



REGIONAL ARTS AUSTRALIA

Annual Report 2018/2019

RAA acknowledges the
traditional Aboriginal
and Torres Strait Islander
custodians of Country
throughout Australia and
pay our respect to them,
their culture and their Elders
past, present and future

Contents

#1 MESSAGE FROM THE CHAIR	2
#2 MESSAGE FROM THE EXECUTIVE DIRECTOR	3
#3 ABOUT REGIONAL AUSTRALIA.	4
Our Vision	5
Membership	5
2018/2019 Directors and Staff.	6
#4 KEY ACTIVITIES	7
Regional Arts Fund.	7
Regional Arts Fund Objectives	9
Artlands Victoria	12
Artlands 2020 & Beyond	23
Regional Engagement Guidelines	24
Clunes Book Town	26
National Events.	26
Marketing Overview	27
#5 FINANCIAL REPORT	29
Income statement	30

#1 MESSAGE FROM THE CHAIR



This year signalled the first year of an exciting new reframing of the role of Regional Arts Australia. Over the last couple of years, the Board has been aware that the organisation would be preparing for a new Regional Arts Fund deed with Federal Government, devising a fresh model for its biennial Artlands gathering for Regional Arts and would need to temporarily draw on its financial reserves. The new RAA Executive Director, Ros Abercrombie, took up the invitation to think about how RAA could be a more contemporary and relevant organisation for Arts in regional and remote parts of Australia. With full support from the Board, Ros has led a broad consultative and new-thinking approach to all aspects of the company. At the end of this year this process is well underway and will inform a repositioning of our strategic direction 2020 - 2024, while continuing to work hand-in-hand with our member organisations, colleagues and friends across Australia.

On behalf of the board, and personally, I'd like to take this opportunity to particularly thank John Oster, RAA Executive Director 2014 - 2018, for his work with the organisation. John, based in Alice Springs, made strong partnerships across the country and steered the organisation with commitment and grace. I also want to thank Morri Young, Martin Paten and Michael Luchich who left the board after many years of service while welcoming Julie Briggs as our new Treasurer. We are busy carefully recruiting new members of the board to reflect the diversity of regional Australian public and artists.

It has been a pivotal and transitional year for RAA, opening new opportunities for this historic organisation to re-amplify the voice of the Arts in regional and remote Australia..

Simon Spain

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

#2 MESSAGE FROM THE EXECUTIVE DIRECTOR



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

RAA has a critical role as a provocateur in contemporary regional culture with a renewed currency to facilitate ideas and engage across the sector with national and global reach. These new spatial and socio-political paradigms are exemplified through diverse projects and agendas, building audiences and creating connection through the arts and creative industries. RAA's guiding principle is that place is central to creative practice and provides profound practical and emotional links between the economies and synergies of artistic and cultural practice.

Having joined the organisation in December 2018, I would like to take the opportunity to acknowledge the work of John Oster who retired as Executive Director in December 2018 and note that this report marks that hand over.

Over these first 6 months I have visited studios, organisations, meeting places, communities and have been reminded how diverse, extraordinary and challenging artistic practice in regional Australia is. I have been blown away by the quality, passion, entrepreneurship, and talent that resides in every state and territory.

The thriving national arts sector demands a critical dialogue, one that understands cross industry contexts and integrates artistic practice at all levels of government and business. I take my remit seriously to represent, advocate for and champion creative practice in regional, rural and remote Australia. I am keen to support the physical, economic and emotional spaces of contemporary cultural work and artistic practice in regional locations.

I would like to thank the board and staff at RAA and CEO Members Committee for their support, advice and shared expertise as I settle into the role and I look forward to the year ahead.

Ros Abercrombie

A handwritten signature in dark ink, which appears to read 'Ros Abercrombie'.

#3 ABOUT REGIONAL ARTS AUSTRALIA

Regional Arts Australia began in 1947 as the Arts Council of Australia. Seventy-two years on, today's organisation is a national peak body that supports and champions the politics and poetics of diverse art and creative practices in regional, rural, and remote Australia.

Regional Arts Australia:

- furthers the interests of regional artists, arts organisations, audiences and communities through the Regional Arts Fund;
- partners with government, corporate and philanthropic Australia to achieve better outcomes for regional Australia;
- advocates for informed national, regional arts policy that represents a diversity of practice and cultural landscape;
- represents best practice and provides professional development opportunities through fellowships and exchange programs;
- supports capacity building, networks, and opportunities, including the Regional Arts Network and Artlands;
- pursues equality of access to, and participation in, cultural experiences for regional Australians;
- undertakes research that encourages sustainable economic, social, cultural, and environmental development in regional communities.

OUR VISION:

Regional Arts Australia's (RAA) vision is contemporary, responsive and essential to arts communities in regional, rural and remote Australia.

In 2018, RAA consulted widely to determine how we could better support the one in three Australians that live in regional, rural and remote Australia. This consultation has provided our organisation with the confidence that our reframed vision responds to the needs of the Australian regional arts community.

Our vision is cross-disciplinary, inter-generational and inclusive and our national reach ensures we can facilitate significant outcomes through; partnerships, advocacy, practice, and research.

RAA's purpose is two-fold. Firstly, we advocate for the arts in regional Australia as a unified voice for our members. Secondly, we support artistic practice, facilitate creative exchange, and provide professional development for regional artists and arts workers.

RAA's strategic framework is designed to bridge a cultural and geographic divide by respecting and valuing contemporary regional practice across the national arts landscape. This intentional framework is embedded in First Nations' dialogue and provides a structure for purpose and knowledge that by design is embedded in place-based creativity and industry best practice. .

MEMBERSHIP:

We provide national reach and impact in collaboration with our members, the state-based Regional Arts Organisations and Regional Program Administrators.

In 2018/19 the following Regional Arts Organisations were the members of Regional Arts Australia:

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

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

- Darwin Community Arts
- RANT (TAS)
- Flying Arts Queensland
- Country Arts SA
- Country Arts WA
- Regional Arts NSW
- Regional Arts Victoria

Within the last year RAA engaged a new Chair, new Executive team, new Executive Director and have negotiated workspaces in every state and territory. This ambitious, professional team is highly skilled and committed to lead RAA into the future through diverse, accessible and thoughtful programs and initiatives.

2018/2019 DIRECTORS:

Simon Spain | Chair

Natalie Jenkins | Deputy Chair

Louise Partos | Secretary

Julie Briggs | Treasurer

Kay Mays

Michael Luchich – retired March 2019

Martin Paten– retired March 2019

2018/2019 STAFF

Ros Abercrombie | Executive Director
(from 14 Dec 2019)

John Oster | Executive Director
(till 14 Dec 2018)

Jes John | Communications Manager
(maternity position till 23 Dec 2018)

Esther Gorki | Communications Manager (till
23 July 2019)

Mary Jane Warfield | Regional Arts Fund
Manager

2018/2019 CONTRACTORS

Marby replaced MB consultancy

Futago Design

Clarity NT

IT Strategic

OFFICE:

With the change of Executive Director we closed the Alice Springs head office in January 2019.

RAA is a national organisation with staff, contractors, and Board Directors located in different states and territories. We have implemented a decentralized workplace model with an online virtual office. We have established an arrangement with our members and Regional Partner Administrators to access workspaces and meeting rooms as required at Regional Arts WA, Country Arts SA, Regional Arts NSW, Regional Arts Victoria, RANT, Futago, and 'All That We Are' in Hobart.



Artlands Victoria, 2018. Photo by Diana Domonkos

#4 KEY ACTIVITIES

REGIONAL ARTS FUND:

The Regional Arts Fund (RAF) is an extensive national program. We submit that it is one of the most viable avenues for delivering a targeted arts program, devised by the needs of the states and territories, and managed by RAA. The RAF is a vital source of artistic and creative stimulus to regional communities, underpinning community wellbeing, and liveability.

Vote 1 Regional Arts Campaign:

The Vote 1 campaign advocated for informed policy development to sustain arts practice and cultural activities in regional communities through an increase in the Regional Arts Fund.

We can demonstrate that the demand for the Regional Arts Fund is higher than ever, with some jurisdictions seeing an almost 70% unsuccessful rate for applications.

An increase in funds would facilitate an expansion of the RAF program with financial support, professional networks, and institutional connections across art forms, creative industries, and geographic locations. Increased funds would deliver real short, medium, and long-term benefits for artists and communities across regional, rural, and remote Australia.



Value of the Fund

2008 the Regional Arts Fund (RAF) was valued at \$22Million across four years.

2012 the fund was half that of 2008 valued at \$12.54Million over four years.

2016 - 2020 the fund is currently valued at \$13.853Million over four years

RAA recommended the Regional Arts Fund be increased in value and restored to its pre 2010 value by lifting the total value of the fund to \$22.5Million over four years. The campaign called for an increase of \$2 million from July 2020.

Vote 1 campaign Outcomes

- Campaign went live 18 March
- Distributed over 100 campaign packs (including postcards, bumper stickers and badges) around Australia
- There was overwhelming support for our letter writing campaign
- The marketing metrics highlighted the increase in RAA visibility aligned with the campaign
- A number of articles were published mentioning the campaign
- There was an election commitment of an additional \$1m commitment from the Australian Labor Party, but no extra funding commitment from the Liberal National Party.

“I know first-hand just how drastically having artistic opportunities in regional communities can benefit the entire town and population, especially the youth population ... This is something that I hold close to my heart.”

Grace Crogan - Student, Regional Arts Advocate and Supporter of the
VOTE 1 REGIONAL ARTS
Campaign



Australian Government
Regional Arts Fund

The Regional Arts Fund is an Australian Government program that supports and promotes participation in, and access to, Australia's arts and culture in regional, rural and remote Australia.

REGIONAL ARTS FUND OBJECTIVES

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

Since 2001 Regional Arts Australia has been managing the Regional Arts Fund at a national level, working with Regional Program Administrators in each state and territory. 2018 / 19 was the third year of our four-year Funding Agreement with the Australian Federal Government, through the Department of Communications and the Arts. Negotiations are underway for a new Funding Agreement to commence from July 2020.

In 2018 - 19 three new Regional Program Administrators (RPA's) took on the role of managing the RAF formerly administered by state government departments. These organisations are the Flying Arts Alliance (Qld), Darwin Community Arts (NT), and RANT Arts (Tas).

Regional Arts Australia continues to work with other RPAs in each State and Territory; ArtsACT (ACT), Regional Arts NSW, Regional Arts Victoria, Country Arts SA and Regional Arts WA. This national network of organisations is a strength of the fund, its delivery, and relationships.

In 2018 - 19 a total of \$2,681,493.32 in funding was allocated to 363 projects across all States and Territories.

8

Strategic Projects

8

Cultural Worker positions

109

Community Projects

238

Quick Response Grants

Community Grants and Quick Response Grants are competitive rounds which are managed by the Regional Program Administrators. There were 109 Community Grants awarded with a total value of \$1,682,000.00, being 63% of the total funding pool. There were 238 Quick Response Grants awarded, being 17% of the total funding pool.

This year we've seen a significant increase in projects where the primary beneficiary is First Nations Australians, rising from 19% of funds in 2016 - 17, to 15% of funds in 2017 - 18 to 28% of funds in 2018 - 19. The quality and impact of these projects and the leadership demonstrated by First Nations artists and organisations are substantial.

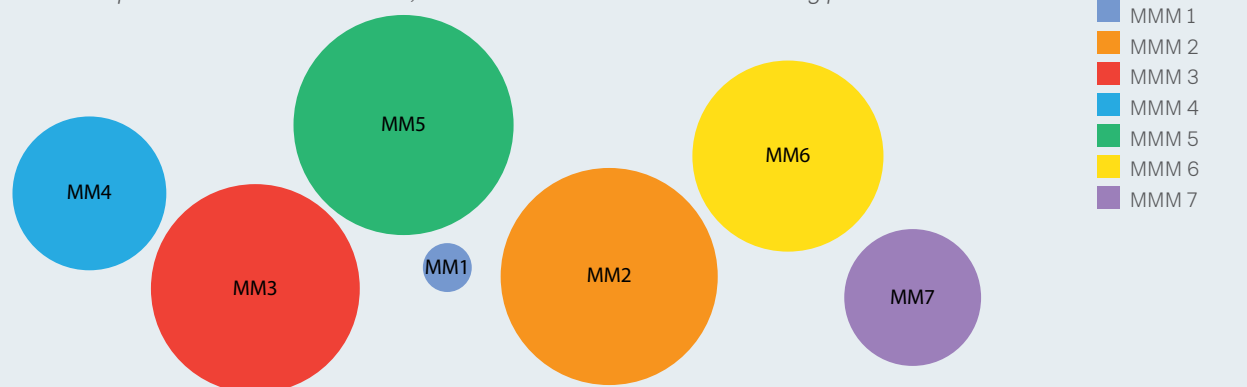
In terms of applicant and project location trends are reasonably consistent, with a slight increase this year in recipients from inner-regional areas (MMM 2) and a steady trend in rising overseas project locations, being 10% of all projects but only 3% of funds. This trend is a result of many artists receiving grants to tour works internationally and participate in mentorships and residencies overseas. This international activity further increases the depth and reputation of regional Australian arts practice.

Other trends that remain consistent with previous years are that visual arts and cross-artforms dominate, with 20% of funds going to visual arts projects and 33% of funds dispersed to cross-artform projects. Around half of the RAF is dedicated to “art projects,” and the remaining funds split almost equally between “professional development” and “community capacity building” projects.

The Regional Arts Fund continues to meet its objectives and to be a vital source of funding for the regional Australian arts sector; for artists, arts workers, audiences and communities across Australia.

RAF Project remoteness by MMM (Modified Monash Model)

each dot represents a remoteness index, the size reflects the amount of funding per MMM



RAF Project remoteness by MMM (Modified Monash Model)

Round	Program	# grants	%	\$ amount granted	%
QRG_1819	Quick Response Grants	238	66%	\$475,142.32	18%
18_2	Community Grants	59	16%	\$1,055,578.00	39%
	ACT Community Grants	2	1%	\$34,325.00	1%
19_1	Community Grants	48	13%	\$592,097.00	22%
SP_1819	Strategic Projects	8	2%	\$324,351.00	12%
CW_1819	Cultural Worker Positions	8	2%	\$300,000.00	8%
		363		\$2,681,493.32	



NSW Project: Nextwave Workshop, [REC] Ya Shorts Youth Film Festival, 2018



NT Project: Jilamara Artist to Broome, 2019.
Photo by Cara Raisin



QLD Project: WOVEN, Musical by Women of Austronesia, Cairns, 2019. Photo by Colyn Huber



SA Project: Vic McEwan, Weaving Stories Digital Projection, 2019
Photo by Sam Oster



TAS Project: Absence of Light, MakeShift Dance Collective 2019.
Photo by Jacob Collins of LUSY Productions



VIC Project: Strengthening relationships between regional choirs, Ballarat Choral Society and Colac Chorale, 2019
Photo by Janette Dalgiesch



WA Project: 30th Nannup Music Festival, 2018.
Photo by David Bailey

SAMPLE IMAGES
FROM THE 361
RAF PROJECTS
DELIVERED IN
2018-19

ARTLANDS VICTORIA:

EXECUTIVE SUMMARY

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

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

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

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

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

As Desna Whaanga-Schollum articulated in her keynote, 'Taonga Tuku Iho' "this connected approach was an effective step towards bridging the cultural divide when we think of

these events as containers for aligning our purpose and generating new knowledge. An intentional framework which can become embodied in our practices, a resonate container for place based creativity and valuing the environment as a whole and our own personal contribution to identity."

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

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

Summary of Recommendations

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

THEME & FRAMEWORK

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

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

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

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

The nine goals:

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



Opening Ceremony, Artlands Victoria, 2018
Photo by Rhys Jones

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

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

BRAND

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

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



BRAND APPLICATION

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



MANAGEMENT STRUCTURE

THE TEAM

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

Artlands Committee:

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

The Final Program included:

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

Number of speakers by location		%
International	5	3.64
ACT	3	2.18
NSW	7	5.10
WA	5	3.64
QLD	6	4.37
SA	4	2.91
NT	4	2.91
TAS	4	2.91
VIC	99	72.25



Image credits: Diana Domonkos, Jamile Arcus & Rhys Jones

PROGRAM OVERVIEW

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

8 X KEYNOTES

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

13 X PANELS

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

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

23 X SESSIONS

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

7 X WORKSHOPS

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

6 X POSTER ROOMS

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

2 X IN CONVERSATIONS

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

3 X OTHER EVENTS

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

3 X SPECIAL EVENTS

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

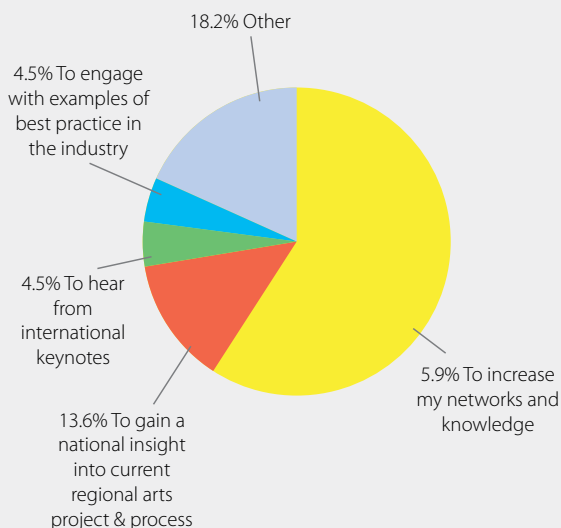
11 X FEATURE PROJECTS

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

12 X LOCAL VISUAL ARTS PROGRAM

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

What was the primary reason for attending Artlands Victoria?

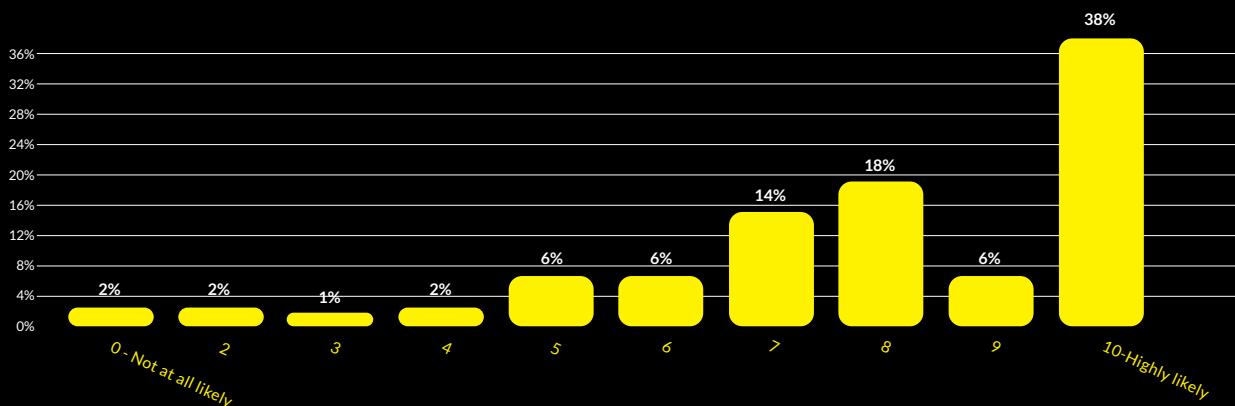


SUCCESS

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

Artlands Victoria 2018 - Evaluation Custom Questions

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



TESTIMONIALS

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

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

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

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

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

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

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

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

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

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

ARTLANDS²⁰²⁰

SHAPING REGIONAL ARTS

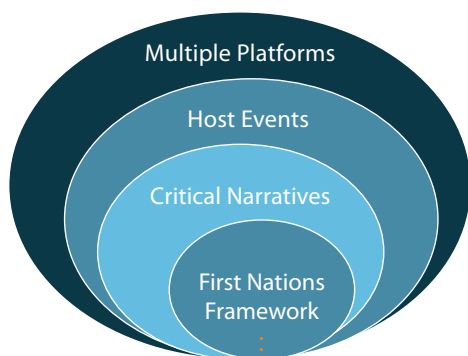
ARTLANDS 2020 & BEYOND:

Since 1998, RAA has delivered Australia's seminal national conference, Artlands, in partnership with state-based regional arts organisations. In 2017 a collective review of Artlands recommended that RAA take primary responsibility as Executive Producer of Artlands 2020 and beyond.

Artlands 2020 heralds a new long-term approach to the delivery of this critical national event. Within this model, RAA will program Artlands alongside existing festivals, exhibitions, and gatherings connecting with creative programming and providing ongoing platforms for dialogue and critical conversations across all States and Territories. This approach encourages connections and engagement with local creative industries and practitioners and facilitates an integrated process of shared ownership and outcomes generating increases participation and audiences.

From the Artlands review, recommendations around four key focus areas have been identified:

- a. Programming (curatorial)
- b. Strategic positioning
- c. Structure and resources
- d. Brand and marketing activation



The future Artlands programming strategy facilitates a structure that develops artistic and cultural reputation by:

- Artistic, cultural and community capacity building
- Diverse engagement with regional practitioners and stakeholders (particularly First Nations communities)
- Professional development opportunities
- Maximising equity through an accessible program
- Leave a skills-based knowledge and legacy, locally and nationally

Artlands 2020 will be:

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

With this new management structure, planning and reporting will be consistent and will provide internal benchmarking and analysis that will inform the next cycle of planning. The narrative is important.

We have engaged a design agency to conduct precedent and context research and develop a design strategy for the 'Artlands' brand. Within a revised marketing and communicators strategy RAA will present Artlands across a range of online platforms and create an intersection between brand and content.

REGIONAL ENGAGEMENT GUIDELINES:

Regional Arts Australia's 2019 publication *'Collaborating with Regional Communities: Guidelines and Tools for Regional Arts and Cultural Engagement'* explores and highlights why collaboration with regional communities should be part of every national conversation, not just a particular 'regional' conversation.

These guidelines are tools to assist those working in regional communities to achieve a more rewarding level of involvement in cultural activities. They show how to strengthen decisions, build productive partnerships, and develop positive outcomes for both local hosts and visitors to rural, regional, and remote Australia.

Regional Arts Australia thanks the team:

NSF Consulting
Producer Rod Ainsworth ,
Videographer Associate Media

A national consultation process with more than 100 stakeholders included regional arts organisations, First Nations organisations, metropolitan-based arts organisations, regional artists, academics, presenters, consultants, and representatives of local, state, and federal government bodies.

This project was made possible by the Australian Government's Regional Arts Fund, which supports the arts in regional and remote Australia.

Regional Engagement Guidelines is now live on our website and printed mini guides are available by mail.

Collaborating with regional communities

Guidelines and tools for regional arts and cultural engagement

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Our new publication:

*'Collaborating with
regional communities'*

Download for free from regionalarts.com.au

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Tertiary collaboration in the regions



As Lisa Havilah Chief Executive Museum of Applied Arts & Sciences says in her forward;

“Arts and culture has the ability to create cohesive communities, address contemporary issues, tell difficult stories and demonstrate to a young person that there are choices for a different future.

As a young person growing up in regional Australia, outside a small country town, I rarely had the opportunity to engage with arts and culture within the context of my own community. The few times I did were transformative as it allowed me the opportunity to imagine possibilities and to create a frame for my own ambitions.

For way too long the grand narrative of Australia has flowed into regional Australia from its cities. As a result, works created within a metropolitan context have rarely been diverse or relevant enough for regional communities. The more we as a sector can connect and integrate metropolitan and regional artists, their work and communities, the more we can disassemble old fashioned imagined hierarchies around arts and culture.

Regional arts has a profound impact on our culture by producing work that is uniquely influenced by its origins. Art that is created within a regional and community context creates a deep relevance and truth in both time and location that cannot be underestimated. Works truly embedded in community and in collaboration have generational impact, create distinctive stories and will continue to be critically important for our broader Australian contemporary narrative.

I congratulate Regional Arts Australia for developing an invaluable framework that will guide future collaborations.”

CLUNES BOOK TOWN:

For RAA, the promotion of Australian arts created regionally is paramount. We seek to offer access for all regional Australians to arts experiences and to enable artists and organisations to showcase their work at national events. In April 2019, we held a stall at the Clunes Booktown Festival to showcase the high caliber of writers working from the regions. The Clunes Booktown Festival is all about celebrating books and great conversations and big ideas that come from them.

The publications of thirty-one writers from across the nation were showcased at the Festival, covering a range of genres such as fiction, poetry, children's literature, and the fine arts.

NATIONAL EVENTS:

RAA considers it vital that the organisation is represented at events nationally, both as presenter and an audience member.

In 2018/2019, attendance included:

- Artlands Victoria - Bendigo Oct 2018
- Perth Festival - Feb 2019
- Country Arts SA - Staff Training Day (Adelaide) Feb
- Fair Play Symposium (Melbourne) Feb
- Dance Massive (GUTS) (Melbourne) March
- Ten Days on the Island (Hobart) March
- Rural Health Alliance Conference (Hobart) March (presentation)
- Regions Rising - Regional Australia Institute - (Canberra) April
- NAVA and Monash University Symposium 'Australian Cultural Policy: the next decade' State Library Victoria (Melbourne) April
- Shepparton Festival Strategy Session - RAA and RAV Co Presented (Victoria) April
- Four Winds Festival (NSW) April
- Clunes Booktown Festival (Victoria) May



Ros Abercrombie at Creative People and Places Symposium Burnley UK

- MAV LGA Arts & Culture Forum - (Melbourne) May
- Federal Labor Arts Policy Launch - (Melbourne) May
- Creative Victoria - Creative Summit Presentation - (Melbourne) May (presentation)
- Creative People and Places Symposium Burnley UK (presentation)
- Arts Council England - London (presentation)

MARKETING OVERVIEW:

Given the multi-dimensional and public nature of RAA's work we have been revising our communication strategy and realigning our commitment to ensuring excellent online relations with internal and external stakeholders.

NEW WEBSITE

The RAA website had a refresh in April 2019. Using the existing RAA style guide, the website was designed with improved usability, a custom animated banner area, social media links, and a contact form to allow users to get in touch. As part of website redesign RAA consolidated hosting services and migrated several domain names to the new server providing greater compatibility and sustainability. This consolidation will allow us to create an online archive of past events, with images and audio galleries.

TABLEAU INTEGRATION:

We implemented an intelligence software program, Tableau, and are now able to display analytics that connect and visualise the RAF data. This geo-mapping program has been integrated into our new website and can display a visual narrative of the national regional arts landscape. Responsive infographics allow the RAF program to be displayed by electorate, project type, artform, beneficiary and funding value.

KEY METRICS - FACEBOOK, INSTAGRAM, WEBSITE AND NEWSLETTER JULY 2018 - JUNE 2019

A few facts

- Approx. 80% of our audience on FB and instagram are women
- Our largest instagram audience is in Sydney (19%), Melbourne (16%) is second, Brisbane (7%) third.
- Our largest audience on FB is in Melbourne. Our largest audience in regional towns is in Newcastle , Cairns and the Gold Coast.
- Our web analytics shows a significant increase in page views between Jan – May 2019, this accounts for a revised communications strategy, the Vote 1 Campaign and the integration of Interactive RAF Data mapping.
- We recorded 86.8% new visitors against 13.2% returning visitors demonstrating our visibility and connection increasing.

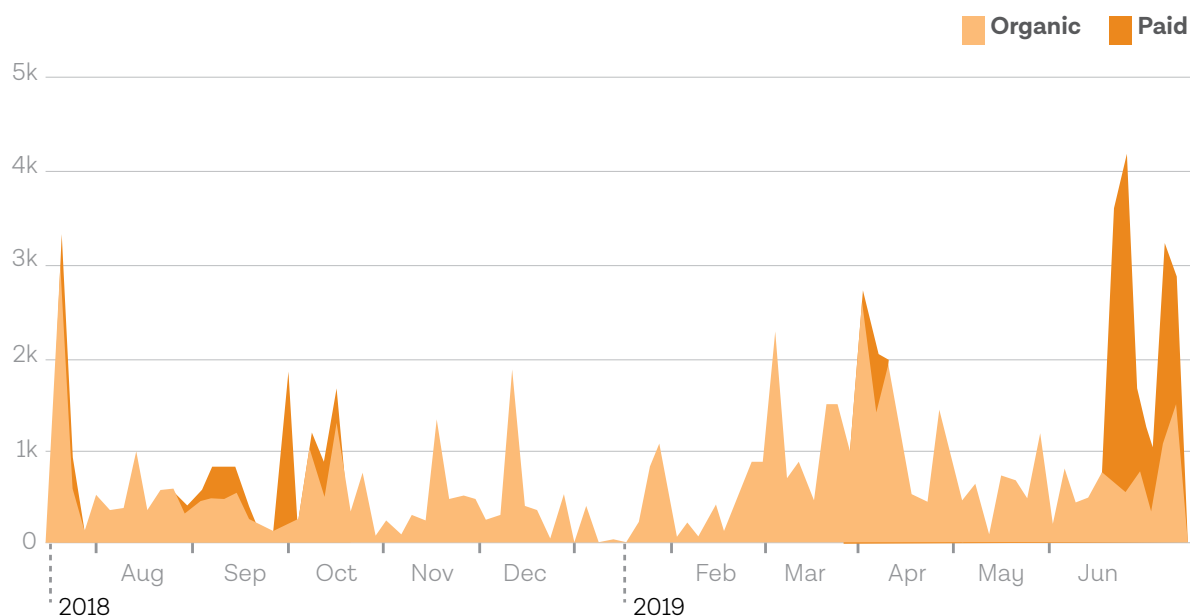
WEBSITE	July 2018 – June 2019
Page views (total number of pages viewed)	33,667
Users (users who have initiated at least one session during the date range)	12,790

FACEBOOK	July 2018	June 2019	Increase of
Total followers	2946	3519	573
Total Page Likes	2980	3550	570

INSTAGRAM	Past year from Oct 2018 - Oct 2019
Followers (increase)	50
Impressions (*feed only, not stories)	67508
Profile visits	411

Post Reach

The number of people who had your Page's posts on their screen. This number is an estimate and may not be precise



#5 FINANCIAL REPORT



Summary from the Treasurer

On behalf of the Board, I present the financial statements for the 2018 / 2019 financial year.

Members will note that we are reporting a deficit this year of \$122,100. This represents 18% of annual turnover. The board approved an operating budget loss of \$140,000 for 2018 - 19 and it is very pleasing that we have managed to slightly reduce this deficit, mainly through the dedicated work of Ros and her team's diligent approach to financial management.

This is the third year in which we have felt the effect of losing \$140,000 operational support from the Australia Council having reported a loss of \$130,767 in 2017 / 2018 and \$31,730 in 2016 / 2017. Following last years' AGM the Board recognised that the RAA was facing an accumulative loss for 2016 - 19 period in excess of \$280,000, we agreed that this was not sustainable.

Commencing in early 2019 the Board undertook a full review of the financial operations of RAA and consequently made some hard decisions with the aim of ensuring that our financial management met appropriate and expected standards and that our reporting accurately reflected the Organisation's financial position. The Board resolved to sell a third of our share portfolio in order to properly reconcile our accounts and to recognise the real cost of our day-to-day operations and the cash flows required to support them. This was a difficult decision because the investment portfolio generates annual income for us, however it was a necessary one.

The Board recognises its role as a peak body and its responsibility to lead by example when it comes to the financial management of an arts' organisation. Accordingly, the Board has embraced the opportunity to embark on a renewal of RAA's approach to fiscal management. We have worked to assiduously to acquit the accounts and provide risksensitive future budget projections that accurately reflect both RAA's operating requirements and its aspirational goals. This approach will be evidenced in our 2020 - 2024 Strategic Plan and the structures that will be put into place to support the Plan's delivery.

We express thanks to the financial management team at Clarity NT for their work on the financial reporting and acknowledge the work of Deloitte as the company auditor.

I commend the financial report to our members.

Julie Briggs

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

INCOME STATEMENT

STATEMENT OF FINANCIAL POSITION FOR THE YEAR ENDED JUNE 30 2019		
	FY 2019	FY 2018
ASSETS		
CURRENT ASSETS		
Cash & cash equivalents	329,915	330,263
Trade & other receivables	9,500	2,560
Other Current Assets	13,903	15,348
TOTAL CURRENT ASSETS	353,318	348,171
NON-CURRENT ASSETS		
Property, plant and equipment	67	102
Financial assets	502,431	722,164
TOTAL NON-CURRENT ASSETS	502,498	722,266
TOTAL ASSETS	855,816	1,070,437
LIABILITIES		
CURRENT LIABILITIES		
Trade and other payables	397,500	477,445
Provisions	8,662	21,239
TOTAL CURRENT LIABILITIES	406,162	498,684
TOTAL LIABILITIES	406,162	498,684
NET ASSETS	449,653	571,753
EQUITY		
Retained Earnings	571,753	702,520
Surplus/ (Deficit) for the year	(122,100)	(130,767)
TOTAL EQUITY	449,653	571,753

STATEMENT OF COMPREHENSIVE INCOME FOR THE YEAR ENDED JUNE 30 2019

	FY 2019	FY 2018
INCOME		
Revenue	3,518,547	3,667,464
TOTAL REVENUE	3,518,547	3,667,464
EXPENSES		
Depreciation and amortisation	34	429
Salaries and related costs	230,086	230,252
Project expenses	3,271,340	3,443,547
All other expenses	139,187	162,499
TOTAL EXPENSES	3,640,647	3,836,727
SURPLUS (DEFICIT) FOR THE YEAR	(122,100)	(169,263)
Other Comprehensive Income	-	38,496
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	(122,100)	(130,767)

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED JUNE 30 2019

	FY 2019	FY 2018
CASH FLOWS FROM OPERATING ACTIVITIES		
Receipts from grants	4,158,398	4,656,610
Other receipts	70,665	56,492
Payments to suppliers and employees	(4,459,716)	(4,654,118)
Interest received	2,070	1,976
NET CASH PROVIDED BY OPERATING ACTIVITIES	(228,583)	60,960
CASH FLOWS FROM INVESTING ACTIVITIES		
Payments for available-for-sale financial assets	-	(417,724)
Proceeds from sale of available-for-sale financial assets	232,467	418,085
Other receipts from investing activities	(4,232)	(832)
NET CASH PROVIDED BY INVESTING ACTIVITIES	228,235	(471)
Net increase/ (decrease) in cash held	(348)	60,489
Cash at the beginning of the year	330,263	269,774
CASH AT THE END OF THE YEAR	329,915	330,263

STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED JUNE 30 2019

	Retained Earnings \$
Balance at July 2017	702,520
Deficit attributable to members	(130,767)
BALANCE AT 30 JUNE 2018	571,753
Balance at July 1 2018	571,753
Deficit attributable to members	(122,100)
BALANCE AT 30 JUNE 2019	449,653



Donna Bailey billboard, Artlands Victoria 2018. Photo by Carolyn Dew



NSW Project: Elders at the Big Sing in the Desert, 2018



WA Project: Margaret River Readers and Writers Festival, 2019



TAS Project: Absence of Light, 2019
Photo by Jacob Collins of LUSY Productions



NT Project: SPARK Symposium, 2018
Photo by Jocelyn Tribe



SA Project: Whispering Walls, Ink Pot Arts Inc, 2019
Photo by Ruth Morris



QLD Project: WOVEN, 2019
Photo by Colyn Huber



VIC Project: Mecha Arts Festival, 2019
Photo by Gareth Colliton



Cultural Pharmacy, Artlands Victoria, 2018

*“Our work is only as rich
as the communities we
collaborate with. Without
regional communities, we are
not telling the whole story.”*

Deborah Vaughan Museum of Applied Arts and Sciences

