



REGIONAL  
arts  
AUSTRALIA

THE NATIONAL  
VOICE FOR ARTS  
IN REGIONAL  
AUSTRALIA

REGIONAL ARTS AUSTRALIA  
Annual Report 2019/2020

REGIONAL ARTS AUSTRALIA ACKNOWLEDGES THE  
TRADITIONAL ABORIGINAL AND TORRES STRAIT ISLANDER  
CUSTODIANS OF COUNTRY THROUGHOUT AUSTRALIA AND PAY  
OUR RESPECT TO THEM, THEIR CULTURE AND THEIR ELDERS  
PAST, PRESENT AND FUTURE

---

# Contents

#1 MESSAGE FROM THE CHAIR	1
#2 MESSAGE FROM THE EXECUTIVE DIRECTOR	2
#3 ABOUT REGIONAL ARTS AUSTRALIA	3
Our Structure	3
Our Board	3
Our Members & Regional Program Administrators	4
Our Team	4
2020 -2024 Strategic Plan	5
Our Partnerships	6
#4 KEY ACTIVITIES	7
Our Advocacy	7
Regional Arts Fund (RAF)	9
RAF Recovery Boost.	13
Our Programs	16
National Regional Fellowship Program	16
Creative Regions National Summit	19
Local Insights	23
Shepparton Art Museum – Opening Celebrations	24
National Events	25
#5 COMMUNICATIONS	26
Key Metrics	27
Media	28
#6 FINANCIAL REPORT	29
Financial Statements	30

---

## #1 MESSAGE FROM THE CHAIR



The Regional Arts Australia Board of Directors is committed to continue to build strength through diversity, transparency through good governance, and place the ongoing care of our staff at the centre of everything we do.

A key mission of the board this year has been to increase our skillset and diversity. With new Directors from Queensland, South Australia and Victoria we have begun to bring together a more diverse and representative body of individuals to oversee the strategic direction and governance of our organisation. Throughout the year we have been rigorously revisiting our policies and procedures to ensure our governance is both up-to-date and relevant and in November we worked together with the staff to construct a new strategic plan to guide us over the years ahead. We have also initiated a board- to-board dialogue with our partner regional arts organisations to help us know how we can best serve creative communities across regional and remote areas of the country.

It was with this process of board activity underway that our organisation was required to respond to the needs of communities across the country gutted not only by bushfires but also by the global pandemic of COVID-19. Like many arts organisations across the world, we witnessed the vulnerability of our arts communities, and as the national voice for arts in regional Australia, were called upon to deliver a recovery response through a federal government investment in the Regional Arts Fund (RAF) of \$10m. With a track record of distributing the RAF over many years, the RAA staff were well positioned to be able to work with agility and confidence with our national

partners and network and with the Office of Arts to quickly identify the best recovery plan. Having such strong and trusting national relationships gives the board confidence that the distribution of these welcome additional funds will be fair and transparent.

I would like to thank my fellow members of the board for their work in this extraordinary year. I'd like to particularly thank our Deputy Chair, Natalie Jenkins, and our Treasurer, Julie Briggs. I'd like to also thank Louise Partos, who left us as Secretary this year. All the board members have been amazing and I look forward to another year working with them.

Most importantly I would like to thank the staff, and in particular our Executive Director, Ros Abercrombie. Ros has managed extraordinary times in an extraordinary way. She has risen to the many challenges placed before her and has made a major contribution, in so many ways, to the state of the arts in Australia right now. On behalf of the board, and on behalf of many voices from across regional and remote arts in Australia I want to thank her and her team, many of whom have had to continue working in the most challenging of conditions.

As a Board, we enter next year confident that RAA is stronger: to embrace new challenges, build deeper foundations through partnership, and help reimagine a future for the arts in Australia.

A handwritten signature in dark ink, appearing to read 'S Spain'.

Dr Simon Spain  
Chair

---

## #2 MESSAGE FROM THE EXECUTIVE DIRECTOR



2019 -2020 was a pivotal and transitional year for Regional Arts Australia (RAA), opening new opportunities for this historic organisation to re-amplify the voice of the arts in regional and remote Australia. With the publication of our 2020-2024 strategic plan in November 2019 we are positioned to be a more contemporary and relevant organisation for arts in regional and remote parts of Australia.

In the 2018 -2019 annual report I wrote, 'I look forward to the year ahead', we could not have foreseen what the year would actually deliver, with drought, floods, the devastating 2019-20 Bush Fires and then the impact of Covid-19.

Over these last 12 months I have been reminded how diverse and extraordinary artistic practice in regional Australia is. I have observed a national arts sector that demands a critical dialogue and is asking its representative organisations to understand the complexities of the cultural landscape, and to provide leadership across all levels of government and business.

Over the year RAA has implemented a broad, consultative and new-thinking approach to all aspects of the organisation considering practice, research and advocacy, side by side with strategy, governance and partnerships to facilitate a framework for an industry wide creative ecology. There is a place for the arts to show leadership within the regions and to recover and heal from events like we are currently seeing.

April 9 2020, is a date that will be retained in my memory. The Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts recognised the importance of the contribution of regional arts practice to

the sustainability of the Australian economy and community wellbeing by announcing the federal government's investment of \$10 million into the regional arts sector. This was and is a game changer.

Our priorities for the next 12 months are to facilitate partnerships that strengthen artistic and creative practice to improve opportunities for the access and participation of regional artists, organisations and regional communities. To work more effectively across industry and policy sectors to build a stronger, more diverse and sustainable arts and cultural sector.

I want to thank the team, the network and my industry colleagues for their extraordinary response to this year, and the RAA board for their unwavering support. The working relationships that have developed cannot be over emphasised or forgotten. I want to thank artists and arts organisations for the role that you are playing in our communities resilience and recovery effort.

There are few words that can describe my thoughts, thank you, goes only some of the way!



Ros Abercrombie  
Executive Director



---

## #3 ABOUT REGIONAL ARTS AUSTRALIA

### OUR STRUCTURE

Established in 1947 the Arts Council of Australia (trading as Regional Arts Australia) is an Australian public not-for-profit company and registered charity. Regional Arts Australia has a membership of national regional arts organisations, with the Board of Directors appointed as representatives of each state or territory. Our members are also Regional Program Administrators for the federal government's Regional Arts Fund.

### OUR BOARD

We are delighted to welcome new board members, Shonae Hobson, Dennis Stokes, Victoria MacKirdy & Ari Palani.

#### **Chair – Dr Simon Spain BA(Hons), MSIP, PHD, FICDA**

Appointed Director for Tasmania

Simon is a visual artist and has over thirty-five years of experience undertaking socially-engaged arts practice with communities, particularly children and families. Simon's current project in Tasmania, all that we are, provides residency and capacity building opportunities for artists of all disciplines.

#### **Deputy Chair – Natalie Jenkins BA (Arts Mgt), GAICD**

Member Elected Director for WA

Natalie has thirty years of experience in senior executive roles in arts and creative sector organisations across Australia. In early 2020, Natalie was appointed as CEO of the Perth based brand consulting agency Block Branding.

#### **Treasurer – Julie Briggs B. Bus, MBA, LLB(Hons), LLM, GAICD**

Member Elected Director for NSW

Julie is a lawyer and consultant to local government. She has provided CEO services to the Riverina Eastern Regional Organisation

of Councils for the last 20 years, working in a highly collaborative environment to generate benefits for the member councils and the communities they represent. Julie is also the Chair for Regional Arts NSW.

#### **Secretary – Shonae Hobson BA (Anth)**

Member Elected Director for VIC

Shonae is a Southern Kaantju woman from Coen, Cape York Peninsula. She is committed to supporting opportunities for First Nations art practitioners and believes that Indigenous peoples can maintain their culture and still contribute to the global economy. She currently resides on Dja Dja Wurrung Country where she holds the position of First Nations Curator at Bendigo Art Gallery.

#### **Director – Dennis Stokes**

Appointed Director for SA

Dennis is of both Aboriginal and Torres Strait Islander heritage and comes from Darwin. He belongs to the Wardaman, Luritja and Warramunga people of the Northern Territory and the Wagadagam people of the Torres Strait. He has over twenty years' experience in the arts sector, including film and television. Dennis is currently the CEO of Tandanya National Aboriginal Cultural Institute in Adelaide.

#### **Director – Victoria MacKirdy GAICD**

Member Elected Director for SA

Victoria has more than twenty years of experience in local government, working with several Councils across South Australia, and with the state's Local Government Association. Victoria is currently the CEO of the City of Victor Harbor, and a Director of Country Arts South Australia and Chiefs for Gender Equity.

#### **Director – Ari Palani**

Appointed Director for QLD

Ari is a passionate director, producer, community engagement specialist and theatre-maker. He has worked across many communities in Australia, facilitating creative outcomes that advocate for youth voice, accessibility, and social cohesion. He is currently the Director of Youth Arts at the Empire Theatre in Toowoomba.

Network Meeting . Top Row: Paul Macphail, Ros Abercrombie, Mary Jane Warfield, Theresa Nguyen, Fleur Hardy. Second Row: Kerryanne Farrer, Nathan Tucker, Hannah Chambers, Amy Cook. Third Row: Anna Weekes, Anthony Peluso, Merily de Nys, Lexie Reeves, Bong Ramilo. Fourth Row: Elizabeth Rogers, Joe Toohey



## OUR MEMBERS & REGIONAL PROGRAM ADMINISTRATORS

We provide national reach and impact to resource and promote artistic practice and creative engagement in regional Australia in collaboration with our members, the state-based Regional Arts Organisations and Regional Program Administrators.

In 2019/20 the following Regional Arts Organisations were members of Regional Arts Australia:

- Country Arts SA
- Regional Arts WA (previously Country Arts WA)
- Regional Arts NSW
- Regional Arts Victoria

Regional Arts Australia partners with our members and the Regional Program Administrators for the delivery of the Regional Arts Fund:

- Darwin Community Arts (NT)
- RANT (TAS)
- Flying Arts Alliance (QLD)
- Country Arts SA
- Regional Arts WA (previously Country Arts WA)
- Regional Arts NSW
- Regional Arts Victoria

## OUR TEAM

RAA is a national organisation with staff and contractors located in different states and territories. We have a decentralised workplace model with an online virtual office. Executive Director Ros Abercrombie, heads up a small, dedicated team of experienced staff located throughout the country. The majority of the staff are part time, regionally located and maintain an arts practice parallel to their formal roles within the organisation.

### THE STAFF

Ros Abercrombie | Executive Director

Mary Jane Warfield | Regional Arts Fund Manager

We welcomed

Alana Hunt | Communications Coordinator

Carolyn Dew | Governance and Finance Administrator

Edwina Guinness | Project Coordinator

### KEY CONTRACTORS

Accountants:

- Clarity NT (July – September 2019)
- Nagel Accounting (October 2019 onwards)

Design:

Futago Design | Pixel Pie | Maxine Addinsall



## 2020 -2024 STRATEGIC PLAN

In November 2019 at our Creative Regions National Summit in Canberra we launched our 2020-2024 Strategic Plan.

### OUR MISSION

RAA is a not for profit peak body that is the national voice for arts in regional Australia.

### OUR VISION

We seek to ensure the arts in regional Australia are recognised as essential and work to address the need for the arts and creative industries to be critically positioned across multiple policy platforms; including Digital Connectivity, Education and Employment, Health Services and Drought Relief, Tourism and Agriculture, Water and the Environment.

### OUR VALUES

COLLABORATIVE – INCLUSIVE  
– ACCOUNTABLE – OPEN –  
EQUITABLE – DEMONSTRATED  
INTEGRITY

### OUR GOALS

RAISE THE PROFILE OF ARTS IN  
REGIONAL AUSTRALIA

ADVOCATE THAT REGIONAL ARTS ARE  
CONSIDERED IN THE DEVELOPMENT OF  
NATIONAL POLICY

INCREASE RESOURCES  
FOR THE ARTS IN REGIONAL AUSTRALIA

DEMONSTRATE BEST PRACTICE

### OUR STRATEGIES

ESTABLISH AND DEVELOP  
NEW AND EXISTING PARTNERSHIPS

COLLECT, EVALUATE AND  
ANALYSE DATA TO LEVERAGE  
OPPORTUNITIES

DEVELOP AND IMPLEMENT  
AN INFORMED COMMUNICATIONS AND  
ENGAGEMENT PLAN

IDENTIFY AND STIMULATE  
RESOURCE OPPORTUNITIES

IMPLEMENT POLICIES PROCEDURES  
AND PRACTICES THAT DELIVER EFFECTIVE  
OUTCOMES



## OUR PARTNERSHIPS

Regional Arts Australia is committed to maintaining a strategic, collaborative relationships for the benefit of arts and creative practice across the country. We work to address the need for the arts and creative industries to be critically positioned across multiple policy platforms; and believe there needs to be far greater partnership between governments, industry, not-for-profits and commercial businesses to build stronger, diverse and sustainable arts sector.

We champion regional, rural, and remote creative practice by speaking across multiple platforms, policy agendas, and cultural landscapes

Regional Arts Australia works with partners through three areas:

- RESEARCH
- PRACTICE (PROGRAMS & EXCHANGE)
- ADVOCACY

To:

- Strengthen artistic and creative practice to improve opportunities for the presentation of regional artists, organisations and regional communities

Key objections include;

PARTNERSHIPS WITH PHILANTHROPIC AND CORPORATE COMMUNITIES

BUILD CROSS-INDUSTRY PARTNERSHIPS, IN AREAS SUCH AS HEALTH, EDUCATION, TOURISM AND AGRICULTURE

SUPPORT DROUGHT EFFECTED AND AGRICULTURE COMMUNITIES

DEMONSTRATE CAPACITY BUILDING WITHIN LOCAL COMMUNITIES AND COMMUNITIES OF CREATIVE PRACTICE

PROVIDE NETWORKING, PROFESSIONAL DEVELOPMENT AND EMPLOYMENT OPPORTUNITIES

EVALUATE THE SOCIAL IMPACT OF THE CREATIVE ARTS AND CREATIVE INDUSTRIES IN REGIONAL COMMUNITIES

A CATALYST FOR POLICY DEVELOPMENT TO INFORM A NATIONAL REGIONAL ARTS STRATEGY

CONTRIBUTE TO THE ECONOMIC, ARTISTIC, CULTURAL AND COMMUNITY CAPACITY OF REGIONAL, RURAL AND REMOTE AUSTRALIA

PRESENT HIGH LEVEL OF RETURN ON INVESTMENT

Our Current Partnerships;

- QUT ARC Linkage Project
- Arts Hub
- Junction Arts Festival

---

## #4 KEY ACTIVITIES

RAA HAS A CRITICAL ROLE IN CONTEMPORARY REGIONAL CULTURE TO FACILITATE IDEAS AND ENGAGE ACROSS THE CREATIVE AND ARTISTIC SECTOR. WITH OUR NATIONAL REACH WE SEEK TO ENSURE THE ARTS IN REGIONAL AUSTRALIA ARE RECOGNISED AS ESSENTIAL, AND WORK TO ADDRESS THE NEED FOR THE ARTS AND CREATIVE INDUSTRIES ACROSS MULTIPLE POLICY PLATFORMS.

We encourage process and exchange to support a creative ecosystem that is interconnected and integrated across art form, across communities and across landscapes. A creative ecosystem that is part of a continuum of economic and cultural politics and practices.

### OUR ADVOCACY

Our advocacy work leverages dialogue across the three tiers of Government and we seek to change the narrative both from within and beyond our organisation. The time is right for the arts and creative industries to take a lead role in regional development, for the arts to be understood as essential in the make-up of future liveable regions.

There is a need for long-term planning to integrate and support artistic practice and creative industries in a regional framework. We are advocating to work more effectively across industry and policy sectors to build a stronger, diverse and sustainable arts sector. Enhanced government engagement and investment in the arts will increase the vibrancy, diversity and capacity to explore and reflect regional Australia, contribute to the social and economic benefits, improve social cohesion, build regional resilience and develop and strengthen regional futures.

Regional Australia has been hard hit with drought, bush fires, floods and now Covid-19. Much of our advocacy has been focused on a national response to bush fires and Covid-19. We have a long road ahead of us, with some modeling suggesting our sector will not return to normal levels of activity until the final quarter of 2021.

### COVID-19

Everyone is experiencing this pandemic in some way, there are some shared experiences and some leellers and regionally at least there are a diversity of experiences, a diversity of narratives. Access, inclusion and the 'digital divide' are significant issues we need to continue to address.

Early on we established a page on our website through which we provide links to support, fact sheets, media releases and key details about the arts and Covid-19. We understand our role as a connector and have tried to find ways to join the dots and keep information moving. We see this as ongoing.

Information exchange has been vital and RAA has been present on several weekly industry round tables and cross industry working groups. We have collected data and granular case studies from across our network and presented those to the Office of the Arts and the Ministers advisors.

We have represented on several round table forums, provided submissions, and in June 2020 RAA's Executive Director, Ros Abercrombie appeared before the Senate Select Committee on Covid-19 - Department of the Senate.



*Reproc Mapped Out 2019 - Ros Abercrombie & Julie Briggs*



*Arts Ablaze Panel session*



*Arts Ablaze - back stage*

## ROUND TABLES

- Industry Round Table Co-Chaired by Australia Council for the Arts & Office of the Arts Department Infrastructure, Transport, Regional Development & Communication
- Bushfires /Climate Change Cultural Response Roundtable
- National Performing Arts working group
- Community Council for Australia (CCA) Bush Fire charity working group
- Executive Director Peak Network

## PUBLIC HEARINGS

2020

Inquiry into the Australian Government's response to the COVID-19 pandemic

June 2020; Ros Abercrombie appeared before the Senate Select Committee on Covid-19- Department of the SenateSubmissions

## SUBMISSIONS

2020

Royal Commission into National Natural Disaster Arrangements

June 2020; Submission to the Royal Commission into National Natural Disaster Arrangements

2019

Budget Submission 20-21

December 2019; Pre-Budget Submission process for the 2020-21 – Australian Government – the Treasury

Inquiry into Regional Australia

November 2019; Submission to the Inquiry into Regional Australia - Select Committee on Regional Australia

Inquiry into Nationhood, National identity and Democracy

September 2019; Legal and Constitutional Affairs References Committee - Department of the Senate

## REGIONAL ARTS FUND (RAF)

THE REGIONAL ARTS FUND (RAF) IS AN EXTENSIVE NATIONAL PROGRAM AND ONE OF THE MOST SUCCESSFUL CULTURAL PROGRAMS SUPPORTING ARTS AND CULTURE IN REGIONAL, REMOTE AND RURAL AUSTRALIA.

RAA manages the Regional Arts Fund (RAF), on behalf of the Australian Government, currently valued at \$27.64 million dollars over five years (2016-2021). The program saw a large increase in 2019-2020 with an extension of the current deed for another 12 months and an additional \$10 million Recovery Boost in response to the needs of the sector during Covid 19. The Recovery Boost funds will be allocated in the 2020-2021 financial year.

The fund is an extensive national regional arts grants program, delivered in partnership with state and territory members and regional program administrators. For many years, it has been, and continues to be, one of the most successful avenues for delivering targeted programs, devised by, and meeting the needs of regional Australian communities.

The objectives of the fund are keyed closely to sustainable cultural development, economic outcomes, leveraged income, community engagement, employment, and professional development. The RAF demonstrates capacity building within local communities and communities of creative practice. It connects and builds partnerships with creative institutions while building cross industry partnerships, in health, education, tourism, jobs and growth - contributing to the wellbeing and liveability of regional communities. It also supports regional careers in creativity by offering professional development and employment opportunities.

In collaboration with the RAF Regional Program Administrators and the Office of the Arts, RAA facilitated variations and postponements for all existing RAF grants active during Covid-19. We have been able to support flexible timelines for project delivery and acquittals, and have maintained all regular grant rounds.

### VALUE OF THE FUND

In 2019-20 a total of \$3,174,939.19 in funding was allocated to 389 projects across all States and Territories.

The size and scope of projects depends on the funding stream. There are currently four streams; Project Grants and Quick Response Grants (competitive rounds, open to the public), Cultural Worker Positions (open to Regional Program Administrators to provide employment opportunities through partnerships) and Strategic Projects.

The distribution of funds across these streams is outlined in the table below:

Program stream	# grants	%	\$ amount granted	%
Quick Response Grants	257	66.1%	\$ 483,334.63	15.2%
Project Grants	118	30.3%	\$1,814,109.56	57.1%
Strategic Projects	5	1.3%	\$577,495.00	18.2%
Cultural Worker Positions	9	2.3%	\$300,000.00	9.5%
	389		\$3,174,939.19	



All RAF projects must benefit regional people and places and must align strongly with the objectives.

The fund continues to meet the objectives to a high degree.

Overall, the RAF data trends are reasonably stable and consistent. However, in the fourth year of the five-year deed, some trends have emerged which reflect trends in arts practice and consumption across regional Australia. Particularly, a rise in the number of projects in very remote areas and an increase in artists and arts workers as primary beneficiary of the funding. The trend towards cross-artform projects and an increase in digital media projects are also noted.

Regional and remote arts practice is at the core of the RAF and we see a continued trend to MMM2 and MMM5 locations being the most highly supported, with an increase this year in MMM7 (very remote), in locations such as Ceduna (SA), Blackall (Qld), Warakurna (WA) and Ramingining (NT) – demonstrating activity in contemporary arts practice in remote areas.

## 2019-2020 PROJECTS

**5**

Strategic Projects

**9**

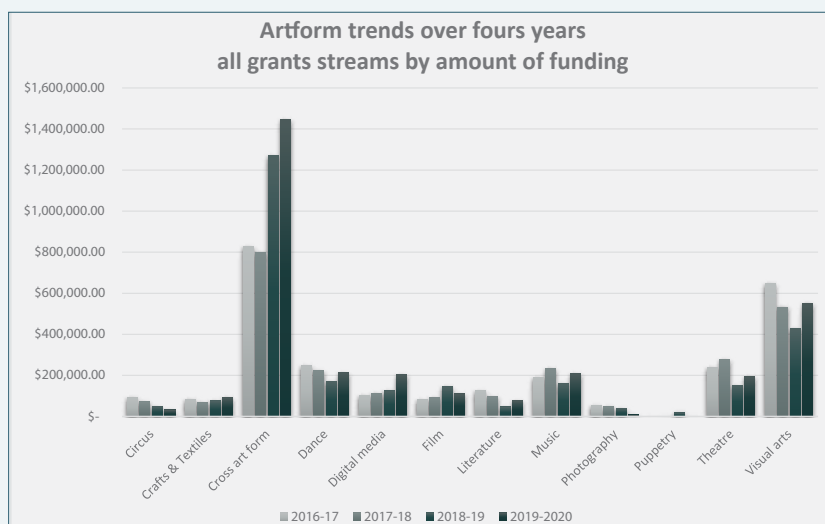
Cultural Worker positions

**118**

Project Grants

**257**

Quick Response Grants



A majority of projects take place in the same location as the applicant, demonstrating strong place-based practice, while simultaneously a number of professional development projects take place in MMM1 (metropolitan) locations and overseas locations demonstrating that regional artists and arts workers are nationally and globally connected.

Due to the impacts of COVID-19 the number of overseas projects has understandably reduced this year, however, the RAF has supported 17 regional Australian artists and arts workers to travel to work, learn and exchange overseas.

Our data analysis shows a significant increase in the number of 'digital media' projects this year, which can be attributed to regional artists adapting their work in the wake of the pandemic and creating new ways to engage audiences and communities. This has also affected participant numbers, which are estimated at almost 29,000 participants, a significant increase. Audience numbers are estimated to be over 4 million for the 2019-2020 year. These large increases are due to the accessibility of digital content, which provide regional and remote arts increased access to audiences and connection. It has also supported regional artists to engage with the increasing digital content online that has emerged globally.

Leveraged income continues to be a strong factor in the development and delivery of RAF projects, with a leveraged income (income from sources other than RAF and applicants

themselves) of over \$4.8 million and applicant contributions of over \$3.3 million. Notably, the applicant contribution to leveraged income was more than the total amount of funding provided.

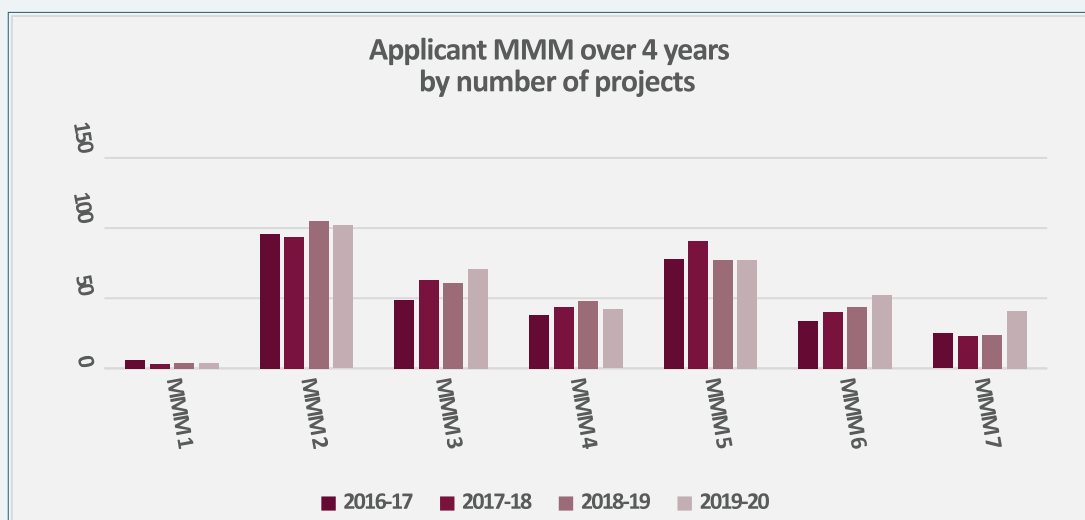
Estimated numbers of people involved in RAF projects were:

4,039,879  
audience

28,892  
participants

3,081  
employment opportunities  
– 1.5 times last year's figure

Demand for the fund continues to be high, with a national success rate of 31%. Overall, the fund remains a competitive, but reliable source of funding for high quality, community engaged outputs across communities in regional, rural and remote Australia.



Regional Arts Australia continues to collaborate with a national network of organisations (Regional Program Administrators) who administer the fund in each State and Territory. This national network continues to grow strong.



NSW Project: Anna Seymour running the Ritual, Re-Route, Re-Connect workshop as part of Auslan Creative, a project by Arts Northern Rivers. Photo by Kate Holmes.



NT Project: Gwenneth Blintner Lino Print created during the Print Workshop December 2019



SA Project: Teddy Bear Jindabad. Micro-Galleries In/Side Residency Nepal October 2019. Photo by Jack Hodges



WA Project: Granny Basket - A scene from the new puppet theatre project Digby and the Dragon October 2019



TAS Project: Stompin Youth Choreographic Project ESC performed at Junction Festival 2018. Photo by Jacob Collins of LUSY Productions



QLD Project: A performance draws the audience into Toowoomba' Bell St Mall as part of the LIT Futures project for LIT Festival: Stories In Light 2018. Photo by Ann Alcock



VIC Project: Vicki Basedo Sun Weaving at the Yarra Valley ECOSS Sun Culture Project Launch September 2019. Photo by Ryan Tews

SAMPLE IMAGES  
FROM THE 389  
RAF PROJECTS  
DELIVERED IN  
2019-20

## RAF RECOVERY BOOST

The creative industries are a crucial element in the future of sustainable and liveable Australian regions and are central to thriving and healthy communities across regional, rural and remote Australia. Arts and culture activities will be vital in the recovery and renewal process of the Australian Covid-19 response.

In April 2019 we welcomed the announcement by the Federal Government that the Regional Arts Fund would receive a \$10 million 'Recovery Boost' to assist artists and arts workers affected by the impacts of Covid-19.



*“Regional Arts Australia and its state and territory members and partners have significant experience in the management of arts-based recovery and renewal programs in their regions. With this additional investment, we will prioritise a program that will respond to the immediate needs of regional artists, organisations and communities across the country. In addition these funds provide an opportunity to explore new ways to build a robust and sustainable regional arts sector for the future. We will continue to connect with creative institutions, First Nations organisations and build cross-industry partnerships in health, education, tourism and jobs, to contribute to the wellbeing and cultural vitality of regional and remote Australia.”*

Chair of Regional Arts Australia, Dr Simon Spain

The RAF Recovery Boost funds are being delivered through the mechanisms of the RAF. The program has been designed for best practice recovery and responsiveness to the needs of each jurisdiction (State and Territory needs). It moves across three stages from Relief to Recovery and Renewal.

We are working to strengthen the fabric of the creative ecosystem across regional Australia with sustainable, long-term support that can inform and strengthen a robust creative sector.

The RAF Recovery Boost will be assessed using the objectives of RAF:

- To encourage and support sustainable economic, social and cultural development in regional communities;
- To develop partnerships and networks which leverage support for projects and encourage ongoing collaboration;
- To develop audiences and broaden community engagement with the arts; and
- To increase employment, professional development opportunities and profile of regional and remote artists.

The renewal program will be assessed against the following additional principles:

- Community confidence (evidenced by connectivity)
- Creative confidence (evidenced by arts practice)
- Business confidence (evidenced by partnerships)



The program will be implemented in three stages:

1. Immediate support (Relief)
2. Medium-term (Recovery)
3. Long-term/ Strategic focus (Renewal)

## THE STAGES MOVE FROM RELIEF TO RECOVERY AND RENEWAL:



## RELIEF

This program is designed to provide immediate relief to artists, arts workers, organisations and communities. It will run like a Quick Response Grant and can be used towards:

- Asset replacement or purchase
- Support for arts practice
- Small projects
- Repositioning programs / adjusting delivery through the reopening stages
- PD opportunities



## RECOVERY

This program will provide funds for creative recovery projects, training programs and operational recovery plans for individual artists and organisations.

These are medium-term arts projects that have a recovery focus. Grants will be delivered in a nationally co-ordinated round. These funds can be used for project costs including purchase of small assets (up to \$5000) and the development of risk plans and emergency operating procedures and responses.



## RENEWAL

This program will provide up to three years of funding to support projects that have strong partnerships, demonstrated long-term outcomes with a sustainable future positioning focus.

These projects will be strategic in nature and collaborations across State and Territory borders will be encouraged. The projects can be slow-practice process-driven and are an opportunity to think beyond 'snap back' and to consider the opportunity for renewed practice, adaptability and learning processes.

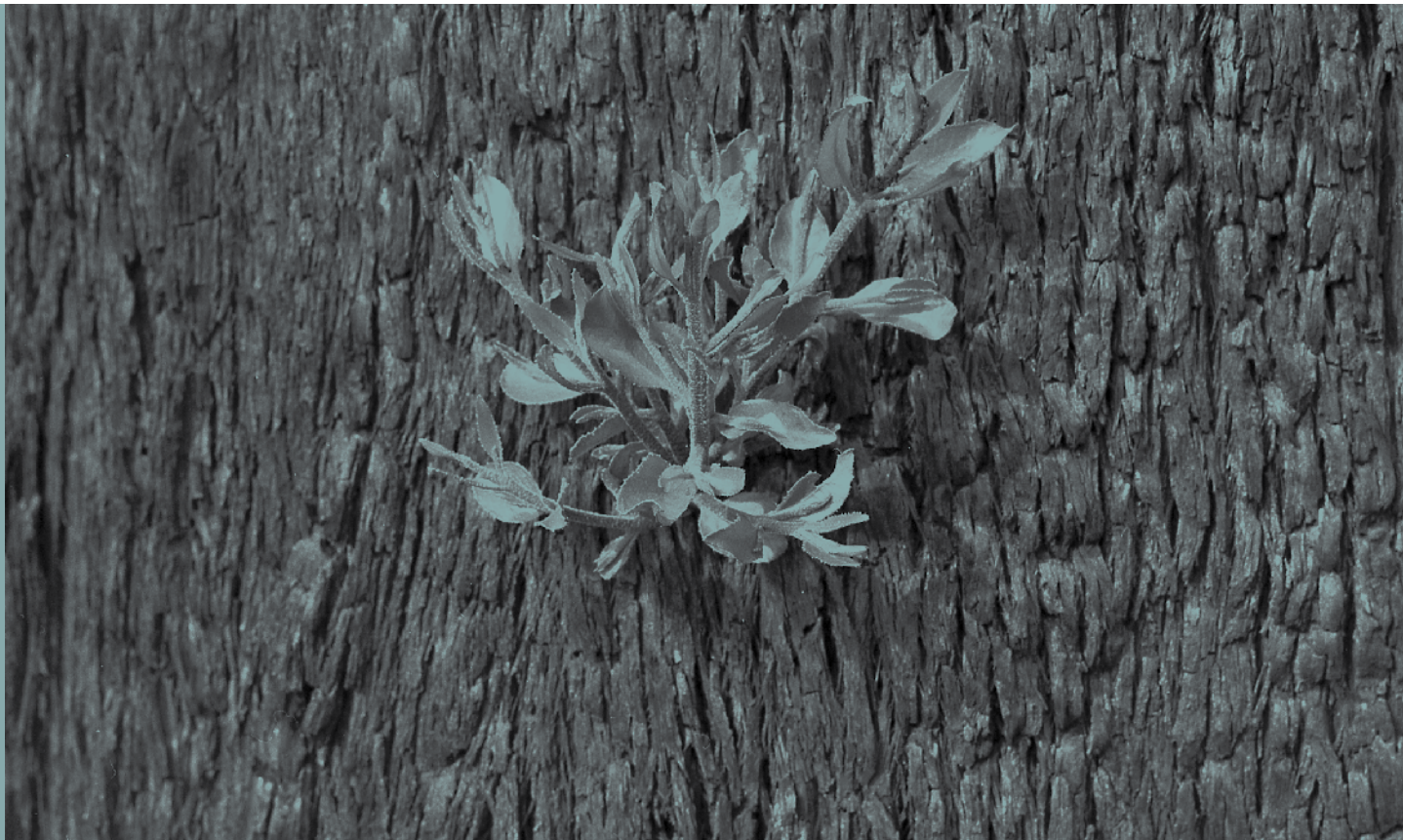
Funds could be used towards:

- First Nations-led renewal
- Partnership Projects
- Community events

Wages for workers, First Nations workers would be highly encouraged.

RPA	Recovery Boost total amount
artsACT	\$98,865.00
Regional Arts NSW	\$1,433,120.00
Darwin Community Arts (NT)	\$787,540.00
Flying Arts Alliance (Qld)	\$1,433,120.00
Country Arts SA	\$1,189,760.00
RANT Arts Ltd (Tas)	\$641,355.00
Regional Arts Victoria	\$1,433,120.00
Regional Arts WA	\$1,433,120.00
Regional Arts Australia	\$1,550,000.00
	<b>\$10,000,000.00</b>

*Epicormic Growth, Kinglake. Photo by Riys Jones*



## OUR PROGRAMS

Our programming supports high quality practice through professional development opportunities and cross sector projects. It is designed to reflect and respond to emerging trends and needs of regional artists and arts workers, and to connect creative projects with critical conversations on a national platform.

Our programs are designed to elevate the practice, networks and careers of all artists working in regional, rural and remote Australia, they are:

- Cross disciplinary and multi art form
- Collaborative and co-designed - Led by practice and industry
- Artist & Community Driven - Unique and relevant
- A catalyst for policy development to inform a national strategy
- Responsive and changing

## NATIONAL REGIONAL FELLOWSHIP PROGRAM

The National Regional Fellowships Program is an investment in the development of artistic and creative practice in regional Australia funded by the Regional Arts Fund, through the Strategic Project stream.

*From top left clockwise: Alex Wissner, Vanessa Keenan (photo Natalie Ord), Kristina Chan (photo Joshua Morris), Jack Sheppard, and Bethany Reece.*





The program is contemporary, flexible and relevant to artists practicing, working and living in regional and remote Australia. It is designed as an applicant-led approach, addressing the needs of the individual in that time and place; offering a guaranteed income (for a short period) for an artist/ practitioner to develop their work, skills and networks or research. The fellowships value best practice, build connection, generate exchange and strengthen the national network of regional artists and communities.

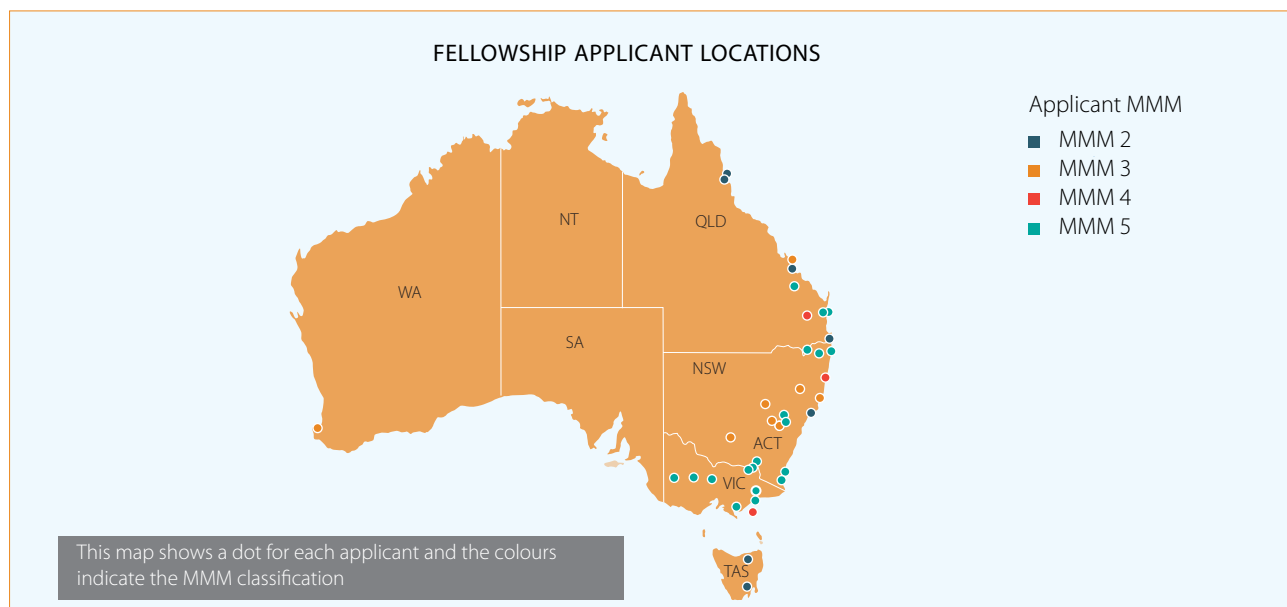
The Program objectives are:

- to elevate the practice of artists and arts workers across regional and remote Australia,
- to raise the profile of artists and arts workers,
- to provide professional development opportunities, and to build connection and generate exchange.

The program EOI opened on 20 January and applications closed on 24 February 2020.

The demand for this type of program is clear; 42 applications were submitted and further 47 applications were started and not submitted. This number is comparable to the largest rounds of community grants in Qld, WA, NSW and demonstrates extraordinary demand.

The map and data below highlight the geographic locations and remote indicators of applicants, with a majority of applications coming from bushfire affected locations.



In June the Australian Minister for Communications, Cyber Safety and the Arts, The Honourable Paul Fletcher announced the support for five regional artists to undertake projects that provide professional growth opportunities and elevate their creative practice. The Fellowships represent a direct financial investment in the professional development of regional artists to the value of \$80,000.



The successful applicants were:

Creative Development | Kristina Chan Red Head, NSW

First Nations Creative Development | Jack Sheppard Bungalow, QLD (relocated to Warburton, Vic.)

Arts Worker Professional Development | Alex Wisser Kandos, NSW

First Timer – Creative or Professional Development | Bethany Reece Margate, Tas.

First Timer – Creative or Professional Development | Vanessa Keenan Tumbarumba, NSW

Jack Sheppard who received the First Nations fellowship to undergo development of his new play 'Serpent Waters', said of the project:

*“The show in itself is a chance for the first Nations community and the broader community to talk, problem solve, unite, and encourage self-reflection; the result would be a way to bring Indigenous artists and arts workers together professionally; to explore our own lived experiences and how they relate to water and drought in a cultural and political context”*

For Kristina Chan who received the Creative Development Fellowship, this project will be integral in a transitional point in her career,

*“Since moving to regional NSW, I need to introduce myself and my practice to a new community while rethinking how I would like to move forward in my art-form. It is a reinvention of myself as a regional artist. I want to take the skills and experience that I already have behind me and channel them into creating positive action in the community around me. I believe this fellowship will give me the vital steps to be able to make connections between where I have arrived as an artist over the past 21 years, and the future I am now stepping into”*

Bethany Reece is proposing through the first-timers fellowship program, to undertake a two-week first stage development of contemporary dance work, to be presented 2021.

*“How will the residue from the 2019-20 Australian fires be preserved and document a time of preventable grief. This provides a unique lens through which to encourage climate discussion as the public are invited into the organic textbook of the earth's history that is stratified sediment.”*

This dance work will manifest these ideas through a methodical structure, by physicalizing ideas of weight and density, through complex interconnected movement, and with an attitude of hope. This creative development will be the first in a series of developments, and will not involve a public performance, rather a showing for invited guests who have an artistic or cultural presence in the Tasmanian arts community.

<https://regionalarts.com.au/programs/2020-fellowship-program>



*Panel Discussion - Gabrielle Chan, Ian Kew, Sue Middleton. Photo by Carolyn Dew*

## CREATIVE REGIONS NATIONAL SUMMIT

The 2019 Creative Regions National Summit took place on the lands of the Ngunnawal people at Parliament House Canberra on the 28 November 2019.

The Summit is a biennial event, created to inform future policy development. The 2019 theme, cross-sector partnerships and engagement, positioned the arts and creative industries as essential within the contemporary regional landscape. Geographic diversity and locational politics are vitally important conversations of upmost significance and are integral to this narrative.

We hosted speakers from every state and territory:

- Associate Prof Donna Hancox
- Frank Panucci
- Gabrielle Chan
- Ian Kew
- Jane Howard
- Hon Paul Fletcher MP
- Sam Atukorala
- Associate Prof Sandra Gattenhof
- Sinsa Mansell
- Solli Raphael
- Sue Middleton.
- Tanya Cameron OAM



*Top left to right: Hon Paul Fletcher MP, Auntie Violet Sheridan. Bottom left to right: Sinsa Mansell, RAA Chair Simon Spain, Solli Raphael*



Summit audience. Summit photo's by Norm Horton - Feral Arts unless otherwise credited

Political journalist and facilitator Gabrielle Chan began the conversation by quoting award-winning critic and writer Alison Croggon:

*“One of the ways we cope with the complexities of contemporary life is to silo issues, but it’s also how connections become invisible; we cease to see how the large patterns and the small reflect and influence one another.”* (The Monthly, 2019).

Gabrielle asked, How then, as a sector, do we speak to our politicians more effectively to ensure culture stays on the agenda?

Sue Middleton stressed the importance of framing our pitches more successfully.

*“I can tell you this: as an agriculture chair we are trying to explain how you package up and build resilience in farming families instead of building dams – because the view at the moment is that we need to capture more water. No! There are a whole heap of other things far more important and that will have a far more profound impact, both on the current situation of people in drought, but also in how you build a more resilient community for the future,”* she explained.

Her lesson was instructive for the arts and culture sector.

*“you need to have a really clear picture; what is the opportunity for those regions? If you can explain how you can create value in those regions, and deliver the outcome the government needs in those regions – especially jobs and economy – than you have the answer,”* Middleton said.

The Hon Paul Fletcher MP took time away from sitting to attend a take part in a facilitated Q&A from the floor.

Images and audio files from the event are available on our website.

<https://regionalarts.com.au/programs/2019-creative-regions-national-summit>





# ART LANDS

SHAPING REGIONAL ARTS

## ARTLANDS

Artlands is Australia's largest regional arts gathering and has been a strategic regional art event for two decades. Its long-term focus provides a platform for comprehensive and coherent approaches to regional engagement for organisations and artists working across all disciplines.

Presented and delivered by Regional Arts Australia, Artlands is designed to showcase new thinking, present contemporary work, generate exchange and conversations; the programming champions best practice and strengthens a national network of artists and practitioners working in regional, rural and remote Australia. Artlands presents a critical survey of the contemporary regional cultural landscape.

Like so many we have had to adjust our planned programs for 2020, we have had to stop, turn left, turn right and reposition. In early 2020 we were planning for the Artlands Junction September 2020 due to be held in Lutruwita on palawa country (Launceston, Tasmania). We opened the call for papers and presentations on March 16 and closed it on April 20. We received 22 papers. In late April in consultation and alongside Junction Arts Festival we sadly announced that Artlands 2020 and the Junction Arts Festival were to be postponed to take place 1-5 Sept 2021.

Media Release – April 23 'Repositioning Artlands in unprecedented times'

*"We will be postponing Artlands 2020 which was planned to be in partnership with Junction Arts Festival's 10th Anniversary program due to be held 2-6 September 2020 until 2021. We made this decision due to the rapidly changing environment and in consideration of ongoing travel and gathering restrictions. We stand together with the artists, performers, event staff and audiences across the world whose lives and livelihoods have been impacted by this unprecedented situation.*

*We are now devising a repositioned Artlands program for 2021 which will reflect and respond to the new environments shaping the arts community during and beyond this challenging time. This repositioned Artlands program will lead into the September 2021 gathering in Lutruwita on palawa country in north-east Tasmania celebrating the 10th anniversary of Junction Arts Festival which was first presented as a one-off event annexed to the 2010 Regional Arts Australia Conference."*

*Albert van Zetten, Mayor of the City of Launceston, Ros Abercrombie Executive Director RAA & Greg Clarke Creative Director Junction Arts Festival - Princess Square, Launceston.*





# ART LANDS

CONVERSATION SERIES

## ARTLANDS CONVERSATION SERIES

The Artlands Conversation Series heralds a new approach to the delivery of this critical national event to carry a trajectory between conferences and across conversations.

We were planning this exciting new initiative well before Covid-19 and had intended to launch after Artlands Junction 2020. However, due to the Covid-19 restrictions we adjusted the time line and reworked the series to present the online conversations leading into Artlands Junction 2021.

Like Artlands, the Conversation Series will reflect and respond to emerging trends in regional practice, providing a narrative of art as social change and the articulation of cultural identity. The digital platform will allow for diverse audience engagement, greater accessibility, continuity, and connection across the nation. The programming is reflective and responsive. Sessions may generate other sessions, provocations can be picked up and explored further generating opportunities for deeper exploration.

The series, and accompanying website, will be launched in August 2020 and will run from September 2020 to August 2021 with conversations presented every six weeks.

We look forward to the conversations,

exploring narratives,

opening the exchanges.

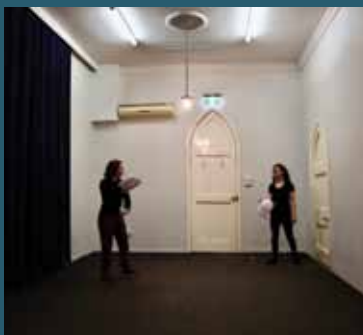
connecting cultural landscapes

WE INVITE  
NEW IDEAS,  
STORIES  
AND VOICES



*“We want to encourage process and exchange and find ways to support a creative ecosystem that is interconnected and integrated across art form, across communities and across landscapes. A creative ecosystem that is constructed, contested and reimaged. One that is part of a continuum of economic and cultural politics and practices.”*

Ros Abercrombie



Clockwise from top left: Empire Homegrown LI 2020, Alex Stalling image LI Toowoomba 2020, SCOBY face mask, Lil Bois Crew, Image from Buku-Larrnggay Mulka Centre



## LOCAL INSIGHTS

Local Insights was a response to the Covid-19 Pandemic, we wanted to reach out and check in.

A series of vignettes from artists and communities around the country provided insights from regional Australia's cultural landscapes amidst Covid-19. By asking the same three questions of different people in each town we aimed to paint a picture of the diversity of regional Australia, and the different ways people were coping with the circumstances.

The questions asked were:

- 1.. What do you miss?
- 2.. What do you need?
3. What does a vibrant cultural landscape in your region of Australia look like?

We received responses from locals living in Dargo Victoria, Central West NSW, Kangaroo Island South Australia, Launceston Tasmania, Yirrkala Northern Territory and Toowoomba Queensland. Interestingly, despite the myriad of responses to the pandemic we uncovered, the common thread that tied the vignettes together was a need for connection.

Will Stubbs (coordinator at the Buku-Larrnggay Mulka Centre):

*“In the end we found that we missed having daily contact with our workmates and the artists and particularly the 4 or 5 old ladies who we work with every day.”*

Alex Wisser (Cementa, Kandos School of Cultural Adaption):

*“Well of course I miss the people. Art is for me an essentially social activity and I love its capacity to bring people together to share in the making, the showing, and the experience of art.”*

Grace Roberts (IO Performance):

*“We miss the sense of community you get when performing and working with an ensemble. There's nothing like a room full of passionate and inspired artists coming together to create something special.”*

More Local Insight stories at: <https://regionalarts.com.au/resources/local-insights-toowoomba-qld>



*Images from SAM Site build.  
Photos Dr Rebecca Coates,  
Director Shepparton Art Museum*



## SHEPPARTON ART MUSEUM – OPENING CELEBRATIONS

In September 2019 we were awarded the ‘Provision of services for a Creative Director for the SAM Opening Celebrations’ tender. This is an exciting project to be involved in and importantly is a new ‘fee for service’ model for RAA to explore.

In line with contractual obligations, the RAA team attended monthly working groups and delivered across several milestones before the Greater Shepparton City Council Executive Team approved a plan to postpone the opening till later in 2021.

We delivered:

- Preliminary Opening Events Program Concepts (approved late February)
- Three risk assessments, each one taking into account a different level of Covid-19 restrictions and boarder closures
- An updated, two level, opening program plan taking into account the implications of Covid-19 restrictions and health concerns (approved late April)
- Event Plan and associated timelines
- Stakeholder Engagement and Communications Plan
- An updated opening program (version 3) and event design based on density quota’s and able to be scaled up or down depending on DHHS advice

We look forward to continuing to work with the SAM Project Working Group and Greater Shepparton City Council Executive Team as restrictions settle and events and gatherings can be planned.



Creative Regions National Summit. Photo by Norm Horton - Feral Arts

## NATIONAL EVENTS

RAA considers it vital that the organisation is represented at events nationally, both as presenter and an audience member. Pre March 2020 we had attended events in NSW, QLD, NT, ACT, TAS, SA and Vic and were planning to visit WA.

In 2019/2020, In Person attendance included:

- Day on the Hill, Parliament House Canberra ACT - July
- Tip of the Iceberg, APAXA Panel Sunshine Coast QLD - August
- Shift keynote Wagga Wagga NSW - August
- Desert Mob, Alice Springs NT - September
- Bush Bands, Alice Springs NT - September
- Junction Festival Panel, Launceston TAS - September
- South West Coast Facilitated Session, Port Fairy VIC - September
- Women in Agriculture Luncheon, VIC - September
- Arts Ablaze 2x panels, Kooralbyn QLD - October
- Gippsland Regional Summit, VIC - October
- Artstate, Tamworth NSW - November
- Mapped Out Keynote, Wagga Wagga NSW - November
- Shepparton Arts Festival Committee Presentation, VIC - November
- Creative Regions National Summit, Canberra ACT - November
- The Policy Dialogue, Centre for Policy Development - December
- Mono Fona, Launceston TAS - Jan
- RANSW Network Meeting, NSW - Feb
- APAM Neighbourhood Conference, VIC - Feb
- CASA Kangaroo Island, SA - Feb
- Platform Arts, Geelong VIC - March

In 2019/2020, Online attendance included:

- Bathurst CCS Management Meeting Presentation - April
- Arts Dinners QLD - April
- Municipal Association of Victoria (MAV) - May
- Transforming Attitudes through Meaningful Engagement Panel
- Little Lunch Presentations - April & May
- Australia Council for the Arts Creative Connections Webinar Series - April to June
- Regional Australia Institute (RAI) Regions Rising Webinar Series - May and June



---

## #5 COMMUNICATIONS

RAA'S COMMUNICATIONS ARE DRIVEN BY THE ORGANISATION'S OVERARCHING STRATEGIC PLAN, WHICH SEEKS TO ENSURE THE ARTS IN REGIONAL, RURAL AND REMOTE AUSTRALIA ARE RECOGNISED AS ESSENTIAL.

We work toward this by championing the politics and poetics of regional creative practice and engaging across multiple platforms, policy agendas, and cultural landscapes.

This line of thought is reflected in our communications that are delivered across social media platforms (Instagram, Facebook, and Twitter), our via website and newsletter, and external media coverage.

In our communications we have sought to:

- Take RAA and the RAF out of the filing cabinet. To make the workings of RAA and the RAF more legible and accessible. We have done this via:
  - Ros Abercrombie participating in a Q and A on the RAA blog
  - Mary Jane Warfield interviewed on RRR Radio
  - Compiling the first National Timeline of the RAF
  - Sharing data across tableau
  - Adding new RAF Case Studies to the website
  - Participation in the Little Lunch Online series presented by Arts Front
- Develop consistent and professional visual identities across RAA's programs. This includes the:
  - RAF and the Recovery Boost
  - Artlands and the Artlands Conversation Series
  - National Regional Arts Fellowships
- Grow regional audiences. The majority of RAA's audiences across social media are located in eastern metro-centres and are female. We are committed to nurturing regional audiences long term and in order to nurture regional audiences we have:
  - Produced a targeted social media post asking people to tag a friend in regional Australia. This post generated the most amount of new followers and the third most profile visits on Instagram.
  - Developed Local Insights which captured voices from regional Australia reflecting on their cultural landscapes amidst Covid-19
  - Conducted ongoing interviews with regional practitioners
  - Profiled the work of and opportunities for First Nations artists
- Work across industries, art forms and geographies. This is evidenced in the diverse content we share across our social media platforms which include:
  - Local, national and international opportunities across all art forms
  - Various research findings such as the Australia Council's report on Domestic Arts Tourism and the ongoing research of A New Approach
  - Material about regional practice internationally
  - Thought provoking and timely articles

- Digitally accessible art and events from around Australia and internationally
- Profiling regional practitioners in Australia via the Q and A on RAA's blog
- Improve our digital connectivity:
  - Updated website and control panels for Regionalarts.com.au
  - Implementation of a multi site for Artlands and the Artlands Conversations Series which is embedded within the RAA website
  - Zoom Webinar capability for up to 500 attendees from August
  - You Tube channels consolidated into one Channel

## KEY METRICS

### WEBSITE JULY 2019-JUNE 2020

Page views (total number of pages viewed): 42,548

Users: (users who have initiated at least one session): 13,489

FACEBOOK	July 2019	June 2020	Increase of
Total followers	3519	5419	1900
Total Page Likes	3550	4469	919

INSTAGRAM	July 2019	June 2020	Increase of
Total followers	1989	2687	698
PROFILE VISITS	411	538	127

### NEWSLETTER

Our newsletter is sent on the basis of need when RAA has key public announcements to share.

Key campaigns from 2019-20 include:

- RAF Recovery Boost
- Fellowship announcement
- RAF Funding Round Recipients
- Creative Regions National Summit
- Artlands EOI and consequent postponement
- Message from the Executive Director (recovery and renewal from fires)
- End of year and Start of year summaries

We have audited and consolidated our subscriber lists to now include:

- RAA News List (4092 subscribers)
- 2019 RAA Summit (66 contacts)
- Media Release (376 contacts)

Our average open rate is 46.7% while our average peers' open rate is 32.9%.

## MEDIA

We have seen an increase in media coverage and visibility across our communications.

**Artshub** 22 April 2020 | Boost:

<https://www.artshub.com.au/news-article/features/grants-and-funding/richard-watts/how-regional-arts-australia-secured-an-extra-10-million-for-the-sector-260236>

**ArtsHub** 8 Nov 2019 | Project Grants - R2 2019:

[https://www.artshub.com.au/news-article/news/grants-and-funding/performing-arts-editor/11-million-allocated-in-regional-arts-funding-259181?utm\\_source=ArtsHub+Australia&utm\\_campaign=576afff51c-UA-828966-1&utm\\_medium=email&utm\\_term=0\\_2a8ea75e81-576afff51c-304179521](https://www.artshub.com.au/news-article/news/grants-and-funding/performing-arts-editor/11-million-allocated-in-regional-arts-funding-259181?utm_source=ArtsHub+Australia&utm_campaign=576afff51c-UA-828966-1&utm_medium=email&utm_term=0_2a8ea75e81-576afff51c-304179521)

**Little Lunch** | Independent Artists Working in Regional Australia:

<https://artsfront.com/event/37103-little-lunch-online-llo/session/43618-little-lunch-36>

**Little Lunch** | Ros and Joe Toohey in conversation:

<https://artsfront.com/event/37103-little-lunch-online-llo/session/41899-little-lunch-26>

**ArtsHub Article** | Connection, conversation & cultural exchange: Artlands online:

<https://www.artshub.com.au/education/news-article/sponsored-content/professional-development/richard-watts/connection-conversation-and-cultural-exchange-artlands-online-260924>

**ArtsHub Article** | Connection, conversation & cultural exchange: Artlands online:

<https://www.artshub.com.au/education/news-article/sponsored-content/professional-development/richard-watts/connection-conversation-and-cultural-exchange-artlands-online-260924>

**Creative Regions National Summit:**

<https://www.artshub.com.au/news-article/features/grants-and-funding/gina-fairley/arts-minister-fletcher-tackles-six-timely-questions-259341>

<https://visual.artshub.com.au/news-article/features/visual-arts/gina-fairley/talking-to-politicians-about-art-259364>

---

## #6 FINANCIAL REPORT



### Treasurer Report

On behalf of the Board, I present the financial statements for the 2019/2020 financial year.

The scale of the impact of Covid-19 across the cultural and creative sector has been devastating, the losses that have been sustained both culturally and economically will take years to overcome. Our Board was very concerned about how those impacts would flow to RAA and consequently like so many others in the cultural sector, our vigilance over financial management has heightened.

The Board welcomed the \$10m Federal Government's investment to the Regional Arts Fund and thank the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts for recognising the significant contribution regional arts practice makes to the sustainability of the Australian economy and the regional arts sector. The additional investment in the RAF is providing much needed stimulus to both the sector and regional communities.

Members will note that we are reporting a deficit this year of \$17,871. The unplanned deficit is due to the \$52,674 loss in unrealised capital gain, while it is in effect a "paper loss", it is nonetheless disappointing that the surplus that we had hoped for could not be delivered. However, we were able to offset some of the loss by the \$33,228 ATO Cash Flow Boost which resulted in the reported deficit.

The Board, CEO and staff have looked for opportunities to reduce RAA's operating costs. We have significantly reduced our expenditure, which has reduced our underlying

operating deficit. We have also made inroads in diversifying our income streams.

Over the last 2 years RAA has committed to demonstrating best practice in our administration, and to that end we have implemented changes to our accounting processes to ensure continuous improvement. These changes have led to higher acuity in budgeting and monitoring our finances which we continuously review to ensure transparent and accurate reporting that informs the Board's decision making. In 2020/21 we will establish a Finance and Risk Committee which will provide further guidance to the Board in relation to its strategic financial management. We also plan to build on our strategic partnerships.

On our current trajectory, we expect to reach a break-even point in the coming financial year 2021.

We express thanks to the financial management team at Nagel Accounting for their work on the financial reporting to the Board and acknowledge the work of Sean Denham as the new company auditor.

I would also like to particularly thank Ros Abercrombie and Carolyn Dew for their work on improving the accounting processes and reporting.

I commend the financial report to members.

A handwritten signature in black ink, reading "Julie Briggs". The signature is written in a cursive, flowing style.

Julie Briggs



---

## FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2020

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**DIRECTORS' REPORT**

Your directors present this report on Arts Council of Australia Ltd for the year ended 30 June 2020.

**Directors**

The names of each person who has been a director during the year are:

Simon Spain (Chair)	Dennis Stokes (Appointed 29/11/19)
Natalie Jenkins (D. Chair) (Re-elected 29/11/19)	Shonae Hobson (Appointed 29/11/19)
Louise Partos (Secretary) (Term ended 23/11/19)	Victoria MacKirdy (Appointed 29/11/19)
Julie Briggs (Treasurer)	Ari Palani (Appointed 8/5/20)
Kay Mays (Retired 29/11/19)	

The total comprehensive income after income tax for the year ended 30 June 2020 amounted to (\$17,871) (2019 – Deficit \$122,100)

The principal activity of the Council during the financial period was to enable artistic expression and further the interests of regional Australian artists, arts organisations, audiences and communities.

No significant change in the nature of these activities occurred during the period.

No matters or circumstances have arisen since the end of the reporting period year which significantly affected or may significantly affect the operations of the Council, the results of the operations, or the state of affairs of the Council in future financial years.

At this time the Directors are not aware of any developments likely to have a significant effect on the Council's operations.

**Auditors' Independence Declaration**

A copy of the auditor's independence declaration as required under section 60-40 of the *Australian Charities and Not-for-Profits Commission Act 2012* is included in page 4 of this financial report and forms part of the Directors' Report.

Signed in accordance with a resolution of the Board of Directors:



Director - Simon Spain (Chair)

Dated: 24/11/2020

Arts Council of Australia Ltd  
Trading as  
Regional Arts Australia  
ABN 45 000 525 182

**DIRECTORS' REPORT (cont.)**

**Information on Directors**

**Chair – Dr Simon Spain BA(Hons), MSIP, PHD, FICDA**

**Appointed Director for Tasmania**

Simon is a visual artist and has over thirty-five years of experience undertaking socially-engaged arts practice with communities, particularly children and families. Simon's current project in Tasmania, all that we are, provides residency and capacity building opportunities for artists of all disciplines.

**Deputy Chair – Natalie Jenkins BA(Arts Mgt), GAICD**

**Member Elected Director for WA**

Natalie has thirty years of experience in senior executive roles in arts and creative sector organisations across Australia. In early 2020, Natalie was appointed as CEO of the Perth based brand consulting agency Block Branding.

**Treasurer – Julie Briggs B. Bus, MBA, LLB(Hons), LLM, GAICD**

**Member Elected Director for NSW**

Julie is a lawyer and consultant to local government. She has provided CEO services to the Riverina Eastern Regional Organisation of Councils for the last 20 years, working in a highly collaborative environment to generate benefits for the member councils and the communities they represent. Julie is also the Chair for Regional Arts NSW.

**Secretary – Shonae Hobson BA (Anth)**

**Member Elected Director for VIC**

Shonae is a Southern Kaantju woman from Coen, Cape York Peninsula. Shonae is committed to supporting opportunities for First Nations art practitioners and believes that Indigenous peoples can maintain their culture and still contribute to the global economy. She currently resides on Dja Dja Wurrung Country where she holds the position of First Nations Curator at Bendigo Art Gallery.

**Director – Dennis Stokes**

**Appointed Director for SA**

Dennis is of both Aboriginal and Torres Strait Islander heritage and comes from Darwin. He belongs to the Wardaman, Luritja and Warramunga people of the Northern Territory and the Wagadagam people of the Torres Strait. He has over twenty years' experience in the art sector, including film and television. Dennis is currently the CEO of Tandanya National Aboriginal Cultural Institute in Adelaide.

**Director – Victoria MacKirdy GAICD**

**Member Elected Director for SA**

Victoria has more than twenty years of experience in local government, working with several Councils across South Australia, and with the state's Local Government Association. Victoria is currently the CEO of the City of Victor Harbor, and a Director of Country Arts South Australia and Chiefs for Gender Equity.

Arts Council of Australia Ltd  
Trading as  
Regional Arts Australia  
ABN 45 000 525 182

DIRECTORS' REPORT (cont.)

Information on Directors (cont.)

**Director - Ari Palani**

**Appointed Director for QLD**

Ari is a passionate director, producer, community engagement specialist and theatre-maker, currently based in regional Queensland. He has worked across many communities in Australia, facilitating creative outcomes that advocate for youth voice, accessibility, and social cohesion. He is currently the Director of Youth Arts at the Empire Theatre in Toowoomba.

**FORMER DIRECTORS**

**Director – Kay Mays**

**Appointed Director for QLD**

Kay is the founder of the Cairns based, Centre for Australasian Theatre, a charitable arts organisation that produces and presents intercultural and intergenerational theatre projects in Far North Queensland.

**Director – Louise Partos (Former Secretary)**

**Appointed Director for NT**

Louise is the Executive Officer of Artback NT, the key state organisation providing arts development and touring support for NT based artists. Louise has held professional roles within the not-for-profit arts and culture sector that include project management and cross-cultural development. She has worked at Bunjilaka Aboriginal Centre at Museum Victoria, Ernabella Arts in APY Lands, South Australia and Bula'bula Arts in Ramingining, Northern Territory.

**Directors' meetings**

During the financial year meetings of directors were held.

Attendances were:

	Directors' Meetings	
	Number Eligible to Attend	Number Attended
Simon Spain (Chair)	8	8
Natalie Jenkins (D. Chair)	8	8
Julie Briggs (Treasurer)	8	7
Kay Mays	3	3
Louise Partos (Secretary)	3	3
Dennis Stokes	4	2
Shonae Hobson	4	2
Victoria MacKirdy	4	3
Ari Palani	2	2



Arts Council of Australia Ltd  
Trading as  
Regional Arts Australia  
ABN 45 000 525 182

AUDITOR'S INDEPENDENCE DECLARATION

In accordance with the requirements of *section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012*, for the audit of Arts Council of Australia Ltd for the year ended 30 June 2020, I declare that, to the best of my knowledge and belief, there have been:

- i. no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-Profits Commission Act 2012* in relation to the audit; and
- ii. no contraventions of any applicable code of professional conduct in relation to the audit.



Sean Denham CPA

Dated: *8th December 2020*  
Sean Denham & Associates  
Suite 1, 707 Mt Alexander Road  
Moonee Ponds VIC 3039

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

	<b>Note</b>	<b>2020</b> <b>\$</b>	<b>2019</b> <b>\$</b>
Revenue	2	589,762	511,619
Employee benefits expense		(237,031)	(230,086)
Program expenses		(113,828)	(232,500)
Depreciation and amortisation expense	2	(23)	(34)
Other expenses		<u>(204,077)</u>	<u>(139,187)</u>
<b>Surplus/(Deficit) for the year</b>		34,803	(90,188)
<b>Other comprehensive income for the year</b>			
Net fair value gains/(losses) on available-for-sale financial assets		<u>(52,674)</u>	<u>(31,912)</u>
<b>Total comprehensive income/(loss) for the year</b>		<u><u>(17,871)</u></u>	<u><u>(122,100)</u></u>

The accompanying notes form part of these financial statements.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**STATEMENT OF FINANCIAL POSITION**  
**AS AT 30 JUNE 2020**

	<b>Note</b>	<b>2020</b> \$	<b>2019</b> \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	3	7,503,408	329,916
Trade and other receivables	4	2,338	9,500
Other assets	5	19,394	13,902
		<u>7,525,140</u>	<u>353,318</u>
<b>NON-CURRENT ASSETS</b>			
Other financial assets	6	447,559	502,430
Property, plant and equipment	7	45	67
<b>TOTAL NON-CURRENT ASSETS</b>		<u>447,604</u>	<u>502,497</u>
<b>TOTAL ASSETS</b>		<u>7,972,744</u>	<u>855,815</u>
<b>CURRENT LIABILITIES</b>			
Trade and other payables	8	7,524,059	397,500
Provisions	9	16,903	8,662
<b>TOTAL CURRENT LIABILITIES</b>		<u>7,540,962</u>	<u>406,162</u>
<b>TOTAL LIABILITIES</b>		<u>7,540,962</u>	<u>406,162</u>
<b>NET ASSETS</b>		<u>431,782</u>	<u>449,653</u>
<b>MEMBERS' FUNDS</b>			
Retained profits		431,782	449,653
<b>TOTAL MEMBERS' FUNDS</b>		<u>431,782</u>	<u>449,653</u>

The accompanying notes form part of these financial statements.

**Arts Council of Australia Ltd  
Trading as  
Regional Arts Australia  
ABN 45 000 525 182**

**STATEMENT OF CHANGES IN EQUITY  
FOR THE YEAR ENDED  
30 JUNE 2020**

	<b>Retained Earnings</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>
<b>Balance at 1 July 2018</b>	571,753	571,753
<b>Comprehensive Income</b>		
Surplus(Deficit) for the year	(90,188)	(90,188)
Other comprehensive income	<u>(31,912)</u>	<u>(31,912)</u>
Total comprehensive income	<u>(122,100)</u>	<u>(122,100)</u>
<b>Balance at 30 June 2019</b>	449,653	449,653
<b>Comprehensive Income</b>		
Surplus for the year	34,803	34,803
Other comprehensive income	<u>(52,674)</u>	<u>(52,674)</u>
Total Comprehensive income	<u>(17,871)</u>	<u>(17,871)</u>
<b>Balance at 30 June 2020</b>	<u><u>431,782</u></u>	<u><u>431,782</u></u>

The accompanying notes form part of these financial statements.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

	<b>Note</b>	<b>2020</b> \$	<b>2019</b> \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from grants		7,675,247	4,158,398
Receipts from other sources		61,526	70,665
Payments to suppliers and employees		(570,310)	(4,459,716)
Interest received		<u>4,689</u>	<u>2,070</u>
Net cash (used in)/generated from operating activities	8	<u>7,171,152</u>	<u>(228,583)</u>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Proceeds from Available-for-sale financial assets		2,340	232,467
Other receipts/(Payments) from investing activities		<u>-</u>	<u>(4,232)</u>
Net cash (used in)/generated from investing activities		<u>2,340</u>	<u>228,235</u>
Net increase (decrease) in cash held		7,173,492	(348)
Cash at the beginning of the year		329,916	330,264
Cash at the end of the year		<u><u>7,503,408</u></u>	<u><u>329,916</u></u>

The accompanying notes form part of these financial statements.



Arts Council of Australia Ltd  
Trading as  
Regional Arts Australia  
ABN 45 000 525 182

**NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED  
30 JUNE 2020**

**Note 1: Summary of Significant Accounting Policies**

**a) Basis of Preparation**

This special purpose financial report has been prepared for distribution to the members to fulfil the directors' financial reporting requirements under the Australian Charities and Not-for-profits Commission Act 2012. The accounting policies used in the preparation of this financial report, as described below, are consistent with the financial reporting requirements of the *Australian Charities and Not-for-profits Commission Act 2012*, and are, in the opinion of the directors', appropriate to meet the needs of members:

- i) The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- ii) The Company continues to rely on the on-going support from government agencies and other private organisations and individuals in the form of grant and donation income to fund its principal activities. The level of support while has been strong in the past is inherently uncertain particularly in view of the current global pandemic. The Company has put in place a plan to continue working closely with the relevant stakeholders to secure the necessary funding for it to execute its principal activities and to continue as a going concern.
- iii) In the directors' opinion, the Company is not a reporting entity because there are no users dependent on general purpose financial reports.
- iv) The financial report has been prepared in accordance with the recognition and measurement principles of Australian Accounting Standards and Interpretations issued by the Australian Accounting Standards Board and the *Australian Charities and Not-for-profits Commission Act 2012*. It contains only those disclosures considered necessary by the directors to meet the needs of the members except for the following:
  - AASB 7 *Financial Instruments: Disclosures*
  - AASB 9 *Financial Instruments*
  - AASB 15 *Revenue from Contracts with Customers*
  - AASB 16 *Leases*
  - AASB 1058 *Income of Not-for-Profit Entities*
  - AASB 116 *Property, Plant & Equipment*
  - AASB 137 *Provisions, Contingent Liabilities & Contingent Assets*
- v) The accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial report of Arts Council of Australia Ltd for the year ended 30 June 2020 is authorised for issue in accordance with a resolution of the directors on 26th November 2020. The amounts presented in the financial statements have been rounded to the nearest dollar.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

**Note 1: Statement of Significant Accounting Policies (cont.)**

**b. Adoption of New and Revised Accounting Standards**

During the current year the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory.

There is no material impact on the financial statements from the adoption in the current year.

**c. Cash and Cash Equivalents**

Cash and cash equivalents includes cash on hand, deposits held at call with banks, and other short-term highly liquid investment with original maturities of three months or less.

**d. Income Tax**

No provision for income tax has been raised, as the entity is exempt from income tax under Div. 50 of the *Income Tax Assessment Act 1997*.

**e. Trade and other receivables**

Trade receivable and other debtors include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

**f. Property, Plant and Equipment**

Each class of property, plant and equipment is carried at cost or fair values as indicated, less, where applicable, accumulated depreciation and impairment losses.

Leasehold improvements and office equipment are carried at cost less, where applicable, any accumulated depreciation.

The depreciable amount of all property, plant and equipment is depreciated over the useful lives of the assets to the company commencing from the time the asset is held ready for use. Leasehold Improvements are amortised over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

**g. Trade and other payables**

Trade payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount normally paid within 30 days of recognition of the liability.

**h. Employee Entitlements**

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to the end of the reporting period. Employee benefits that are expected to be settled within one year have been measured at the amount expected to be paid when the liability is settled. Employee benefits payable later than one year have been measured at the present value of estimated future cash outflows to be made for those benefits.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

**Note 1: Statement of Significant Accounting Policies (cont.)**

**i. Impairment of Assets**

At the end of each reporting period, the entity reviews the carrying values of its tangible and intangible assets to determine whether there is an indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying value over its recoverable amount is expenses to the income statement.

**j. Goods and Services Tax (GST)**

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

**k. Revenue**

The Company has applied AASB 15: *Revenue from Contracts with Customers* and AASB 1058: *Income of Not-for-profit Entities* using the cumulative effective method of initially applying AASB 15 and AASB 1058 as an adjustment to the opening balance of equity at 1 July 2019. Therefore, the comparative information has not been restated and continues to be presented under AASB 118: *Revenue* and AASB 1004: *Contributions*. The details of accounting policies under AASB 118 and AASB 1004 are disclosed separately since they are different from those under AASB 15 and AASB 1058, and the impact of changes is disclosed in Note 1.

**In the current year**

***Operating grants, donations and bequests***

When the Company received operating grant revenue, donations or bequests, it assesses whether the contract is 'enforceable' and has 'sufficiently specific' performance obligations in accordance with AASB 15.

When both these conditions are satisfied, the Company:

- identifies each performance obligation relating to the grant
- recognises a contract liability for its obligations under the agreement
- recognises revenue as it satisfies its performance obligations.

Where the contract is not 'enforceable' or does not have 'sufficiently specific' performance obligations, the transaction is accounted for under AASB 1058 where the Company:

- recognises the asset received in accordance with the recognition requirements of other applicable accounting standards (for example AASB 9, AASB 16, AASB 116 and AASB 138);
- recognises related amounts (being contributions by owners, lease liability, financial instruments, provisions, revenue or contract liability arising from a contract with a customer); and
- recognises income immediately in profit or loss as the difference between the initial carrying amount of the asset and the related amount.

If a contract liability is recognised as a related amount above, the Company recognises income in profit or loss when or as it satisfies its obligations under the contract.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

**Note 1: Statement of Significant Accounting Policies (cont.)**

**k. Revenue (cont.)**

***Fees for Service***

Fees for service are recognised to the extent that it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured.

***Interest Revenue***

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

**In the comparative period**

Revenue is brought to account when received and to the extent that it relates to the subsequent period it is disclosed as deferred revenue.

***Grant Income***

A number of programs are supported by grants received from State Government, as well as private organisations. If conditions are attached to a grant which must be satisfied before the entity is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied. Revenue from a non-reciprocal grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably. Where a grant may be required to be repaid if certain conditions are not satisfied, a liability is recognised at year end to the extent that conditions remain unsatisfied.

***Fees for Service***

Fees for service are recognised to the extent that it is probable that the economic benefits will flow to the Company and the revenue can be reliably measured.

***Interest Revenue***

Interest revenue is recognised using the effective interest rate method, which for floating rate financial assets is the rate inherent in the instrument.

***Donations***

Donation income is recognised when the entity obtains control over the funds which is generally at the time of receipt.

All revenue is stated net of the amount of goods and services tax (GST).

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>Note 2: Revenue and Other Income</b>		
<b>Revenue</b>		
- Office for the Arts, Regional Arts Fund	-	304,602
<b>Other income</b>		
- Administration	187,113	-
- Affiliation fees	8,500	8,500

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
- CASA Youth Project	41,710	-
- RAA Creative Consultancies	40,000	-
- RAV Leadership Project	46,181	-
- SP Amplify	29,054	-
- SP Artlands	80,834	-
- SP Fellowships	64,604	-
- Strategic Project in Country	25,933	105,000
- Other Income	3,257	14,653
Total operating revenue	<u>527,186</u>	<u>432,755</u>
<b>Sundry Income</b>		
- Profit on sale of assets	144	27,680
- Cash Flow boost	33,228	-
	<u>33,372</u>	<u>27,680</u>
<b>Investment Income</b>		
- Franking Credits/Foreign Tax	-	10,343
- Interest received	4,689	2,070
- Investment Income	24,515	38,771
Total other revenue	<u>29,204</u>	<u>51,184</u>
<b>Total Revenue and other income</b>	<u><u>589,762</u></u>	<u><u>511,619</u></u>
<b>(b) Expenses</b>		
- Office Administration	185,119	105,862
- Depreciation	23	34
- Salaries & Related Costs	237,031	230,086
- Staff and Director Travel	13,795	26,596
- Program Expenses	113,828	232,500
- Investment Fees	5,164	6,729
	<u>554,960</u>	<u>601,807</u>
<b>Note 3: Cash and cash equivalents</b>		
CURRENT		
Cash at bank	<u>7,503,408</u>	<u>329,916</u>
<b>Note 4: Trade and other receivables</b>		
CURRENT		
Accounts Receivable	<u>2,338</u>	<u>9,500</u>



**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>Note 5: Other Assets</b>		
Prepayments	2,594	481
Dividends and Distributions Receivable	1,960	3,078
Franking Credits	14,840	10,343
	<u>19,394</u>	<u>13,902</u>
<b>Note 6: Other financial assets</b>		
Available-for-sale financial assets - Listed Shares	<u>447,559</u>	<u>502,430</u>
<b>Note 7: Property, plant and equipment</b>		
Office Equipment - at cost	1,024	1,024
Less accumulated depreciation	(979)	(957)
Total Property, Plant and Equipment	<u>45</u>	<u>67</u>
<b>Note 8: Trade and other creditors</b>		
CURRENT		
Trade creditors	3,324	7,663
Sundry creditors and accruals	1,782	18,945
GST Payable	628,213	(14,574)
Unexpended grant	<u>6,890,740</u>	<u>385,466</u>
	<u>7,524,059</u>	<u>397,500</u>
<b>Note 9: Provisions</b>		
CURRENT		
Provision for annual leave	<u>16,903</u>	<u>8,662</u>
<b>Note 10: Reconciliation of Cash Flow from Operations with Profit from Ordinary Activities after Income Tax</b>		
Profit/(Loss) after income tax	(17,871)	(122,100)
Cash flows excluded from operating profit/(loss) attributable to operating activities		
Non-cash flows in profit/(loss)		
- Depreciation and write-off	23	34
- (Profit/Loss on sale of assets	(144)	(27,680)
- Unrealised (Profit)/Loss on sale of assets	52,674	31,912
Changes in assets and liabilities;		
- (Increase)/decrease in other assets	(5,492)	-
- (Increase)/decrease in trade and other receivables	7,162	(24,395)
- Increase/(decrease) in trade and other creditors	7,126,559	(73,777)
- Increase/(decrease) in provisions	8,241	(12,577)
Net cash provided by Operating Activities	<u>7,171,152</u>	<u>(228,583)</u>

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

**Note 11: Related Party Transactions**

Other related parties include close family members of key management personnel and entities that are controlled or jointly controlled by those key management personnel individually or collectively with their close family members.

Transactions between related parties are on normal commercial terms and conditions no more favourable than those available to other parties unless otherwise stated. There were no related party transactions during the financial year.

**Note 12: Key Management Personnel Compensation**

Any person(s) having authority and responsibility for planning, directing and controlling activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity is considered key management personnel.

The totals of remuneration paid to key management personnel (KMP) of the company during the income year are as follows:

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
Key management personnel compensation	<u>133,994</u>	<u>143,697</u>

**Note 13: Financial Risk Management**

The company's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable and payable, and leases.

The carrying amounts for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>Financial Assets</b>		
Cash and cash equivalents	7,478,695	303,279
Accounts receivable	2,338	9,500
Financial assets at fair value through profit or loss	-	-
Held- to-maturity investments	-	-
Available-for-sale financial assets	<u>447,559</u>	<u>502,431</u>
<b>Total Financial Assets</b>	<u><u>7,928,592</u></u>	<u><u>815,210</u></u>
<b>Financial Liabilities</b>		
Trade and other payables	<u>7,524,059</u>	<u>406,162</u>
<b>Fair Values</b>		

The company has the following assets, as set out in the table below, that are measured at fair value on a recurring basis after their initial recognition. The company does not subsequently measure any liabilities at fair value on a recurring basis and has no assets or liabilities that are measured at fair value on a non-recurring basis.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED**  
**30 JUNE 2020**

**Note 13: Financial Risk Management (cont.)**

	<b>2020</b>	<b>2019</b>
	<b>\$</b>	<b>\$</b>
<b>Recurring fair value measurements</b>		
<i>Financial assets</i>		
Financial assets at fair value through profit or loss:		
- held-for-trading Australian listed shares	-	-
Available-for-sale financial assets:		
- shares in listed corporations	447,559	502,431
	<u>447,559</u>	<u>502,431</u>

For investments in listed shares, the fair values have been determined based on closing quoted bid prices at the end of the reporting period.

**Note 10: Change to accounting policy - Revenue recognition**

During 2020 the Board made the decision to change the policy relating to the recognition of Revenue. In previous years revenue was recognised for Regional Arts Funds Program when Regional Arts Australia distributed the annual funding to each Regional Program Administrator. However, the board confirmed that it was acting as agent for Regional Arts Funds and that it should not report revenue received as agent, as required by the recognition and measurement criteria of AASB 15 *Revenue from Contracts with Customers*. The effect of this change in policy on the comparative figures is set out in the table below.

<b>Financial Year Ended 30 June 2019</b>	<b>Previously stated \$</b>	<b>Adjustment 2019 \$</b>	<b>Restated \$</b>
<b>Statement of Profit or Loss and Other Comprehensive Income</b>			
- Office for the Arts, Regional Arts Fund	3,343,442	(3,038,840)	304,602
- Program expenses	3,271,340	(3,038,840)	232,500

**Note 15: Company Details**

The principal place of business is:  
Arts Council of Australia Ltd.  
Trading as Regional Arts Australia  
Desert Knowledge Precinct  
South Sturt Highway  
Alice Springs NT 0870

**Note 16: Members Guarantee**

The entity is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the constitution states that each Member or persons who have ceased to be Members within the preceding year, undertake to contribute a maximum of \$10 each towards any outstanding obligations of the entity.

**Arts Council of Australia Ltd**  
**Trading as**  
**Regional Arts Australia**  
**ABN 45 000 525 182**

**DIRECTORS' DECLARATION**

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

In accordance with a resolution of the directors of Arts Council of Australia Ltd, the directors declare that:

1. The financial statements and notes, as set out on pages 11 to 16, are in accordance with the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012*, including:
  - a. complying with the Accounting Standards applicable to the extent described in Note 1 to the financial statements and complying with the *Corporations Regulations 2001* and the *Australian Charities and Not-for-Profits Commission Regulation 2013*; and
  - b. giving a true and fair view of the financial position as at 30 June 2020 and of the performance of the company for the year ended on that date.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



Director -

Dated: 27/11/2020



Director -

Dated: 27/11/2020

The time is right for the arts and creative industries to take a lead role in regional development. Arts and culture are a crucial element in the make-up of future liveable regions and are central to thriving and healthy communities and sustainable growth across regional, rural and remote Australia.

THE NATIONAL  
VOICE FOR ARTS  
IN REGIONAL  
AUSTRALIA