



... CONNECTING
THE DOTS

THE NATIONAL
VOICE FOR ARTS
IN REGIONAL
AUSTRALIA

REGIONAL ARTS AUSTRALIA
Annual Report 2020/2021

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



The high price paid for the containment of the COVID-19 pandemic in Australia in 2020/21 has in a large part fallen on the arts community. Small companies and individual artists have struggled to survive financially, and the mental health ramifications have yet to be fully understood amongst communities across the country. Ironically it has been with the many cancellations and postponements of arts events that the true value of our cultural activity has begun to be properly acknowledged. The value of human contact through arts gatherings, no matter how small, have been missed and the economic effects of an industry in crisis have highlighted what the arts community have been shouting about for years: arts are good for people and good for the economy.

Across the country everyone has been doing it tough this year in many different ways but one thing is clear: that the arts through TV, film, books, music, conversation, exhibition has provided a beacon of hope to individuals and groups feeling scared and alone in these difficult times. RAA has been able to continue to support activity in regional and remote parts of Australia through the Regional Art Fund, supporting individuals and companies to face the challenge of recalibrating their exhibitions, festivals, or performances. We are delighted to have negotiated and signed a new deed with the federal Government to continue to work with our national partners to deliver the RAF fund for the next six-years.

This has been a year of consolidation for RAA. As a company we are in the process of repositioning ourselves in the cultural landscape of Australia. RAA undertakes vital work of representation of undervalued communities, support for arts innovation in times of crisis and strong leadership

by reinvigorating and initiating national partnerships. RAA is a critical part of the Australian arts landscape and it is our duty as an organisation to integrate, share and help carry the weight of rebuilding and reinventing.

RAA is proud to sit alongside key partners in supporting the creativity of individuals and communities in regional and remote Australia. In 2020/21 we formed a new partnership with the Australian Communities Foundation that will enable us to operate within the world of philanthropy to support more diverse arts practice across the nation. We believe that being creative and enjoyment of the arts go together and lead to a healthy and more prosperous lifestyle for all. We are particularly committed to supporting arts activity in the First Nations communities across the country and to be an organisation committed to equality of opportunity and fair representation of the multiple cultures that is Australia.

This year has been extremely difficult for the RAA team. Located across the country, the staff and board have triumphed in managing the isolation and lack of travel due to the COVID-19 pandemic. Although already skilled in distance working, the staff and board have really embraced new ways of coming together through technologies but there is no doubt too that face-to-face meetings in 2022 will be very welcome.

I am honoured to be able to Chair this organisation and I want to sincerely thank all the RAA Directors, staff and member organisations for their commitment in the most difficult of years.

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

Dr Simon Spain
Chair

#2 MESSAGE FROM THE EXECUTIVE DIRECTOR



Over the year RAA has implemented a broad, consultative approach to all aspects of the organisation, considering practice, research and advocacy side by side with strategy, governance and partnerships to facilitate a framework for an industry-wide creative ecology. There is a place for the arts to lead and to assist the regions in recovery and healing from events like the ones we have been navigating.

While being a challenging year, there have been many achievements.

Our priorities these last 12 months have been to facilitate partnerships that strengthen artistic and creative practice, in order to improve opportunities for the access and participation of regional artists, organisations and regional communities. We have engaged several new partnerships to work more effectively across industry and policy sectors to build a stronger, more diverse and sustainable arts and cultural sector.

We have implemented new programs, and planning for a hybrid Artlands 2021 is well underway.

Regional Arts Australia signed a 6 year contract with Australian Government, Department of Infrastructure, Transport, Regional Development and Communications to manage the Regional Arts Fund till 2027. Significantly legislative authority for the Regional Arts Fund program was established in line with the Regional Arts Fund Grant Agreement. The RAF network worked professionally and effectively to deliver the \$10m Recovery Boost Program through a three stream recovery program.

I am reminded how diverse and extraordinary creative practice is as we continue to observe a national arts sector that demands a critical dialogue and is asking its representative organisations to understand the complexities of the cultural ecosystem.

I have always understood the intrinsic value of partnerships and exchange and increasingly understand that this exchange needs to be both within and outside of the arts and creative sector. The RAA team and board, the Regional Program Network and colleagues continue to impress as they work together to support each other, our programs and our organisations.

I am privileged to work side by side so many and look forward to next 12 months.

A handwritten signature in dark ink, appearing to read 'Ros Abercrombie', written in a cursive style.

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. Regional Arts Australia has a membership of national regional arts organisations, with the Board of Directors appointed as representatives of each state or territory.

OUR BOARD

We are delighted to welcome new board member Rachel Clements & Paul Scott Williams.

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

Appointed Director for Tasmania

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

Deputy Chair & Acting Treasurer – Natalie Jenkins BA (Arts Mgt), GAICD

Member Elected Director for WA

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.

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

Member Elected Director for NSW

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

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

Secretary – Victoria MacKirdy GAIC

Member Elected Director for SA

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 – Paul Scott Williams

Appointed Director for NSW – temporary appointed for Julie Briggs leave of absence

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 has served on the Boards of Regional Arts NSW, the Association of NSW Regional Conservatoriums, Southern Tablelands Arts, the NSW Artform Assessment Board for Contemporary Music and aMuse. He is currently preparing to undertake research studies at Sydney University.

Top Row: Simon Spain, Ros Abercrombie, Carolyn Dew



Middle Row: Dennis Stokes, Victoria MacKirdy, Ari Palani



Bottom Row: Paul Scott Williams, Natalie Jenkins, Shonae Hobson



Director – Dennis Stokes

Appointed Director for SA

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

Director – Ari Palani

Appointed Director for QLD

Ari Palani is a director, producer, community engagement specialist and currently the Youth and Education Producer at La Boite Theatre. He has worked across many communities in Australia facilitating creative outcomes that advocate for youth voice, accessibility, and social cohesion. Ari is internationally focused on building cultural economies, humanitarian responses and increasing the discussion around displaced communities and regional identity. He has worked extensively in South Korea and Malaysia developing innovative programs highlighting the interconnectedness of the Arts in contemporary STEM education, and translating these into hybrid models of cultural engagement in the vast Australian landscape. He has previously directed outcomes for Queensland Theatre, La Boite Theatre, QUT, USQ and in 2018 was the Finalist for the Queensland Multicultural Outstanding Individual Achiever Award.

Director – Shonae Hobson BA (Anth)

Appointed Director for VIC

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

Director – Rachel Clements

Appointed Director for NT

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.

Top Row: Mary Jane Warfield, Ros Abercrombie, Paul Macphail



Second Row: Nathan Tucker, Kitty Taylor, Elizabeth Rogers, Fleur Hardy,



Third Row: Merily de Nys, Joe Toohey, Kerryanne Farrer, Nigel Lavender



Fourth Row: Anthony Peluso, Stephen Wray, Elena Phatak Bong Ramilo



OUR MEMBERS & REGIONAL PROGRAM ADMINISTRATORS

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

In 2020/21 the following Regional Arts Organisations were members of Regional Arts Australia:

- Country Arts SA
- Regional Arts WA
- Regional Arts NSW
- Regional Arts Victoria
- RANT (TAS)

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

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

OUR TEAM

RAA is a national organisation with a decentralised workplace model and a virtual office. Executive Director Ros Abercrombie heads up a small, dedicated team of experienced staff and contractors 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

Alana Hunt | Communications Coordinator (till April 2021)

Carolyn Dew | Governance and Finance Administrator

Edwina Guinness | Project Coordinator

We welcomed

Ameila Mullinar | Administration Assistant

Anwen Crawford | Communications Coordinator (from April 2021)

Alana Hunt | Regional Assembly Coordinator

KEY CONTRACTORS

Accountants: Nagel Accounting

Design: Pixel Pie | Maxine Addinsall

Publicity: Starling Communications

2020-2024 STRATEGIC PLAN

OUR MISSION

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

OUR VISION

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

OUR VALUES

COLLABORATIVE - INCLUSIVE
- ACCOUNTABLE - OPEN -
EQUITABLE - DEMONSTRATED
INTEGRITY

OUR GOALS

RAISE THE PROFILE OF ARTS IN
REGIONAL AUSTRALIA

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

INCREASE RESOURCES
FOR THE ARTS IN REGIONAL AUSTRALIA

DEMONSTRATE BEST PRACTICE 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 PRIORITIES

- First Nations
- Mental health and wellbeing
- Diversity and inclusiveness
- Responding to climate change (preparing for zero net carbon)
- Diversity of Investment
- Cultural Infrastructure and Tourism

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

We welcomed several new partnerships

“Supporting opportunities for the creative industries across Australian regional, remote and rural communities”

AUSTRALIAN COUNCIL FOR THE ARTS



In August 2020 we signed an MOU which formalised the strategic understanding between Regional Arts Australia and the Australia Council for the Arts. The key collaboration areas include research, programs and advocacy to:

- Strengthen cultural and creative practice to improve creative opportunities for regional artists, organisations and regional communities
- Utilise our networks and appropriate communications to advocate for one another where appropriate, and to publicise collaborative events
- Participate actively in business, communications and meetings to promote regional creative development

AUSTRALIAN COMMUNITIES FOUNDATION (ACF)



Australian Communities Foundation (ACF) is a broker of change that connects those who can give to people and organisations who are leading the way. Regional Arts Australia has partnered with the ACF to facilitate giving appeal campaigns that will support the national regional arts sector as well as assist artists, organisations, programs and initiatives.

Dr Simon Spain, RAA Chair, explains this new relationship with ACF means that RAA can offer public and private funders opportunities to support arts projects across regional and remote Australia.

“In the coming years, RAA plans to build this innovative partnership to enrich the arts and creativity for people across the nation through the development of new programs and approaches.”

Maree Sidey, ACF Chief Executive Officer, says *“We are delighted to partner with Regional Arts Australia to expand our support for creative industries in regional, remote and rural communities.”*

The ACF sees the arts as integral to enabling a healthy public debate, a robust civil society, social cohesion and the celebration of our differences.

“The arts sector has been particularly hard hit in recent times and many Australians are keen to understand how they can help ensure the sustainability of rural and regional arts projects in local communities across Australia,” Sidey says.

Donations to the RAA giving appeal are tax deductible and can be made online at:

<http://donate.communityfoundation.org.au/donate/donation-page---regional-arts-australia>

NBNCO



In collaborating with Regional Arts Australia on Artlands 2021, nbn will provide much-needed opportunities for artists to gather and enter into meaningful exchange in a national program.

nbn will be a critical partner in connecting the venues, the participants and the audiences through;

Digital Platform 1 – Broadcast quality livestream using SRT (Secure Reliable Transport) technology to send and receive video from venue to venue.

Digital Platform 2 – Ticketed livestream for end-users viewing from home accessed via a paywall on the RAA website.

In addition to the Artlands program RAA will partner with NBN working through digital connectivity regionally.

The image is a promotional graphic for the 'Innovate with nbn™ grants program'. At the top center is the nbn logo. Below it, the text reads 'Innovate with nbn™ grants program' and 'MEET OUR JUDGES'. The graphic features seven circular headshots of the judges, each with their name and affiliation listed below. The background is a landscape of a dry, brown field under a cloudy sky.

Name	Role	Organization
Steven Issa	Chief Digital Officer	Australian Digital Health Agency
Ros Abercrombie	Executive Director	Regional Arts Australia
Andrea Koch	Board Member	National Farmers' Federation
Sally Gall	Journalist	Queensland Country Life
Catherine Liddle	CEO	First Nations Media
Liz Ritchie	CEO	Regional Australia Institute
Sam Dimarco	GM, Segments and Stakeholder Relations	NBN Co



Rayma Johnson and daughter Rikarli Johnson. Burrundi Theatre premieres 'Warangesda' on Wiradjuri Country. Photo courtesy Western Riverina Arts. Photo by Camille Whitehead.

PAC AUSTRALIA

TOURING ADVISORY GROUP



Regional Arts Australia and PAC Australia formed the Touring Advisory Group (TAG), which the two organisations will co-convene. Both organisations have previously independently convened similar groups (Regional Arts Australia's Regional and Rural Touring Advisory Group and PAC Australia's National Performing Arts Reference Group), with touring being the primary subject for discussion.

The Touring Advisory Group (TAG) will provide information and advice on matters relating to the convenor's roles as national advocates for performing arts touring. By co-convening the advisory group, Regional Arts Australia and PAC Australia aim to ensure there is a consistent and coordinated approach to developing policy positions and strategies that will support artists, producers, presenters and tour coordinators – and ultimately audiences – involved in performing arts touring.

Ros Abercrombie, executive director of Regional Arts Australia, said, "One of our priorities for the next twelve months at Regional Arts Australia is to facilitate partnerships that strengthen artistic and creative practice and to work more effectively across industry and policy sectors to build a stronger, more diverse and sustainable arts and cultural sector."

Katherine Connor, executive director of PAC Australia, added, "PAC Australia sees a holistic regeneration of the current national touring structures as not only pressing but essential – driving this reform is central to our advocacy efforts on behalf of our members, and the greater sector. This new model for consultation with those actively engaged in touring in Australia will enable both our organisations to drive well-informed and consistent policy positions. It is an exciting development for these two peak organisations to work together to support the sector as it navigates new ways of working."

#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. We are advocating to work more effectively across industry and policy sectors. Enhanced government engagement and investment in the arts will increase the vibrancy, diversity and increase capacity for the regional sector to contribute to the social and economic benefits, improve social cohesion and build resilience to strengthen regional futures.

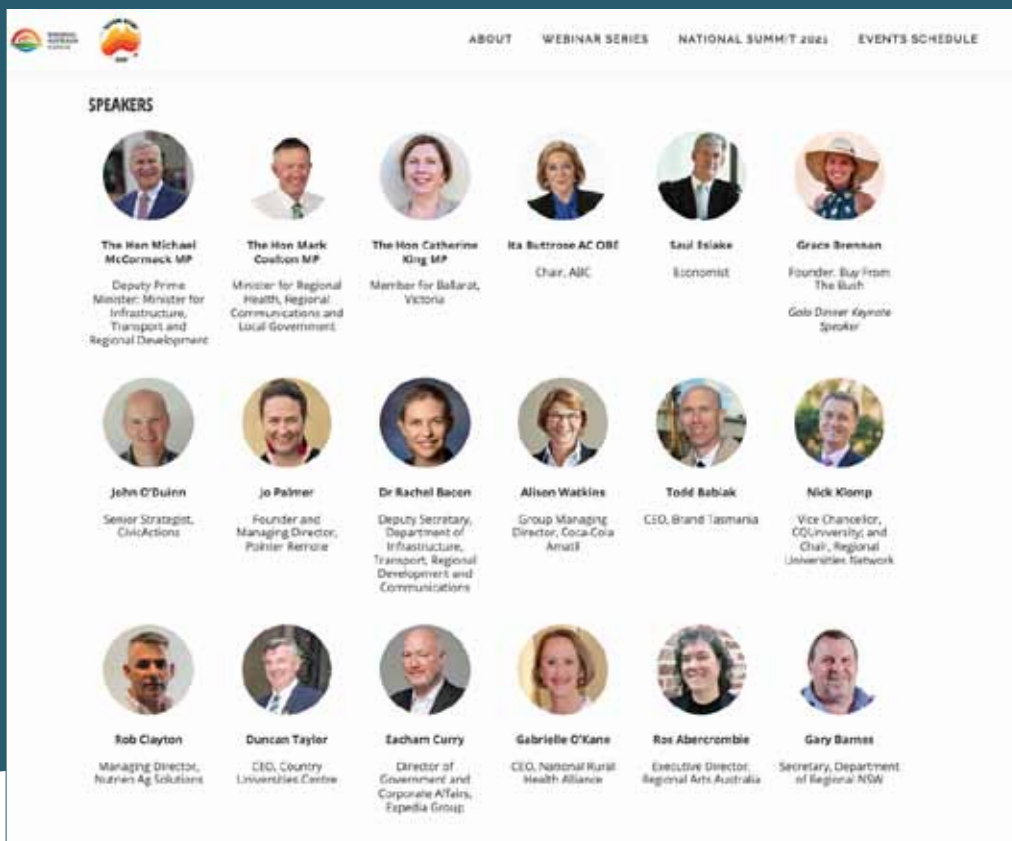
Our advocacy work leverages dialogue across the three tiers of government and we seek to change the narrative both from within and beyond our organisation.

RAA has provided parliamentary submissions, appeared before the Senate Select Committee on Covid-19 and been a witness at the House of Representatives enquiry. We have observed the advantages of co-advocacy and cross-industry representation.

Early on in Covid-19 we established a page on our website through which we provided links to support, fact sheets, media releases and key details about the arts and Covid-19. We continued to maintain a webpage with links and media releases <https://regionalarts.com.au/advocacy/coronavirus-covid-19>

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





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
- National Performing Arts Peaks working group
- Community Council for Australia (CCA) CEO forum
- Regional Forum – Rural, Regional and Remote
- SoARTS Advisory Board meeting (Cairns QLD)
- NBN & AusCo Co Working group on Arts digital literacy
- Investing in Rural Community Future FRRR / NSW South Coast Funders Roundtable
- Tourism Subgroup of the Creative Economy

PUBLIC HEARINGS

House of Representatives, The Standing Committee on Communication and the Arts.

We were called as a witness on Friday 13 November.

SUBMISSIONS

BUDGET SUBMISSION 21-22

Jan 2021; Pre-Budget Submission process for the 2021-22 – Australian Government – the Treasury

HOUSE OF REPRESENTATIVES, The Standing Committee on Communication and the Arts

REGIONAL ARTS FUND (RAF)

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

The Regional Arts Fund has been and continues to be one of the most successful avenues for delivering targeted programs that are devised by, and which meet the needs of, regional Australian communities. Its devolved funding model, where each Australian state and territory's RAF allocation is delivered through a Regional Program Administrator, continues to be one of the most successful means of delivering targeted cultural programs in regional, remote and rural Australia. The RAF is valued at \$27.64 million dollars over the five years 2016-2021.

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.

2020-21 was a year of great activity and change for the RAF. In June 2021, RAA signed a new six-year Funding Agreement (2021-2022 to 2026-2027) with the Commonwealth, and legislative authority was established, which secures the future for this vital resource for regional, rural and remote Australian artists and communities.

Through the annual RAF in 2020-21, a total of \$3,082,599.36 in funding was allocated to 325 projects across all states and territories. The size and scope of projects differs, depending on the funding stream. There were four streams: Project Grants and Quick Response Grants (both competitive rounds, open to the public), Cultural Worker Positions (open to Regional Program Administrators to provide employment opportunities through partnerships) and Strategic Projects. The distribution of funds across these streams is outlined in the table below:

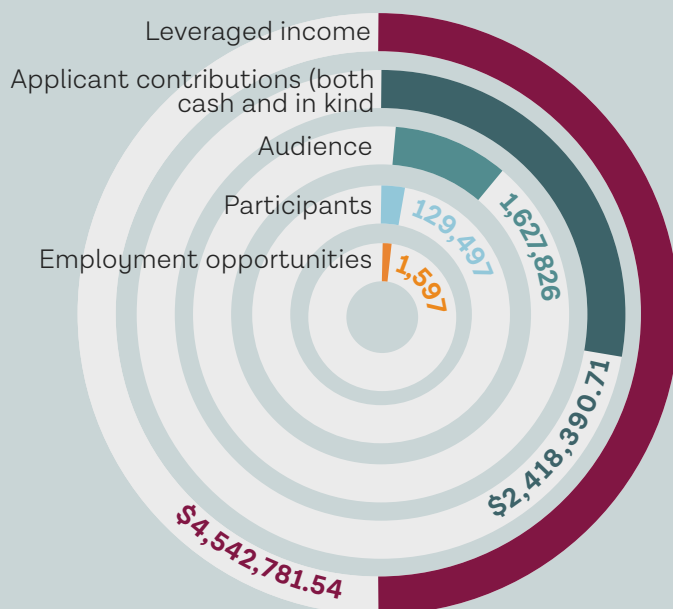


Program	# grants	%	\$ amount granted	%
Quick Response Grants	198	61%	\$ 557,520.16	18%
Project Grants	110	34%	\$ 1,817,083.20	59%
Cultural Worker Positions	11	3%	\$ 330,000.00	11%
Strategic Projects	6	2%	\$ 377,996.00	12%
	325		\$ 3,082,599.36	

The RAF objectives are focused on sustainable cultural, social and economic development, community and audience engagement, and professional development opportunities for artists and arts workers.

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

In 2020-21 RAF projects are estimated to have generated:



TRENDS IN THE RAF DATA

ARTFORM

The spread of art forms remains consistent with previous years, with Visual Arts and Cross-art form projects being the most supported.

BENEFICIARY

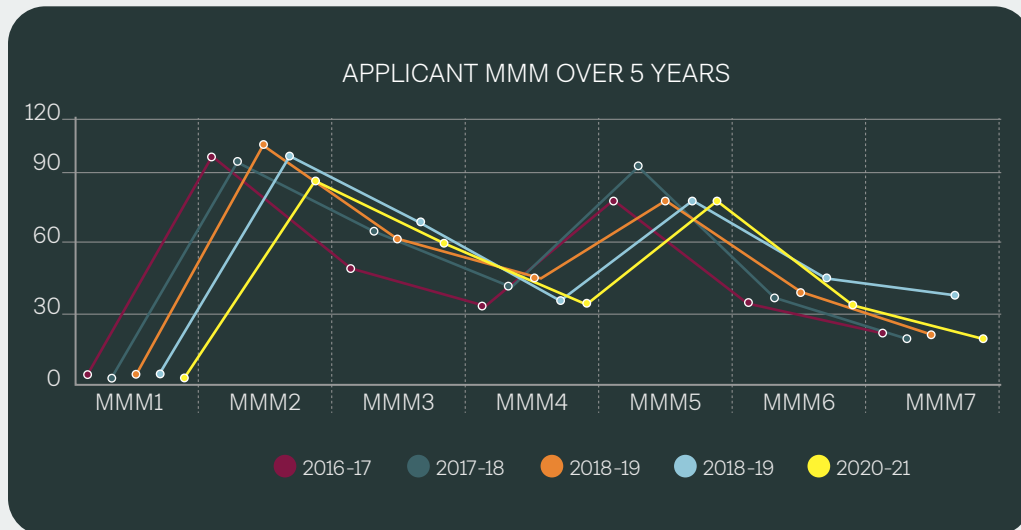
The spread of beneficiaries remains consistent with previous years, with projects focused on the general community and artists and arts workers receiving 70% of all RAF support. This is in line with the RAF's objectives to develop audiences and broaden community engagement with the arts, and to increase employment, professional development opportunities and the profile of regional and remote artists.

Beneficiary	# grants	%	\$ amount granted	%
Artists and arts workers	116	36%	\$811,717.06	30%
General community	109	34%	\$1,098,242.80	41%
Aboriginal/ TSI people	42	13%	\$410,870.74	15%
Youth (12-25 years)	20	6%	\$140,360.41	5%
Children (0-14 years)	13	4%	\$85,183.00	3%
People from CALD backgrounds	8	3%	\$91,800.00	3%
People with disability	8	3%	\$59,543.00	2%
Older people	3	1%	\$6,886.35	0%
	319		\$2,704,603.36	

APPLICANT MM (REMOTENESS)

RAF is only available to those who live in regional areas (as determined by the Modified Monash Model (MMM) – except for the ACT. Over the five-year period there have been reasonably consistent trends, with MMM 2 (inner regional) and MM 5 (rural) being the most supported types of regions nationally.

Remote and very remote areas (MMM 6 & 7) saw a slight decline in 2020-21



2020-21 is also the year that RAA distributed an additional \$10 million through the Recovery Boost



Community-Acoustic-Brew Tam Bailey, James Bailey, Trish Leeuwenberg, Lucia Messina, Connie Foyle (audience members unknown).
Photo by Sarah Anne



Rapid Creek Water Tower with Djan Kaugel - This One Cowgirl by Ngukurr Story Projects with Jill Daniels in Collaboration with Dan Hartney. Photo by Britt Guy

REGIONAL ARTS FUND RECOVERY BOOST 2020-2021

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

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	236	66.1%	\$980,797.67	10%
Recovery	73	20.4%	\$1,879,326.82	19%
Renewal	32	9.0%	\$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%
	357		\$10,053,901.90	



Hero Image - Nicholas Tolpitt. Photo by Archipelago Productions

RELIEF

This program was designed to provide immediate relief to artists, arts workers, organisations and communities.

It operated like a Quick Response Grant and was used towards:

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

The Relief stream was open for four months, from July to October 2020. Demand for the Relief program was over five times what RAA would usually see for Quick Response Grants in the same time period, demonstrating the intense need at this time.

472 applications were received, with an “ask” of \$2,031,944.77.

50% of these applications were successful, with 236 projects were delivered through this program, with a value of \$934,533.77



Jurisdiction	total number of grants awarded	total amount of funding awarded
NSW	47	\$130,742.35
NT	30	\$143,283.00
Qld	49	\$228,682.00
SA	14	\$52,000.00
Tas	12	\$56,243.00
Vic	68	\$313,360.00
WA	16	\$56,487.32
	236	\$980,797.67



472

applications received



236

Relief projects supported

All funds were allocated by end of October 2020, and 95% of projects have been completed at 30 June 2021.

5% of projects have been extended or need to vary due to ongoing impacts of

COVID-19. and culture activities will be vital in the recovery and renewal process of the Australian Covid-19 response.



Bidyadanga singer-songwriter John Bennett performs at the 2020 Songs for Peace, Roebourne. Photo Courtesy Big hART. Photo by Courtney McFarland

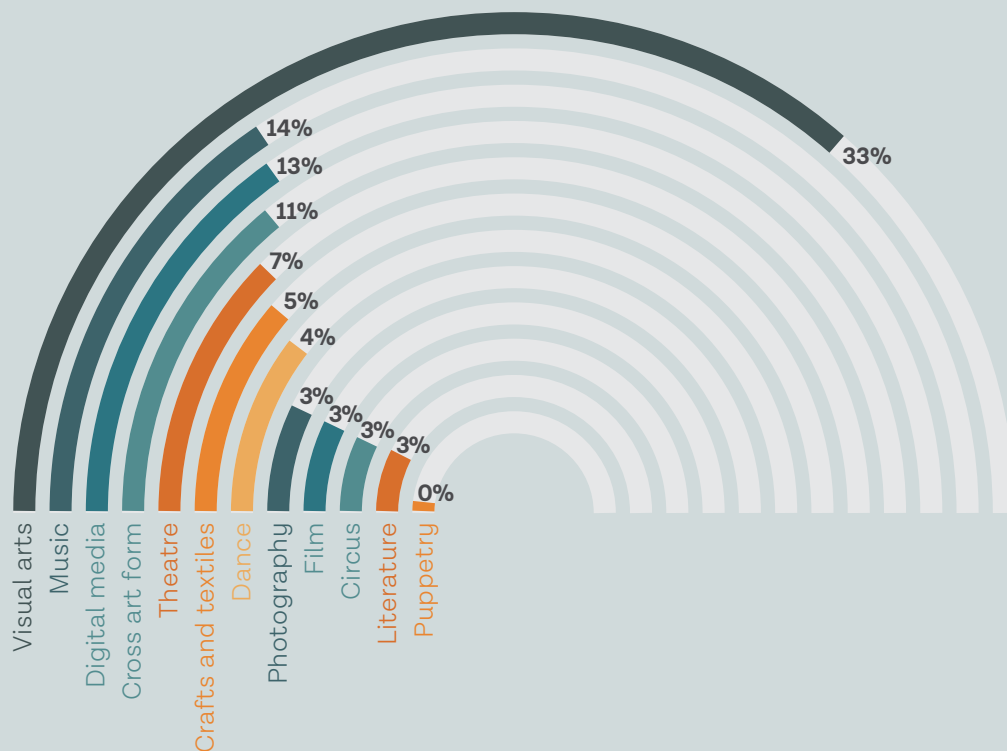


'The Misison'. Photo by Rosie Wild

Data trends were in line with the annual RAF, with Visual Arts being the most highly supported artform at 33% of all Relief funds.

In line with QRG trends, the most supported Project Type was Professional Development for artists and arts workers.

Artform	# relief grants	\$ amount of funding	%
Visual arts	78	\$327,675.20	33%
Music	34	\$141,120.85	14%
Digital media	30	\$113,438.90	13%
Cross art form	27	\$109,271.00	11%
Theatre	17	\$73,332.00	7%
Crafts and Textiles	12	\$ 51,945.00	5%
Dance	9	\$ 37,676.00	4%
Photography	8	\$35,319.00	3%
Film	7	\$31,609.00	3%
Circus	6	\$28,922.72	3%
Literature	7	\$26,528.00	3%
Puppetry	1	\$3,960.00	0%
	236	\$980,797.67	





The Choreographic Lab with DirtyFeet. Photos by Hayley Rose



RECOVERY

Recovery grants were designed to meet the medium-term recovery needs of artists, organisations and communities. Projects in this program focused on activities that will assist in recovery from the impacts of COVID-19. Project activities included creative recovery projects, training programs, operational recovery plans, asset purchase or replacement (up to \$5000) and the development of risk plans and emergency operating procedures and responses.

Nationally, 343 applications were received, with a total “ask” of \$9,153,684.00 for available funds of \$1.88 million. The demand on this funding was extremely high with the round receiving five times the number of applications as compared to the available allocation. Demand was highest in NSW, VIC and Tasmania.

RELIEF | RECOVERY | RENEWAL
REGIONAL ARTS FUND
RECOVERY

are designed to meet the medium-term recovery needs of artists, organisations and communities. Projects in this program should focus on activities that assist in recovery from the impacts of COVID-19. Activities could include creative projects, training programs, operational recovery plans, asset purchase or replacement (up to \$5000) and the development of risk plans and emergency operating procedures and responses.

Australian Government
 Regional Arts Fund
 REGIONAL arts AUSTRALIA

343
 applications received

73
 Recovery projects supported

Given high demand, 21.2% of Recovery applications were successful.

Applications were assessed by peer panels appointed by Regional Program Administrators in all states and the NT.

73 Recovery projects commenced from 1 January 2021 and can take up to two years to be completed. Funds will be used for a variety of activities including up-skilling; mentorships; access to facilities; developing new work; community participation; digitising First Nations cultural content; developing and recording podcasts, and live-streaming of exhibitions, events and performances.

State	# grants	%	\$ amount granted	%
NSW	7	10%	\$371,603.00	20%
NT	12	16%	\$201,869.00	11%
Qld	15	21%	\$346,987.00	18%
SA	9	12%	\$279,475.00	15%
Tas	7	10%	\$128,908.75	7%
Vic	13	18%	\$302,850.00	16%
WA	10	14%	\$247,387.00	13%
	73		\$1,879,079.75	

Project Type was similar to the trend with Project Grants, with Arts Projects the most supported type, and Professional Development and community-focused projects sharing approximately one-third each of funding.

Artform spread was unusual, with Music being more represented than usual.

Artform	# grants	%	\$ amount granted	%
Cross art form	17	23%	\$483,053.00	26%
Music	14	19%	\$381,811.00	20%
Visual arts	14	19%	\$360,968.00	19%
Theatre	12	16%	\$240,289.75	13%
Digital media	5	7%	\$139,574.00	7%
Crafts and Textiles	3	4%	\$54,865.00	3%
Film	2	3%	\$18,982.00	1%
Literature	2	3%	\$60,000.00	3%
Circus	1	1%	\$59,537.00	3%
Dance	1	1%	\$20,000.00	1%
Photography	1	1%	\$40,000.00	2%
Puppetry	1	1%	\$20,000.00	1%

Notably, almost one-third of Recovery funds went to projects whose main beneficiary was Aboriginal and Torres Strait Islander people.

Beneficiary	# grants	%	\$ amount granted	%
General community	22	30%	\$578,487.00	13%
Aboriginal/Torres Strait Islander people	18	25%	\$537,173.00	7%
Artists and arts workers	22	30%	\$511,773.75	3%
People from culturally and linguistically diverse backgrounds	3	4%	\$ 77,316.00	1%
Children (0-14 years)	4	5%	\$69,776.00	3%
Youth (12-25 years)	2	3%	\$67,635.00	3%
Older people	1	1%	\$29,089.00	1%
People with disability	1	1%	7,830.00	2%



Ezra Simpson wearing Debra Beale Designs. Burrundi Theatre premieres 'Warangesda' on Wiradjuri Country. Photo courtesy Western Riverina Arts. Photo by Camille Whitehead.

Applicant location was on terms with MM2 and MM 5 being the most supported.

Applicant MMM	# grants	%	\$ amount granted	%
MMM 1	1	1%	\$39,990.00	2%
MMM 2	28	38%	\$619,369.75	33%
MMM 3	6	8%	\$106,097.00	6%
MMM 4	7	10%	\$236,429.00	13%
MMM 5	16	22%	\$520,291.00	28%
MMM 6	7	10%	\$213,994.00	11%
MMM 7	8	11%	\$142,909.00	8%
	73		\$1,879,079.75	

RENEWAL

The Renewal stream provided up to three years of funding to support projects that have strong partnerships, and which demonstrated long-term outcomes with a sustainable future-positioning focus. These projects are strategic in nature and collaborations across state and territory borders were encouraged. The projects can be slow-practice, process-driven, and are an opportunity to think beyond 'snap back' and to consider the opportunity for renewed practice, adaptability and learning processes.

Most states and territories ran a two-phase application process with Expressions of Interest followed by an invitation to submit a full application.

32 Renewal projects were selected at a value of \$3,525,218.82, being 35% of the overall Recovery Boost Funding.



These projects will be in progress until 2024, with a three years to be complete.



A Different Kind of Wondering - Support Image 2. Photo by Mitchell Higgs

OUR PROGRAMS

As the national voice for arts in regional Australia, RAA supports high quality practice through professional development opportunities and cross-sector projects. With the support of the Federal Government Regional Arts Fund we opened two new programs for 2021, 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.”

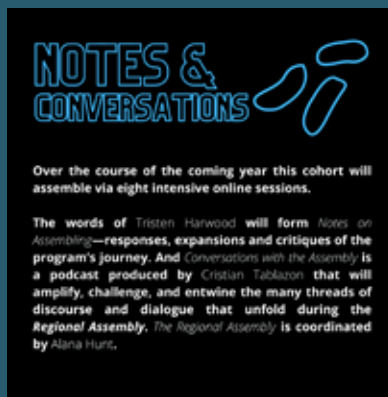
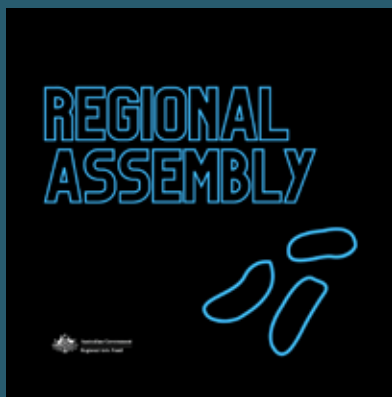
Our National Strategic Program was approved in late 2020 and announced in January 2021 by the Minister for Communications, Urban Infrastructure, Cities and the Arts, the Hon Paul Fletcher MP.

“To further support a sustainable and vibrant arts and creative sector across regional and remote Australia, the Government has also announced almost \$400,000 to support a series of six national strategic projects under the Regional Arts Fund. The projects will be delivered by Regional Arts Australia in 2021 and include a Regional Arts Fellowship program, and Sector Wellbeing and online studio programs supporting the regional arts network.”

The 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.

RAA will deliver 7 projects as part of the 2021 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

Regional Assembly is an artist-led online studio program connecting cultural practitioners working in regional and remote geographies. It is designed to develop creative community, rigorous artistic exchange and professional growth for cross-disciplinary, mid-career artists.

Over the course of a year, ten mid-career artists will each receive an artist fee to participate in eight online Assemblies, connecting conversations about their works in progress and their professional development in practice and theory.

Building on RAA's desire to connect regional practitioners across local, national and international contexts, Regional Assembly brings together practitioners living and working across six state and territories of Australia, Aotearoa (New Zealand), India, Kashmir, and the Philippines.

13 PRACTITIONERS FROM 6 STATE AND TERRITORIES OF AUSTRALIA, IN AOTEAROA, INDIA, KASHMIR AND THE PHILIPPINES

The inaugural cohort of Regional Assembly 2021 includes:

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

Tristen Harwood, an Indigenous writer, critic and independent researcher, a descendent of Numbulwar where the Rose River opens onto the Gulf of Carpentaria, will respond to and expand on the Assembly process via Notes on Assembling – writing that will be published progressively on the Regional Assembly website.

Curator and artist Cristian Tablazon, who lives and works in Los Baños, Laguna in the Philippines, where he co-runs Nomina Nuda, a small non-profit curatorial platform and exhibition space, will produce Conversations with the Assembly, a podcast series featuring practitioners from Regional Assembly.

The program will be coordinated by Alana Hunt, an artist and writer based on country in the north-west of Australia.

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

NATIONAL REGIONAL FELLOWSHIP PROGRAM

The National Regional Arts Fellowships are an investment in the development of artists and practitioners working and living in regional, rural and remote Australia. The initiative is applicant-led, cross-disciplinary and open to multiple art forms. It addresses the need for creative development and career pathways, and supports individuals in time and place to develop their work, skills and networks

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



ART LANDS

SHAPING REGIONAL ARTS

ARTLANDS

Regional Arts Australia has delivered Artlands, Australia's leading national regional arts conference, by arrangement with state-based regional arts organisations since 1998.

In 2017 RAA conducted a major review of Artlands in collaboration with regional arts organisations, and accepted a strategic recommendation that RAA should take primary responsibility as executive producer of Artlands 2020 and beyond.

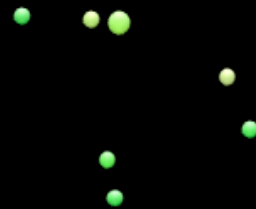
Recommendations from the report:

- Create consistency around brand, language, and reputation
- Retain databases, website, marketing collateral, audiences
- Develop integrated strategic and design-led programming
- Apply legacy across events, conversations and narratives
- Develop ongoing partnerships and funding opportunities
- Position Artlands as an innovative, collaborative and leading event
- Implement a 18mth - 24mth delivery cycle and a 4 year planning cycle

Redefining Gathering



Joining the dots - Connecting - Providing a Voice



Regional Arts Australia has been working to redefine Artlands as a gathering that can showcase new thinking, present contemporary work, generate exchange and conversations, and through which Artlands programming will champion best practice and strengthen a national network of artists and practitioners working in regional, rural and remote Australia. Artlands presents a critical survey of the contemporary regional cultural landscape.



THE BRAND





ARTLANDS CONVERSATION SERIES



THE ARTLANDS CONVERSATION SERIES HERALDS A NEW APPROACH TO THE DELIVERY OF THIS CRITICAL NATIONAL EVENT, ONE THAT WILL ESTABLISH A TRAJECTORY BETWEEN ARTLANDS CONFERENCES AND ACROSS CONVERSATIONS.

The inaugural Artlands Conversation Series was launched in August 2020 with seven conversations taking place online from September 2020 to June 2021. Like Artlands, the Conversation Series reflects and responds to emerging trends in regional practice, providing a narrative of art as social change and as the articulation of cultural identity.

24 artists from across the nation were supported to participate in this program, sharing their time, knowledge and expertise across a diverse set of provocations. Topics covered included the impact of the pandemic, creative recovery programs, the role of technology in arts practice, and the many ways in which regional arts practice resonates with place.



Arts Mildura, Lake Tyrell Workshop. Photo by Gareth Hart



NAVIGATING THE PANDEMIC: RISK AND TEMPTATION, DRAWING THE COMMUNITY TOGETHER

Online with Kath Melbourne, Lindy Hume, Kelly Drummond Cawthon, Caroline Sharpen, and Ruth Langford

Image: TSO_Performing_at_Symphony_Under_the_Stars_Photo_Alistair_Betts



TRANSFORMATIVE EXPERIENCES: HOW ART AND CREATIVITY CAN CREATE PATHWAYS TO RECOVERY

Online Amanda Grant, Christopher Cowles, Vanessa Keenan, and Mahony Maia Kiely

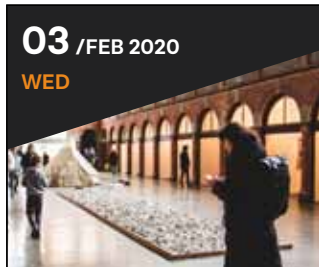
Image: Hope_Leaf_by_Doug_arrant_Photo_Amanda_Grant



CONNECTION IN TIMES OF ISOLATION

Online Alana Hunt, Kim V. Goldsmith, Emile Zile, and Dr Jessica Olivieri

Image: Arts_Mildura_Lake_Tyrell_Workshop_Photo_GarethHart



BEYOND THE BIENNALE

Online with Sandra Collins, Fiona Sweet, Clare Armitage, and Sianlee Harris

Image: Fiona_Foley_exhibition_Who_are_these_strangers_and_where_are_they_going_at_the_Ballarat_International_Foto_Biennale_2019



ADAPTING CULTURE IN REGIONAL NSW

Online with Alex Wisser and Mary Jane Warfield

Image: KSCA_facilitated_farm_tour_and_discussion_between_artists_farmers_and_scientists_at_Epicurean_Harvest_Photo_Alex_Wisser



WHAT HAPPENS WHEN WE SLOW DOWN AND PAY ATTENTION?

Online Alana Hunt, Dr Jacqueline Scotcher, Gareth Hart, and Bronwyn Bancroft

Image: Hinchinbrook_Island_Walk_1_2017_Artist_and_Photo_Jacqueline_Scotcher



SHAPING LOCAL CULTURAL IDENTITY

Online with Katherine Connor, Stephen Henderson, Felicity Green, and Ari Palani

Image: Ulumbarra_Theatre_Artlands_2018_Photo_Diana_Domonkos



Ulumbarra Theatre, Artilands 2018. Photo by Diana Domonkos.

ARTLANDS JUNCTION 2020 POSTPONED TO 2021

Artlands 2021 will be delivered in lutruwita on palawa country (Launceston, Tasmania) alongside host Junction Arts Festival, which marks its tenth anniversary.

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.

The venue partners for Artlands 2021 include:

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

These partner venues will create regional hubs where locally-based gatherings will enable 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.

The call for papers and presentations opened on March 15 and closed on April 19 2021. 138 proposals for papers were received from across the country. The EOIs were assessed by a national programming committee, and 37 sessions and 98 speakers were chosen to form the bulk of the programming for the conference. Early Bird tickets were released on June 1, with full-price tickets to follow on July 2, in line with the program launch.

Artlands 2021 invites us to come together to explore The Space Between. The Space Between is a conference theme that encourages process and exchange, through which participants find ways to support a creative ecosystem that is interconnected and integrated across art forms, across communities and across landscapes. Within this Space Between, we aim to:

SHARE

Listening and responding to new ideas and critical thinking

CALL FOR PAPERS
CLOSING 19 APRIL 2021




CONSIDER

The value of shared knowledge

CALL FOR PAPERS
CLOSING 19 APRIL 2021




CONNECT

Through exchange & learning

CALL FOR PAPERS
CLOSING 19 APRIL 2021






RANT Arts Launch, Devonport Tasmania. Frith Mabin, Nathan Tucker, Kilty Taylor, Dave Mangenner Gough, Simon Spain.

NATIONAL EVENTS

RAA considers it vital that the organisation is represented at events nationally, both as presenter and an audience member. Pre-COVID we often attended national events in person. During 2020-21 we have been active in the digital space.

In 2020/2021, In Person attendance included:

- Regional Australia Institute National Summit Presentation, Canberra (March)
- Ten Days on the Island Festival, Hobart (March)
- SAM Councillor Presentation (April)
- OZCO Leadership Program, Wagga Wagga (May)
- Riverina Arts Leadership Program Wagga Wagga (May)

In 2020/2021, Online attendance included:

- Regions Rising Webinar: Road Trip Revival: can domestic tourism fill the gap? (September)
- RAI Webinar panel presentation, 'The Show Must Go On' (October)
- AusCo MoU Sector Development consultation session, (October)
- Engage NT Map Conference panel presentation (November)
- ArtState Wagga Digital Program (November)
- Policy Matters Symposium panel presentation, 'A New Approach', (November)
- Arts Hub Digital Conference, (December)
- Innovate with NBN judging panel (December & February)
- Creative Industries and COVID-19 panel presentation, Deakin University (May)
- Australia Council for the Arts Creative Connections webinar series, April to July
- Regional Australia Institute (RAI) Regions Rising webinar series, May and June



Simon Spain and Lindy Hume - Opening of Shorewell presents - ten days on the island.



RAI National Summit Canberra.

5 COMMUNICATIONS

AS PART OF OUR CORE BUSINESS IN ADVOCATING FOR THE REGIONAL ARTS SECTOR, IT IS AN ELEMENT OF RAA'S STRATEGIC PLAN THAT OUR COMMUNICATIONS BE COLLABORATIVE: WE WORK TO CONNECT CONVERSATIONS, ORGANISATIONS, PRACTITIONERS AND COMMUNITIES. IN DOING SO, IT IS ALSO VITAL THAT OUR PUBLIC VOICE BE ETHICAL, CONFIDENT AND RELEVANT TO THE CONCERNS OF THE ARTISTS, ARTS WORKERS AND ORGANISATIONS THAT CONSTITUTE THE SECTOR.

This responsiveness to circumstances, along with our desire to connect and to champion regional, rural and remote creative practice across multiple art forms and platforms, has been reflected across our social media channels (Instagram, Facebook, and Twitter), 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 across our social channels the importance of Artlands as a strategic national event that brings the regional arts sector together;

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;

Publicising opportunities for Artlands participants and attendees, including Artlands Participation Grants, Early Bird Registration and the Artlands Deakin Bursary;

Modelling cross-artform and cross-community exchange through our online Artlands Conversation Series.

Prioritising the work of First Nations practitioners and organisations in the rural, regional and remote arts sector:

Publicising First Nations-specific opportunities across our social channels, including the Boundless Indigenous Writer's Mentorship, the National Indigenous Fashion Awards, and the First Nations Creative Development category within the National Regional Arts Fellowship program;

Highlighting First Nations practitioners, including Bronwyn Bancroft, a participant in our Artlands Conversation Series and recipient of the inaugural NSW Aboriginal Creative Fellowship, Ali Cobby Eckermann, poet, and Daniel Riley, dancer/choreographer;

Advocating for significant First Nations-led campaigns, including remembrance of invasion on January 26, NAIDOC Week and Sorry Day.

Emphasising RAA's core programs and associated opportunities:

Publicising RAA programs, including applications for Regional Assembly, the National Regional Arts Fellowship and the Regional Arts Fund Recovery Boost, across our social channels and newsletter;

Connecting our social media followers with programs such as the Artlands Conversation Series, which has been available both for live-streaming and for online playback;

We continue to advocate for and publicise opportunities across art forms, regional geographies and communities, while emphasising a whole-of-ecology approach that considers regional art-making within the wider context of regional economies and regional environments Australia and through the Asia-Pacific region.

KEY METRICS

WEBSITE JULY 2020-JUNE 2021

Page views (total number of pages viewed): 45,547

Users: (users who have initiated at least one session): 17,564

FACEBOOK	July 2020	June 2021	Increase of
Total followers	5830	8971	3141
Total Page Likes	4560	4940	380

INSTAGRAM	July 2020	June 2021	Increase of
Total followers	2785	3752	968
PROFILE VISITS	593	2840	2247

NEWSLETTER

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

Key campaigns from 2020-21, with an average click rate of 37.5%, include:

- Regional Arts Fund Community Grants recipients announcement
- Artlands Conversation Series
- Application openings for Regional Assembly and the National Regional Arts Fellowships
- National Regional Arts Fellowships recipients announcement
- Artlands Deakin Bursary applications open
- End and start of year round-ups

MEDIA

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

<https://www.theguardian.com/culture/2020/aug/17/droughts-bushfires-and-now-covid-australias-regional-arts-communities-hold-on-for-dear-life>

<https://www.ruralhealth.org.au/partyline/article/know-spring-will-come-arts-and-health-post-covid-19-lutruwitasmania>

<https://www.abc.net.au/triplej/programs/hack/hack/12724012>

<https://minister.infrastructure.gov.au/fletcher/media-release/funding-flows-touring-australian-arts-performers>

<https://performing.artshub.com.au/news-article/news/performing-arts/richard-watts/strengthening-performing-arts-touring-the-focus-of-new-advisory-group-261626>

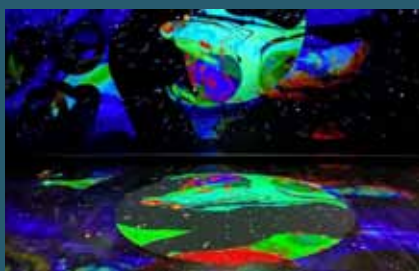
<https://www.artshub.com.au/arts-news/>

ABC Interview (8 February)

RN Life Matters (19 February)

<https://www.abc.net.au/radionational/programs/lifematters/the-community-cost-of-losing-regional-events-to-covid-19,-walki/13171006>

<https://www.artshub.com.au/news-article/news/grants-and-funding/gina-fairley/australia-council-announces-24m-recovery-investment>



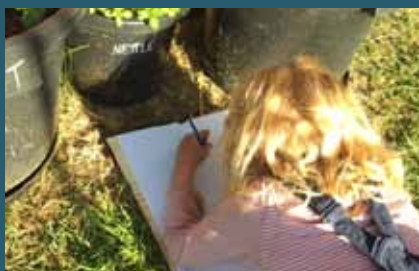
QLD Project: 'Continuum' - Two-channel video with sound, colour, sand, mirrors and Mylar. Photo by Donna Maree Robinson.



TAS Project: The Edge of the World # 2 in Kingaroy. Photo by Darryl Rogers.



NSW Project: Warangesda Dancers led by Malcolm Clayton. Burrundi Theatre premieres 'Warangesda' on Wiradjuri Country. Photo Courtesy Western Riverina Arts. Photo by Camille Whitehead.



TAS Project: Art Workshops for kids. Photo Courtesy Okines Community House.



VIC Project: #54 - Gold with cut and mosaic painting. Photo by Adrian Gemelli.



QLD Project: Scene of the Tank. Photo by Karen Van Harskamp.

Sample images from the 389 RAF projects delivered in 2020-21

#6 FINANCIAL REPORT



Treasurer's Report

On behalf of the Board, I present the financial statements for the 2020/2021 financial year.

RAA is committed to demonstrating best practice in our administration, and to that end we have implemented changes to our accounting processes to ensure continuous improvement. These changes have led to higher acuity in budgeting and monitoring of our finances, to ensure transparent and accurate reporting that informs the Board's decision making. It also supports and underpins the planned growth of the organisation.

During this financial year, the company adopted all of the new and revised Australian Accounting Standards and Interpretations. The board agreed to a change in accounting policy, effective from the 2020/2021 financial year, to exclude from the organisation's income the component of the Regional Arts Fund grant that is contractually earmarked to the Regional Program Administrators. The Regional Arts Fund grants are accounted for internally and managed through liability accounts in the balance sheet.

We established a Finance and Risk Committee and approved an Ethical Investment Policy.

The introduction of the Ethical Investment policy saw a renewed investment policy with investments in two portfolios:

1. Australian Communities Foundation (ACF) NFP Future Fund Long-Term Investment portfolio
2. Evens and Partners EFT Holdings: Betashares Australian Sustainability Leaders and Vanguard Ethically Conscious Australian Shares & Sustainable Fund

The Board welcomed the Federal Government's additional \$10M contribution for COVID-19 Recovery Boost to the Regional Arts Fund and thanks the Hon Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts for recognising the much needed support for the role of the regional arts sector in COVID-19 recovery.

Pleasingly, members will note that we are once again reporting a surplus this financial year of \$94,864. This budgeted surplus means that we are in a position to reinvest into our reserves and continue to re-build the organisation's assets, to ensure that we are financially sustainable in the long-term.

In 2021/22 we will continue to build our strategic partnerships and focus on long term strategic financial management.

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

I commend the financial report to our members..

Natalie Jenkins Treasurer from 1/5/2021

Julie Briggs Treasurer to 30/4/21

FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2021

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

FINANCIAL REPORT

**FOR THE YEAR ENDED
30 JUNE 2021**

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

DIRECTORS' REPORT

Your directors present this report on Arts Council of Australia Ltd for the year ended 30 June 2021.

Directors

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

Simon Spain (Chair)	Paul Scott Williams (Appointed 30/4/21)
Natalie Jenkins (Deputy Chair, Appointed Treasurer 1/5/21)	Ari Palani
Julie Briggs (Treasurer up to 30/4/21, Leave of absence from 30/4/21)	Dennis Stokes
Victoria MacKirdy (Appointed as Secretary 19/3/21)	
Shonae Hobson	
Rachael Clements (Appointed 26/11/20)	

The surplus from ordinary activities after income tax amounted to \$94,864 (2020: surplus \$34,803).

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

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

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

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

Auditors' Independence Declaration

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

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



Director - Simon Spain (Chair)

Dated: 17/11/2021

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

DIRECTORS' REPORT (cont.)

Information on Directors

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

Appointed Director for Tasmania

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

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

Member Elected Director for WA

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 is also the Chair for Regional Arts NSW.

Secretary – Victoria MacKirdy GAICD

Member Elected Director for SA

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 – Shonae Hobson BA (Anth)

Member Elected Director for VIC

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

Director – Dennis Stokes

Appointed Director for SA

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

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

DIRECTORS' REPORT (cont.)

Information on Directors (cont.)

Director - Ari Palani

Appointed Director for QLD

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

Director – Rachael Clements

Appointed Director for NT

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 – Paul Scott-Williams

Appointed Director for NSW

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	7
Julie Briggs	7	6
Shonae Hobson	8	6
Dennis Stokes	8	2
Victoria MacKirdy	8	7
Ari Palani	8	7
Rachael Clements	5	5
Paul Scott Williams	2	2

Arts Council of Australia Ltd
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AUDITOR'S INDEPENDENCE DECLARATION

In accordance with the requirements of *section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012*, for the audit of Arts Council of Australia Ltd for the year ended 30 June 2021, 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: 18th November 2021

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

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

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED
30 JUNE 2021**

	Note	2021 \$	2020 \$
Revenue	2	834,076	589,762
Employee benefits expense		(292,956)	(237,031)
Program expenses		(318,042)	(113,828)
Depreciation and amortisation expense	2	(46)	(23)
Other expenses		<u>(128,168)</u>	<u>(204,077)</u>
Surplus for the year		94,864	34,803
Other comprehensive income for the year			
Net fair value gains/(losses) on available-for-sale financial assets		<u>26,215</u>	<u>(52,674)</u>
Total comprehensive income/(loss) for the year		<u><u>121,079</u></u>	<u><u>(17,871)</u></u>

The accompanying notes form part of these financial statements.

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

STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2021

	Note	2021 \$	2020 \$
CURRENT ASSETS			
Cash and cash equivalents	3	2,027,227	7,503,408
Trade and other receivables	4	44,450	2,338
Other assets	5	12,935	19,394
		<u>2,084,612</u>	<u>7,525,140</u>
NON-CURRENT ASSETS			
Other financial assets	6	574,800	447,559
Property, plant and equipment	7	-	45
TOTAL NON-CURRENT ASSETS		<u>574,800</u>	<u>447,604</u>
TOTAL ASSETS		<u>2,659,412</u>	<u>7,972,744</u>
CURRENT LIABILITIES			
Trade and other payables	8	2,072,614	7,524,059
Provisions	9	28,615	16,903
TOTAL CURRENT LIABILITIES		<u>2,101,229</u>	<u>7,540,962</u>
NON-CURRENT LIABILITIES			
Provisions	9	5,322	-
TOTAL LIABILITIES		<u>2,106,551</u>	<u>7,540,962</u>
NET ASSETS		<u>552,861</u>	<u>431,782</u>
MEMBERS' FUNDS			
Retained profits		552,861	431,782
TOTAL MEMBERS' FUNDS		<u>552,861</u>	<u>431,782</u>

The accompanying notes form part of these financial statements.

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

**STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED
30 JUNE 2021**

	Retained Earnings	Total
	\$	\$
Balance at 1 July 2019	449,653	449,653
Comprehensive Income		
Surplus attributable to the entity	34,803	34,803
Other comprehensive income	<u>(52,674)</u>	<u>(52,674)</u>
Total comprehensive income	<u>(17,871)</u>	<u>(17,871)</u>
Balance at 30 June 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	<u><u>552,861</u></u>	<u><u>552,861</u></u>

The accompanying notes form part of these financial statements.

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**Arts Council of Australia Ltd
Trading as
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**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED
30 JUNE 2021**

	Note	2021 \$	2020 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from grants		718,541	7,675,247
Receipts from other sources		36,132	61,526
Payments to suppliers and employees		(6,174,259)	(570,310)
Interest received		1,208	4,689
		<u>1,208</u>	<u>4,689</u>
Net cash (used in)/provided by operating activities	8	<u>(5,418,378)</u>	<u>7,171,152</u>
CASH FLOWS FROM INVESTING ACTIVITIES			
Net Proceeds from Available-for-sale financial assets		103,966	2,340
Other receipts/(payments) from investing activities		(161,769)	-
		<u>(57,803)</u>	<u>2,340</u>
Net cash (used in)/provided by investing activities		<u>(57,803)</u>	<u>2,340</u>
Net cash (decrease)/increase cash held		(5,476,181)	7,173,492
Cash at the beginning of the year		7,503,408	329,916
		<u>7,503,408</u>	<u>329,916</u>
Cash at the end of the year		<u><u>2,027,227</u></u>	<u><u>7,503,408</u></u>

The accompanying notes form part of these financial statements.

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Arts Council of Australia Ltd
Trading as
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

Note 1: Summary of Significant Accounting Policies

a) Basis of Preparation

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

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

The financial report of Arts Council of Australia Ltd for the year ended 30 June 2021 is authorised for issue in accordance with a resolution of the directors on 26th November 2021. The amounts presented in the financial statements have been rounded to the nearest dollar.

Arts Council of Australia Ltd
Trading as
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

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

b. Adoption of New and Revised Accounting Standards

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

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

c. Cash and Cash Equivalents

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

d. Income Tax

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

e. Trade and other receivables

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

f. Property, Plant and Equipment

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

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

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

g. Trade and other payables

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

h. Employee Entitlements

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

Arts Council of Australia Ltd
Trading as
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

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

i. Impairment of Assets

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

j. Goods and Services Tax (GST)

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

k. Revenue

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

In the current year

Operating grants, donations and bequests

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

When both these conditions are satisfied, the Company:

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

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

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

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

Arts Council of Australia Ltd
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

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).

Arts Council of Australia Ltd
Trading as
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

	2021	2020
	\$	\$
Note 2: Revenue and Other Income		
Revenue		
- Regional Arts Fund Recovery Administration	120,000	-
- Australia Council	81,779	-
Other income		
- Administration	174,734	187,113
- Affiliation fees	10,625	8,500
- CASA Youth Project	-	41,710
- RAA Creative Consultancies	4,971	40,000
- RAV Leadership Project	-	46,181
- Service Fee	25,000	-
- Regional Arts Fund Strategic Projects	301,432	200,425
- Other Income	16,195	3,257
Total operating revenue	<u>734,736</u>	<u>527,186</u>
Sundry Income		
- Profit on sale of assets	-	144
- Cash Flow boost	19,937	33,228
	<u>19,937</u>	<u>33,372</u>
Investment Income		
- Interest received	1,208	4,689
- Investment Income	78,195	24,515
Total other revenue	<u>79,403</u>	<u>29,204</u>
Total Revenue and other income	<u><u>834,076</u></u>	<u><u>589,762</u></u>
(b) Expenses		
- Office Administration	112,232	185,119
- Depreciation	46	23
- Salaries & Related Costs	292,956	237,031
- Staff and Director Travel	11,172	13,795
- Program Expenses	318,042	113,828
- Investment Fees	4,764	5,164
	<u>739,212</u>	<u>554,960</u>

Arts Council of Australia Ltd
Trading as
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

	2021	2020
	\$	\$
Note 3: Cash and cash equivalents		
CURRENT		
Cash at bank	<u>2,027,227</u>	<u>7,503,408</u>
Note 4: Trade and other receivables		
CURRENT		
Accounts Receivable	<u>44,450</u>	<u>2,338</u>
Note 5: Other Assets		
Prepayments	4,007	2,594
Dividends and Distributions Receivable	5,209	1,960
Franking Credits	<u>3,719</u>	<u>14,840</u>
	<u>12,935</u>	<u>19,394</u>
Note 6: Other financial assets		
Other Financial Assets	161,769	-
Available-for-sale financial assets - Listed Shares	<u>413,031</u>	<u>447,559</u>
	<u>574,800</u>	<u>447,559</u>
Note 7: Property, plant and equipment		
Office Equipment - at cost	1,024	1,024
Less accumulated depreciation	<u>(1,024)</u>	<u>(979)</u>
Total Property, Plant and Equipment	<u>-</u>	<u>45</u>
Note 8: Trade and other creditors		
CURRENT		
Trade creditors	12,065	3,324
Sundry creditors and accruals	4,309	1,782
GST Payable	(8,095)	628,213
Unexpended grant	<u>2,064,335</u>	<u>6,890,740</u>
	<u>2,072,614</u>	<u>7,524,059</u>
Note 9: Provisions		
CURRENT		
Provision for annual leave	<u>28,615</u>	<u>16,903</u>
NON-CURRENT		
Provision for long service leave	<u>5,322</u>	<u>-</u>

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

	2021	2020
	\$	\$
Note 10: Reconciliation of Cash Flow from Operations with Profit from Ordinary Activities after Income Tax		
Profit/(Loss) after income tax	121,079	(17,871)
Cash flows excluded from operating profit/(loss) attributable to operating activities		
Non-cash flows in profit/(loss)		
- Depreciation and write-off	46	23
- (Profit/Loss on sale of assets	(43,223)	(144)
- Unrealised (Profit)/Loss on sale of assets	(26,215)	52,674
Changes in assets and liabilities;		
- (Increase)/decrease in other assets	6,458	(5,492)
- (Increase)/decrease in trade and other receivables	(42,112)	7,162
- (Decrease)/increase in trade and other payables	(5,451,445)	7,126,559
- Increase in provisions	17,034	8,241
Net cash provided by Operating Activities	<u>(5,418,378)</u>	<u>7,171,152</u>

Note 11: Related Party Transactions

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

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

Note 12: Key Management Personnel Compensation

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

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

	2021	2020
	\$	\$
Key management personnel compensation	<u>131,400</u>	<u>133,994</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.

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

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED
30 JUNE 2021

Note 13: Financial Risk Management (cont.)

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:

	2021	2020
	\$	\$
Financial Assets		
Cash and cash equivalents	2,027,227	7,503,408
Accounts receivable	44,450	2,338
Available-for-sale financial assets	574,800	447,559
Total Financial Assets	<u>2,646,477</u>	<u>7,953,305</u>
Financial Liabilities		
Trade and other payables	<u>2,072,614</u>	<u>7,524,059</u>
Fair Values		

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

Financial assets

Financial assets at fair value through profit or loss:

- held-for-trading Australian listed shares	-	-
Available-for-sale financial assets:		
- shares in listed corporations	574,800	447,559
	<u>574,800</u>	<u>447,559</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:

Arts Council of Australia Ltd.
Trading as 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.

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

DIRECTORS' DECLARATION

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

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

1. The financial statements and notes, as set out on pages 11 to 16, are in accordance with the *Corporations Act 2001* and the *Australian Charities and Not-for-Profits Commission Act 2012*, including:
 - a. complying with the Accounting Standards applicable to the extent described in Note 1 to the financial statements and complying with the *Corporations Regulations 2001* and the *Australian Charities and Not-for-Profits Commission Regulation 2013*; and
 - b. giving a true and fair view of the financial position as at 30 June 2021 and of the performance of the company for the year ended on that date.

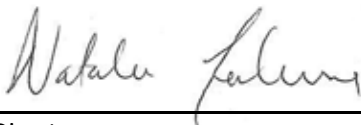
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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



Director -

Dated: 17/11/2021



Director -

Dated: 17/11/2021

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
Arts Council of Australia Ltd
Trading as
Regional Arts Australia**

Opinion

I have audited the accompanying financial report, of Regional Arts Australia., which comprises the assets and liabilities statement as at 30 June 2021, 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 2021 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: 18th November 2021

Suite 1, 707 Mt Alexander Road

Moonee Ponds VIC 3039



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.

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