



THE NATIONAL
VOICE FOR ARTS
IN REGIONAL
AUSTRALIA

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

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#1 MESSAGE FROM THE CHAIR



This year saw the next phase of the modernisation of Regional Arts Australia through the board's adoption of a new constitution. Now no longer a member-based organisation, RAA now has the capacity to represent on its board more diversity together with a greater range of skills suited to running a contemporary national arts organisation. I perceive this change as the beginning of a modernisation process for RAA that is appropriate for an organisation that is gaining greater leverage and provides a critical voice of arts in regional and remote Australia. As part of this new direction, with the establishment by RAA of the Regional Network Advisory Group, representatives from across every state and territory can share and contribute to this national voice, while the addition of the RAA Indigenous knowledge circle contributes an essential First Nations voice too. I am confident that these changes will make RAA more robust and more representative.

We are in a new era where the full ramifications of the last few years have yet to be felt. In the aftermath of the worst of the pandemic, RAA, like many other organisations, has had challenges building and maintaining inter and intra-organisational relationships. Once again, the board has been unable to meet in person this year and, for the RAA team, working across time and distance using zoom is never going to be the same as meeting face-to-face. Tribute must be paid to the staff for hanging in there and managing to achieve, through an extraordinary level of goodwill, excellent communications and professionalism, an amazing quantity and quality of work.

Nowhere was this better shown than with the delivery of an extraordinary hybrid Artlands conference in September. Across five national hubs, the conference demonstrated what we

know; regional artists bring essential practice and thinking to the national debate about arts for everyone in Australia. Hats off to Ros Abercrombie for her smart and challenging programming that gave voice to strong ideas, political challenges, and exquisite poetry. Most extraordinarily this was a program delivered across the country with an opportunity to engage virtually or in real life in a truly hybrid environment. Our partners at NBN helped create a highly successful outcome created through experiment, risk and an infinite number of technical challenges. I'd like to extend a special thanks to all the team who made Artlands possible: in the venues, in the green rooms, behind the cameras and on the stage.

This year has brought new constitutions, hybrid conferences and, critically, a new government in Canberra. We end the year with clear audited accounts demonstrating a sound financial position to move forward into 2023..

RAA is moving with these accelerated times and finding its voice more relevant than ever. Climate change, new cultural policies and community-led challenges to traditional political structures mean RAA needs to stay relevant and stay strong. There is uncharted territory ahead that requires attuned survival skills and the role of our board is to provide the resources, the time and the space for the invention and improvisation that will be required for RAA to thrive.

I am honoured to be able to Chair this organisation and I want to sincerely thank all the RAA Directors and staff for their ongoing commitment and hard work..

A handwritten signature in black ink, appearing to read 'Simon Spain'.

Dr Simon Spain
Chair

#2 MESSAGE FROM THE EXECUTIVE DIRECTOR



The Australian regional creative sector continues to experience great disruption from the immediate and lasting impacts of COVID 19, droughts, floods and bushfires. While 2021 /22 has been a challenging year, there have been many achievements.

In November the Members voted to adopt a new constitution which moved the organisation from a member-based organisation, to the RAA board of directors being the members. I thank the Members for their contribution to RAA over many years and to my CEO colleagues with whom I have worked closely. I look forward to continuing to collaborate with old and new colleagues through the Regional National Advisory Group.

The Regional Arts Fund (RAF) has had another big year. The national RAF Managers continued to distribute the \$10m Recovery Boost funding and welcomed an additional \$5m through a Cultural Tourism Package. Collectively we have managed multiple programs over the year. RAA also said farewell to our long-standing RAF Manager, MJ Warfield and wish her well in her new position and all that comes next.

RAA has a critical role in contemporary regional culture, to facilitate ideas and engage across the creative and artistic sector and to open doors and join the dots. Our strategic programming supports high quality practice through professional and sector development opportunities. I am exceptionally proud of the achievements of the Regional Assembly and Artlands 2021.

The inaugural Regional Assembly connected mid-career creative practitioners across regional Australia, as well as practitioners

from New Zealand, South Pacific and South Asia. This was a first for RAA in expanding our work internationally.

Artlands 2021 was a marker in time, a response to Covid 19, and redefined the model of hybrid gathering. It is right to mention Eddie Guinness for their vision, work and resilience in delivering Artlands 21.

Our priorities the past 12 months have been to improve opportunities for the access and participation of regional artists, organisations, communities and audiences and to strengthen artistic and creative practice. Sustainability is likely to remain a key challenge for regional practice and maintaining momentum will be important. This presents enormous potential to unlock cultural ambition and potential of regional Australia by integrating industries such as tourism, hospitality, manufacturing, agricultural and technology with the creative sector and supporting the distinctive assets of a region that contribute to thriving communities.

RAA will continue to provide national reach and impact to resource and promote artistic practice and creative engagement in regional Australia and seek to understand the complexities and changing needs of the cultural and regional ecosystem

I am once again privileged to work side by side so many.

Ros Abercrombie
Executive Director

#3 ABOUT REGIONAL ARTS AUSTRALIA

OUR STRUCTURE

Established in 1943, the Arts Council of Australia (trading as Regional Arts Australia) is a not-for-profit company and registered charity.

In November 2021 the Members voted to adopt a new constitution which moved the organisation from a member-based organisation, to the RAA board of directors being the members.

We thank the Members for their contribution to RAA over the years

- Country Arts SA
- Regional Arts WA
- Regional Arts NSW
- Regional Arts Victoria.

OUR BOARD

We thank the contribution of Dennis Stokes (retired March 22) & Shonae Hobson (retired).

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

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

Natalie has thirty years of experience in senior executive and governance roles in arts and creative sector organisations across Australia. In early 2020, Natalie was appointed as CEO of the Western Australian-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 joined the Board of Regional Arts Australia in early 2018 and has served as Treasurer since November 2018.

Secretary – Victoria MacKirdy GAIC

Victoria has extensive experience in local government, having worked 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, Deputy Chair of Regional Development Australia (AHF&KI) and a proud Member of SA Leaders for Gender Equity.

Director – Dennis Stokes (retired March 22)

Dennis Stokes 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. Dennis is currently the CEO of First Nations Media.

Director - Ari Palani

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 across our vast landscape. He is currently a Producer at La Boite Theatre in Brisbane, connecting the front-row experience to all Queenslanders.

Director - Rachel Clements

Alice Springs-based Rachel Clements is a co-founder of Brindle Films, the most prolific screen production company in the Northern Territory. Recent productions include MaveriX (children's television drama series for ABC and Netflix), and feature documentaries Finke: There and Back (Stan, Madman) and The Song Keepers (MIFF Premiere Fund). Rachel has produced drama projects including 8MMM Aboriginal Radio for ABC, and Double Trouble for Channel 9 and Disney Australasia. Rachel's shows have won AACTA and AWGIE awards and have been screened at festivals including Sundance and Berlin.

OUR TEAM

RAA is a national organisation with a decentralised / hybrid workplace and a small, professional team located throughout the country. The majority of the staff are part time, regionally located and maintain an arts practice parallel to their roles at RAA.

THE STAFF

Ros Abercrombie | Executive Director

Mary Jane Warfield | Regional Arts Fund Manager (till Dec 2021)

Carolyn Dew | Governance and Finance Administrator

Edwina Guinness | Project Coordinator (till March 2022)

Ameila Mullinar | Administration Assistant (till June 2022)

Anwen Crawford | Communications Coordinator (till June 2022)

Alana Hunt | Regional Assembly Coordinator

We welcomed

Scott Howie | General Manager

Sigrid Langker | Grants Manager

Charles Wiles | Local Giants Queensland Coordinator

Zoya Godoroja-Prieckaerts | Regional Scribes Coordinator

Haneen Mahmood Martin | Regional Scribes Coordinator

Laura Barker | Communications Coordinator

KEY CONTRACTORS

Accountants: Nagel Accounting

Design: Pixel Pie

Maxine Addinsall

Publicity: Starling Communications



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 the state-based Regional Arts Organisations in their capacity as Regional Program Administrators. Each Regional Program Administrator contributes to the national networks, coordinated by RAA. The strength of these networks lies in the fact that they are engaging and lively networks where the members exchange knowledge support and information.

2021/22 Regional Program Administrators:

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

REGIONAL NETWORK ADVISORY GROUP (RNAG)

As part of the adoption of the new constitution the CEO Committee was replaced with the establishment of the Regional Network Advisory Group. The Regional Network Advisory Group was established by the Board of Regional Arts Australia, under Clause 11.5 of the Constitution to provide information and advice on matters relating to the RAA's roles as national advocates for regional arts and culture.

With representatives from across every state and territory contributing to the national voice the RNAG role is to:

- Advise the Board and Executive Director on matters relating to strategy and policy.
- Ensure RAA understands the immediate and long-term needs of the Regional Arts sector.
- Provide a point of contact for consultation by others including Federal Government
- Support a strong collegiate network of RNAG organisations.

The advisory group is committed to work together in developing national strategy, to support the network of organisations and the regional sector

ABOUT REGIONAL ARTS AUSTRALIA

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 IN
THE SECTOR

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 strategic and collaborative partnerships. 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 a stronger, diverse and sustainable arts sector.

We work 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.

These Include:



Simon Spain (RAA chair): presentation and discussion about the work of the artist in regional and remote communities across Australia. At Burra Regional Art Gallery Wednesday 2 March 2022



Dr Simon Spain, Fleur Kilpatrick, Creative Producer Riverland Youth Theatre, Renmark, SA. Anastasia Beasley Creative Producer d'Faces of Youth Arts, Whyalla, SA



Dr Barbara Piscitelli, Dr Simon Spain, Ali Cobby Eckermann, Kerry Youde director Burra regional Art Gallery. Photo: Tommy Evers

#4 KEY ACTIVITIES

RAA HAS A CRITICAL ROLE TO PLAY IN CONTEMPORARY REGIONAL CULTURE TO FACILITATE IDEAS AND ENGAGE ACROSS THE CREATIVE AND ARTISTIC SECTOR. WE ENCOURAGE PROCESS AND EXCHANGE IN ORDER TO SUPPORT A CREATIVE ECOSYSTEM THAT IS INTERCONNECTED AND INTEGRATED ACROSS ART FORMS, ACROSS COMMUNITIES AND ACROSS LANDSCAPES, A CREATIVE ECOSYSTEM THAT IS PART OF A CONTINUUM OF ECONOMIC AND CULTURAL POLITICS AND PRACTICES.

OUR ADVOCACY

There is a need for long-term advocacy to integrate and support artistic practice and creative industries in a regional framework. Our advocacy work seeks to change the narrative both from within and beyond our organisation.

Information exchange has been vital and RAA has been present on several industry round tables and cross-industry working groups.

ROUND TABLES & INDUSTRY FORUMS

- 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 organisations roundtable
- Consortium of Arts Peaks working group
- Community Council for Australia (CCA) CEO forum
- Regional Forum – Rural, Regional and Remote / FRRR Regional Organisations Dialogue
- SoARTS Advisory Board meeting (Cairns QLD)
- NBN & AusCo Co Working group on Arts digital literacy
- Tourism Subgroup of the Creative Economy Taskforce
- Presenter Training Program (PAC Australia)
- New Approach (ANA) – Policy Leaders Roundtable: The Next Generation of Voters
- Roundtable – - How art can help shape our regional future – Asia
- Digital Transformation for the Creative Industries: Interview and Round Table
- Heartbeat of Rural Australia Study – Sharing the findings with the sector
- RAI Regions Rising Webinar Meeting the Demand – Creative Solutions to Regional
- OZCO Mental Wellbeing Policy Development Program Policy Sessions
- Riverina Economic Development Officer – Presentation
- Greens Arts Round Table
- Regional Australia Institute (RAI) Roundtable – development of a National Regionalisation Framework
- Federal Labor’s Arts Policy Launch
- ARLF collaboration, Regional Creative Industries Leadership In Action Initiative (LAI) & Regional Creative Industries Leadership Roadmap for 2030
- ANA Industry Roundtable – Preparing for 2030 / Cultural and creative industries in Australia: Learning from the past, imagining the future

SUBMISSIONS

BUDGET SUBMISSION 21-22: Jan 2022; Pre-Budget Submission process for the 2022-23 – Australian Government – the Treasury.

HOUSE OF REPRESENTATIVES: The Standing Committee on Communication and the Arts.

CONSORTIUM OF PEAKS

During this year we have been working collectively with our colleagues to ensure the small to medium, majors, funded and unfunded organisations are all represented and are part of a thriving creative sector

across Australia. We are also working to transform our sector to be more diverse and inclusive, to better reflect the reality of the Australian population.



FEDERAL ELECTION (MAY 2022)

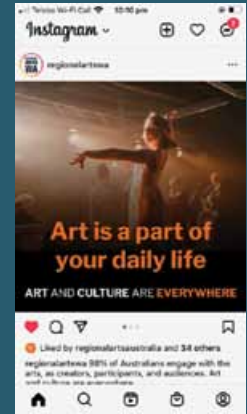
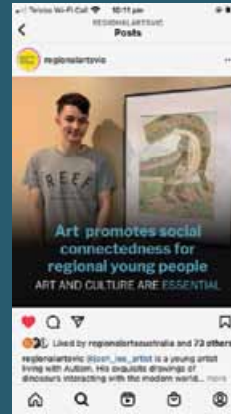
The consortium of peaks worked together to distribute an ‘art is everywhere / art is essential’ campaign. A suite of assets were available online and the materials were used across multiple networks and social platforms.



Art and Culture are **EVERYWHERE** Art and Culture are **ESSENTIAL**

REGIONAL
 arts
 AUSTRALIA

USE YOUR **VOTE**



REGIONAL
 arts
 AUSTRALIA

Art and Culture are **EVERYWHERE**
 Art and Culture are **ESSENTIAL**

USE YOUR **VOTE**



REGIONAL ARTS FUND (RAF)

RAA MANAGES THE REGIONAL ARTS FUND (RAF), ON BEHALF OF THE AUSTRALIAN GOVERNMENT, AND OVERSEES THE DEVOLVED MODEL THROUGH THE REGIONAL PROGRAM ADMINISTRATORS WHO DELIVER THE FUND DIRECTLY TO RECIPIENTS IN EACH STATE AND TERRITORY.

The Australian Government's Regional Arts Fund (RAF) consistently provides resources towards sustainable cultural development projects and practice across regional Australia. In the 2021-22 period a total of 286 projects were allocated total funding of \$2,950,770.82.

Program	# grants	%	\$ amount granted	%
Quick Response Grants	189	66%	\$559,251.73	19%
Project Grants	88	31%	\$1,650,179.09	56%
Strategic Partnerships RPAs	4	1%	\$435,000.00	15%
Strategic Partnerships RAA	5	2%	\$306,340.00	10%
	286		\$2,950,770.82	

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

REGIONAL ARTS FUND OBJECTIVES

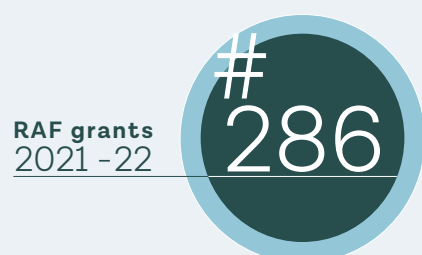
- Encourage and support sustainable economic, social and cultural outcomes in regional communities;
- Develop partnerships and networks which leverage financial and/or in-kind support for projects and encourage ongoing collaboration;
- Develop audiences and broaden community engagement with the arts;
- Increase employment and professional development opportunities for, and raise the profile of regional and remote artists; and
- Support quality and viability of artistic and cultural activity.

The fund continues to meet the objectives to a high degree. Evidence relative to each objective.

PROJECT GRANTS

Project Grants are intended to assist arts and cultural development projects that meet the objectives and eligibility criteria of the Regional Arts Fund. In 2021-2022, 88 Project Grants were awarded funding of \$1,650,179.09 being 56% of all RAF allocated in 2021-2022.

The median amounts don't vary greatly, and this is due to the maximum amount per grant application being \$30,000. The individual grant amounts do vary greatly depending on applicant requests per grant round.



QUICK RESPONSE GRANTS

Quick Response Grants are intended to assist regional artists, arts organisations and communities to take up professional or skills development or small project opportunities. In 2021-2022, 189 Quick Response Grants were awarded funding of \$559,251.73 being 19% of all RAF allocated in 2021-2022.

STRATEGIC PARTNERSHIP PROJECTS

Funding has been provided to Regional Arts Australia for high quality Strategic Partnerships projects to be delivered by Regional Arts Australia and Regional Program Administrators.

In 2021-2022, 9 strategic projects received a total of \$741,340 funding, being 25% of all RAF allocated in 2021-2021. Five projects were to be delivered by Regional Arts Australia, while Flying Arts Alliance, Regional Arts Victoria, Regional Arts Western Australia, and Darwin Community Arts had projects approved by the Department

Under this part of the Regional Arts Fund, projects must meet the following assessment criteria

1. Strategic in Nature

- long term outcomes
- that the project is part of a larger plan to strengthen regional arts across Australia

2. Community Need

- the need for the project in the community
- the contribution to employment of artists and professional development
- the contribution to increasing access to arts and culture

3. Support and Partnerships

- community support and engagement
- financial and project partners
- development of networks

4. Viability

- the need for funding and support
- the quality and viability of the project plan and timeline
- the viability and adequacy of the proposed budget
- that all personnel are appropriately paid and these details are outlined in the project budget
- the overall public benefit of investing in the project

List of Approved Strategic Partnership Projects

RPA	Project Title	Date approved	Amount allocated 2021-2022
Regional Arts WA	Regional Arts Network initiative (Hubs/ Cultural Worker Position)	29/10/21	\$170,000
Regional Arts Victoria	Regional Cultural Partnerships Program	6/12/21	\$170,000
Flying Arts Alliance	Cultural Worker Regional Arts Leadership Project	6/12/21	\$60,000
Darwin Community Arts	Regional Arts Nodes- RANs	30/6/22	\$35,000
Regional Arts Australia	Artlands 2023	30/6/22	\$130,000
Regional Arts Australia	Amplify/Creative Regions Summit	30/6/22	\$35,000
Darwin Community Arts	Regional Arts National Fellowship	30/6/22	\$108,900
Regional Arts Australia	Sector Wellbeing	30/6/22	\$28,120
Regional Arts Australia	Regional Assembly	30/6/22	\$40,000
			\$741,340.00

While funded projects can achieve great things, a key challenge is sustaining activity and engagement over the medium-to-long-term. RAF funding is 'spread thinly' over vast areas and there are competing demands – for example, the balance between breadth and depth.

REMOTENESS: AMOUNT OF FUNDING PROVIDED TO REGIONAL/REMOTE AUSTRALIA. THE MODIFIED MONASH MODEL

Applicants from MMM2 and MMM5 continue to receive the highest number of grants respectively. This distribution is consistent with distribution of funds from previous years. The biggest decrease in grants from 2020-21 has occurred in MMM4 (# from 12% to 6%, \$ from 13% to 4%).

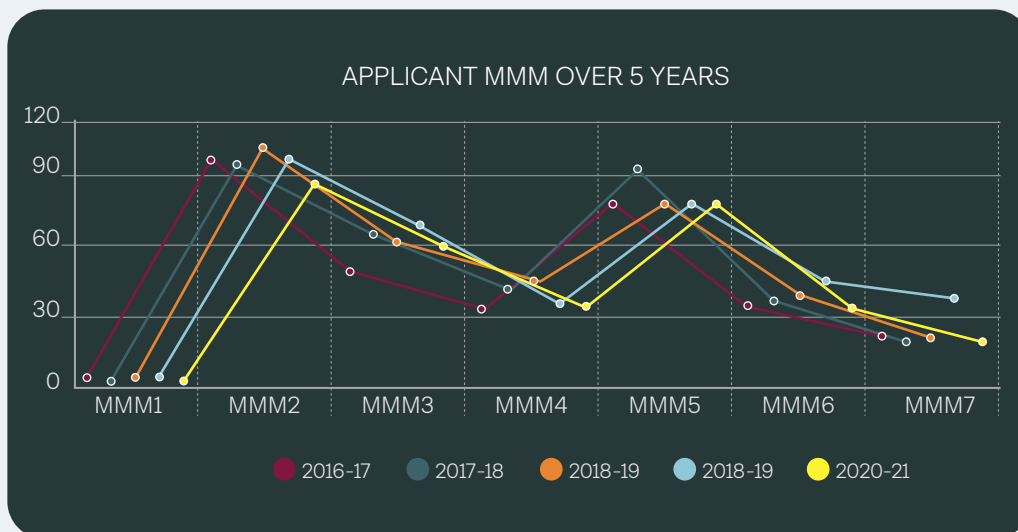
The table below shows applicant MMM classifications for grant streams Project Grants, Quick Response Grants excluding strategic projects.

APPLICANT MM

MMM	# grants	%	\$ amount granted	%	Average \$ granted
MMM 1	2	1%	\$35,639.04	2%	\$17,819.52
MMM 2	87	31%	\$642,845.27	29%	\$7,389.03
MMM 3	50	18%	\$482,052.90	22%	\$9,641.06
MMM 4	16	6%	\$94,051.37	4%	\$5,878.21
MMM 5	71	26%	\$575,938.57	26%	\$8,111.81
MMM 6	29	10%	\$184,270.67	8%	\$6,354.16
MMM 7	22	8%	\$194,633.00	9%	\$8,846.95
	277	100%	\$2,209,430.82	100%	

Applicants from MMM2 and MMM5 continue to receive the highest number of grants. This distribution is consistent with distribution of funds from previous years. The biggest decrease in grants from 2020-21 has occurred in MMM4 (# from 12% to 6%, \$ from 13% to 4%).

Applicants from MM3 have significantly increased the dollar value of the grants (from 13% to 22%) with the highest average dollar granted indicating more success in the Projects stream



LEVERAGED SUPPORT

The Regional Arts Fund continues to generate significant leveraged income. It also continues to rely on applicants contributing to their projects. In the 2021-2022 year, the total applicant contribution was greater than the funding provided.

A summary of the total figures:

- Total funding awarded was \$2,173,790
- Projected Applicant cash contributions total \$1,023,641
- Projected Applicant in-kind contributions total \$1,412,325
- Total applicant contributions \$2,435,965 (12% more than the funding provided)
- Further in-kind contributions total \$1,216,410
- Further leveraged cash (not including applicant contribution) \$2,474,364
- Estimated total leveraged income is \$3,690,774 (not including applicant contribution) (70% more than the funding provided)
- Applicants are estimated to be leveraging the Investment from the RAF by a factor of 2.8



Engaging more attendees and creating more art - Country Canvases by Tia Alysse Art. Photo: Harrison Moss



AUDIENCE NUMBERS

Artists, creative workers and arts and cultural organisations have displayed resilience where possible and have continued to innovate and re-generate, building digital capabilities and finding new ways to engage with local and national audiences.

Audience figures are seeing a return to the 2019-2020 estimates after a significant drop in audience numbers in 2020-2021 due to COVID 19. The estimated total audience for 2021-2022 is 4,039, 879 with digital audience figures 4 to 5 times greater than the live audience figures (Live 655,828 and digital 3,394651).

We have also seen a significant increase in digital participation (217,633) while live participation rates (25,954) have slightly decreased since 2019-2020.

The rates of overseas projects have doubled from the previous year but have not yet returned to pre COVID 19 levels. 2 Projects grants and 10 Quick response grants were funded involving travel overseas.

ENCOURAGE AND SUPPORT SUSTAINABLE ECONOMIC, SOCIAL AND CULTURAL OUTCOMES IN REGIONAL COMMUNITIES

Sustainability is key to any successful application to the RAF. In its design, the RAF demands sustainability. In economic the sense, through financial partnerships and generating leveraged income from other sources. Sustainable social and cultural outcomes are imbedded in the fund because it demands that projects provide evidence of support, ensuring that partnerships in the community are solid and planning has taken place.



A fun-filled day for the whole family - Imagine Seaside Carnival NT. Photo: Steve Kelk for Foldback Media NT



RECOVERY BOOST

In 2020 a \$10 million Covid Recovery Boost was contributed to the Regional Arts Fund (RAF). The funds were delivered through the mechanisms of the RAF and the program was designed for best practice recovery and responsiveness.

REGIONAL ARTS FUND RECOVERY BOOST 2020-2021

RAA designed and developed the Recovery Boost Program, which has been delivered in three streams: Relief, Recovery and Renewal.

RPAs were also invited to use funds for cultural workers and other programs..

	number of projects	% of total number of project	amount of funds	% of total funds
Relief	228	65.3%	\$934,533.77	9%
Recovery	73	20.9%	\$1,879,326.82	19%
Renewal	32	9.2%	\$3,525,218.82	35%
Other Programs	5	1.4%	\$332,838.01	3%
Cultural Workers	6	1.7%	\$690,513.80	7%
RAA Strategic Projects	5	1.4%	\$1,060,000.00	11%
Program corodination RPAs			\$ 1,095,206.78	11%
Program corodination RAA			\$490,000.00	5%
	349		\$ 10,007,638.00	

Three grant categories were distributed: Relief (grants up to \$5,000), Recovery (grants up to \$30,000, 1-2-year projects) and Renewal (grants up to \$150,000 over three years).

In 2021-22 we are in the final stages of the program, with the Renewal grants and Strategic projects in progress until 30 June 2024.

Renewal grants were designed to provide multiyear funding to support projects that had strong partnerships and demonstrated long term outcomes, with a sustainable future-positioning focus. The program was assessed against the RAF Objectives and the following additional principles:

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

CROSS ART FORM WAS THE MOST POPULAR ART FORM (WHICH MEANS TWO OR MORE ART FORMS ARE INVOLVED IN THE PROPOSED ACTIVITY). ABORIGINAL AND TORRES STRAIT ISLANDER PEOPLE AND GENERAL COMMUNITY ARE THE MOST POPULAR BENEFICIARIES OF THE ACTIVITIES AND MMM3 AND MMM2 THE MOST FUNDED LOCATIONS.

RENEWAL GRANTS LIST

STATE OR TERRITORY	APPLICANT NAME	PROJECT TITLE	AMOUNT FUNDED
Darwin Community Arts, NT	Gary Lang NT Dance Company	'Dancing Across Country' (DAC) – a collaborative First Nations, dance career development and performance project.	120,000.00
Darwin Community Arts, NT	Julalikari Council Aboriginal Corporation	Pujjali Kapi Yawulyu - Men's and Women's Dance and Ceremony	120,000.00
Country Arts SA	City of Port Lincoln	Arts and Cultural Facilitator	\$143,615.82
Country Arts SA	Naracoorte Lucindale Council	Naracoorte Lucindale Arts and Cultural Activation	\$140,000.00
Country Arts SA	Yorke Peninsula Council	Regional Art Engagement Strategy	\$140,000.00
Country Arts SA	District Council Loxton Waikerie	Loxton Waikerie Activates the Arts	\$140,000.00
Country Arts SA	City of Victor Harbor	Arts & Cultural Facilitator Partnership	\$140,000.00
Flying Arts Alliance, QLD	JUTE Theatre Company	Build Back Better - Partnering for Regional Theatre Growth	\$150,000.00
Flying Arts Alliance, QLD	Justyne Wilson	wuga dhulayu – Accelerated Arts Education Program	\$150,000.00
Flying Arts Alliance, QLD	Umbrella Studio Contemporary Art	Japurra Ngapa-jirra / Wadda Mooli: Connecting the North	\$150,000.00
Flying Arts Alliance, QLD	Dancenorth Australia Ltd	'Deeper than Dancing' by Dancenorth Australia	\$150,000.00
Rant Arts, TAS	The Unconformity	UNTV: a live digital platform for Western Tasmania	\$120,000.00
Rant Arts, TAS	Terror Australis Readers and Writers Festival (TARWF)	Build the Huon Valley's literary sector through strategic partnerships and digital transformation	\$120,000.00
Regional Arts NSW	Outback Theatre for Young People	Connecting Communities: Sustainable Remote Youth Arts in NSW	\$110,000.00
Regional Arts NSW	Aboriginal Regional Arts Alliance Aboriginal Corporation	Employment of First Nations Arts and Cultural Development Manager	\$60,000.00
Regional Arts NSW	Arts OutWest Inc.	Virtual Art Snacks: developing a new online approach to providing arts experiences in rural residential aged care	\$119,900.00

STATE OR TERRITORY	APPLICANT NAME	PROJECT TITLE	AMOUNT FUNDED
Regional Arts NSW	Flying Fruit Fly Foundation	Circus Passport - removing the barriers to make the contemporary circus sector representative of all Australians	\$120,000.00
Regional Arts NSW	Byron Writers Festival	Byron Writers Festival (Byron WF) 2021 + 2022	\$68,188.00
Regional Arts NSW	The Wired Lab	The Wired Lab - Participation Programs & Strategic Development Initiatives	\$70,000.00
Regional Arts NSW	Bathurst Regional Art Gallery	Engagement of a First Nations curator over 3 years to develop a program of arts and cultural activities resulting in the creation of new work for exhibition at BRAG and around the region to commemorate the Bicentennial of the Bathurst War in 2024.	\$120,000.00
Regional Arts VIC	FLOAT INCORPORATED	FLOAT AIR @ GIPPSLAND LAKES - an arts residency trail on the Gippsland Lakes	\$125,000.00
Regional Arts VIC	Arts Mildura	Borders- Regenerating creative practices along the Murray River	\$125,000.00
Regional Arts VIC	MAV - Shepparton and Bendigo	Wimmera Augmented Reality Trail	\$125,000.00
Regional Arts VIC	Horsham Rural City Council	Creative Otways Renewal	\$125,000.00
Regional Arts VIC	Warrnambool Art Gallery	Out of the Box - Intercultural Regional Arts Network	\$125,000.00
Regional Arts WA	Warlayirti Artists Aboriginal Corporation	Strong Culture, Strong Community: cultural coordinator for art centre	\$90,000.00
Regional Arts WA	Annette Carmichael Projects	Thread 7 - Distributed 15	\$90,000.00
Regional Arts WA	Theatre Kimberley Incorporated	Creating Stronger Ways	\$80,000.00
Regional Arts WA	Kimberley Aboriginal Law and Culture Centre	Growing connections: Annual artistic and cultural exchange for Kimberley Aboriginal women	\$90,000.00



RECOVERY BOOST CASE STUDIES

Recipient: Kimberley Aboriginal Law and Culture Centre

Project title: Growing connections: Annual artistic and cultural exchange for Kimberley Aboriginal women

Location: Fitzroy Crossing, WA, 6765

Amount funded: \$90,000 over 3 years

Growing connections will deliver an opportunity for Aboriginal women of the Kimberley region to come together annually to share, celebrate and exchange artistic and cultural knowledge and skills through intergenerational activities engaging old and young. Commencing with the KALACC 2021 Regional Cultural Festival, and Combined Annual General Meetings each year following, collaborating partner organisations will facilitate the establishment of a place for senior women to engagingly guide artistic and cultural exchanges, sharing their knowledge and narratives with the next generations. Maximising community, creative and business confidence, these growing connections will be embedded permanently into annual events of the peak regional Aboriginal organisations.

Utilising contemporary and traditional arts as a means to transfer cultural knowledge between diverse linguistic and generational women, the Women’s project aligns with the overarching principles of the RAF Renewal program.

Recipient: JUTE Theatre Company

Project Title: Build Back Better - Partnering for Regional Theatre Growth

Location: Cairns City, QLD, 4870

Amount funded: \$150,000 over 3 years

Build Back Better Project will re-invigorate regional theatre through strategies that build cross-regional theatre skills, enable cost-effective touring, and share resources and knowledge to strengthen capacity over a 3-year pilot program with independent evaluation. JUTE will lead the project, partnering, consulting, and collaborating with Queensland regional and Northern Territory producers, small regional and remote venues, local councils and Regional Arts Service Network, strategising to increase skills, tour new and diverse work, improve employment opportunities for regional theatre-makers, ensure regional audience growth, wider arts engagement, and strong inter-regional networks servicing mutual needs of regional theatre sectors.

CTA – CULTURAL TOURISM ACCELERATOR



The Cultural Tourism Accelerator Program is a \$5 million targeted measure announced by the Australian Government as part of the Regional Arts Tourism package in July 2021. The program to enable arts organisations to promote and develop cultural events for tourists across regional Australia. The program was designed to increase tourism visitation in regional, rural



and remote communities across Australia by providing financial support for arts and cultural activity. The program recognised the critical role played by the cultural and creative industries in contributing to the creativity, diversity and prosperity of Australia's regional and rural economy.



Fantasy Medieval Fair Cosplay, SA.



THE HON PAUL FLETCHER MP

Minister for Communications, Urban Infrastructure, Cities and the Arts

THE HON DAN TEHAN MP

Minister for Trade, Tourism and Investment

JOINT MEDIA RELEASE

28 July 2021

An extra \$7 million to support regional arts and entertainment

More than \$7 million will flow to regional arts and entertainment organisations to attract additional tourists to Australian regions and to speed economic recovery in communities hit hard by COVID-19, as part of the Morrison Government's Regional Arts Tourism package.

Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP, said the \$7.4 million will build on support for the regions in the Creative Economy COVID Support Package, which now stands at more than \$440 million.

"Arts and cultural events, festivals, museums and galleries all play a significant role in attracting people to our regions, which is exactly what Australian communities need as they begin to rebuild from the devastating impacts of the pandemic," Minister Fletcher said.

"As the COVID-19 vaccine rollout progresses, this package will enable regional artists and sector organisations to develop new showcases and performance opportunities, which will attract audiences to unmissable local and interstate experiences."

Minister for Trade, Tourism and Investment, the Hon Dan Tehan MP, said marketing arts and entertainment events in the regions would support jobs and businesses in tourism, hospitality, accommodation, and retail.

"The best thing we can do for regional tourism is to get Australians back taking holidays and spending in regional communities," Minister Tehan said.

"Attending a festival or cultural event is the main reason for visiting a regional area for 57 per cent of first-time visitors, and arts tourists travel further, stay longer and spend more money than the average domestic tourist.

"Our Government's investment is supporting tourism, regional communities and the arts."

The Regional Arts Tourism package includes:

- **Regional arts activities for tourists** – an additional \$5 million in competitive grant funding through the Regional Arts Fund for artists, arts workers and arts organisations to develop and promote cultural events for tourists across regional Australia.
- **Festivals** – an additional \$2.4 million through the Festivals Australia program to grow audiences at festivals across regional Australia.
- **Community arts** – \$3 million for the Culture, Heritage and Arts Regional Tourism program, supporting community arts and cultural organisations to rebuild after the pandemic.
- **Tourism Australia** will support the Regional Arts Tourism package, promoting creative and cultural experiences in regions that have been hard-hit by the pandemic, with a focus on attracting interstate audiences.

Authorised by the Hon Paul Fletcher MP, Minister for Communications, Urban Infrastructure, Cities and the Arts, Sydney.



Porongurup performers rehearse for *The Stars Descend (Distributed 15)* by Annette Carmichael, WA. Photo: Nic Duncan

The Cultural Tourism Accelerator Program aims were to:

- Support place-based programs to increase visitation
- Build consumer confidence and activate engagement
- Drive engagement across communities and between regions
- Support sector-led responses.

5 FUNDING STREAMS

Flash Marketing Campaign | \$2,500

A competitive quick response grant for upcoming projects to extend digital or grassroots marketing into a new visitor market.

Targeted Marketing Campaign | \$10,000

A strategic and targeted marketing campaign to achieve a particular visitation outcome. The campaign will accompany an existing project, event, festival, venue or annual program.

Experience Initiative | \$10,000

An initiative that adds an offer or experience to an existing program, to increase visitation or extend the visitor experience of 'place'.

Partnership Initiative | \$15,000

An initiative that develops a partnership with hospitality, accommodation, retail or events businesses to increase visitation and develop cross markets.

RAF Project Accelerator | \$2,500

By invitation only to existing, current RAF projects. Successful RAF recipients were eligible to apply to boost their project, to spend on marketing and promotional activity that aims to increase visitation to the outcomes of the project.

RAA also ran two additional programs under the Cultural Tourism Accelerator Program. These programs were developed in response to impacts of the Omicron 'wave' and natural disasters on organisations capacity to deliver Cultural Tourism projects.

Cultural Tourism Capacity Grants | (\$335,000: \$225,000 to RANSW, \$110,000 to FAA)

A series of targeted grants to regain Cultural Tourism capacity in South-East Queensland and Far North NSW. Working with Queensland and NSW Regional Program Administrators, organisations and individuals will be provided with grants of \$15,000 and \$2,500 to assist rebuild capacity to offer Cultural Tourism product.

Cultural Tourism Generator | (\$407,500)

A targeted mentoring program for invited small-to-medium organisations who were unsuccessful in their applications to the Cultural Tourism Program or who lacked capacity to apply for the program but have unique Cultural Tourism product. Marketing professionals were contracted to work with the organisations developing and implementing a campaign or initiative. The mentor would work with the organisations to develop their capacity to deliver a tourism, audience focussed project and to continue to participate in the Cultural Tourism economy.

The mentors engaged were Creative Plus Business (NSW, QLD, SA, NT), The Culture Farm (VIC, TAS), Savagely Creative (WA).

Cultural Tourism Accelerator Program Allocations

Allocated by	Allocated to	Budget	Actual
OFTA	Regional Arts Australia	\$ 5,027,000	\$5,027,000
Regional Arts Australia	Regional Arts NSW	\$ 635,571	\$ 860,571
	Regional Arts Victoria	\$ 635,571	\$ 470,571
	Regional Arts WA	\$ 635,571	\$ 635,571
	Darwin Community Arts	\$ 635,571	\$ 505,571
	RANT	\$ 635,571	\$ 465,571
	Flying Arts Alliance	\$ 635,571	\$ 745,571
	Country Arts South Australia	\$ 635,571	\$ 635,571
	Regional Arts Australia	\$ 578,003	\$ 708,003

There was strong interest in the grant program. However, the timing of the grant rounds over the 2021-22 summer did have an impact with the arrival of the 'Omicron variant' creating a degree of application/event hesitancy in some States and Territories

\$4,607,500 in grants for 572 projects across the country through Cultural Tourism Accelerator Program. 500 artists, arts organisations and community organisations received grants under the Cultural Tourism Accelerator Program. Applicants were allowed to apply and receive funds from multiple grant categories for separate projects or separate aspects of larger projects.

	Jurisdiction	Program	Projects	Distributed funds
Regional Arts Australia	National	Project Accelerator	89	\$222,500
		Generator	21	\$315,000
Regional Arts NSW	New South Wales	Cultural Tourism Accelerator	71	\$600,000
		Capacity	36	\$225,000
Darwin Community Arts	Northern Territory	Cultural Tourism Accelerator	48	\$470,000
Flying Arts Alliance	Queensland	Cultural Tourism Accelerator	66	\$600,000
		Capacity	19	\$110,000
Country Arts SA	South Australia	Cultural Tourism Accelerator	68	\$600,000
RANT Arts	Tasmania	Cultural Tourism Accelerator	46	\$430,000
Regional Arts Victoria	Victoria	Cultural Tourism Accelerator	43	\$435,000
Regional Arts WA	Western Australia	Cultural Tourism Accelerator	65	\$600,000
TOTAL			572	\$4,607,500



Mimili Maku artist Linda Puna with fellow Mimili artists Josina Pumani, Sheila Wangin, Peshwah Fielding and Emma Singer presenting Linda's new collaboration with Unreal Fur, SA. Photo: Meg Hansen

OUR PROGRAMS

RAA supports high quality practice through professional development opportunities and cross-sector projects. Our National Strategic Program is designed to support a sustainable and vibrant arts and creative sector, elevate the practice of artists and practitioners across regional, rural and remote Australia, raise their profile and provide professional development opportunities.

With the support of the Federal Government Regional Arts Fund we opened two new programs for 2021-22, Regional Assembly and the Wellbeing Program, and continued the successful National Fellowships Program for a second year.

“RAA is committed to maintaining strategic, collaborative relationships for the benefit of arts and creative practice across the country. To facilitate opportunities that strengthen artistic and creative practice and to increase the access and participation of artists and organisations working in regional communities.”

The objectives of our National Strategic Program were to:

- **Elevate and build** the practice of artists and arts workers across regional and remote Australia.
- **Raise the profile** of artists and arts workers across a range of artforms, stages of career, duration and geographies.
- **Provide** professional and industry development opportunities.
- **Build** connection and generate exchange.
- **Generate** strategic, collaborative relationships for the benefit of arts and creative practice across the country.

Throughout 2021-22 we delivered 7 projects as part of the 2021-22 Strategic Program to the value of \$377,996.

Project	Timeframe	Value
National Regional Arts Fellowships	January 2021 – March 2022	\$109,620
Sector Wellbeing	January 2021 – June 2022	\$12,800
Regional Assembly	January 2021 – June 2022	\$103,656
Artlands Participation Grants*	May 2021 - November 2021	\$55,000
Artlands Conversation Series #2	September 2021 – June 2022	\$43,420
Amplify	January 2021 – June 2022	\$25,000
Program Evaluation (RAF)	January 2021 – June 2022	\$28,500

REGIONAL ASSEMBLY

Driven by a sense of inter-personal generosity and creative rigour Regional Assembly nurtures critical conversations, professional comradery and artistic growth for a cohort of practitioners based outside of apparent “cultural-capitals” in regional and remote geographies across Australia, Asia and the Pacific.

The inaugural Regional Assembly assembled 13 times between July 2021 and May 2022. Eleven creative practitioners took part in the program, in addition to the involvement of Tristen Harwood writing for Notes on Assembling, Cristian Tablazon producing the podcast Conversations with the Assembly, and coordination by Alana Hunt. This cohort brought together practitioners living and working from Aotearoa (New Zealand), India, Kashmir, the Philippines, and First People’s unceded territories across Australia.

Four special guests visited Regional Assembly—namely Ali Cobby Eckermann, Tame Iti, Amar Kanwar and Julie Gough. These people were selected as senior practitioners with a many decades long and impactful practice grounded in regional locations. Their contributions to the program were profound.

One of the most touching responses to the program came from artist Karen Mills who told us that she would not have had the confidence to share her story in a short video produced by Tarnanthi if she had not first shared her story with Regional Assembly.

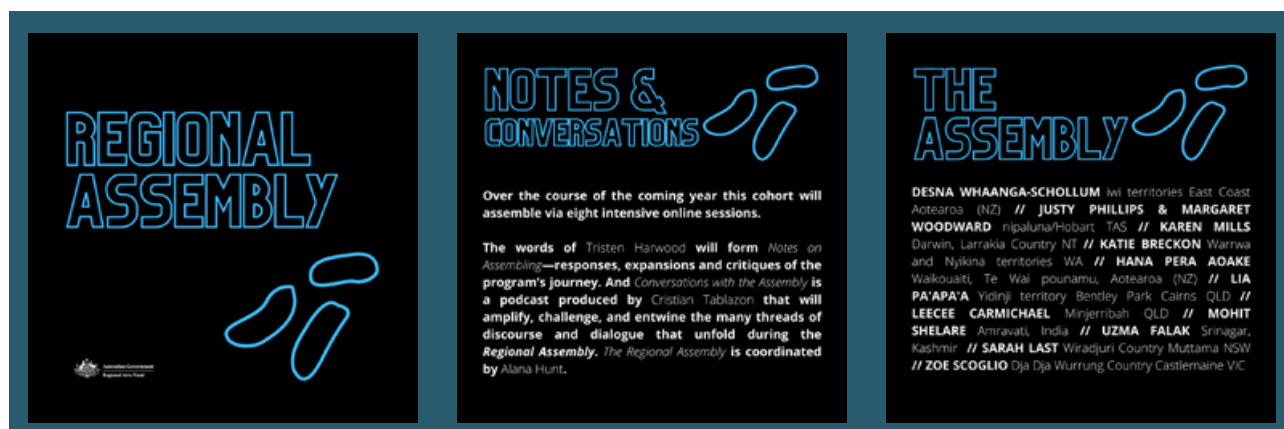
Reflecting via email on one of his early contributions to Notes on Assembling Tristen Harwood noted:

This text really came from me thinking about and trying to understand how Regional Assembly has touched me since we’ve been doing it. It’s expanded beyond thinking about the other members and the places they are from/live to thinking about the way and who inhabits the small towns I pass through (because I’m on the road so much). I feel like RA has been a way of bridging divides in a way that feels genuine and lived rather than the extractive and fetishistic ways I often notice.

The inaugural cohort of Regional Assembly 2021 included:

- Uzma Falak | Kashmir
- Sara Last | NSW
- Mohit Shelare | India
- Zoe Scoglio | VIC
- Karen Mills | NT
- Desna Whaanga-Schollum | Aotearoa (NZ)
- Hana Pera Aoake | Aotearoa (NZ)
- Katie Breckon | WA
- Lia Pa’apa’a | QLD
- Justy Phillips and Margaret Woodward | TAS
- Leecee Carmichael | QLD

<https://regionalarts.com.au/programs/regional-assembly/artists>



NATIONAL REGIONAL FELLOWSHIP PROGRAM

Building on the success of the 2015 and 2020 iterations, the 2021 Fellowship program was an investment in the development of artistic and creative practice for artists and practitioners working and living in regional, rural and remote Australia.

The program was recipient-led, cross disciplinary and open to multiple art forms. It addressed the need for creative development, career pathways and supported individuals in time and place to develop their work, skills and networks.

The 2021 National Regional Arts Fellowship program attracted 59 applications with an additional 53.

The 2021 Fellows selected by an independent panel were:

FELLOWSHIP CATEGORIES

Fellow Name	Location	Fellowship Category
Samara Cunningham	Fish Creek, VIC, 3959	Creative & Professional Development
Lewis Major	Mount Barker, SA, 5251	Creative & Professional Development
Sharon Vigona-Goudge	Karama, NT, 0812	First Nations - Creative & Professional Development
Stephanie Jack	Sandy Bay, TAS, 7005	First Timer
Sky River	Margaret River, WA, 6285	First Timer
Haneen Martin	Darwin City, NT, 0800	First Timer



The 2021 Fellows were extremely grateful to be part of the Fellowship program. They acknowledged that the Fellowship had supported them in their career development and connection with the arts sector. The flexibility and applicant-led approach of the Fellowship program was embraced. Most 2021 Fellows adapted their focus and priorities during their Fellowship and appreciated the support provided by Regional Arts Australia.

The 2021 Fellows recognised that this opportunity has raised their profile and created other opportunities for collaboration and engagement across the arts sector.

Testimonials

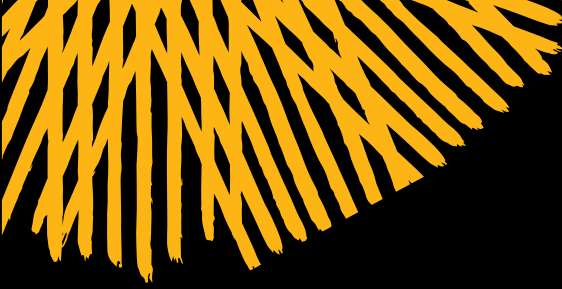
“The impact of the Regional Arts Australia Fellowship has been hugely significant to my career. It has created multiple opportunities for me to firmly establish my role as a community artist, while affording time to spend on my professional development. This rare and valuable chance provided much-needed space to conceive new learning and community engagement projects. The Fellowship gave me confidence in my existing knowledge, and the chance to develop new skills by closely studying the work of other Australian practitioners and arts organisations. The Fellowship helped me to find new ways to bring the arts to the community, and fostered engagement, participation and new creative conversations. The Fellowship raised my profile, and a number of significant and varied opportunities have arisen from the Fellowship project.” Samara Cunningham

“I believe the National Regional Arts Fellowship is the best Australian arts Fellowship program. The program let’s individuals create what they need and aspire to and it does not dictate predefined pathways or desired outcomes. The flexibility and support from Regional Arts Australia was amazing. I was encouraged to create outcomes that worked for me and I am still supported with ongoing connections linked to my Fellowship.” Shay Vigona

“The National Regional Arts Fellowship program provided a powerful and creative launch pad, leading to broad community engagement, experimental space for my practice to evolve, while opening doors into the world of building my new puppet show, The Marri Tree Girl.” Sky River

Insights





ART LANDS

SHAPING REGIONAL ARTS

ARTLANDS

ARTLANDS HAS BEEN A STRATEGIC REGIONAL ART GATHERING SINCE 1998. REGIONAL ARTS AUSTRALIA (RAA) DELIVERED ARTLANDS, BY ARRANGEMENT WITH STATE BASED REGIONAL ARTS ORGANISATIONS TILL 2017 WHEN AN INDEPENDENT REVIEW WAS CONDUCTED AND RAA ACCEPTED THE RECOMMENDATION THAT IT SHOULD TAKE PRIMARY RESPONSIBILITY AS EXECUTIVE PRODUCER FROM 2019.

ARTLANDS 21

Artlands is Australia's seminal national event designed to reflect and respond to emerging trends and shine a spotlight on arts and creative practice in regional, rural and remote Australia.

Artlands 2021 was delivered in lutruwita on palawa country (Launceston, Tasmania) alongside host Junction Arts Festival

Due to the ongoing impacts of Covid 19 the planned 2020 event was postpone and Artlands 2021 was designed as a hybrid model that could be adapted to different circumstances that we found ourselves constantly navigating.

As we moved into a new era of program delivery and connection, Artlands 2021 adopted a flexible, hybrid model, using digital live-streaming to augment the in-person experience. In addition to the host venue Junction Arts Festival, Artlands 2021 partnered with 4 national venues:

- Araluen Arts Centre in Arrernte Country (Alice Springs)
- Red Earth Arts Precinct in Ngarluma Country (Karratha)
- Empire Theatre in Western Wakka Wakka, Giabul and Jarowair Country (Toowoomba)
- Fabrik in Peramangk and Kaurn

Artlands 2021 was a marker in time, a response to Covid 19, and redefined hybrid gathering.

The partner venues created regional hubs where locally-based gatherings enabled conference speakers and delegates to participate from their home states, watching key live-streamed Artlands 2021 sessions from Launceston and hosting their own locally-based conversations.

We invited participants to come together to explore the theme, 'The Space Between' no matter how big that space became. The distributed model and associated digital infrastructure allowed conversations to take place simultaneously across the country designed to create a region-to-region national experience that focused on maintaining a connection.

OVER **3** DAYS
AND ACROSS **5** VENUES AND ONLINE
WE DELIVERED **36** SESSIONS, SUPPORTED
82 SPEAKERS AND **378** DELEGATES.

THEME & FRAMEWORK

THE SPACE BETWEEN

CONVERSATIONS ABOUT PRACTICE
THROUGH THE INTERSECTION OF
PEOPLE AND PLACE

The framework provided a contextual link between people, place and practice and considered a narrative of art as social change and emphasises the importance of cultural identity. Inherent to the program design was an understanding of place from a geographical, social and environmental context. An understanding that connects arts and regional industries and provides a place for cultural exchange.

In Desna Whaanga-Schollum's Artlands 2018 keynote presentation: Taonga Tuku Iho, we listened to the importance of a connected approach.

“
A way to work that bridges the cultural divide. That through aligning our purpose we can generate new knowledge that in term supports our practice, values place based creatively and understands the environment as a whole and our own personal contribution.

Artlands 2021 invited us 'to come together' to explore the space between. 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. To:

SHARE - listening and responding to new ideas and critical thinking
CONSIDER - the value of shared knowledge
CONNECT - through exchange & learning



BRAND

In line with the recommendations from the 2017 report, the name Artlands, the Artlands font, and the Artlands Sun, first designed for Artlands Dubbo were used across all platforms. This brand consistency now links the last three conferences, providing a strong visual identity for the event. The Hobart based design agency, Futago were engaged to update the Artlands Victoria logo and design assets for the 2021 conference and the Conversation Series.

BRAND APPLICATION



PROGRAM

The Artlands 2021 program offered a series of critical narratives across industry, research and academia that reflected current emerging trends and case studies and responded to challenges and opportunities experienced throughout regional Australian arts practice. The program highlighted and acknowledged the significant contribution arts and culture can make in ensuring our regions remain strong and vibrant.

As with previous events, one of the biggest challenges was selecting from the amazing depth, variety, and quality of work being produced and presented regionally. We received significantly more expressions of interests than we had room to program.

CALL FOR PRESENTATIONS AND PROCESS

The Call for Papers and Presentations opened on 16 March and closed on 19 April, we received 138 submissions from across the country.

The Formats included:

- | | |
|--------------------------|---|
| Panel discussions | Convene a panel with three or four speakers with knowledge and expertise in a particular area, explore and challenge a particular topic. (90 minutes including questions) |
| Deep dialogues | Facilitate a deep fundamental philosophical conversation. (90 minutes) |
| Round table chats | Informal robust conversations focused on regional practice. (60 minutes including questions) |
| Short and sweet | Present a case study, new discoveries around best practice, and research methodologies. (20 minutes including questions) |

Program Changes

Due to **the changing pandemic circumstances and shifting border closures** we made the decision in August to host Tasmanian only speaker and delegates in Tasmania and to connect other speakers and delegates via the hubs or digitally. This meant we had to reprogram and reduce the sessions.

We planned to present:

51 sessions consisting of:

- 7 keynotes
- 10 panels
- 7 round tables
- 14 short and sweets
- 9 Deep dives
- 4 feature projects

The Final Program included:

37 sessions consisting of:

- 7 keynotes
- 9 panels
- 4 round tables
- 8 short and sweets
- 6 Deep dives
- 3 feature projects

The digital program, consisting of two concurrent streams of content covering 26 sessions was not affected by the session cancellations necessitated by the pandemic.

In total there were 94 speakers, with representation from every state and territory and 3 speakers from the Asia Pacific Region bringing an international perspective.

Speaker Home Location	Number of speakers	Percentage by Location	Presentation Location
International	3	3%	Remote
ACT	1	1%	Remote
NSW	11	11%	Remote
WA	13	14%	10 WA Hub, 3 remote
QLD	5	6%	4 QLD Hub, 1 remote
NT	4	5%	2 NT Hub, 2 remote
TAS	44	46%	43 Tas Hub, 1 remote
VIC	10	11%	Remote
SA	3	3%	2 SA Hub, 1 remote

DAY THEMES

The overarching theme of the conference ‘the space between’ invited conversations about practice through the intersection of people and place. Separate day themes allowed for deeper examination of the interconnected regional creative ecosystem. Conversations were integrated across Australian art forms, across Australian communities and across Australian landscapes.

DAY 1: SHARE - listening and responding to new ideas and critical thinking

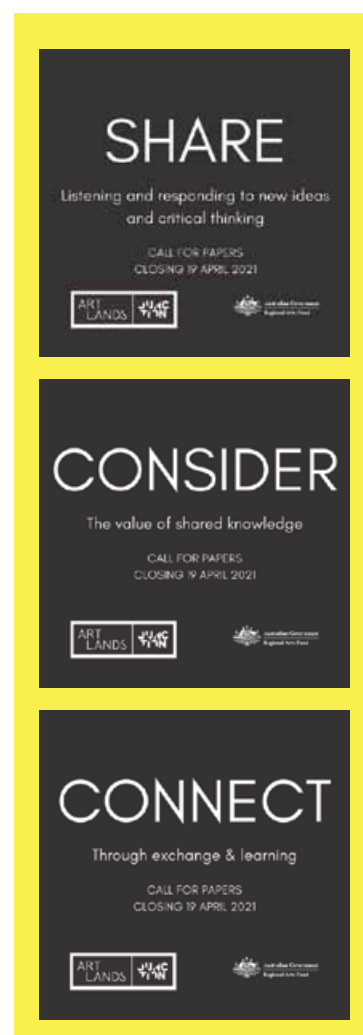
The first day enabled a series of exchanges that explored the creative ecosystem of ideas and thinking across Country, communities and art forms.

DAY 2: CONSIDER - the value of shared knowledge

Focused on the consideration a contextual link between people, place and practice, sessions emphasized the importance of a whole of ecology approach, considering the creative and regional ecology. Inherent to the days program was an understanding of shared knowledge across geographic, social and environmental contexts. Speakers dug deep unpacking cultural identity and the interwoven role of creativity and cultural practice as drivers of cultural exchange and social change.

DAY 3: CONNECT - through exchange & learning

Day three explored ways of connecting, the space between art forms, between practice, between storytelling, landscapes and technologies. We connected regional practitioners across local, national and international contexts and invited artists, writers and makers from a wide diversity of fields, working at the crossroads of contemporary practice to learn through artistic and cultural exchange.



"THANK YOU FOR CHANGING MY DAY AND WAKING UP MY SENSES." MELISSA ROBERTSON, ARTS NEXUS



PROGRAM OVERVIEW

The framework for Artlands 2021 invited speakers and delegates to explore the space between and consider the contextual link between people, place and practice.

With speakers and delegates from local, state, national and international territories, the program was cross disciplinary and multi art form, led by practice and industry. Sessions unpacked cultural identity and the interwoven role of creativity and cultural practice as drivers of cultural exchange and social change. They asked artists, writers and makers from a wide diversity of fields to learn through artistic and cultural exchange.

7 X KEYNOTES

Junction Festival at 10 years	Liz Frankham, Greg Clarke, Paul Selwyn Norton
'mapali - dawn gathering'	Dave mangenner Gough
Effective change ... a Whole of Ecology approach	Efran Daliri
Breaking new ground, Innovative approaches to farming	Gabrielle Chan
<i>'I told you this was a thirst so great it could carve rivers.'</i>	Evelyn Araluen
<i>Ahakoia iti, he pounamu is a Maori expression that proposes however small, it is to be treasured</i>	Carin Wilson
Closing Reflection - Joining the Dots	Denise Robinson, Aunty Cheryl Mundy

9 X PANELS

Get the Regions Moving	Adam Wheeler, Sinsa Mansell, Caitlin Comerford, Jessica Devereux, Frankie Snowdon
Making things happen: women's labour in and Regional community, art, and cultural production	Marnie Badham, Soula Veyradier, Lia Pa'apa'a
Am I too old to be here?	Alysha Herrmann, Haneen Martin, Sarah Parsons, Sam Wannan
Holding up the Umbrella: Collaborative leadership in disaster recovery	Dr Tim Kurylowicz, Scotia Monkivich, Vanessa Keenan, Paul Holton



Capturing the Intangible - articulating the cultural impact of regional festivals

Colin James, Lindy Hume, Adam Wheeler, Rachel Meyers

Don't Loose the Digital - Technology and Digital Entanglement, Connectivity and Access

Jennifer Ganske, Adam Bannister, Samuel Cairnduff, Tahli Corin

A canary in the coal mine: How do we hold interdisciplinary process and product in tension with place?

Dr Abbey MacDonald, Scott Rankin, Professor Natalie Brown, Dr Marnie Badham

Cultural heritage - regional identity and collective memory

Dr Pippa Dickson, Mikaela Jade, Hak Kim, Pip Kelly

Flow - Conversations about water, and interdisciplinary participatory practice and slowing down.

Nari Lees, Sabrina Roesner

4 X ROUND TABLES

Across Cultures, Across Disciplines: Developing a model for working in the "in between"

Rosie Sitorus, Peter Salmon, James Bednall, Godfrey Simpson

Our Hybrid Future

Kate Larsen

Soliloquy: Engagement & Capacity building for young Artists

Nathan Tucker, Amelia Bartlet, Ben Barwick, Indea Quinn, Nathan Whittle, Willow Robson

Project O - an asset and place based approach to developing gender equity in regional communities

Rachel Small, Yazmyn Butcher, Holly Rankin-Smith

8 X SHORT AND SWEET

Tin Camp

Warren Mason

The Motherload

Julie Waddington

Makers' Program - A Case Study for Creative Economies in Regional Tasmania

Joanna Gair

Kandos: a reimagining

Lleah Smith

Design Eye Creative 'paper on skin' - sweet spot, surprise and running to keep up

Lyndal Thorne

The Politics of Canvas: Martu Collaboration

Curtis Taylor, Martu artists

Evolve: Public Artist Development Program

Katie Evans

I Stay Because of the Stories

Jacky Cheng



6 X DEEP DIVES

Things I've heard about Regional Arts

Adam Duisen

Ways of Working

Katie Edmiston, Gemma Robins, Kath Melbourne

Regional festivals as a device for cultural, social and economic change

Emma Porteus, Travis Tiddy

A Career in Collaboration

Wendy Morrow, Denise Robinson

Mapping cultural and creative industry 'hotspots' in the regions: national findings and insights from Queensland and Western Australia

Prof Greg Hearn, Ass Prof Mark David Ryan

Little J & Big Cuz - connecting with First Nations communities

Tony Thorne, Adam Thompson, Daisy Allen, David Gurney, Skye Cox, Nala Mansell

3 X FEATURE PROJECTS

Sunset Ceremony + Opening Night

Muster

Songs For Our Planet

FEATURE PROJECTS

Sunset Ceremony + Opening Night

The 10th anniversary of Junction Arts Festival began with Opening Night celebrations in Prince's Square, featuring a Sunset Ceremony, the large-scale community dance performance Muster and an après ski themed party. The Sunset Ceremony, created by cultural producer Josh Langford, featured First Nations artists and community members around a sand circle under the trees for an intimate performance of song, dance and spoken word. Aboriginal dancers shared a

beautiful story of the Yellow Tailed Black Cockatoo and how he got his feathers. Covering the dancers, community members and sand circle were moving projections of artwork created by young pakana artists Bianca Templar and Jasmine Mansell. Uncle Jim Everett and Scott Wells sang an original song written by Uncle Jim and then Uncle Dougie Mansell closed with the classic song Ol Cape Barren.



Junction Festival Opening. Photo's Nick Hanson

Muster

Muster was a community dance extravaganza created by Tasdance and Junction that featured over 100 professional dancers and dance enthusiasts from diverse communities across Launceston. Celebrating love, connection and the bringing together of

community, Muster was performed each night of the festival around the Prince's Square fountain and featured live music by harpist Emily Sanzaro and collaborators.



Junction Festival Presents Muster2021. Photo Lachlan Walker



Junction Festival Presents Muster2021. Photo Ness Vanderburgh

ATTENDANCE STATISTICS

Based on the continually evolving national situation and multiple moving components (many that we could not control), we made the very difficult, yet necessary, decision to ask our delegates and speakers not to travel to Launceston from interstate to attend the Artlands program.

Responding to state-based guidelines, delegates could gather at one of our regional hubs to watch a live-stream of our digital-hybrid program or they can log-in and engage with our program from their home, work place or studio. We offered refunds for all who had purchased a full ticket and reduced all tickets to an early bird fee. The Covid travel restrictions had a considerable impact on our in person Delegate attendance.

269

In person delegates nationally consisting of:

85	TAS delegates
51	WA delegates
54	QLD delegates
61	SA delegates
18	NT delegates

195

Digital delegates nationally (including on demand access) consisting of:

NSW	57 (in lockdown)
ACT	4
QLD	35
WA	16
NT	10
SA	3
TAS	19
VIC	51 (in lockdown)

PARTNERSHIPS

PRESENTER



PRINCIPAL PARTNER



PRESENTING PARTNER



PROGRAM PARTNER



DIGITAL PARTNERS



EDUCATION PARTNER



REGIONAL PARTNERS



REGIONAL HUBS



SUPPORTING PARTNERS





ART LANDS

CONVERSATION SERIES

ARTLANDS CONVERSATION SERIES

The Artlands Conversation Series was a curated program of critical conversations drawing on themes of cultural landscapes and creative ideas playing out across the nation.

Launched in August 2020, the Series heralds a new long-term approach to the delivery of Artlands and to provide connection between Artlands conferences and across conversations. The programming was responsive and delivered in multiple formats, the series ran from Sept 2020 – June 2022:

- | | |
|--|---|
| Episode #1 'Navigating the Pandemic: risk and temptation'
Wednesday 2 September 2020 | Episode #8 'Field Guiding the Erratic'
Wednesday 4 August 2021 |
| Episode #2 'Transforming Experiences, How art and creatively can create pathways to recovery'
Wednesday 14 October 2020 | Episode #9 'Artists embedded in place – working for social impact with rural young people'
17 Nov 21 |
| Episode #3 'Connection in times of Isolation'
Wednesday 25 November 2020 | Episode #10 'Exploring how art can support us in life and in death'
Friday 4 February 2022 |
| Episode #4 'Beyond the Biennale'
Wednesday 3 February 2021 | Episode #11 'The Bump in Box'
23 March 2022 |
| Episode #5 'Adapting Culture in Regional NSW'
24 March 2021 | Episode #12 'Slow. Small. Humble. – Workshop run by Kelly Lee Hickey'
Wednesday 4 May |
| Episode #6 'Slow Arts Practice – what. Happens when we slow down'
Wednesday 12 May 2021 | Episode #13 'Connecting people, place and practice in regional art contexts'
Wednesday 22 June |
| Episode #7 'Shaping Local Cultural Identity'
Wednesday 30 June 2021 | |

In December 2021 we launched an Artlands Summer Series with extra sessions from Artlands 21. These were available online / on demand throughout Jan 2022.

All conversation series and the Summer Series can be viewed on our website and You Tube channel.

LOCAL GIANTS – CO FUNDED BY THE FEDERAL GOVERNMENT RISE PROGRAM AND RAF RECOVERY



Through a partnership between Performing Arts Connections Australia, Performing Lines and Regional Arts Australia, Local Giants is an ambitious new program with a long-term approach to build resilience, sustainability, accessibility, diversity and vibrancy.

The Program consists of several intersecting parts including a Regional Producers Career Development Program, Regional Artist Residencies, and New Regional Work Co-Commissions. It will enable regional performing arts centres across Australia to act as cultural connectors within their communities and explore new co-commissioning, co-producing and investment models.

This multi-tiered creative project aims to provide regional practitioners with supportive pathways that connect artist residencies and producer training with creative development, presentation of new work and short form touring.

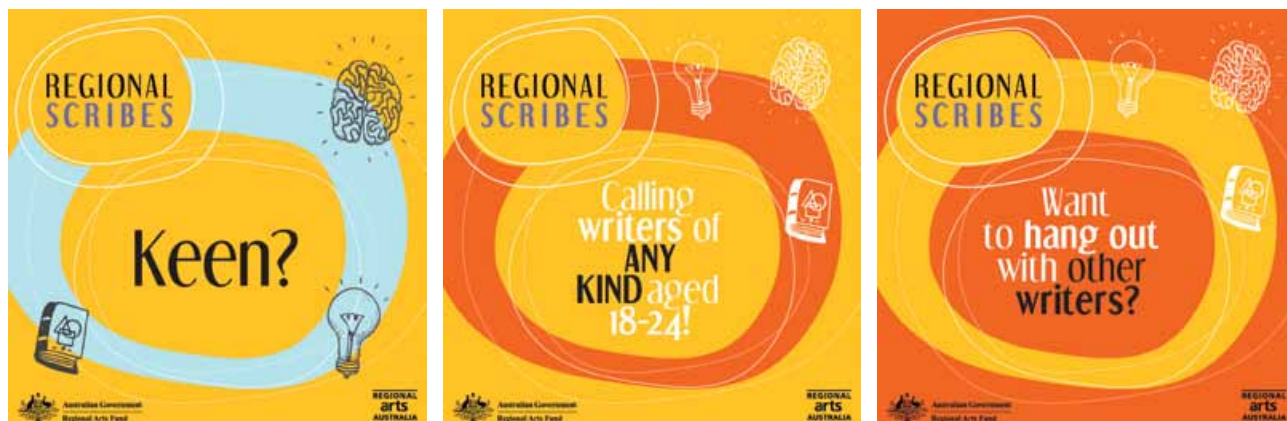
REGIONAL PRODUCERS PLATFORM

A skills development program led by Performing Lines that takes participants through a practical, industry-led capacity-building program in producing, culminating in an in-person gathering at APAX 2022. The cohort was chosen from a list of 76 applicants, demonstrating the necessity for investment in regional arts infrastructure.

The participants were:

- Aimee Grey | QLD
- Amber Grossman | QLD
- Anna Thomson | NT
- Claire Chapman | NSW
- Craig Bary | NSW
- Danelle Degrassi | TAS
- Georgia Deguara | WA – Supported by Circuit West
- Rosie Sitorus | WA
- Jade Ranson | SA
- Natasha Shimpf | NSW – Supported by Eastern Riverina Arts through the Renew Wagga project, in partnership with the NSW Government
- Rebekah Gibbs | VIC – Supported by Flying Fruit Fly Circus
- Sarah Reuben | NT
- Sinsa Mansell | TAS – Supported by Performing Lines TAS
- Sky River | WA
- Tracey Skinner | VIC

In addition to the Producer Platform the program includes regional artist residencies in South Australia, New South Wales, and Queensland, as well as new regional work co-commissions. As we move into a new era of program delivery and connection, Artlands 2021 will adopt a flexible, hybrid model, using digital live-streaming to augment the in-person experience. In addition to the host venue Junction Arts Festival, Artlands 2021 will partner with 4 national venues that will become Artlands regional hubs.



Regional Scribes is an opportunity for people aged 18-24 in any stage of their writing and storytelling journeys to overcome the vastness of space and isolation by coming together virtually to meet with like-minded peers across the country. The program will run twice over 2022-2023.

To take part in the program, participants must be:

- Between the ages of 18-24 years old
- Living in a regional or remote area
- An Australian citizen or resident for, at least, the period of the program
- Have an interest in writing and/or storytelling

The program is a personal and professional development opportunity, where participants become part of a cohort of storytellers from around the country working in diverse art forms with unique voices. Regional Scribes provides a space to nurture their creative practices through sharing and listening, talks and workshops, group and individual activities.

Regional Scribes participants get to:

- Take part in regular monthly online meet-ups over 4 months
- Connect with peers in meaningful ways via phone and the internet
- Hear from guest speakers active in their storytelling/writing journey
- Receive \$500 towards their own professional development
- Access materials to support their creative practice

**THE 2022 PARTICIPANTS FOR THE FIRST COHORT OF REGIONAL SCRIBES
ARE AN OUTSTANDING CROSS-SECTION OF WRITERS AND STORYTELLERS
THAT OUR REGIONS HAVE TO OFFER**

5 COMMUNICATIONS

AS THE NATIONAL VOICE FOR ARTS IN REGIONAL AUSTRALIA OUR COMMUNICATIONS STRATEGIES CONNECT THE DOTS FOR ARTISTS, ARTS ORGANISATIONS, AUDIENCES, AND COMMUNITIES ACROSS AUSTRALIA. THROUGH COLLABORATIVE PARTNERSHIPS WE AIM TO AMPLIFY VOICES, CONVERSATIONS, AND OPPORTUNITIES ACROSS ART FORMS, ACROSS COMMUNITIES, AND ACROSS LANDSCAPES.

Our voice is connected, trusted and practical and is utilised across our social media channels (Instagram, Facebook and LinkedIn), via our website and newsletter, and in external media coverage.

Highlights of our communications this year include:

Connecting the regional arts sector via publicity for Artlands 2021:

Emphasising the new approach to the delivery of this national event – one that seeds Artlands curated alongside existing festival, exhibitions, and gatherings to encourage connections and engagement with local creative industries and practitioners, facilitating an integrated process of shared ownership;

Championing the role of our festival partner, Junction Arts Festival (TAS), and our regional hubs, including Red Earth Arts Precinct, Karratha (WA), Empire Theatre, Toowoomba (QLD) and Araluen Arts Centre, Alice Springs (NT), in their respective communities;

Utilising cross-artform and cross-community exchange through the online Artlands Conversation Series;

Opening up online discussions reflecting on presentations during the event by providing prompts in social media coverage

Highlighting the wider context of the Asia-Pacific region through Regional Assembly:

Publicising both written works from Notes with the Assembly and the podcast Conversations with the Assembly, produced during the Regional Assembly by participants on social channels and in the newsletter;

Emphasising RAA's core programs and associated opportunities:

Publicising RAA programs, including Regional Scribes, Local Giants, Cultural Tourism Accelerator, and the Regional Arts Fund across social channels and newsletter;

Connecting our social media followers with programs such as the Regional Assembly and the Artlands Conversation Series which is available for live-streaming and online playback

KEY METRICS

FACEBOOK	July 2021	June 2022	Increase of	12 months
Total followers	9245	11,129	1,884	
Total Reach				228,009

INSTAGRAM	July 2021	June 2022	Increase of	12 months
Total followers	3851	4728	877	
Total Impressions				247,264

NEWSLETTER	Average Open Rate	Average Click Rate
	38.9%	4.9%

WEBSITE	12 months
Total Page Views	58,062
Total Users	24,427

Key campaigns include:

- Artlands 2021 program announcement
- Artlands 2021 and nbn partnership announcement
- Cultural Tourism Accelerator program announcement
- Local Giants Producer Platform applications open
- Local Giants Regional Producer participants announced
- Regional Scribes program applications open
- End and start of year round-ups



Photoshoot for hero images with Elders and participants.
Photo: Nic Duncan



Artist- Aunty Judith Rose Thomas.
Photo: Carmencita Palermo

MEDIA

RAA continues to be featured in media coverage and approached for comment on important issues and events within the context of regional art.

<https://www.artshub.com.au/news/features/10-years-of-bringing-art-into-everyday-lives-2498918/>

<https://artsreview.com.au/australias-art-sector-maintains-connection-during-pandemic/>

<https://www.artshub.com.au/news/news/multi-state-program-unlocks-regional-potential-2516527/>

<https://themusicnetwork.com/regional-arts-australia-projects/>

<https://limelightmagazine.com.au/news/regional-arts-australia-announces-five-national-strategic-recovery-projects/>

<https://www.aussietheatre.com.au/news/five-new-recovery-projects-that-support-regional-arts>

<https://timesnewsgroup.com.au/bendigotimes/news/federal-funding-for-regional-arts/>

<https://www.examiner.com.au/story/7388408/five-regional-art-projects-get-green-light/>



Bendigo Art Gallery director Jessica Bridgfoot, Federal arts minister Paul Fletcher and Regional Arts Australia executive director Ros Abercrombie. Photo: Katie Martin

#6 FINANCIAL REPORT



Treasurer's Report

On behalf of the Board, I present the financial statements for the 2021/2022 financial year.

Over the past few years RAA has committed to demonstrating best practice in our administration, and ensuring continuous improvement in all that we do. In the finance area that is reflected in our commitment to maintain the Finance and Risk Committee, which means two weeks prior to every Board meeting.

Changes adopted in accounting policy in 20-21 financial year on the treatment of grant revenue continues to provide higher acuity in budgeting and monitoring of our finances. This improved clarity allows the Board to fully understand RAA's financial position. The Finance and Risk Committee continuously reviewed the finances to ensure our reporting is transparent and accurate and that it properly informs the Board's decision making.

The Board welcomed the \$5M Federal Government's investment through the Regional Arts Fund to the Cultural Tourism Accelerator program. The funding recognises the significant contribution regional arts practice makes to the visitor economy.

Unfortunately, our share portfolio's market value recorded a loss of \$44,408 in our 21-22 portfolios through unrealised capital losses, these losses are shown in the Profit and Loss. Nevertheless, we were still able to meet our forecast budget and have returned a surplus this financial year. Consequently, we have not used any of our capital reserves to support our operations. The Board will return the surplus to the reserves and will reinvest any interest from the investment portfolio.

Aligning with RAA's 80th year in 2023, in 2022/23 the board and staff will commence Income Diversification works with goal of securing Core Funding of minimum of \$250,000. We will also be seeking funding streams that allows us to invest in projects, while building on our strategic partnerships.

We express thanks to the financial management team at Nagle Accounting for their work on the financial reporting to the Board and acknowledge the work of Sean Denham as the company auditor and Scott Howie who as our new General Manager has committed to finding ways of making our financial reporting to the Board more efficient and effective

I commend the Financial Report.

A handwritten signature in black ink, appearing to read 'Julie Briggs'.

Julie Briggs MBA LLM.

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2022

**REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182**

FINANCIAL REPORT

**FOR THE YEAR ENDED
30 JUNE 2022**

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REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

DIRECTORS' REPORT

Your directors present this report on Regional Arts Australia Ltd for the year ended 30 June 2022.

Directors

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

Simon Spain (Chair)	Paul Scott Williams (Casual appointed concluded 24/11/21)
Natalie Jenkins (Deputy Chair, Treasurer to 24/11/21)	Dennis Stokes (Resigned 29/04/22)
Julie Briggs (Treasurer from 24/11/21)	Shonae Hobson (Resigned 23/11/21)
Victoria MacKirdy (Secretary)	
Ari Palani	
Rachael Clements	

The surplus from ordinary activities after income tax amounted to \$159,569 (2021: surplus \$94,864).

The principal activity 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, the results of the operations, or the state of affairs of the Company in future financial years.

At this time the Directors are not aware of any developments likely to have a significant effect on the Company'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: 5/11/2022

DIRECTORS' REPORT (cont.)

Information on Directors

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

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/Treasurer – Natalie Jenkins BA(Arts Mgt), GAICD

Natalie has thirty years of experience in senior executive and governance roles in arts and creative sector organisations across Australia. In early 2020, Natalie was appointed as CEO of the Western Australian-based brand consulting agency Block Branding . Natalie is also Chair of Seesaw Magazine – an on-line magazine for the arts sector in Western Australia – an on-line magazine for the arts sector in Western Australia

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

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 the immediate past Chair of Regional Arts NSW and is a Committee member on the Eastern Riverina Arts' Public Fund

Secretary – Victoria MacKirdy GAICD

Victoria has extensive experience in local government, having worked 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, Deputy Chair of Regional Development Australia (AHF&KI) and a proud Member of SA Leaders for Gender Equity.

Director – Rachael Clements

Alice Springs-based Rachel Clements is a co-founder of Brindle Films, the most prolific screen production company in the Northern Territory . Recent productions include MaveriX (children's television drama series for ABC and Netflix), and feature documentaries Finke: There and Back (Stan, Madman) and The Song Keepers (MIFF Premiere Fund). Rachel's shows have won AACTA and AWGIE awards and have been screened at festivals including Sundance and Berlin.

Director - Ari Palani

Ari Palani 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 a Producer at La Boite Theatre and is completing a Masters of Fine Arts in Cultural Leadership at NIDA. It is his desire to build the capacity of industries and promote the joy of collaborative practice.

Director – Shonae Hobson BA (Anth)

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.

REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

DIRECTORS' REPORT (cont.)

Information on Directors (cont.)

Director – Dennis Stokes

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 – Paul Scott-Williams

Paul has worked in the creative and education industries for forty years both in Australia and the UK . Always a strong advocate for the arts, Paul has recently completed eleven years as CEO of Hume Conservatorium in NSW, winning the APRA Art Music award for Excellence in Regional Australia in 2014. He is currently preparing to undertake research studies at Sydney University.

Directors' meetings

During the financial year meetings of directors were held.
Attendances were:

	Directors' Meetings	
	Number Eligible to Attend	Number Attended
Simon Spain	8	8
Natalie Jenkins	8	8
Julie Briggs	5	5
Shonae Hobson	3	0
Dennis Stokes	7	3
Victoria MacKirdy	8	6
Ari Palani	8	5
Rachael Clements	8	8
Paul Scott Williams (Casual appointment concluded 24/11/2021)	4	3

REGIONAL ARTS AUSTRALIA LTD
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 Regional Arts Australia Ltd for the year ended 30 June 2022, 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: *4th November 2022*

Sean Denham & Associates
Suite 1, 707 Mt Alexander Road
Moonee Ponds VIC 3039

REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED
30 JUNE 2022

	Note	2022 \$	2021 \$
Revenue	2	1,287,264	834,076
Employee benefits expense		(375,905)	(292,956)
Program expenses		(527,665)	(318,042)
Depreciation and amortisation expense	2	(398)	(46)
Other expenses		<u>(223,727)</u>	<u>(128,168)</u>
Surplus for the year		159,569	94,864
Other comprehensive income for the year			
Net fair value gains/(losses) on available-for-sale financial assets		<u>(44,408)</u>	<u>26,215</u>
Total comprehensive income/(loss) for the year		<u><u>115,161</u></u>	<u><u>121,079</u></u>

The accompanying notes form part of these financial statements.

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REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2022

	Note	2022	2021
		\$	\$
CURRENT ASSETS			
Cash and cash equivalents	3	1,915,069	2,027,227
Trade and other receivables	4	1,200	44,450
Other assets	5	<u>16,716</u>	<u>12,935</u>
		<u>1,932,985</u>	<u>2,084,612</u>
NON-CURRENT ASSETS			
Other financial assets	6	516,870	574,800
Property, plant and equipment	7	<u>1,401</u>	<u>-</u>
TOTAL NON-CURRENT ASSETS		<u>518,271</u>	<u>574,800</u>
TOTAL ASSETS		<u>2,451,256</u>	<u>2,659,412</u>
CURRENT LIABILITIES			
Trade and other payables	8	1,747,832	2,072,614
Provisions	9	<u>28,843</u>	<u>28,615</u>
TOTAL CURRENT LIABILITIES		<u>1,776,675</u>	<u>2,101,229</u>
NON-CURRENT LIABILITIES			
Provisions	9	<u>6,559</u>	<u>5,322</u>
TOTAL LIABILITIES		<u>1,783,234</u>	<u>2,106,551</u>
NET ASSETS		<u>668,022</u>	<u>552,861</u>
MEMBERS' FUNDS			
Retained profits		<u>668,022</u>	<u>552,861</u>
TOTAL MEMBERS' FUNDS		<u>668,022</u>	<u>552,861</u>

The accompanying notes form part of these financial statements.

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REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED
30 JUNE 2022

	Retained Earnings	Total
	\$	\$
Balance at 1 July 2020	431,782	431,782
Comprehensive Income		
Surplus attributable to the entity	94,864	94,864
Other comprehensive income	<u>26,215</u>	<u>26,215</u>
Total comprehensive income	<u>121,079</u>	<u>121,079</u>
Balance at 30 June 2021	552,861	552,861
Comprehensive Income		
Surplus attributable to the entity	159,569	159,569
Other comprehensive income	<u>(44,408)</u>	<u>(44,408)</u>
Total Comprehensive income	<u>115,161</u>	<u>115,161</u>
Balance at 30 June 2022	<u><u>668,022</u></u>	<u><u>668,022</u></u>

The accompanying notes form part of these financial statements.

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REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED
30 JUNE 2022

	Note	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from grants		1,208,733	718,541
Receipts from other sources		75,401	36,132
Payments to suppliers and employees		(1,393,801)	(6,174,259)
Interest received		<u>185</u>	<u>1,208</u>
Net cash used in operating activities	10	<u>(109,482)</u>	<u>(5,418,378)</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Net Proceeds from Available-for-sale financial assets		187,148	103,966
Payments for purchase of property and equipment		(1,798)	-
Other receipts/(payments) from investing activities		<u>(188,026)</u>	<u>(161,769)</u>
Net cash used in investing activities		<u>(2,676)</u>	<u>(57,803)</u>
Net decrease in cash held		(112,158)	(5,476,181)
Cash at the beginning of the year		2,027,227	7,503,408
Cash at the end of the year		<u><u>1,915,069</u></u>	<u><u>2,027,227</u></u>

The accompanying notes form part of these financial statements.

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REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

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 Regional Arts Australia Ltd. for the year ended 30 June 2022 is authorised for issue in accordance with a resolution of the directors on 4th November 2022. The amounts presented in the financial statements have been rounded to the nearest dollar.

REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

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.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

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.

REGIONAL ARTS AUSTRALIA LTD
ABN 45 000 525 182

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

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 Federal 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).

REGIONAL ARTS AUSTRALIA LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

	2022	2021
	\$	\$
Note 2: Revenue and Other Income		
Revenue		
- Regional Arts Fund Recovery Administration	40,000	120,000
- Australia Council	58,500	81,779
Other income		
- Regional Arts Fund administration	308,280	174,734
- Affiliation fees	-	10,625
- RAA Creative Consultancies	47,029	4,971
- Service Fee	10,091	25,000
- Regional Arts Fund Strategic Projects	530,806	301,432
- Recovery Boost RAA SP	214,027	-
- Other Income	75,401	16,195
Total operating revenue	<u>1,284,134</u>	<u>734,736</u>
Sundry Income		
- Cash Flow boost	-	19,937
	<u>-</u>	<u>19,937</u>
Investment Income		
- Interest received	185	1,208
- Investment Income	2,945	78,195
Total other revenue	<u>3,130</u>	<u>79,403</u>
Total Revenue and other income	<u>1,287,264</u>	<u>834,076</u>
(b) Expenses		
- Office Administration	215,444	112,232
- Depreciation	398	46
- Salaries & Related Costs	375,905	292,956
- Staff and Director Travel	3,466	11,172
- Program Expenses	527,665	318,042
- Investment Fees	4,817	4,764
	<u>1,127,695</u>	<u>739,212</u>
Note 3: Cash and cash equivalents		
CURRENT		
Cash at bank	<u>1,915,069</u>	<u>2,027,227</u>
Note 4: Trade and other receivables		
CURRENT		
Accounts Receivable	<u>1,200</u>	<u>44,450</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

	2022	2021
	\$	\$
Note 5: Other Assets		
Prepayments	5,068	4,007
Dividends and Distributions Receivable	5,039	5,209
Franking Credits	6,609	3,719
	<u>16,716</u>	<u>12,935</u>
Note 6: Other financial assets		
Other Financial Assets	145,890	161,769
Available-for-sale financial assets - Listed Shares	370,980	413,031
	<u>516,870</u>	<u>574,800</u>
Note 7: Property, plant and equipment		
Office Equipment - at cost	1,799	1,024
Less accumulated depreciation	(398)	(1,024)
Total Property, Plant and Equipment	<u>1,401</u>	<u>-</u>
Note 8: Trade and other creditors		
CURRENT		
Trade creditors	205,515	12,065
Sundry creditors and accruals	18,289	4,309
GST Payable	(27,388)	(8,095)
Unexpended grant	8a. 1,551,416	2,064,335
	<u>1,747,832</u>	<u>2,072,614</u>
Note 8a. Unexpended Grants		
Recovery Boost		
Opening balance	1,430,000	6,346,220
Grant Income	-	-
Grant expenditure	(254,027)	(4,916,220)
Closing balance	<u>1,175,973</u>	<u>1,430,000</u>
Regional Arts Fund Strategic Projects 16-21		
Opening balance	540,806	454,241
Grant Income	-	3,606,000
Grant expenditure	(540,806)	(3,519,435)
Closing balance	<u>-</u>	<u>540,806</u>
Australia Council		
Opening balance	58,500	90,279
Grant Income	-	50,000
Grant expenditure	(58,500)	(81,779)
Closing balance	<u>-</u>	<u>58,500</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

	2022	2021
	\$	\$
Regional Arts Fund 22-27 (Year 1)		
Opening balance	-	-
Grant Income	3,604,000	-
Grant expenditure	<u>(3,297,660)</u>	-
Closing balance	<u>306,340</u>	<u>-</u>
Cultural Tourism Accelerator		
Opening balance	-	-
Grant Income	5,027,000	-
Grant expenditure	<u>(4,957,897)</u>	-
Closing balance	<u>69,103</u>	<u>-</u>
Contract Fees	-	35,029
Total	<u>1,551,416</u>	<u>2,064,335</u>
Note 9: Provisions		
CURRENT		
Provision for annual leave	<u>28,843</u>	<u>28,615</u>
NON-CURRENT		
Provision for long service leave	<u>6,559</u>	<u>5,322</u>
Note 10: Reconciliation of Cash Flow from Operations with Profit from Ordinary Activities after Income Tax		
Profit/(Loss) after income tax	115,161	121,079
Cash flows excluded from operating profit/(loss) attributable to operating activities		
Non-cash flows in profit/(loss)		
- Depreciation and write-off	398	46
- (Profit)/Loss on sale of assets	14,400	(43,223)
- Unrealised (Profit)/Loss on sale of assets	44,408	(26,215)
Changes in assets and liabilities;		
- (Increase)/decrease in other assets	(3,782)	6,458
- (Increase)/decrease in trade and other receivables	43,250	(42,112)
- (Decrease) in trade and other payables	(324,782)	(5,451,445)
- Increase in provisions	1,465	17,034
Net cash provided by Operating Activities	<u>(109,482)</u>	<u>(5,418,378)</u>

REGIONAL ARTS AUSTRALIA LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

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:

	2022	2021
	\$	\$
Key management personnel compensation	<u>142,485</u>	<u>131,400</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:

	2022	2021
	\$	\$
Financial Assets		
Cash and cash equivalents	1,915,069	2,027,227
Accounts receivable	1,200	44,450
Available-for-sale financial assets	516,870	574,800
Total Financial Assets	<u>2,433,139</u>	<u>2,646,477</u>
Financial Liabilities		
Trade and other payables	<u>1,747,832</u>	<u>2,072,614</u>
Fair Values		

REGIONAL ARTS AUSTRALIA LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2022

	2022	2021
	\$	\$
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.		
Recurring fair value measurements		
<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	<u>516,870</u>	<u>574,800</u>
	<u>516,870</u>	<u>574,800</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 14: Company Details

The principal place of business is:
Regional Arts Australia
RAV
Level 3, 370 Little Bourke St
Melbourne, VIC 3000

Note 15: 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.

REGIONAL ARTS AUSTRALIA LTD
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 Regional Arts Australia Ltd, the directors declare that:

1. The financial statements and notes, as set out on pages 11 to 17, 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 2022 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: 5/11/2022



Director -

Dated: 5/11/2022

INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
REGIONAL ARTS AUSTRALIA LTD

Opinion

I have audited the accompanying financial report, of Regional Arts Australia, which comprises the assets and liabilities statement as at 30 June 2022, statement of changes in equity, statement of cash flows and the income and expenditure statement for the year then ended, notes comprising a summary of significant accounting policies and the directors' declaration.

In my opinion, the accompanying financial report of Regional Arts Australia, has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012 , including:

- a) gives a true and fair view of the company's financial position as at 30 June 2022 and of its financial performance for the year then ended; and
- b) complies with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of my report. I am independent of the company in accordance with the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to my audit of the financial report in Australia. I have also fulfilled my other ethical responsibilities in accordance with the Code.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Emphasis of Matter - Basis of Accounting

We draw attention to Note 1 to the financial report, which describes the basis of accounting. The financial report has been prepared for the purpose of fulfilling the company's reporting responsibilities under the ACNC Act. As a result, the financial report may not be suitable for another purpose. My opinion is not modified in respect of this matter.

Responsibility of the Board for the Financial Report

The board of the company are responsible for the preparation of the financial report that gives a true and fair view and have determined that the basis of preparation described in Note 1 of the financial report is appropriate to meet the requirements of the ACNC Act and the needs of the members. The board's responsibility also includes such internal control as the board determine is necessary to enable the preparation of a financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the board are responsible for assessing the company's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless the board either intend to liquidate the company or to cease operations, or have no realistic alternative but to do so.

Auditor's Responsibility for the Audit of the Financial Report

My objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.

As part of an audit in accordance with Australian Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the board.
- Conclude on the appropriateness of responsible entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the the company's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

I communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.



Sean Denham

Dated: 4th November 2022

Suite 1, 707 Mt Alexander Road
Moonee Ponds VIC 3039

THE NIGHT PARROT

BY JESSICA WELLS



The Acacia Quartet and Morgan England-Jones perform *The Night Parrot*, QLD. Photo: Barry Alsop



Fantasy Medieval Fair Jousting, SA.



Junction Presents - ROOKE at Claremont as part of Open House Launceston, TAS. Photo: Lusy Productions



Panoply, SA. Photo: Kasia Tons



Autistic artist Aspy Jones performing at his sold out 'Underdog' single launch, QLD. Photo: Leeroy Todd



Artist Lori Pensini from rural Boyup Brook with a work in progress at her studio gallery during BRAT 2022, WA. Photo: Michelle Troop



David Babore Illustrations, QLD. Photo: Amelia Wood



CONNECTING THE DOTS

The relationship between the social and cultural, the ideological and political, the environmental and geographical is paramount. The relationship between the social and physical environment is dynamic. This interrelation between people and place is a deeply felt, multi-faceted experience that acquires and generates multiple layers of meaning. Arts and culture generate the layers of meaning.

THE NATIONAL
VOICE FOR ARTS
IN REGIONAL
AUSTRALIA