strong and vibrant and to set future directions for the sector. One of the biggest challenges was selecting from the amazing depth, variety, and quality of work being produced and presented regionally. We received significantly more expressions of interests than we had room to program.

CALL FOR PAPERS & PROCESS

Call for papers opened on 6 March and closed on 16 April 2018, we received 146 submissions from across the country.

The formats included:

- Plenary Sessions:** Case study research, innovation or example of best practice with delegates in a 30-minute presentation, allowing 15 minutes for audience questions. (45 minutes including questions)
- Panel:** Convene a panel where three or four speakers with knowledge and expertise in a particular area, explore and challenge a particular topic. (60 minutes including questions)
- Workshop:** Lead a workshop where participants actively develop their skills and knowledge, leading to new insights and new connections. (45 to 60 minutes)
- Poster rooms:** Facilitate an interactive session to a smaller audience with a focus on engagement, participation and interaction. Through multi-disciplinary poster rooms we aim to provide an accessible and contemporary means for presenting and discussing practice or projects. 10-minute presentations with 10 minutes of conversations (20 minutes including questions)
- In Conversation:** Round table conversations about regional practice in various indoor and outdoor locations - no technical support required: just good conversation (20, 45 or 60 minutes)

We planned to present:

- 6 Keynotes
- 12 Panel sessions
- 50 Sessions

The Final Program included:

- 8 x Keynotes
- 13 x Panels
- 23 x Sessions
- 7 x Workshops
- 6 x Poster rooms
- 2 x In conversations
- 3 x Other events
- 3 x Special events
- 11 x Feature projects
- 12 x Local visual arts program

We included representation from every state and territory and a balance of local and international perspectives.

Number of speakers by location:		%
International	5	3.64
ACT	3	2.18
NSW	7	5.10
WA	5	3.64
QLD	6	4.37
SA	4	2.91
NT	4	2.91
TAS	4	2.91
VIC	99	72.26

DAY THEMES

Presented as an integrated conference and cultural program Artlands Victoria was designed around five-day themes:

- **On Country** – a First Peoples approach to practice on country
- **Creative Tonic** – art that creates social change for people, place and wellbeing
- **Industry Impact** – refining purpose, identity, economic and social impact
- **New Thinking** – young creative perspectives, technologies and skills development
- **Out & About** – a self-managed exploration of Central Victoria

On Country

Artlands Victoria kicked off with an opening ceremony in Bendigo's Rosalind Park and moved to the Ulumbarra Theatre for panel discussions and the first keynote presentation that will linked 'people to landscape' presented by two proud Dja Dja Wurrung and Yorta Yorta men from Central and Northern Victoria: Trent Nelson, Chair for the Dja Dja Wurrung Clans Aboriginal Corporation, and Rodney Carter, Chief Executive Officer of the Dja Dja Wurrung Group.

Creative Tonic

Aligning with Mental Health Week, the day highlighted the positive impacts that art and creativity has on health and wellbeing, including enriching connections to place and society. Arts for wellness advocate: Jill Rivers and VicHealth's Jim Rimmer lead a conversation about how the arts can heal and how it can effect sustainable social change. International speakers, Amanda Smethurst (Creative People and Places National Peer Learning Manager) and Jenny Rutter (Super Slow Way producer) highlight how art and creativity can develop strength and connectedness within communities.

Industry Impact

Friday explored industry and practice, including a keynote from Scotland's Sue Jane Taylor about

her practice that is founded on exporting growth, productivity and innovation for arts practice and regional industries. Gannawarra Shire Council representatives, Tom O'Reilly (Chief Executive Officer) and Roger Griffiths (Manager Economic Development), led an exploratory keynote extrapolating the integral relationship between economic development, the creative industries and artistic practice. Dr Rebecca Coates from Shepparton Art Museum interrogated the provocation that asked: Are galleries in an identity crisis? Throughout the day there were also case studies from Museums Australia, Ballarat International Foto Biennale, the Victorian Government's Small Town Transformations initiative and sessions about evaluation and funding models.

New Thinking

Regional and rural Australia has an abundance of sensational creative young people – often the quiet achievers whose notion of creativity is broad and encompassing. At Artlands Victoria, a group of young creative thinkers spoke about their aspirations, their dreams and their vision for the future of creative practice in regional Australia. The day also includes dialogue about educational pathways and skills development, technology coding workshops and panels that discuss sustainability of practice and commissioning new works.

PROGRAM OVERVIEW

Artlands Victoria was positioned as a multi-art, cross industry and inter-generational event that provided regional connections. Designed to showcase new work, present works in progress, curate exhibitions and generate conversations that actively position regional arts, cultural practice, health and wellbeing on a national platform. We delivered a curated program of exhibitions, performance and music alongside works in progress, explorations and commissioned projects and an engaged speakers program.

8 X KEYNOTES

Dhelkunya Dja	Trent Nelson and Rodney Carter
Taonga tuku Iho – Treasure handed down	Desna Whaanga-Schollum (New Zealand)
Turning the world upside down	Amanda Smethurst and Jenny Rutter (United Kingdom)
Out of bounds – Documenting contemporary Industrial landscapes	Sue Jane Taylor (Scotland)
The Gannawarra – Creating a soul where art influences a creative economy	Tom O’Reilly and Roger Griffiths
A new technology for an ancient culture	Brett Leavy
Regeneration – Some much needed youthful perspectives	Bryce Ives
Shaping the arts voice in regional Australia	John Oster and Simon Spain

13 X PANELS

Sustainable arts practice and entrepreneurship	Helen Bodycomb, Mark Anstey and Phil McConachy
South Australian regional artist residencies	Louisa Norman (facilitator)
Art resides here – Healthy arts, vibrant communities	Natalie Egleton (facilitator)
Dismantling the structure – Governance and its challenges	Joe Toohey (facilitator)
The healing power of the arts	Jill Rivers, Jim Rimmer and Kate McDonald
Collaboration – The unfolding story of the Regional Arts Partnership Program	Fiona Sinclair, Cathy Cummins, Chad Creighton and Jess Anderson
Are regional arts venues cultural leaders or facilitators?	Susie Lyons (facilitator), Emma Davis, Kate Hood, Jude Anderson and Kirsty Orr
(re)negotiation and (re)definition	Joe Toohey (facilitator), Amanda Smethurst, Jenny Rutter,
Graham Coffey and Jan Smith	Are galleries facing an identity crisis?
Malcolm Sanders (facilitator), Doctor Rebecca Coates, Tansy Curtain, Jason Smith and Louise Tegart	Creative risk – Beyond the cringe, beyond the distance
Kath Melbourne (facilitator), David Chisholm, Glyn Roberts, Chun Liang Liu and Julie Collins	Sustainable is the new FIFO – Developing arts at home with regional young people

Sarah Parsons	Industry, technology and arts
Simon Spain (facilitator), Sue Jane Taylor and Jodi Newcomb	Skill development and further education
Helen Bodycomb, Doctor Jacqueline Millner, Doctor Kylie Banyard and Doctor Carole Wilson	

23 X SESSIONS

The transformative effects and healing power of art and cultural learning for Indigenous offenders	Kent Morris
Analysing creative hot spots in regional Australia	Hayley Achurch
Developing the City of Greater Bendigo's <i>Arts and Creative Industries Strategy</i>	Deputy Mayor Jen, Councillor Matt Edmond, Associate Professor Trevor Budge and Esther Anatolitis
Saltscape – Wasteland as a landscape	Kate Church
How is regional feminism different and why does this matter?	Doctor Julie Montgarrett and Sara
Australia Council's electorate art and culture profiles	Caitlin Vaughan
Creative Ecologies I	Jan van Schaik, Fjorn Butler and Leith Thomas
Creative Ecologies II	Jan van Schaik, Fjorn Butler and Leith Thomas
Creative Ecologies III	Jan van Schaik, Fjorn Butler and Leith Thomas
Activating the Creative Recovery Network	Scotia Monkivitsc, Karen Revie and Sunita Bala
Evaluating the impact of art and culture in our regions	Alison Lasek and Monika Bogнар
Why do we need arts festivals?	Fiona Sweet
Museum collections as a source for creative projects and community building	Kitty Owens and Georgia Melville
Raising money for your art	Steven Richardson and Aneke McCulloch
Art reside here – Healthy arts, vibrant communities	Foundation of Rural & Regional Renewal (FRRR)
Contemporary best practice in the remote: Artistic process case studies	Britt Guy, Alana Hunt, Frankie Snow and Holly Macdonald
Multicultural Arts Victoria's The Emerge Cultural Hub	Forest Keegel
Footprints on our Land	Rauny Worm and Selina Walker
The Peggy Popart phenomenon	Rebecca Mclean
Small Town Transformations – Need, ambition and legacy	Graham Coffey
Orality in the classroom: Learning through the prism of the arts	Paul Allen
The art of healing	Warren Mason
Blackface (realface)	Peter Widmer

7 X WORKSHOPS

The Three Ecologies – Physic coolings	Andrew Goodman and Doctor Kylie Banyard
The Three Ecologies – Social ecology	Andrew Goodman and Doctor Kylie Banyard
The Three Ecologies – Environmental ecology	Andrew Goodman and Doctor Kylie Banyard
Engagement – Creating meaningful and authentic work, with, for and about communities	Jenny Rutter and Amanda Smethurst
Ambitious and fair – The future for regional gallery practice	Esther Anatolitis
Laying out a line – Enliven your writing	Cynthia Troup
Regional relocation – Arena Theatre Company	Christian Learesley and Jolyon James

6 X POSTER ROOMS

STREETFACE – Community faces on city buildings	Mardi Hirst
Luxville – Art as harbinger	Erin M McCuskey
Harmony Hub – Building bridges within our community	Joelle Whiting and Archana Patney
This is a Border(town)	Naomi Fallon
We know your name, but not your story	Chelsea Adrienne Hatherall
How the red sheep helped us find the green sheep	Naomi Turner and Jacinta Wareham

2 X IN CONVERSATIONS

Artist talk with Damien Moon	Damien Moon
Stages and shows defined by geography, people and the sheer force of will	Rebecca Russell and Ken Evans

3 X OTHER EVENTS

The Castlemaine program	Glyn Roberts
An open rehearsal of the Poppet project	ACTNatimuk and Regional Centre for Culture
DIRt performance seminar	Rosalind Crisp and Vic McEwan

3 X SPECIAL EVENTS

Art and the age of anxiety	Associate Professor Jacqueline Milner (facilitator), Jessie Boylan, Virginia Barratt, Jenna Tuke and Jill Bennett
Writing and concepts with Gabrielle de Vietri	Jan van Schaik (facilitator) and Gabrielle de Vietri
Gothic Beauty – A Gothic Night Out	Bendigo Art Gallery

11 X FEATURE PROJECTS

Opening ceremony	Dja Dja Wurrung
Opening night	Curated by Jude Anderson and David Chisholm
Cultural Pharmacy	Darryl Cordell and Eliza-Jane Gilchrist
The Band Stand	Various regional Victorian musicians
Artlands Cocktail Party	Bendigo Art Gallery
Artlands Club	Various local artists
<i>Subject Object</i>	SAM, Damon Moon, LAI, BAG
Artlands Victoria tram sessions – Dja Dja Tram	Natasha Carter
Artlands Victoria Vending Machine	Jes Johns
Artist Trading Cards	
Crafting the Merch	

12 X LOCAL VISUAL ARTS PROGRAM

<i>Njanjera Direl Direlug, To Observe Sky Heaven</i>	Robby Wirramanda
<i>Footprints on Country</i>	Tashara Roberts
<i>Jailed Space</i>	Garry Bish
<i>The Doll House Series</i>	Karen Ward
<i>Elementary</i>	Denis Chapman
<i>Murmuring</i>	Alex Sanson
Projection Gallery	Jeff Moorfoot, Lake Tyrrell Arts, Dianne Longley of Agave Studios, Ellie Young of Gold Street Studios, Jessie Boylan of Lumina Collective, Donna Bailey, Julie Millowick, Tashara Roberts and Paul Fletcher
<i>Double Portraits</i>	Gabrielle Martin
<i>River Gifts & Exchanges</i>	Paul Fletcher
<i>Billboard</i>	Donna Bailey
<i>Tribe, Totem, Trade and Terrain</i>	Lee Darroch
<i>The Heritage B List</i>	Sir Leslie Thornton

FEATURE PROJECTS

Opening Ceremony

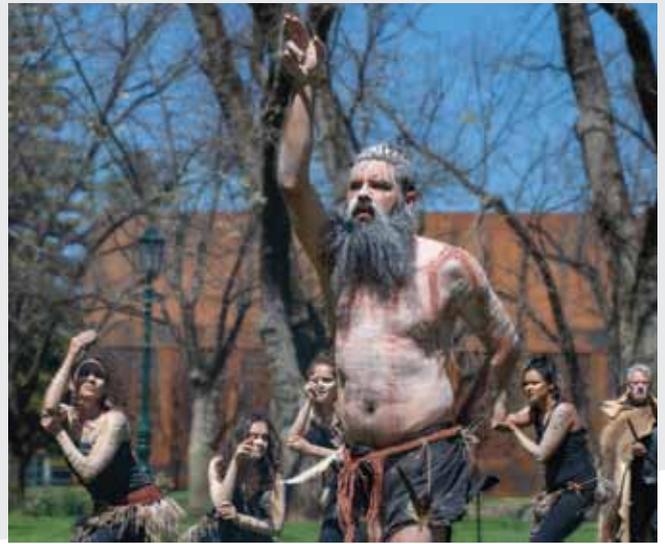
Bengek womin-dji-ka bendgen-ano djandak, Larrak Dja Dja Wurrung kundidja I welcome you to my country, Home of the Dja Dja wurrung

Dja Dja Wurrung Country is a cultural landscape that is not only tangible objects, imprinted in it are dreaming stories, lore, totemic relationships, ceremonies and martinga kulinga murrup (ancestral spirits) within the Country, which give it life and significant value.



It is for this reason, people traveling to Dja Dja Wurrung country are required to be welcomed by the Traditional owners, to ensure their laws are acknowledged and respected

The welcome to country ceremony took place at Rosalind Park after which delegates were led up to Ulumbarra.



The Opening Keynote 'Dhelkunya Dja' led by Trent Nelson, Chairperson, Rodney Carter, Chief Executive Officer with artist Beck Phillips and Aunty Fay Carter from the Dja Dja Wurrung Clans Aboriginal Corporation provided the contextual link between people, practice and landscape

and set the framework for the following days. This framework and the integration of the first peoples practice has been commented upon both during and since the event and has been suggested as a new benchmark in event design.



Cultural Pharmacy

The Cultural Pharmacy was an immersive and sensory experience created by set designer Darryl Cordell, Eliza-Jane Gilchrist and Mark Penzak, and expressed belief in the value of art and culture. It encouraged Artlands delegates and the general public to open their minds to the transformative and restorative powers of creativity where ailments were symbolically distilled and transformed into new, restorative creative experiences where art is a tonic that improves well-being. We researched 44 unique cultural tonics across five categories and over five days distributed 3600 individual tonics to 1259 visiting participants.

The Cultural Pharmacy honored the hand-made, the well-crafted and the inventive. It was a place where the joy of making and playing was designed to encourage the audience to see the arts as a fun way to have a healthier and more fulfilled life.

Each visitor received a prescriptive dose of arts-antigen, a health-giving arts tonic.

For some participants the installation's first act, the construction of a simple cardboard flower, transported them back to their childhood, back to a time when 'art' was fun. The performers placed particular emphasis on making everyone feel invited, included and valued. We wanted to make a tiny bubble where the notions of 'quality' and judgement were suspended. Ultimately it was these positive feelings that gave the final component of the installation, the actual 'cultural recommendations' their impact. The information on the cards became valued because the participants had experienced the joy of creating and the cards suggested new ways they might experience more.



OVER 5 DAYS 1259
PEOPLE CAME
THROUGH THE
CULTURAL PHARMACY
INSTALLATION



ATTENDANCE STATISTICS

Wednesday 10th October	159
Thursday 11th	235
Friday 12th	260
Saturday 13th	335
Sunday 14th	270
Total Attendance	1259

LOCAL CURATED EXHIBITIONS

Selected artworks from visual artists in central Victoria were exhibited in locations around the Artlands precinct. Containing responses to change, transition and impermanence, the works combined with the built environment to create a material expression of remembrance. Hailing from the regions between the Blackwood forests of Trentham to the Mallee town of Chinkapook, participating exhibiting artists included; Donna Bailey, Garry Bish, Denis Chapman, Paul Fletcher, Gabrielle Martin, Tashara Roberts, Alex Sanson, Sir Leslie Thornton, Karen Ward and Robby Wirramanda. A Projection Gallery at Ulumbarra Theatre also featured photo media works by ten artists and studios including Jeff Moorfoot, Lake Tyrell Arts, Dianne Longley of Agave Studios, Ellie Young of Gold Street Studios and Jessie Boylan of Lumina Collective.



Robby Wirramanda, *WergiaiWotjobaluk Buludj dja gadin box tree ground water* 2017



Denis Chapman, *Elementary* 2017,



Gab Martin, *Clara and Patch*



Donna Bailey, *FOG*

Opening Night was an experiential and immersive mash up of cutting-edge work from the two local curators, Jude Anderson, Punctum Inc, Castlemaine, and David Chisholm, Bendigo International Festival of Exploratory Music (BIFEM).

Onstage at the Ulumbarra Theatre, Punctum's exquisitely intimate *Public Cooling House* invited delegates to step inside a 'projection pool' to experience a program of especially created live 'performances'.



The Band Stand, programmed by Adam Simmons featured musicians, bands and ensembles from some of Victoria's best-loved music festivals. Set in the rotunda in Rosalind Park, lunchtime and evening sets were free and open to delegates and the general public.

The Artlands Club was the essential end to an Artlands day. Housed in the 'Bowlo' (Bendigo bowls club) the program-celebrated Central Victoria's homegrown local talent. 14 acts and 30 artists blended performance, electronic and acoustic live music, DJ's, circus acts, and theatrical roving acts.

- WED- 230 persons
- THURS - 120 persons
- FRI - 150 persons
- SAT - 220 persons

WITH BAR SALES AT \$5000:
WED - \$1600
THURS - \$750
FRI - \$850
SAT - \$1500

ARTLANDS
VICTORIA

Tribe, Totem and Trade

Lee Darrochis is a Yorta Yorta, Motta Mutti, Boon Wurrung artist. Her exhibition *Tribe, Totem and Trade* at Dudley House presented large scale installation work of baskets, kangaroo cloaks,

possum skin cloak and installation of the 38 language groups of Victoria. Lee was an artist in residence at Artlands Victoria.



Subject Object:

THE KNOWN KNOWN, THE KNOWN
UNKNOWN AND THE UNKNOWN UNKNOWN
CRAFTSPERSON.

Damon Moon responded to the collections of Shepparton Art Museum, Bendigo Art Gallery and the La Trobe Art Institute.

“From occupying two historic museum display cases in Bolton Court within the original building of Bendigo Art Gallery to the large, vitrine-like display at Shepparton Art Museum, and then inhabiting the contemporary architecture of the La Trobe Art Institute, this work engages with the histories of these institutions by exploring how the anonymous, the under-valued, the vernacular and the built

intersect with the self-conscious product we call art. The known (that would be me) and the unknown (that would be the craftspeople) overlap in time and place. This complex narrative of aesthetics and status, of privilege and display, of cultural exchange and appropriation, is played out in these objects. This project, Subject/ Object, is another contribution to the discourse around how the things we make take on meanings beyond their primary function. In working with ceramic objects and the fabric of display, I'm simply adding another layer of meaning to a conversation that was started a long time ago, and which will continue into the future. "

Damon Moon Adelaide, 2018



Castlemaine Program

Presented in partnership with the Castlemaine State Festival (CSF), delegates experienced a curated program showcasing new works in development for the 2019 Festival. Delegates received an exclusive glimpse into three CSF commissions in collaboration with local and international artists. Additionally there were guided visits to Lot19 and The Mill, providing two very different examples of alternative and self-funded options for enabling artists to flourish through artistic freedom.

1. **Dustcloud** was an artist-curatorial project that Muckleford artist Fayen D'Evie developed through creative research at the Old Castlemaine Gaol. For Artlands, Fayen invited sound artists Bryan Phillips (Melbourne) and Andy Slater (Chicago), actor Janaleen Wolfe (Sydney), and performance artist Will Kollmorgen (Melbourne) to experiment with a series of sculptural, sound, and performance works.
2. **Dance to the Anticlinal Fold** was an open-air spoken word performance centring around an idiosyncratic rock formation in central Castlemaine, uncovered in the late 19th Century. Audiences walked with poet Adam Ford on a metaphorical journey backwards in time to the birth of the Anticlinal Fold, 445 million years ago. Dance to the Anticlinal Fold was a chance to look at landscape and history in a new way, to consider the simultaneity and continuity of history and to challenge the notion of time as a purely linear concept.
3. **Food Concert** was a research-based social practice. The initial process of "gathering" involves "visiting" different fridges of the local residents and gathering expired food or any forgotten/unwanted ingredients. Food Concert sees the contents inside a fridge as a glimpse into lives, memories, and forgetfulness. Food Concert invited participants to use their senses and imagination to "know" the ingredients/food instead of knowing from the information from the packaging. It is an invitation to have a deep listening towards our relations with food.



www.artlands.com.au/artlands-projects/castlemaine-program.



Artlands Cocktail Party

The cocktail party has a social history that interconnects American Prohibition laws with the suffragette movement of the early 1900's. Cocktail parties were started in response to the socially unacceptable act of women drinking in public. Served at private parties, the cocktail was a concoction of secret ingredients with a playful name. For the Artlands Victoria dinner we shared an evening over a cocktail in the ambiance of Bendigo Art Gallery's Victorian-era galleries. Sculptural centrepieces created by artist Denis Chapman played with themes of still life and the earthly pleasures adorned tables of delicious local produce.



OPERATIONS AND LOGISTICS



Operations and logistics were overseen by the Artlands Director. Two Production Managers were engaged one for the Bendigo Venues and one for the Park Program. Additionally a Project Manager was engaged for Opening Night and Castlemaine program. All technical and AV requirements, outside of the venue contracts were provided by Power AV a local company.

The Production Manager for the Bendigo City Venues was a 5 month contract June - October, with approx breakdown:

- June - August - 10 days
- Sept 0.6 - / 3 days a week - 12 days
- Oct /16 days (included 10 -13 event days)
- Total 38 days

The Production Manager for the Park Program was a fixed fee contract over 3 months and included:

- Table top conversations on program elements
- Production Integration into the Artlands Event plan and run sheets
- Preparation of site plans and management of any required Permits

- Provision of PA and backline for the band stand program
- Engagement of contractors, audio, stage management, security
- Production support for Cultural Pharmacy, Band stand, Opening Ceremony and Closing Night programming

Each Program Area had an allocated lead role who was responsible for all artistic and production elements.

ARTLANDS VICTORIA

BENDIGO PRECINCT MAP



- | | | | |
|---|--|----|---------------------|
| 1 | Ulumbarra Theatre | 6 | The Capital |
| 2 | Bendigo Bowling Club
<i>Festival Club</i> | 7 | Bendigo Art Gallery |
| 3 | La Trobe Art Institute | 8 | Poppethead |
| 4 | Dudley House | 9 | Bandstand |
| 5 | Engine Room | 10 | Post Office Gallery |
| | | 11 | Conservatory |

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artlands.com.au



VENUES

Artlands was designed around a precinct - all venues in Bendigo were part of a loop . All keynotes took place at Ulumbarra Theatre.

Parallel sessions, panels, workshops and in conversations were held at Ulumbarra Theatre & Capital Theatre, Bendigo Art Gallery, La Trobe Art Institute, The Engine Room and Dudley House, Poster rooms took place on Saturday at Ulumbarra Theatre - Strathum Studio.

Sessions were designed in blocks allowing for breaks and movement between venues:

- Morning Keynotes 9am – 11am
- Morning tea – 11am -11.20am
- First Sessions 11.30 -13.00
- Lunch – 13.00 -13.45
- Afternoon Sessions 14.00-15.30
- Afternoon Tea 15.30 -16.00
- Late Afternoon Sessions 16.00- 17.30
- Evening Session 18.00 onwards
- Artlands Club 20.00 -23.30

TECHNOLOGY

The Artlands Conference Coordinator managed all technical integration for speakers and presenters across all venues. This three month, fixed-term contract commencing 6 August 2018 and concluding 19 October 2018 was invaluable and managed:

- Speaker liaison and all speaker related services;
- Conference technology - streaming (in collaboration with the production manager);

- Conference catering & Presenter / Green room support

Slido

We used the audience engagement platform, Slido, to crowdsource audience questions during the Keynote sessions. Audience members could login at www.slido.com and enter the event code #ArtlandsVictoria, and selecting the room Ulumbarra.

Delegates submitted their questions and upvoted the questions they like. The most popular questions automatically appeared at the top of the list. We had a RAV staff member side of stage to manage the slido questions and provided additional data and internet connectivity to ensure this facility worked.

Schedular

We introduced an Artlands online schedular system for delegates to pre book sessions. This was implemented through the ticketing system in partnership with Capital Tickets / Go Tix and Enta.

All the venues and rooms had different capacities and there are some workshops with limited numbers. We had RAV staff on the door for each session with a list of names from the boxoffice / scheular and our crew did their best to facilitate all attendance.

There were some challenges with the online schedular system and while session booking and capacities needed to be managed the system was not very user friendly and created some additional communication hurdles.

We operated an open door policy across all sessions.

Catering

All catering was vegetarian and catered for a diverse range of dietary requirements. We requested no disposable plates, glasses, cups, cutlery.

We catered for x500 PAX daily. Morning Tea and Lunch was provided at Ulumbarra Theatre. Afternoon Tea was split between the Ulumbarra Theatre and the Capital Theatre. Tea, coffee and water was available throughout the day. The inhouse catering were Larson Catering.

'Little miss piggy' was contracted to provide Club catering in the evening at the bowls club for purchase.

Wed 10th October

- Afternoon tea (3.15 -3.45pm)
- tea/ coffee / water
- Fresh Fruit - prefer whole fruit in baskets to platters
- Lamingtons
- Berry Friands (gf)

Opening night bar and Canape 6.30pm - 8.30pm

- 1 glass of champagne x500 people
- tomato, bocconcini and basil
- oven roasted tomato, bocconcini and basil bruschetta
- assorted vegetarian arancini
- Grilled vege skewers
- stuffed mushroom with goats cheese and balsamic glaze

Thursday 11th October

Morning tea (11 -11.20am)

- tea/ coffee / water
- Fresh Fruit platters
- Mixed selection of danish pastries

Lunch (1pm - 1.45pm)

- tea/ coffee / water
- Assorted sandwiches and wraps
- Are vegetarian sausage rolls possible?
- Roast veg salad

- Creamy coleslaw

Afternoon tea (3.30-4pm)

- tea/ coffee / water
- Fresh Fruit - prefer whole in baskets to platters
- Scones with jam and cream
- Flourless orange cake (GF and DF)

Friday 12th October

Morning tea (11 -11.20am)

- tea/ coffee / water
- Fresh Fruit platters
- Assorted biscuits

Lunch (1pm - 1.45pm)

- tea/ coffee / water
- Assorted sandwiches and wraps
- Assorted Veggie quiches
- Greek salad
- caesar salad (no bacon)

Afternoon tea (3.30-4pm)

- tea/ coffee / water
- Fresh Fruit - prefer in baskets
- Turkish bread and dips
- Cheese platter

RISK MANAGEMENT

Bill Coleby - Coleby Consultancy was engaged as the Risk Manager and produced several documents that underpinned the management of the event:

- Safety & Emergency Management Plan 2018
- Principal Risk Assessment
- Warden Booklet
- Supporting Documents:
- Event Area Maps
- Event Plans
- Staff Roles and Responsibilities

The aim of these plans were to detail the agreed arrangements for the identification of, prevention of, the response to, and the recovery from, emergencies and incidents that could occur at any one of the sites of the Artlands Victoria.

The broad objectives were to: -

- (a) Apply measures to prevent or reduce the causes or effects of emergencies.
- (b) Administer arrangements for the response to emergencies when they occur.
- (c) Aid employees, contractors and patrons to recover following an emergency

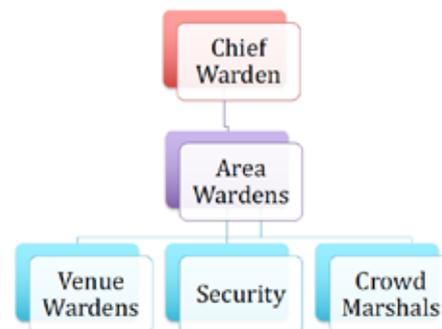
The plans were produced with the authority of the Event Manager of Artlands Victoria, in accordance with the Occupational Health & Safety Act, 2004 and Australian Standard AS 3745, 2010, (Planning for Emergencies in Facilities).

References

- Victoria OH&S Act 2004
- Emergency Management Manual Victoria
- ANZCTC Crowded Places Security Audit
- Safe and Healthy Crowded Places
- AS/NZS ISO 31000:2009 Risk Management Principles and Guidelines
- AS 3745 2010 Planning for Emergencies in Facilities

- AS 4801 Occupational Health and Safety Management Systems
- AS/NZS ISO 9001:2000 Quality Management Systems-Requirements
- AS/NZS ISO 14001:1996 Environmental management systems-Specification with guidance for use
- National Construction and Building Code of Australia

In the event of an emergency within the boundary of the Artlands Victoria, responsibility for the management of the response to the incident, including evacuation of persons affected, will normally be delegated to the Chief Warden or deputy.



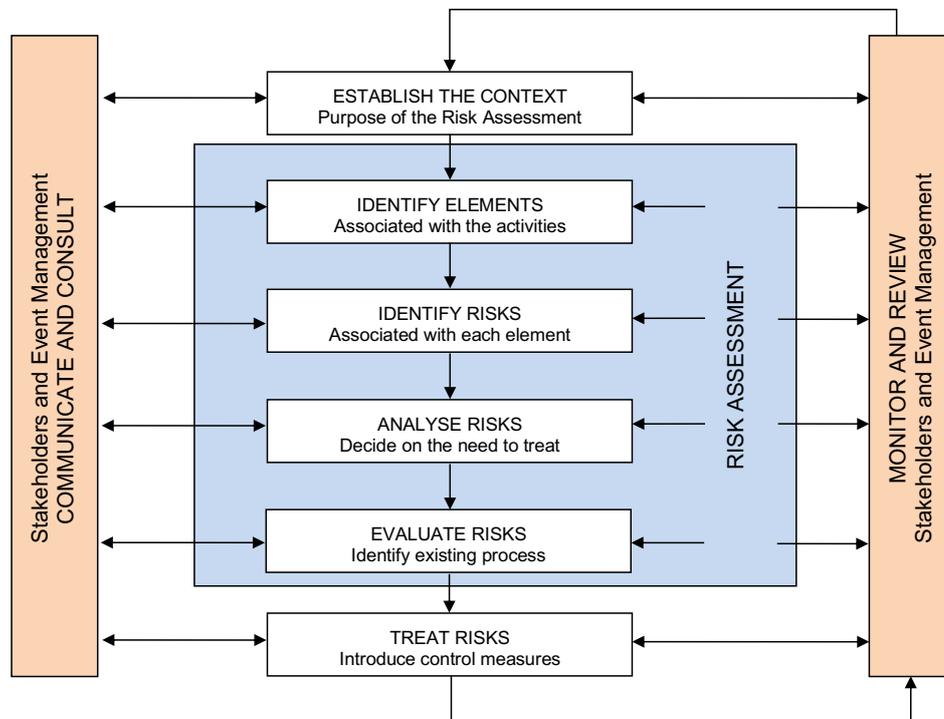
Warden flowchart

Assumptions

- All risk sources addressed in the assessment have medium to high levels of risk prior to existing tried and proven risk treatments being implemented and the need to provide pre control risk ratings is not required.
- All Stakeholders will review this risk assessment to ascertain their responsibility and ability to implement treatment options.
- All documents, plans, policies, procedures, staffing levels, training and support referred to and or required to ensure the treatments are effective as intended, will be in place.
- Signing off the risk assessment checklist acknowledges all stakeholders are aware of and have agreed to implement the treatments they are responsible for.
- All persons working to implement the proposed treatments will do so to the best of their ability and as well as can be reasonably expected.

- It will be specified in purchasing documents or contracts that environmental health and safety information or documentation is to be supplied with purchased products or services.

Event Risk Management Process – Overview



Consequence

Table 1: Risk Consequence Descriptors

Consequence	Category	Business Interruption	Environmental	Financial	Human	Public Image & Reputation
Catastrophic	5	Essential service failure, or key revenue generating service removed	Irreversible damage	Above \$20,000,000	Death(s) / many critical injuries	National and International Concern / exposure
Major	4	Service or provider needs to be replaced	Harm requiring restorative work	Up to \$10,000,000	Single Death/ multiple long term or critical injuries	State wide Concern / exposure
Moderate	3	Temporary, recoverable service failure	Residual pollution requiring cleanup work	Up to \$1,000,000	Single minor disablement/ multiple temporary disablement	Local community concern
Minor	2	Brief service interruption	Remote, temporary pollution	Up to \$200,000	Injury	Customer complaint
Negligible	1	Negligible impact, brief reduction/loss of service 2-12 hours	Brief, non hazardous, transient pollution	Up to \$20,000	Minor First Aid	Resolved in day-to-day management

Likelihood

Table 2: Likelihood Ratings

Likelihood	Category	Description
Almost Certain	A	The event is expected to occur in most circumstances
Likely	B	The event will probably occur in most circumstances
Possible	C	The event should occur at some time
Unlikely	D	The event could occur at some time
Rare	E	The event may occur only in exceptional circumstances

Risk Matrix

Table 3: Level of Risk Matrix

Likelihood Label	Consequence Label				
	1	2	3	4	5
A	Medium	Medium	High	Very High	Very High
B	Medium	Medium	High	High	Very High
C	Low	Medium	Medium	High	High
D	Low	Low	Medium	Medium	High
E	Low	Low	Medium	Medium	Medium

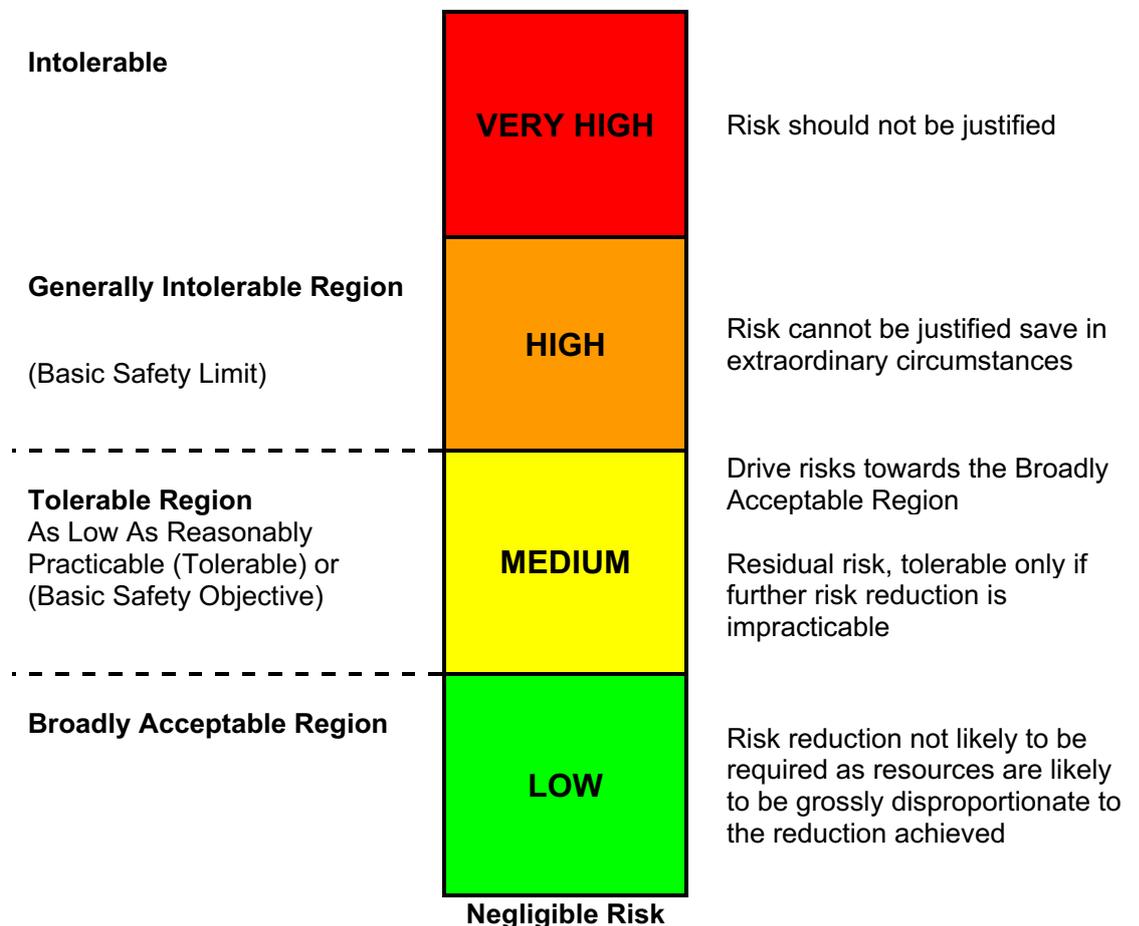
Control Hierarchy

The control hierarchy is a list of control measures, in priority order, that can be used to eliminate or minimize exposure to risk source elements. Below is the control hierarchy with general examples of each control measure:

• Avoidance of all risk	• Cancellation of event or not proceeding with activities
• Elimination of certain elements	• Avoid the risk by removing the risk source element completely.
• Substitution	• Use less hazardous procedure/substances equipment/process.
• Isolation	• Separate the process using design, barriers, enclosures or distance.
• Engineering Controls	• Mechanical/physical changes to equipment/materials/process.
• Administrative Controls	• Change procedures & design to reduce exposure to a risk source element
• Personal Protective Equipment	• Gloves, hats, boots, goggles, masks, clothing etc.
• Accepting or increasing risk to pursue an opportunity	• Accepting residual risk once all available effective controls are in place

Toleration

Table 4: Toleration of Risk



PARTNERSHIPS

Sponsors

Presenters



Principal Partners



Presenting Partner



Program Partners



Supporting Partners



FINANCE

EARLY BIRD registrations opened 11 June and closed July 13, 2018

Level 1: \$825 (\$750+ gst)

Government, Academic Institutions, Large organisations (Over \$1.5 million annual turnover)

Level 2: \$660 (\$600+gst)

Independent Artists, Regional Arts Australia/ State Members, Small to Medium Companies (Under \$1.5 million annual turnover)

All prices are inclusive of GST and booking fees.

We sold 126 Early Bird Tickets:

Early Bird Government, Academic Institutions, Large organisations - 43

Early Bird Regional Arts Australia Members, Small organisations - 83

GENERAL REGISTRATIONS opened 14 July and stayed open till Tuesday 9 October.

There were 3 levels of Registration:

Level 1: \$880 + gst

Government, Academic Institutions, Large organisations (Over \$1.5 million annual turnover)

Level 2: \$750 + gst

Medium organisations (\$350,000 - \$1.5 million annual turnover): \$770

Level 3: \$660 +gst

Regional Arts Australia Members, Independent Artists, Small organisations (up to \$350,000 turnover)

We sold 97 general registrations:

Level 1 = 18

Level 2 = 2

Level 3 = 77

LATE BIRDS – DAY TICKET

Single Day Tickets went on Sale Tuesday 4 Sept) for \$200 + GST / day

We run a 'limited offer' single day ticket special promotion – Buy any single day registration and attend the opening day (Wed 10 Oct) for FREE! From 4 Sept – 16 Sept

We sold 69 Day tickets:

Thursday 11 = 30

Friday 12 = 24

Saturday 13 = 15

GRANTS AND SUBSIDIARIES

We offered a range of support and grants available to assist independent practitioners and regional artists to attend Artlands Victoria.

Interstate grants were available through the Regional Arts Australian website <https://regionalarts.com.au/conferences/raf-travel-grants-artlands-2018/>

For regional Victorian artists living in the Yarra Ranges, Wellington, Glenelg, or Moyne Shires they could apply for a travel grant between 2 July to 3 August 2018.

Independent Practitioners / Artist:

Regional Arts Victoria also offered two rounds of limited number full conference Independent artists subsidised tickets at a discounted rate of \$180.

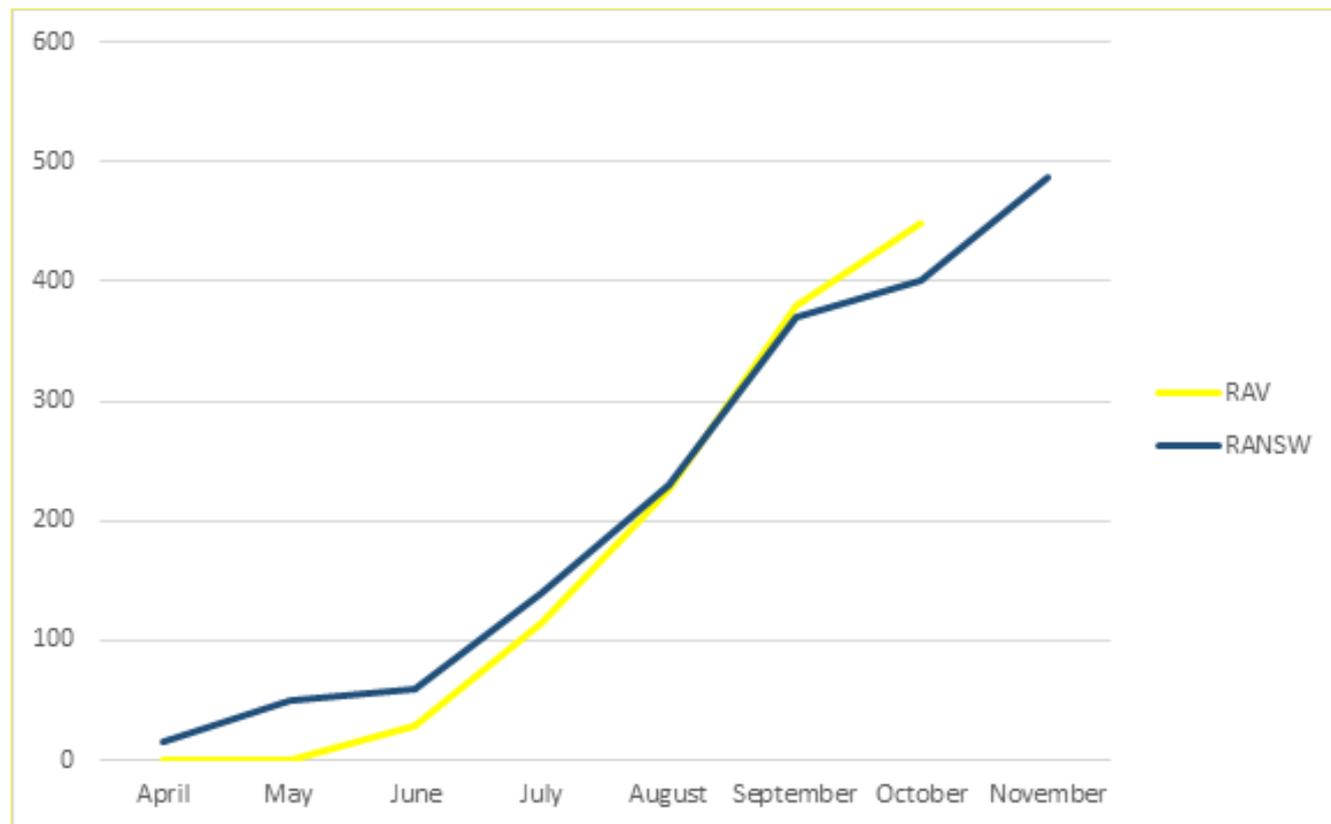
We allocated 72 Independent Practitioners / Artist subsidiaries

Presenter Registrations:

We supported all presenters to attend Artlands and facilitated 78 complementary presented registrations.

TOTAL REGISTRATIONS 441 (\$170,268.44)
 TOTAL DELEGATES 505

REGISTRATIONS



Value ADD

Our partnership with Vline and Quest meant that as part of the Artlands registration delegates could use the booking code Artlands2018Oct to secure the best rate on a 3 night minimum accommodation during Artlands across three Quest properties.

Delegates were also able to travel on the V/Line service to Bendigo with no myki required.

All tickets included morning tea, lunch and afternoon tea (including tea and coffee) from the formal opening at 2.00pm Wednesday October 10 until the closing celebration on the evening of Saturday October 13.

BUDGET		NOTES
INCOME		Actutals
Registration fees & Tickets	176,152	
State Government / Creative Victoria	350,000	
Federal government	200,000	
Regional Arts Fund	100,000	\$50k/yr x2
Vic Health	50,000	Cultural Pharmacy
OZCO	90,000	
RAA Speakers Contribution	11,000	CCP Funds
TOTAL CASH INCOME	977,152	
City of Greater Bendigo (In-Kind Venues)	\$22,026.00	INKIND
City of Greater Bendigo (/In-Kind Productin)	\$51,049.75	INKIND
Regional Arts Victoria (In-kind)	\$95,000.00	INKIND
TOTAL INKIND INCOME	168,076	
TOTAL INCOME	1,145,228	
EXPENDITURE		Actutals
Salaries and wages	\$419,830.37	
Admin & finance	\$30,369.20	Two years administrative support, office, resources etc.
Mobiles	3,006	
Evaluation	15,000	Future Tense
Insurance	294	
Project Management (in-kind)	\$95,000.00	
TOTAL OPERATIONS	563,499	
Marketing and audience		
Marketing, advertising	11,117	
Doucmentation / photography	6,860	
Website	23,182	
Ticketing	10,383	
Signage & Activation	38,217	
TOTAL MARKETING AND AUDIENCE	89,758	
Program		
Artistic program (inlcudes Speaker Fees & registration)	218,641	
Lead in Project - Crafting the Merch	5,725	
Venues	28,073	Includes Venues Bendigo in-kind of \$22,026
Unleashing the Artlands Voice / Syn Media	17,525	
Accomodation	17,078	
TOTAL PROGRAM	287,042	
Production		
Logistics & production (includes green rooms)	77,897	Includes Bendigo \$51,049.75 Inkind
Tech Extra	2,175	
Catering	95,101	four days @\$42 pp @ 168pp Plus Club,Opening Night and Cocktail party
Transport Local Buses	4,290	Includes Car hire
Licence Fees & Permits (Apra and PPCA)	340	
Accessibility Auslan	5,762	
Travel & Petrol RAV	19,364	
TOTAL PRODUCTION	204,929	
TOTAL EXPENDITURE	1,145,228	

MARKETING

Twitter: @regionalartsvic and #ArtlandsVictoria

Instagram: @regionalartsvic and #ArtlandsVictoria

Facebook: Regional Arts Victoria and #ArtlandsVictoria
#artlandsvictoria

COMMUNICATIONS, SOCIALS AND WEBSITE REPORTING

ARTLANDS MAILING LIST : TOTAL SUBSCRIBERS 514



45.7% Open rate average across all EDMs

15.3% Click rate average across all EDMs

40 Campaigns sent between Sep 17 – Oct 18

Campaign Name	Sent Date	Total Recipients	Opens	Clicks
Artlands Victoria is now live 25/9/17	25-Sep-17	2206	741	196
Artlands Victoria Enews Nov	22-Nov-17	2272	842	144
Artlands Victoria Enews February	7-Feb-18	161	94	41
PRO Artlands Victoria Call for Papers and Presentations EBLAST	6-Mar-18	203	115	37
RAV Artlands Victoria Call for Papers and Presentations EBLAST	19-Mar-18	2144	794	70
PRO Artlands Victoria Call for Papers and Presentations REMINDER	9-Apr-18	231	120	25
PRO Artlands Victoria Call MAY enews	14-May-18	349	208	53
PRO RAV Member Trading Cards_Artlands Victoria	4-Jun-18	1147	451	84
PRO Artlands Early Bird Registrations Now Open	5-Jun-18	375	227	127
PART Artlands Travel Grants	18-Jun-18	1343	470	67

Campaign Name	Sent Date	Total Recipients	Opens	Clicks
PRO - Artlands early birds on sale	25-Jun-18	400	180	50
PRO - Artlands Early Birds Reminder	10-Jul-18	408	165	43
Artlands subsidy offer	11-Jul-18	1291	404	55
PRO - Artlands Registrations and Keynote speakers announced	19-Jul-18	422	260	55
PART Media Release Artlands Travel Grants	20-Jul-18	20	13	7
Artlands more speaker announced	27-Jul-18	441	239	49
Take part in Artlands - Speaker announcement	7-Aug-18	452	218	47
PRO - Artlands Enews August	17-Aug-18	469	230	37
PRO - Artlands Speaker Announcement	23-Aug-18	472	241	45
PRO - Artlands Program Announcement	28-Aug-18	480	284	145
RAV - Artlands Program Announcement	28-Aug-18	2128	678	115
PRO - Artlands Delegate Comms	4-Sep-18	232	152	49
PRO - Artlands Single Day Tickets on Sale	7-Sep-18	490	222	34
PROG - Artlands to Prog Lists	11-Sep-18	350	101	18
PRO - Artlands Out & About MEMBERS	13-Sep-18	1133	368	38
PRO - Artlands Enews	14-Sep-18	492	226	43
PRO - Artlands Out & About	19-Sep-18	493	223	59
PRO - Delegate Comms Schedule open	1-Oct-18	300	238	178
PRO - Delegate Comms Schedule open FRI	1-Oct-18	5	4	3
PRO - Delegate Comms Schedule open FRI + WED	1-Oct-18	2	1	1
PRO - Delegate Comms Schedule open SAT	1-Oct-18	4	3	2
PRO - Delegate Comms Schedule open SAT + WED	1-Oct-18	2	0	0
PRO - Delegate Comms Schedule open Thurs	1-Oct-18	6	5	3
PRO - Delegate Comms Schedule open WED + THURS	1-Oct-18	9	7	7
PRO - Artlands Victoria is on next week	2-Oct-18	498	204	63
PRO - Artlands Delegate Comms - Housekeeping	4-Oct-18	391	284	177
PRO - Artlands is on	8-Oct-18	769	435	179
Artlands Delegate Comms - Wed 10 Oct	10-Oct-18	399	271	83
PRO - Artlands Post Event Comms	17-Oct-18	428	299	145
PRO - Artlands Post event reminder	30-Oct-18	428	101	25

WEBSITE ANALYTICS JAN 2018 – OCT 2018

Top 9 Social Media Channel referrals to the website

1. Facebook
2. Twitter
3. Instagram
4. Instagram stories
5. LinkedIn
6. Blogger
7. Flickr
8. Pocket
9. Wordpress

Top ten source/medium referrals to website

1. (direct) / (none) direct URL	5,666	36.18%
2. Google search / organic	3,017	19.26%
3. Mobile Facebook.com /referral	2,098	13.40%
4. facebook.com / referral	721	4.60%
5. rav.net.au / referral	576	3.68%
6. visual.artshub.com.au / referral	445	2.84%
7. regionalarts.com.au / referral	398	2.54%
8. boxoffice.gotix.com.au / referral	314	2.00%
9. Twitter / referral	245	1.56%
10. bing / organic	200	1.28%

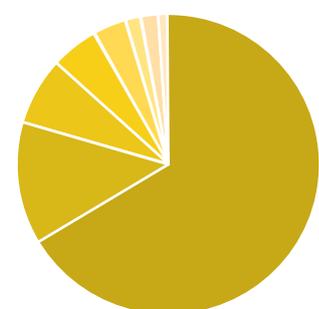
Website Page Views

1. Artlands home page	17,607	18.18%
2. /program/sessions	6,901	7.12%
3. /speakers	4,731	4.88%
4. /register-now-full	4,481	4.63%
5. /program/program-overview	4,418	4.56%
6. /call-for-papers	3,031	3.13%
7. /program	2,202	2.27%
8. /register-now	2,121	2.19%
9. /about-artlands/about-the-event	2,029	2.09%
10. /news	2,025	2.09%

Web Interaction by Region

1. Victoria	8,398	66.50%
2. New South Wales	1,695	13.42%
3. Queensland	904	7.16%
4. South Australia	620	4.91%
5. Western Australia	439	3.48%
6. ACT	228	1.81%
7. Tasmania	217	1.72%
8. Northern Territory	127	1.01%
Total:		89.16% (13,747)

Web Interaction by Region



Victoria	New South Wales	Queensland
South Australia	Western Australia	ACT
Tasmania	Northern Territory	

SOCIALS

Instagram Data

839 unique post on Instagram using hashtag #ArtlandsVictoria
 273 unique posts on Instagram using the hashtag #CraftingTheMerch

Report FROM #ArtlandsVictoria on Instagram during October 2018
 View online report from TweetBinder
 516 total posts using the hashtag #ArtlandsVictoria

159 total contributors	138,110 reach
16,834 total likes	869 influence
432,651 total impacts	3.25 engagement



The Most Active Users

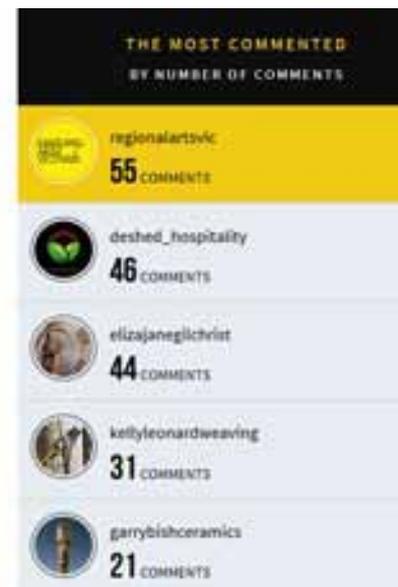
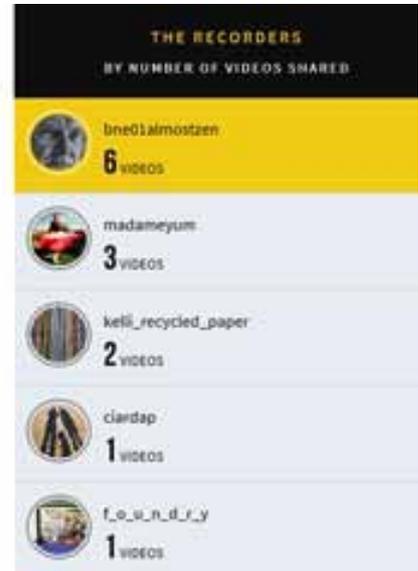
@float3909	@estheranatolitis
@ricca_donna_australia	@kellyleonardweaving
@regionalartsvic	



The Most Popular Users (by number of followers)

@nava_visualarts
 @auscouncilarts
 @lancetv_official

@selfpollinate
 @tom_bailey



Highest Impact

@auscouncilarts 47,755 impacts
 @regionalartsvic 33,680 impacts
 @estheranatolitis 25,312 impacts
 @nava_visualarts 21,143 impacts
 @selfpollinate 15,070 impacts

Most Liked

@regionalartsvic 1,232 likes

TWITTER

October analytics
 @RegionalArtsVic
 133 Tweets
 45.9K Tweet Impressions

Analytics Home Tweets Audiences Events More

RegionalArtsVictoria 133 45.9K Go to Ads

TWEET HIGHLIGHTS

Top Tweet earned 1,633 impressions
 Great idea #ArtlandsVictoria
 twitter.com/Arts_Front/sta...
 View Tweet activity View all Tweet activity

Top mention earned 94 engagements
 Esther Anatolitis @_esBier - Oct 10
 Welcome to #ArtlandsVictoria, the national regional arts biennial presented on Dja Dja Wurrung country by @RegionalArtsVic. Day One: On Country. pic.twitter.com/mpMGKo6y75
 View Tweet

Top Follower followed by 53.4K people
 QAGOMA @QAGOMA
 This is the official page of the Queensland Art Gallery | Gallery of Modern Art. #APT9QAGOMA Opening 24 Nov
 View profile View followers dashboard

Top media Tweet earned 558 impressions
 Welcome to the Dja Dja Wurrung country #ArtlandsVictoria
 pic.twitter.com/NnbWEBNOXp
 View Tweet

OCT 2018 SUMMARY

Tweets	133	Tweet Impressions	45.9K
Profile visits	947	Mentions	130
New followers	75		

Top media tweets - @regionalartsvic

Top media Tweet earned 1,316 impressions

What's important about documenting contemporary industrial landscapes?

#ArtlandsVictoria talks with Sue Jane Taylor (UK) about artistic practice and study on the subject of contemporary industrial landscape.
 bit.ly/2nC1aUt

Thanks @auBritish for endorsing this speaker. pic.twitter.com/ulXamaaxZv

View Tweet activity View all Tweet activity

Mar 2018 • 31 days

TWEET HIGHLIGHTS

Top Tweet earned 4,393 impressions

"Sharing knowledge, trading resources and exchanging gifts at a time of ceremony and gathering..."

Australia's largest regional arts conference, Artlands Victoria, is calling for inspiring and responsive papers and presentations →
 artlands.com.au/call-for-papers
 pic.twitter.com/CAIT8IluZA

View Tweet activity View all Tweet activity

Jun 2018 • 30 days

TWEET HIGHLIGHTS

Top Tweet earned 2,983 impressions

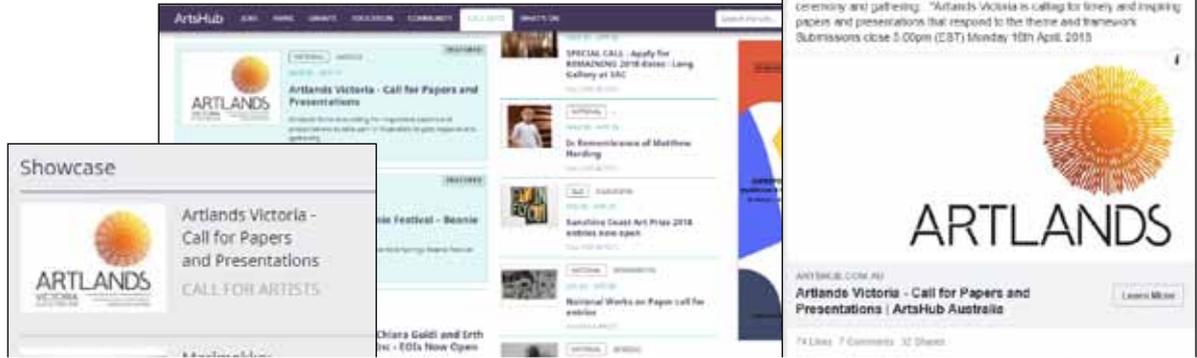
Join us at #ArtlandsVictoria and take part in the national discussion on regional arts. Registrations now open →
 artlands.com.au/register-now
 pic.twitter.com/1M9rM4oEUl

View Tweet activity View all Tweet activity

MEDIA AND PUBLICITY

March activity

Featured listing, Facebook & banners



Facebook Date	Total Reach	Likes	Comments	Shares	Link Clicks	Engaged
6-Mar	15,017	89	9	33	270	425

Featured Listing	eDM	Date	Open Rate	Unique Clicks	CTR	Unique Pageviews
Artlands Victoria – Call for Papers and Presentations	Midweek	7-Mar	19.88%	19	0.36%	903
	Wrap	9-Mar	19.71%	15	0.28%	
	Midweek	14-Mar	19.06%	17	0.33%	
	Wrap	16-Mar	18.81%	11	0.21%	

ROS Banners	Days	Impressions	Unique Clicks	CTR
Leaderboard	2	112,166	254	0.23%
Skyscraper	8	631,220	585	0.09%

July activity

Native content, Facebook & banners



Facebook Date	Total Reach	Likes	Comments	Shares	Link Clicks	Engaged
18-Jul	8,684	90	10	10	216	333

Article	eDM	Date	Open Rate	Unique Clicks	CTR	Unique Pageviews
Reframing the regional: A national discussion on innovative arts practice	Midweek	18-Jul	19.43%	185	3.46%	416

ROS Banners	Days	Impressions	Unique Clicks	CTR
MREC	9	134,441	779	0.58%

July activity cont'd

Featured listing & Facebook

Showcase



Artlands Victoria early bird registrations now open

CALL FOR ARTISTS



Have your say on Melbourne's Creative Strategy



Facebook Date	Total Reach	Likes	Comments	Shares	Link Clicks	Engaged
6-Jul	12,459	30	1	5	10	110

Featured Listing	eDM	Date	Open Rate	Unique Clicks	CTR	Unique Pageviews
Artlands Victoria early bird registrations now open	Wrap	6-Jul	29.28%	21	0.25%	666
	Midweek	18-Jul	19.43%	13	0.24%	

September activity

Featured listing, Facebook & banners

SINGLE DAY TICKETS NOW OPEN



Artlands Victoria | Single Day Tickets Now Open

CALL FOR ARTISTS



Facebook Date	Total Reach	Likes	Comments	Shares	Link Clicks	Engaged
11-Sep	14,571	42	0	2	73	167

Featured Listing	eDM	Date	Open Rate	Unique Clicks	CTR	Unique Pageviews
Artlands Victoria Single Day Tickets Now Open	Midweek	12-Sep	20.47%	12	0.21%	39
	Wrap	14-Sep	18.66%	10	0.19%	

ROS Banners	Days	Impressions	Unique Clicks	CTR
MREC	7	78,325	601	0.77%
Skyscraper	7	139,593	206	0.15%

EVALUATION

Evaluation took three forms:

1. Unleashing the Artlands Voice
2. Creative Ecologies
3. Culture Counts

UNLEASHING THE ARTLANDS VOICE

Working in partnership with SYN Media, 'Unleashing The Artlands Voice', worked with ten, year 10 students from Bendigo South East College to provide four full days of on the ground festival coverage.

The students worked alongside SYN producers to document, podcast and broadcast Artlands Victoria from their perspective, providing commentary and documentation in a unique voice.

Producing 27 segments, in three 30-minute packages for broadcast - including: on site interviews with artists regarding their keynotes and exhibitions, and student's reflections on their experience.

The students were the drivers, collecting their own content, editing their own packages and developing content independently. They're all now fully-fledged audio producers!

Content was broadcast during Artlands Victoria on local community radio station Phoenix FM 106.7 Mhz.

A 1.5 hour special Broadcast was on SYN Nation (DAB+) on Saturday the 1st of December.

Post event highlights blog was published on <http://syn.org.au/artlandsvictoria/>

1. Culture, Identity and First Nation People
2. Youth, Arts and Rick Taking
3. Creative Rick - Beyond the Cringe

The SYN team were:

Evrin Sen – Project Producer

Aimee Craig – SYN Producer

Erin Dick – SYN Producer

Maddy Rowe – SYN Producer



CREATIVE ECOLOGIES

The partnership with Artlands Victoria was the catalyst that supported and championed Future Tenses, Creative Ecologies project from idea to reality. During the partnership the project gathered information, researched methodologies and generated advocacy that provided the framework for the resourcing and development phase of the initiative. As part of the evaluation for Artlands Victoria, Future Tense now have a refined concept and sector buy-in and can begin to develop the open resource that will be available nationally in 2019.

WHAT MAKES A _____
_____ CREATIVE COMMUNITY?
HOW IS IT _____
_____ CONNECTED?
WHAT DOES IT NEED _____
_____ TO THRIVE?

Before Artlands Victoria

In the lead-up to Artlands Victoria, 'Future Tense' conducted an investigation comprised of a literature review, an online survey and one-on-one consultations to gain an understanding of what thriving and struggling creative ecologies might look like.

Ninety-six academic articles looking at how creative ecologies are currently defined, and the strategies in place to identify, measure and prolong their success were reviewed. The literature signalled that 'creative economies' are the main framework through which the value of the arts and cultural goods are measured and understood. However, this places creative industries and creative praxes into an evaluative model that does not analyse the success and needs of the creative industry itself¹. Some alternative, non-economic frameworks have been suggested, such as the impact on social inclusion, cultural diversity and human development, or its contribution to cultural,

political and economic autonomy². Ultimately, the literature ties the value of creativity and creative labour to creative economies. When social and cultural based frameworks are championed, measurement frameworks still remain qualitative – or speculative – and the success of their implementation and impact remains to be seen.

Informed by the findings of the literature review, Future Tense devised an online survey that aimed to illuminate what factors and items are driving domain outcomes. The survey was opened on 31 July 2018, and by its closure on 12 October 2018 had collected 370 respondents. Participants ranged from representatives of arts organisations, arts governance institutions, councils and individual artists around the country. The survey was promoted via the Artlands Victoria and Future Tense's website, EDMs and social media channels – as well as through personal networks. It was also promoted via the Artlands Victoria registration email. Respondents were collected from all states and territories. The survey explored their individual experiences of

¹ Wilson, Nick, Social creativity: requalifying the creative economy, *International Journal of Cultural Policy*, 16:3, 367-381

² Hye-Kyung Lee, The Political Economy of 'Creative Industries', in *Media Culture & Society*, February 13, 2017

their creative communities, their connectivity to other domains of society, their planning processes, success measures and the critical resources needed to undertake their work.

Of the respondents, 144 indicated that they were open to further discussions. From this group, Future Tense conducted 13 one-on-one consultations, focusing on leaders of arts organisations and cultural managers within councils, to further explore questions around planning, goal setting, resourcing, engagement and the measurement of value.

This work led to the identification of six factors for thriving creative ecologies:

- Participants are connected and engaged. Those in thriving ecologies collaborated more widely than those that weren't, with 82% citing the support of their peers as critical to their success (compared to only 62% in non-thriving communities)
- There are local opportunities and the possibility of growth. 81% of people in thriving ecologies had access to good local opportunities – versus only 55% for non-thriving ecologies. And 66% felt there were lots of opportunities to grow their creative practice or offerings, while only 31% of respondents from non-thriving ecologies felt the same way.
- Audiences are central. Engagement with and development of audiences was seen as critical by 75% of thriving ecology respondents, with only 58% of those in non-thriving ecologies agreed.
- Experimentation is encouraged. In thriving ecologies, 78% believed artists were supported to take risks, while in non-thriving ecologies only 48% felt this was true.
- Resources are available. 63% of respondents from thriving creative ecologies said they could access the resources they needed, while 44% of those in non-thriving ecologies could not.
- And the contribution of the arts is recognised. In thriving ecologies, 73% of respondents felt like valuable members of society, while in non-thriving ecologies only 19% felt their work was understood by the wider community.

Critically, only 11% of workers in arts organisations and government believe we're measuring success in the right way.

These findings were published in an Artlands Victoria EDM on the first day of the conference and were used as the starting point for the three workshops during the conference.

At the conference

The three sessions at Artlands Victoria were conducted as interactive workshops, structured to be evolving conversations around the why, what and how of the creative ecologies initiative – using the research findings as a framework.

Discussions included what we should be measuring to better understand the success and sustainability of our creative ecologies, how we foster connections within and between our local communities, what the role of creative ecologies is in the wider societal context, and how we make change. There were passionate discussions of these challenging issues. This led to deep exploration into what the open resource, the ultimate outcome of the initiative should look like, how it should function and what is needed to build it.

Each session was well attended, with approximately 80 in the first, 50 in the second and 30 in the third. Some participated in all three workshops. Many had participated in the online survey and almost all the individuals from the one-on-one consultations attended and participated. All three sessions were recorded by Future Tense.

Discussion extended after each session, with many participants staying on to continue the conversations at length. These conversations often provided critical detailed information into mapping methodologies and data sources, as well as the opportunity to workshop individual use cases and needs and valuable links around the country for further collaboration on the project. From these interactions, 23 Artlands Victoria participants formally signed-on to be advocates for the initiative and contribute to its next stages.

Outcomes

The Artlands Victoria conference provided crucial information to progress Creative Ecologies into the development stage. The dialogues have

allowed the concept to be refined and carry of functionality resolved. This included practical information on methodologies and data sources.

Key points

- 96 pieces of academic literature were reviewed
- 370 people completed the online survey prior to Artlands
- 13 one-on-one consultations were conducted
- 6 domains of a thriving creative ecology were identified
- All three sessions at Artlands Victoria were well attended, with several participants attending multiple times
- 23 advocates signed on
- Findings presented and referenced at three external events

Encouragingly, the research findings are being used in other forums. Jane Haley from Ten Days on the Island used the Creative Ecologies framework to open a panel event on arts in regional places last month in Burnie. Future Tense will present the findings at Global Cities After Dark conference in November in Sydney, and at RMIT's Engaging for Impact conference in February 2019.

A report will be published on the findings of the investigation, and will be made available in December 2018.

CULTURE COUNTS

Culture Counts were engaged as independent evaluators.

The report was generated on an attendance figure of 505 and a survey response of 207.

Each survey contained 9 'dimension' questions, asking the attendees about their experience of the conference. These artistic quality dimensions have been developed with the cultural sector to measure the impact and value of events.

1. Networks

It connected me with other people in my field

2. Relevance

It had something to say about today's world

3. Learning

I learned something new

4. Rigour

It was well thought through and put together

5. Insight

It helped me gain new insight or knowledge

6. Connection

It helped me to feel connected to people in the community

7. Access

It gave me the opportunity to access activities I would otherwise not have access to

8. Captivation

It was absorbing and held my attention

9. Challenge

It challenged me to think in a different way

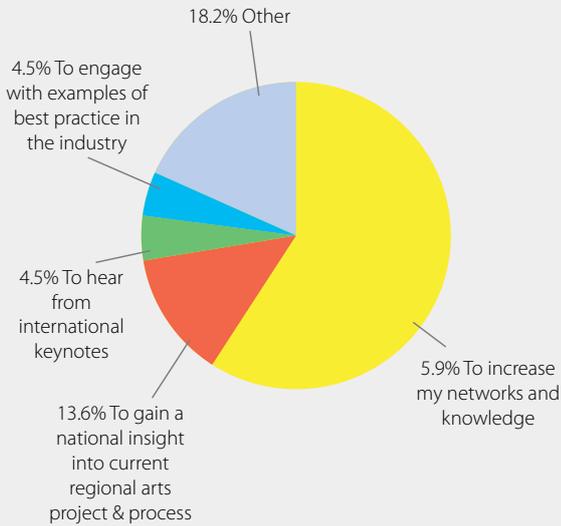
Respondents came from a diverse range of postcodes with 148 of the 185 cited postcodes being unique, and no more than four respondents sharing any one given postcode. The event was extremely successful attracting delegates from a broad range of regions and states from across the country. 38.9% of respondents were from Victoria, 11.9% from Queensland, 7.6% from New South Wales, and 5.4% from South Australia. Less than 10 respondents came from each of the remaining states.

You can access the report for the Artlands Victoria 2018 evaluation here -

<https://culturecounts.cc/r/rav/artlands-2018>



What was the primary reason for attending Artlands Victoria?



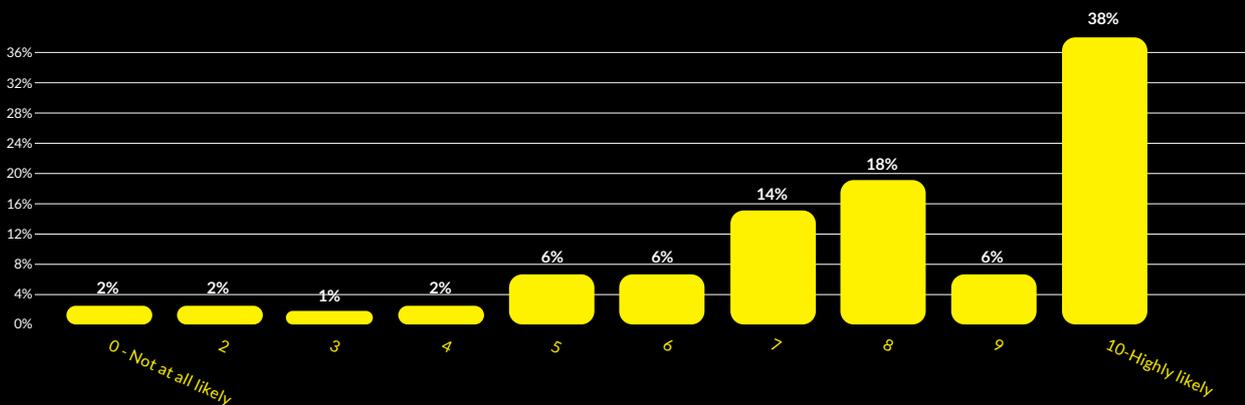
The outcome of the event saw 505 delegates gathering in Central Victoria. "It's a real treat when everyone comes together," Amanda Smethurst said, when opening her keynote, 'Turning the world upside down'. The overwhelming feedback we received points to an appreciation of coming together and the importance of a national regional gathering. Artists and arts workers from a diversity of geographies, disciplines and backgrounds connected, shared knowledge and traded resources while attending keynotes, panels and workshops.

SUCCESSSES

TESTIMONIALS

Artlands Victoria 2018 - Evaluation Custom Questions

Based on your experience at Artlands 2018 how likely are you to attend another Artlands event in the future?



“As an independent artist the subsidy made it possible for me to attend Artlands. Costs for Independent artists to attend critical events such as this are usually prohibitive. It is critical to have artists present IN the conversation. I was able to ask friends to billet me and this also meant I was able to be there. It also enables me to be visible to a national audience. even if it is a quick conversation, a chat, or a much longer and deeper interaction, this support means I am engaged and my voice is heard.”

“Enjoyed hearing about the challenges and creative solutions from diverse regional communities. The indigenous integration was well done. Hearing about the international projects were so amazing and an unexpected bonus. The Castlemaine program was a major highlight and on the whole the conference was diverse and well organised.”

“The Dja Dja Wurrung keynote was extraordinary in my humble opinion. It was multilayered, important and generous. Also keynote by Sue Taylor from Scotland.”

“Enjoyed the Turning the World Upside Down session. I liked how it challenged ‘normal process’, it encourage us (arts workers) to be brave and trust that if the project is authentic and coming from grass roots that we should ‘build it and they will come’. Quality is not always a large audience, it’s the experience that even the smallest audience can take away.”

“The conference was amazing. The only thing that disappointed me was that so few people from Gippsland area (where I live) attended or even aware of the event! We have such a long way to go in our regions arts, so many could benefit from the week!”

“A stunning opening day to set the framework and tone of the event. Congratulations!”

“I loved how the indigenous community was heavily involved in numerous ways.”

“The conference felt welcoming and I especially enjoyed the keynotes. The venue was excellent!”

“some aspects felt a bit “academic” or “clinical” at Artlands 2018... more hands on sessions may have softened out the experience a bit... also because there were so many of us it may have been good to help us find our “special interest groups” at the outset so we could catch up and chat... also each state may have benefitted from a morning or evening scheduled get together option...That said it was still fabulous! “

“An extraordinary experience, carefully created which demonstrated a huge respect and people and their communities”

KEY RECOMMENDATIONS

BRAND

Maintain the brand, the name Artlands and the Sun motif.

Regional Arts Australia (RAA) to ensure the use of the brand and continue to build connection, relevance, reputation and broader sector engagement through continued activation of the brand platforms and apply across legacy events, conversations and narratives.

- Logo – retain the sun motif
- Social Media Platforms – Establish multi year @artlands handles across all social media platforms twitter / facebook / Instagram. Create location and year specific # tags for event specific communications #artlandsvictoria Currently the handles are yearly / host specific and as such there is no longevity or legacy between events
- Website - <https://artlands.com.au> - Maintain the URL and the website
The url is handed from producer to producer, however, the wireframe and CMS is created new for each delivery. This is expensive and not necessary

COMMUNICATIONS

There is a need for a clear marketing agenda with consistent messaging, audience development plans and embedded brand activation from presenter to presenter (year to year).

Create a strategic marketing framework to establish shared resources. A central communications and marketing resource would support a more high-performing, engaged and professional message and would strengthen internal alignments and external the brand.

- Ongoing Communications - Pre – During and Post / during design and delivery phases

- Legacy Projects and Dialogue – Fund outcomes and lead in project as part of the event design and create genuine connection between events and practitioners- State hosts create state based advocacy opportunities that can be shared and distributed
- Resources and Tool kit – Work with partners to provide current and relevant resources and materials and retain ongoing engagement.

PARTNERSHIPS

RAA to prioritise opportunities for engagement with key national and regional industry and commercial partners to ensure the event is supported and well positioned

It is advised that the producing organisation instigate a tripartite agreement between local LGA, state body and First Nations group early in the process.

- Relationship Management - Partnership servicing as a priority
- Tripartite Agreement between local LGA, state body and First Nations group
- Cross Conference Partnerships (travel / hotel / media)

See programming recommendations.

TECHNOLOGY

Ensure the event is supported by fast and reliable internet connectively.

- Slido (+ set up ability for presenters to answer unanswered questions immediately post session – the conversation can continue)
- Live Streaming
- Ticketing
- Session Scheduling

PROGRAM

Develop a cross producer strategic programming plan that aims to facilitate a defined Vision & Mission statement that supports an organisational structure that develops local capacity, creates community support and builds artistic and cultural reputation.

- Design lead approach
In a design led model programming can be continually informed, adjusted and designed. It allows for changes across years / planning cycles as the design is not fixed.

Through this approach multiple program outcomes can be established. The same production and logistics are able to achieve significant cost benefits with multiple applications.

- Long lead /18mth delivery cycle / 4 year planning cycle
It is recommended that an 18 -24-month delivery planning cycle be adopted with a programming strategy. Additionally a 4 year planning cycle be implemented that adopts a defined evaluation process and funding application timeline. Planning and Reporting are then consistent and can provide internal benchmarking and analysis that informs the next cycle of planning
- Strategic Program Plan
Implement an integrated & consultative planning, programming and delivery process. Create a program matrix that defines a clear 'why' vision for each event / program and implement an agreed process 'how'. While each event / program needs to make sense (independently) and stand alone it needs to align with the overriding RAA programming strategy. This will dissolve the current annual silos and generate greater connectivity and shared resources.

This links with the Partnerships and Logistics recommendations.

LOGISTICS AND PRODUCTION

Establish consistency in the event logistic and production – ensure IP is maintained from year to year and event management can establish a delivery base rather than work from scratch.

- Staff Structure / Crew - ensure skilled and supported staff both in conference coordination and FOH and technical services.
- Access - confirm Auslan interpreters and captioning service early and advertise in pre conference comms.

FINANCIAL

Artlands is high risk both financially and organisationally.

While the delegate attendance has been around 500 for the last three Artlands it should be noted that the paid full registration number is more inline with 200. To ensure access and diversity significant subsidiary and funded places need to be provided.

SUMMARY OF RECOMMENDATIONS

- Implement a 18mth – 24mth delivery cycle and a 4 year planning cycle
- Develop an integrated strategic programming framework
- Create consistency around brand, language, funding models and reporting
- Develop cross producer opportunities and partnerships
- Position Artlands as an innovative, collaborative and leading event

REFLECTIONS

Artlands as a forum showcases new thinkers that influence the way we engage with regional arts and to exchange the latest trends, case studies and projects. The program highlights and acknowledges the significant contribution arts and culture can make in ensuring our regions remain strong and vibrant and to set future directions for the sector. One of the biggest challenges was selecting from the amazing depth, variety, and quality of work being produced and presented regionally. We received significantly more expressions of interests than we had room to program. This exemplifies that regional arts are thriving and there is a want and a need to connect and exchange - further positioning Artlands as an important event into the future.

A key learning was that a thriving national regional arts sector demands a crucial dialogue on the impact created by regional arts and artists as a platform to continue to understand and to advocate and lobby at all levels of government and business.

Artlands is a large and complex event with cross government partnerships and industry relationships central to its core. Working creatively and collaboratively with our partners was crucial to the success. Developing and maintaining a tripartite agreement between the local LGA, state body and First Nations group was essential and will be vital to future Artlands producers.

Consistency of brand, communication and social media platforms proved challenging and access to databases and previous delegate information was restrictive to our capacity to leverage in pre campaign mode. Through this learning we have recommended a 4 year planning cycle with a 24mth delivery cycle.

A final note is in relation to reliable internet connectivity. When delivering in regional locations production and logistics such as live streaming and conference sharing platforms such as slido may be compromised and will require additional resources.

LEGACY

Syn Media – resources online <http://syn.org.au/artlandsvictoria/>

Creative Ecologies – ongoing

CPP tool kit

Vending Machine - going to Gippsland

Cultural Pharmacy – Prop has been created

FINAL NOTE:

In the prologue of 'The Craftsman', Richard Sennett implies you don't wait till after the work is done to ask the questions and talk about problems, rather "engagement must start earlier to enable a better understand of the process by which people go about producing things" (Sennett 2008: 7). Within any design process the stages of research planning and delivery are interlinked, they don't exist in isolation and they are not static but ever changing and evolving.

The narrative is important. Engagement with continual dialogue is distilled by practice and woven with theory that is instructive in creating meaning within experiences.

Artlands by design is intuitive to a narrative and provides creative and expressive instruction that not only informs but also responds to engagement. The dialogue between the producer or organising committee and the participants or audience 'evolves into sustainable habits, concrete practices and thinking'. (Sennett 2008: 9) This process informs, guides and provides structure for participation and engagement, "the physical display conveys more than the label" (Sennett 2008: 181)

