

Impact 1458

Showcasing the Regional Arts Fund

REGIONAL
arts
AUSTRALIA



Impact 1458

Showcasing the Regional Arts Fund

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Australian Government
Regional Arts Fund



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1. Introductions

Kate Fielding
Regional Arts Australia Chair

The numbers behind the Regional Arts Fund from 2012-2016 are staggering — over \$10M funding provided, 1,458 projects completed, an estimated total leveraged income of over \$28M and 3,105 new partnerships developed. However, what is more impressive than these numbers, are both the people behind these exciting and important projects, and the continued impact that these projects are having on individuals and communities.

It is wonderful to see that in four years, over 3.9 million people benefited from Regional Arts Funding, either as an artist, participant or audience member and that these programs and initiatives are contributing to the development of thriving arts communities across Australia in a meaningful way. A key objective of the Regional Arts Fund is to encourage and support sustainable cultural development in regional communities and to foster programs and initiatives that have a long-term impact.

There are countless examples of the impact of the Regional Arts Fund across Australia and I'd like to share two with you — the growth of the Tjintu Desert Band, through the support of the Sand Tracks Program, and the Channel Country Ladies Day projects. The idea behind the Sand Tracks program is to tour a high profile band with an emerging band, and offer support and professional development. In 2011 the Tjintu

Desert Band, a central Australian band from Ikuntji, was the community band supporting act at Music NT's Bush Bands Bash. After a national touring schedule and the release of their first album, they went on to headline the Bush Bands Bash and Country Arts WA's Sand Tracks tour in 2015, highlighting the enormous impact that this early support had on the growth of the group.

The Channel Country Ladies Day developed in 2012 to bring women together from across a large geographic area to socially connect, as social isolation is a significant issue for women in the remote western Queensland region. In 2014, the Channel Country Ladies Day was given funding through the Regional Arts Fund to develop Artsbreak, a mix of collaborative community pieces and workshops. Feedback from the weekend in 2014 was overwhelmingly positive with rich anecdotal evidence of decreased social isolation. The Day has now become an entire weekend with the team now preparing for the seventh event in 2018.

Regional Arts Australia is immensely proud of the Regional Arts Fund, and we wholeheartedly thank the state Regional Arts Organisations who were responsible for delivering the Community Grants rounds, Quick Response Grants, Cultural Worker Position funding and delivering a number of National Strategic Projects. We look forward to the continued future impact that the Regional Arts Fund will have.



Mary Jane Warfield
Regional Arts Fund Manager

The Regional Arts Fund is purpose built to serve artists and communities across regional and remote Australia. The arts in regional Australia operate in a vast physical and creative environment, extending across the majority of Australia's land mass and a third of the national population. Regional Arts Australia works closely with the Australian Government, through the Department of Communications and the Arts, to ensure the objectives of the funding are met and that artists and communities derive genuine benefit from the fund. The Regional Arts Fund is administered by a robust network of professionals across the country who manage the fund and connect with the artists and organisations that deliver a diverse and vibrant array of cultural projects. Regional Arts Australia coordinates this national network of organisations. This important network of organisations has particular local knowledge and a critical network of relationships based in rural, regional, remote and very remote Australia which results in the effective delivery of arts funding.

We'd like to acknowledge the excellent work of these organisations in connecting with artists and organisations in their jurisdictions to manage the fund. During the 2012-16 period the organisations who managed the Regional Arts Fund were Arts NT, Regional Arts NSW, Regional Arts Victoria, Country Arts WA, Country Arts SA, Artslink Queensland and Tasmanian Regional Arts.

We'd also like to acknowledge the peer assessment panels in each State and the Northern Territory who assess each competitive round of grants, ensuring transparency and integrity in the awarding of funding.

Thank you to the artists and community leaders who create, develop and deliver Regional Arts Fund projects. Professional artists and arts workers are increasingly choosing to live and create work in regional, rural, and remote settings. These individuals are carving out careers, providing professional skills development to the local community and creating distinctive works which thrive on a sense of place and help to inform our national cultural identity.

It's a joy to see and measure the outputs of such a successful funding program and to witness the ripple effect that each project has across the lives of individuals and communities.

2. Summary

The Regional Arts Fund (RAF) is an Australian Government program that supports sustainable cultural development in regional and remote Australia. The Fund is delivered on behalf of the Australian Government by Regional Arts Australia, arts ministries in the territories and the state Regional Arts Organisations – Arts ACT, Arts NT, Artslink Queensland (until April 2016), Country Arts SA, Country Arts WA, Regional Arts NSW, Regional Arts Victoria and Tasmanian Regional Arts.

Across Australia, these eight organisations managed a total of 1,458 individual projects.

Regional Arts Australia and the Regional Arts Organisations have particular local knowledge and a critical network of relationships based in rural, regional, remote and very remote Australia, resulting in the effective delivery of arts funding for the benefit of regional communities.

Regional Arts Australia played a vital role with Government in the establishment of the Regional Arts Fund in 1996. With its state-based member organisations, it has managed this fund since 2001, directly injecting more than \$200 million in the form of RAF grants and locally-generated funds. This funding has supported regionally inspired arts projects and events that have contributed significantly to the improvement and enhancement of regional livelihoods.

The RAF is a devolved fund, meaning that the Commonwealth funds are devolved to the state and territory-based Regional Arts Organisations for the distribution of grants within states.



CASE STUDY

Tjanpi Desert Weavers

Ngaanyatjarra, Pitjantjatjara and Yankunytjatjara Lands NT, SA & WA

Tjanpi Desert Weavers is a critically important cultural network.

"We go out into Country to the actual place where the stories take place, where those dreaming tracks move through the country. We go there and we find the materials. Those trips to Country and making the sculptures involve all the family. Our children watch us doing this and they learn directly from us. They are all getting to know the stories now, but in a really different way. It is for the malatja malatja tjutaku, the descendants of our children, that we are very concerned. We believe that the absolute power and strength of these sculptures and the community involvement in making them, will keep our stories as strong as ever."

Nyurpaya Kaika-Burton
Tjanpi artist

Tjanpi artists are between 40 and 70 years of age and come from a number of communities, from 350 square kilometres of land. The camps allow the women to go to Country which is a crucial lifeline for them. They renew social and family ties, go hunting, and collecting bush medicine; and are energised and informed by being in Country, which is where they love to be. Usually there are younger generations in tow and they get to learn about sites of significance, about the country they're on and their responsibility to it. It's always been a priority to attract younger women to take up Tjanpi work because there are so few employment opportunities out on these lands.

Tjanpi Desert Weavers received funding through the Regional Arts Fund towards a Cultural Worker Position.

Front cover: 'Cargo Club - Transcultural Underground', Centre for Australasian Theatre, Mount Molloy, Qld. (L-R) Catherine Hassall, Frederick Court, Timothy Brown, Miyako Masaki, Johannes Selhoffer, Zelda Grimshaw, Dobi Kidu, Guillaume Brugman. Photographer: Rosie Browning, 2016.

Back cover: Waringarri Women's Textile Project. Photographer: Waringarri Aboriginal Arts.

Above right: Detail of Shannon in the 'Rising from the Ashes' series by artist Kim Perrier, Mandurah, WA. Photographer: Peter Hill, 2017.

Far right: Tjanpi artists from Kaltukatjara (NT). 2011. Photographer: Rhett Hammerton. ©Tjanpi Desert Weavers, NPY Women's Council.

3. Objectives

The Regional Arts Fund is designed to benefit regional, remote and rural arts practitioners, arts workers, audiences and communities. The objectives are to:

1 Encourage and support sustainable cultural development in regional communities where possible, rather than ‘one-off’ events.



2 Assist sustainable economic and social development within regional communities, including a focus on Indigenous and isolated communities.



3 Develop partnerships (such as with local government, community groups, health and education sectors, the private sector, state government agencies and other relevant groups) which leverage financial and /or in-kind support for specific projects, encourage ongoing collaboration or support for cultural activities following the funded projects, and develop audiences and broaden community engagement.



4 Increase skills development initiatives for individuals and organisations in regional and remote communities, with a particular focus on youth, disadvantaged, Indigenous and/or isolated communities. Skills development initiatives may relate to specific art or craft practice, arts management, small business management, emerging technologies, arts or cross-sector training and mentoring schemes, or broader community cultural development and capacity building.



A key objective of the Regional Arts Fund is to encourage and support sustainable cultural development in regional communities and to foster programs and initiatives that have a long-term impact.



TESTIMONIAL

5 Assist the development of cultural networks, especially in isolated areas, to facilitate information exchange and co-operative relationships.

6 Increase employment and professional development opportunities for, and raise the profile of, regional artists.

The Regional Arts Fund is designed to benefit regional, remote and rural arts practitioners, arts workers, audiences and communities.

Above: *We Will Come to the Rescue*, performed at Artlands Dubbo 2017. Photographer: Paul Hopper/fLING Physical Theatre.
Opposite page top: Storytelling space in ‘Kondoli’ the Whale at Kumuwuki Sharing Circle, Ngarrindjeri Cultural Awareness Event for Kumuwuki/Big Wave, Goolwa SA, 2012. Photographer: Chris Herzfeld.
Middle row, left: *The Watering Hole* painted by artists Travis Vinson (known as Drapl) and Joel Fergie Middle row, right: Thomas Tjilya making a ring during an Ernabella Arts Indigenous Jewellery Project workshop, Ernabella, SA. 2015.
Bottom: Forever Young 60s+ group performing ‘Dusk Reverie’ section of *Twilight*. Photographer: Amber Haines.

fLING Physical Theatre
“The Regional Arts Fund has supported grassroots growth of cultural industries in our regional community of the Bega Valley. It has enabled our performances to come to life which has a flow on effect to our community and the young people we work with. By supporting regional arts practice it has enabled fLING to establish important employment pathways for fLiNG Alumni, local artists, and independent artists from outside our region. It has also made it possible for fLING to tour work within our region and beyond, with our most recent tour to ARTLANDS Dubbo. We are really grateful for their support.”



CASE STUDY

Luci Callipari-Marcuzzo

Mildura, VIC
& Sydney,NSW

Luci Callipari-Marcuzzo is an artist and arts worker from Mildura.

In 2015, she initiated an internship with the Public Programs and Education team at Kaldor Public Art Projects (KPAP) for the Marina Abramović: In Residence project.

During her internship, which was supported by a Regional Arts Fund Quick Response Grant, Luci gained insight into how the small but established arts organisation is pioneering new models of creative learning through art education for students of all ages. The invaluable experience at KPAP has fed into her role as Gallery Programs Officer at Mildura Arts Centre.

Upon returning from her internship, Luci shared her learnings with her local community. Outcomes included building new professional networks, delivering formal and informal public talks about the experience to the Friends of Mildura Arts Centre, La Trobe University's Art Forum program, and also Whitecube Mildura. Luci even got some one-on-one time with renowned multidisciplinary artist, Marina Abramović.

"I have been reflecting on my time at Marina Abramović: In Residence, as well as the invaluable experience with the KPAP Public Programs and Education team, it has also affected the process of my own art making (drawing from the Abramović Method) which has inspired new ideas and approaches to my own arts practice."

Luci Callipari-Marcuzzo

4. Key Outcomes

3,979,899

Participation

Total number of people assisted was 3,979,899. This number includes artists and arts workers paid, participants and audience of project outcomes.

1,458

Projects

All 1,458 projects were delivered to benefit those in inner regional, outer regional, remote, very remote and isolated locations and communities across Australia.

759

New Applicants

759 grant applicants received first time assistance. 54% of all applicants to Community Grants and Quick Response Grants.

843

Professional Development

843 projects and \$5M went towards professional development initiatives for artists and arts workers.

75%

Target Groups

75% of funds went to projects that primarily benefited three target groups: general community (34%), artists and arts workers (24%) and Indigenous (17%).

3,105

Partnerships

3,105 partnerships were formed as a result of Regional Arts Fund projects.

\$28,230,714

Leveraged Income

Total leveraged income \$28,230,714.83.

50%

Artforms

Around half of the Regional Arts Fund is directed towards three artforms: community cultural development, visual arts and multi-arts projects. The remaining ten artforms shared in the remaining allocations, with theatre, music and dance being the next most common.

Above left: Kaldor Public Art Projects 'Marina Abramovic in Residence' Keynote Address - Tuesday 30 June 2015 at the Roslyn Packer Theatre, Walsh Bay. Photographer: Luci Callipari-Marcuzzo.

Opposite right: Miriam Iwana Lane, Claudia Yayimpi Lewis, Mildred Lyons, Jennifer Mintiyl Connolly, Elaine Warnatjura Lane, Angilyiya Tjapati Mitchell, Paula Sarkaway Lyons, Jennifer Nginyaka Mitchell, Mrs Davidson, Nora Nyutjanka Davidson, Janet Nyumitji Forbes, Freda Yimunya Lane. Kungkarrangkalga-ya Parrpakanu (Seven Sisters Are Flying), 2015. Photographer: Vicki Bosisto. © Tjanpi Desert Weavers, NPY Women's Council.





Above: Caravan by Tracks Dance Company, Darwin, NT. (L-R) Jenni Sanderson, Judy Markwell, Marge Duminski, Lillian Mann, Ellen Hankin, Marg Lee. Photographer: Callum Flinn, 2017.
Right: Artback NT tour of Djuki Mala. Latrobe Performing Arts Centre, Traralgon. Image credit: Photographer: Duane Preston.

5. Locations

Under the Regional Arts Fund, funding is to be focused on activities based in regional, remote and rural communities. Accessibility/Remoteness Index of Australia (ARIA) was used to determine the regional and remote reach of projects during the 2012-2016 period.

Applicant ARIA	Number	%	\$ Amount	%
Inner regional	554	38%	3,656,655.34	34%
Outer regional	490	34%	3,071,410.37	28%
Remote	196	13%	1,461,456.18	13%
Very remote or isolated	118	8%	959,756.10	9%
Cross-regional	9	1%	134,300.00	1%
Information unavailable	49	3%	90,851.85	1%
N/A	30	2%	1,170,868.00	11%
Metro	12	1%	320,290.00	3%
Totals	1458	100%	\$10,865,587.84	100%

TESTIMONIAL

Centre for Australasian Theatre Inc (CfAT)

“CfAT has received significant support through the Regional Arts Fund since its incorporation in 2012. Thanks to Regional Arts Fund support we have been enabled to prove that important, innovative contemporary performance work of remarkable excellence and competitive quality can be created, produced and presented in a far removed region (Far North Queensland).

Regional Arts Australia has also made it possible to defeat ‘the tyranny of distance’, enabling CfAT to make and present its intercultural work in inter/national and metropolitan environs and contexts.”

TESTIMONIAL

Barkly Regional Arts

“Barkly Regional Arts delivers regional arts programs from its very remote region in the Barkly region, NT. Although extremely isolated we are a key community arts organisation with a solid place in the broader national arts ecology. We need to travel, to engage, to contribute.

The Regional Arts Fund contributes to that ... enables us to participate, to connect.

Barkly Regional Arts has a critically important youth engagement remit. Critical because of the high rates of disengaged youth in the Barkly region.

Major Regional Arts Fund Arts Partnerships two-year funding enabled us to partner with three other nationally recognised community arts companies to develop a rich and effective youth arts program in the Barkly.

Although this funding ceased in 2012, the Regional Arts Fund seed funding left a legacy that continues to this day, and Barkly Regional Arts has embedded a successful and effective youth arts strategy across all programs.”



CASE STUDY

Djuki Mala
Artback NT

NT and International

The Chooky Dancers achieved overnight success when Frank Djirrimbilpilwuy uploaded a video clip of the group dancing to “Zorba the Greek” on YouTube in October 2007. Within twelve weeks it had peaked at over 500,000 hits worldwide and to date it stands at over 2.5 million views.

The dance was initially developed by Lionel Dulmanawuy, Frank’s youngest son. It was created as a thank you to a very good Greek friend named Liliane who was the main carer of his sister, Priscilla.

The funny dancing and comedic element of their performance also has its origins in their community, explains Lionel. “It’s a tradition in a young boy’s initiation ceremony. You make up stupid dances and do them at the ceremony to make it more of a fun day for the young boy. Zorba the Greek is an extension of that.”

In 2013, The Chooky Dancers announced that the group would be going by their Indigenous name: Djuki Mala. Djuki is the adopted word for ‘chook’ and ‘Mala’ means a group or set of people who share a common feature. Following the name change, and with Playing Australia and Regional Arts Strategic Initiative support, preparations for an eponymous tour began.

After months of preparation, much of the self-titled 2nd major production was built on Galiwin’ku (Elcho Island) in early 2014. The show opened to standing ovations at the Darwin Entertainment Centre in late February before heading down the track and onto a tour of the eastern and southern states presented by Artback NT.

With a busy touring schedule, Djuki Mala have also performed in China, the Solomon Islands, Canada, on the set of hit film Bran Nue Dae, at Glastonbury Festival in the UK and across Europe.

Always exuberant and blending their contemporary experience as young people with their traditional culture, their identity as Yolngu people is always in the foreground.

6. Regional Arts Fund Activities — State Focus

Community Grants

Regional Arts Organisation	Number	\$ Amount
Regional Arts NSW	86	1,564,754.00
Arts NT	59	903,750.00
Artslink Qld	67	1,347,442.40
Country Arts SA	129	1,157,276.00
Tasmanian Regional Arts	90	567,420.75
Regional Arts Victoria	72	783,993.60
Country Arts WA	75	1,043,718.18
Total	578	\$7,368,354.93

Quick Response Grants

Regional Arts Organisation	Number	\$ Amount
Regional Arts NSW	117	148,682.40
Arts NT	96	175,696.00
Artslink Qld	146	275,893.72
Country Arts SA	159	234,671.73
Tasmanian Regional Arts	112	144,648.88
Regional Arts Victoria	127	277,338.11
Country Arts WA	87	193,434.07
Total	844	\$1,450,364.91



CASE STUDY

Clarence Plains Glowing Man

Clarence Plains TAS

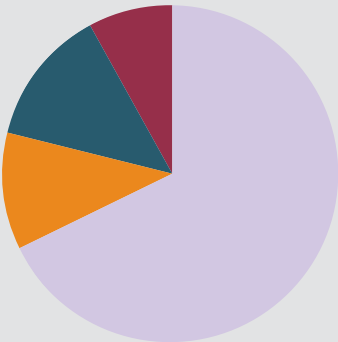
The 'Glowing Man' project saw professional artist Tristan Stowards work with local at-risk youth to construct a 3 metre high wood and metal statue from recycled materials, inspired by traditional wicker men.

The statue was the centrepiece of a reclaim-the-night event at Clarence Plains Festival, with the intention of providing safe and positive community arts activity in the centre of town where there have been recent antisocial behaviours.

Through a partnership between the festival committee and the local community shed, youth were invited to work alongside the artist in design, construction, decoration and unveiling of the statue. Festival attendees were then invited to create throw able LED lights, under the guidance of the youth participants, to throw onto the stage, creating an evolving installation as a unique spectacle for audiences of the festival.

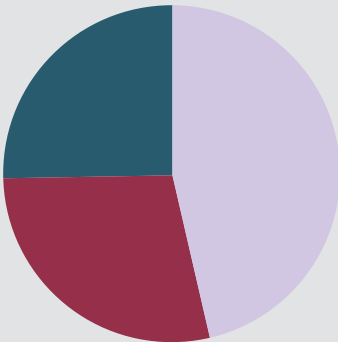
Above: Clarence Plains Glowing Man in situ. Clarence Plains TAS. Photographer: Rosie Wolf.

7-10. Overall Statistics



2012-2016 Regional Arts Organisations overall distribution of the Regional Arts Fund across grant types

Community Grants	68%
Quick Response Grants	13%
National Strategic Projects	11%
Cultural Worker Positions	8%



Total number of projects and level of funding for each project type

Artists/Arts Workers Professional Development	Amount \$5,040,510.99 Number 843
Community Participation and Engagement	Amount \$3,090,382.85 Number 303
Creation/Performance of Artistic Work	Amount \$2,724,694 Number 310

In addition to Community Grants and Quick Response Grants, Regional Arts Victoria and Country Arts WA also both successfully managed Cultural Worker Positions, as part of their Regional Arts Fund allocation. A total of six positions were funded to \$876,000. Cultural Worker Positions are an initiative to encourage co-funding of new positions within arts organisations, with a focus on collaborations and partnerships, as well as sustainable cultural development. Cultural Worker Positions are part-funded through the Regional Arts Fund with other funding sources including local and state government funding, or other organisational funding.

Engagement

	Artists employed	Participants	Audience
Community Grants	5,382	102,763	2,090,580
Quick Response Grants	4,243	74,158	1,592,031
National Strategic Projects	615	7,893	102,234
Total	10,240	184,814	3,784,845

First Time Assistance

Year	Total number of grants	Total number of first timers	%
12-13 Community Grants	129	64	50%
13-14 Community Grants	150	70	47%
14-15 Community Grants	154	68	44%
15-16 Community Grants	143	61	43%
12-13 Quick Response Grants	201	123	61%
13-14 Quick Response Grants	232	132	57%
14-15 Quick Response Grants	204	121	59%
15-16 Quick Response Grants	194	120	62%
Total	1407	759	

Leveraged Income

	\$ Total cash	\$ Total in-kind	\$ Total unspecified	\$ Grand total
Community Grants	9,081,432.29	6,362,408.81	4,737,857.05	20,181,698.15
Quick Response Grants	1,691,170.16	1,818,973.77	957,799.21	4,467,943.14
Cultural Workers	721,674	57,000	342,633	1,121,307
National Strategic Projects	1,764,519.14	695,247.40		2,459,766.54
Total	\$13,258,795.59	\$8,933,629.98	\$6,038,289.26	\$28,230,714.83

Beneficiaries

Beneficiary	Number	%	\$ Amount	%
General community	498	34%	4,043,200.80	37%
Artists/Arts workers	350	24%	1,528,669.64	14%
Indigenous	249	17%	2,611,616.50	24%
Youth	157	11%	1,156,926.60	11%
Children	75	5%	452,243.30	4%
People with disabilities	51	4%	370,666.00	3%
Culturally and linguistically diverse	34	2%	402,404.40	4%
Women	22	2%	147,688.00	1%
Elderly	16	1%	101,600.60	1%
Men	4	0%	40,572.00	0%
Total	1456*		\$10,855,587.84*	

*Beneficiary information was unavailable for two projects to the value of \$10,000.

Artforms

Artforms	Number of projects per artform
Visual Arts	354
Community Cultural Development	191
Multi-arts	184
Music	172
Theatre	165
Dance	106
Literature	68
Screen Arts	43
New Media	42
Craft	38
Photography	33
Textiles	33
Circus	27
	050100150200250300350400



Above: Selina Nadjowh and Sylvia Badari printing marebu (pandanus mats) design in the Injalak Screen-printing workshop.

The Echo In Our Walls
Outback Theatre for Young People

Hay
NSW

The production of *The Echo in Our Walls* was a promenade theatre work generated from the relationship the rural NSW town of Hay has with its history. The show was created by young people, who worked with professional artists, community members and historical groups, and was centered and staged around historic Bishop’s Lodge, built in 1888. The entire project explored stories and artefacts from the house and wider community, and the interaction between historic and contemporary Hay, including an integration of local Wiradjuri living history and language. The project and outcome comprised multiple art forms including theatre, digital projection, spoken word, and puppetry.

“The show we made was honest, brave and unflinching. Often, young people and especially teenagers can mask their true feelings, thinking they won’t be understood or properly listened to... This show gave them the ability to share themselves and their perspectives, without irony or shame. To connect to their history, their family, their traditional country, their townspeople and each other.

I was so happy with the creative outcome of the show – a sprawling, huge, ambitious production – but I was happier with the personal achievements we witnessed. A young woman processing her grief. A young man learning his identity can be a source of strength and pride. A young boy learning to speak to a crowd without tears running down his cheeks. A young girl learning to speak the language of her ancestors.”

Jessica Bellamy
Artistic Director



Above: *The Echo in our Walls*, Outback Theatre for Young People, Hay, NSW. Photographer: Victoria Anderson.



CASE STUDY

Channel Country Ladies Day Artsbreak

Euromanga QLD

The Channel Country Ladies Day was initiated in 2012 to bring women together from across a large geographic area to connect.

Social isolation is a significant issue for women in remote Australia. The Channel Country Ladies Day offers women a platform and safe environment to openly share and discuss emotions, access women's health services while at the same time have fun, form new friendships, and through creative engaged arts experiences reduce social isolation and better their own emotional wellbeing.

The event was developed in response to an identified need. That being, that women in the remote region of western Queensland, northern South Australia and New South Wales lacked opportunities to participate in activities for themselves, activities and resources that women in urban areas have access to on a daily basis.

In 2014, the Channel Country Ladies Day received funding through the Regional Arts Fund to further develop their Artsbreak Area a, an arts program providing arts experiences in an open space studio and outdoor performance area, and comprising workshops, drop in activities and performance.

Decreased Social Isolation

Women travelled up to eight hours one way to attend the weekend, and the feedback from participants provides rich anecdotal evidence of decreased social isolation.

- Women described learning to take time for themselves, and to look after themselves emotionally. They took away knowledge, laughter and happiness, and ways to operate at their best all of the time. Others noted the weekend as helping them to find a purpose, challenge themselves, try new things, and to be creative.
- They enjoyed the opportunity to try something, despite not considering themselves artistic. One participant noted the highlight of the weekend as "mainly the friendship".
- The laughter was described by many women as the highlight of the weekend. One participant noted that from the comedian, she learnt how to "embrace your own faults and own them".

Partnerships	Community Grants		Quick Response Grants		National Strategic Projects	
	Short term	Ongoing	Short term	Ongoing	Short term	Ongoing
Local government	191	81	142	76	5	22
State government	55	59	44	43	10	5
Federal government	17	25	15	9	6	3
Charities	24	14	8	18	0	2
Private sector	120	115	86	85	7	10
Cultural	285	128	161	144	16	12
Community	248	148	146	92	12	1
Social services	53	47	32	18	0	2
Education	90	45	54	29	2	3
Health	22	10	4	3	0	1
Totals	1105	672	692	517	58	61
Total Community Grants	1777					
Total Quick Response Grants			1209			
Total National Strategic Projects					119	

II. National Strategic Projects and Coordination

Regional arts activities function in a vast physical and creative environment. Regional Australia covers the majority of Australia's land mass and a third of the national population. Maintaining a connection across arts organisations, practicing artists, arts workers and audiences is vital for all regional arts organisation.

These connections are carried out through a diverse range of programs and projects including:

Artlands Conference Coordination 2014 & 2016

The Regional Arts Australia biennial national conference shines a spotlight on Australia's regional arts. One of Australia's largest regional events, Artlands is scheduled to circulate around the country.

National Forums and Events

A national webinar program was delivered in 2015 and 2016, proving to be an effective way of connecting with a widely dispersed audience and featuring leading writers and thinkers on regional arts and culture.

Visual Arts Showcase

For the Showcase, Regional Arts Australia invited a cohort of respected artists to act as mentors to fellow regionally based artists by supporting them to present their work in a national showcase of visual arts. The Showcase aimed to draw attention to the depth of talent of artists based in regional and remote Australia, providing a constructive opportunity to network, exhibit and develop their careers.

National Publications

National publications play an important role in supporting the regional arts sector, providing relevant information, discussing research and disseminating ideas. Between 2012 and 2016, Regional Arts Australia produced 13 publications, with the majority freely available online.

Other initiatives include National Regional Arts Fund Coordination, network meetings, Smartygrants subscription, volunteer engagement, and consultation.

Far left: Megan making her mark on the Community Canvas. Photographer: Louise Gronold.

Left: *Panorama*, Stompin's 2016 Major Work. Photographer: Jasper Da Seymour.

Right: Image of the Snake Run. Rita Bush skating with Michelle Backhouse in the background. Photographer: Nic Duncan.



The Snake Run
Vancouver Arts Centre, City of Albany

Albany
WA

The Snake Run Project was a large scale community arts project delivered in partnership with the Perth International Arts Festival (PIAF) and a number of other organisations. The project celebrated the 40th anniversary of one of the oldest skate parks in the world and the strengths of the Albany community that created it.

The project entailed:

- Recording of oral histories of the Snake Run's first skaters & creators.
- Stencil art project that created 164 individual stencils that 'inked the skin' of a giant Snake painted onto the Snake Run by local urban artist.
- The final editing and presentation of a 25 minute documentary that investigated the international significance of the Snake Run and the role of the community in its creation.
- Contemporary performance creation with 14 local skateboarders (aged between 10 and 60), professional performers and the development of sound design incorporating the oral history recordings.
- The delivery of a day-long event of live music, skate competitions, art activity and performance with 2,500 attendees and multiple volunteers from the Albany Boardriders Club.

The Snake Run Project was incredibly effective at bridging generations. The cross section of community present and involved was broad, from young people and families to aging skaters and a punk band! The project was not solely restricted to the skating scene. This was an important outcome as the intent was to reduce the perceived social isolation of skaters from the broader community and reveal skating as an art and physical form to celebrate.

