

Annual Report
2018

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Chair's Report

Very early in my time on the board of Regional Arts Victoria, I was asked in an interview to nominate my favourite part of regional Victoria. My answer was then and remains today, that I don't have a 'favourite' - whenever I drive out of Melbourne - to almost anywhere in Victoria - I find artists and makers producing stunning work. Artists who have chosen to make regional Victoria their home.

I continue to be delighted and amazed at the talent of our creators and by the diversity of the art being made all over our beautiful state!



Image by Roz Esplin. Bruce in studio, working on *transcendence* (work in progress).

Art and culture are crucial to the establishment and the maintenance of healthy strong communities. While art and creativity need no further justification, the reality is they are huge contributors to the economy of regional Australia and to the well being of regional communities. Particularly satisfying to me is the increasing recognition of the crucial role art can play for individuals and communities dealing with trauma - from individual health problems to the community wide impact of natural disasters.

While Regional Arts Victoria is a strong and healthy organisation, it must remain agile and flexible and be prepared to adapt to meet the needs of our members, a constantly changing political leadership, difficult economic environments and differing audience and customer expectations. One only has to look at the fate of similar organisations in other states to see the challenges and the risks in stark contrast. Regional Arts Victoria has had to take some very difficult decisions over the last few years and this situation shows no signs of changing in the immediate future.

Despite this slightly pessimistic outlook, I remain overwhelmingly optimistic and excited by the future for Regional Arts Victoria.

Regional Arts Victoria has a strong, considered, relevant and appropriate vision

for the future. It is realistic and sensible in both its demands and its expectations. Most importantly, its strategic plan is to work with our members and our partners to shape a stronger future for art in both regional Victoria specifically, and regional Australia generally.

The Chief Executive Officer, Joe Toohey and the staff are excellent - committed, respected, hard working and sensible. They in turn are supported and held to account by a board of passionate and experienced directors - both elected and co-opted.

Which brings me to my final point.

I advised my colleagues on the board that I would step down from the Regional Arts Victoria board at the Annual General Meeting in May this year. I will have been on the board for 9 years at the AGM, and while theoretically, I have one more year before I reach the maximum term allowable under our constitution, I think now is the right time for me to step aside.

In my opinion, the leaders of organisations are really caretakers - we have custody of an organisation for a window of time and two of our key roles are to put in place smooth succession plans and to pass the organisation to the next generation of leaders in a stronger, healthier state than it was when we joined it.

Strong and healthy organisations are constantly renewing their leadership - bringing in new people with new ideas - but doing so in a way that builds on the work already done and in a planned strategic way. As I said I am excited by what the future looks like for Regional Arts Victoria and the selfish me was tempted to stay another year. But that would not be in the best interests of the organisation and now is the right time for my successor to have an opportunity to build their own relationship with our wonderful Chief Executive Officer Joe Toohey.

I joined the board in 2010 and it has been an absolute pleasure and a privilege to be a part of this wonderful organisation for the last 9 years. I have learnt so much and very much enjoyed working with my board colleagues past and present - so thank you to you all.

To Joe Toohey, and before him Esther Anatolitis and originally Lindy Allen - it was such a pleasure and a great privilege to work with you and your teams - passionate, committed and hard working staff striving to support art making in regional Victoria.

To all our members current and future, I wish you well with your practice and your art making, and I would like to say thank you for allowing me to be a part of Regional Arts Victoria.



BRUCE ESPLIN AM
Chair



Image by Jim Lawson. #RAVontheRoad to Nati Frinj, 2017.

There seemed no way to avoid Victorian roadworks in 2018.

North, South, East, West, into, out-of, around, and between. Everywhere you went, you were bound to find yourself slowing to 40km-an-hour at some point, weaving between trucks, traffic cones and hi-vis as far as the eye could see.

Though it added some hours to our itineraries (which, at well over 250,000kms through the year, were already pretty substantial), it was hard not to reflect during all that additional time behind the wheel on our State under construction, and what we are contributing to the build.

Because new roads are nice, of course, but they're not much good if they don't lead you somewhere.

This document, our 2018 Annual Report, documents all the somewheres we were taken to, and taken by, in the last 12 months. There is so much to be proud of, and so much to take energy from.

Tens of thousands of people attended one of our supported Programming works, from schools to halls to performing arts centres in Victoria and beyond. Much to our excitement, more and more regional producers and artists are featuring in this program, testament to the growing strength of regional arts practice in our state.

Alongside their work administering the Regional Arts Fund, the value of the deep work our Partnerships team is delivering in Victoria continues to be born out in our Membership numbers, with an 81% retention rate alongside growth of 10% through the year.

Six small towns in regional Victoria delivered their final project outcomes as part of the Small Town Transformations project, featuring everything from floating artist-in-residence studios, lasers, whales, shoreline studios, red carpets to contemporary Indonesian dance collaborations.

Artlands Victoria loomed large on our calendar all year. 505 delegates from every state and territory, as well as international visitors, joined us in Bendigo and Castlemaine as we shared

knowledge, traded resources and exchanged gifts at a time of ceremony and gathering under the watchful eye of the Dja Dja Wurrung.

It is knowledge, as well as our hand-knitted yellow scarfs, that we take with us from Artlands. Knowledge on what is possible, what is happening, what is coming. The knowledge we take from 2018 equips us for 2019, and so on it goes, so long as we take it with us.

We trust you will find some good knowledge herein, from us. Something to take with you, to wherever your next somewhere is.

With any luck, the road there will be nice too.



JOE TOOHEY
CEO

2018 BY THE NUMBERS

Total Artists Supported	Total Artist Fees Paid	Total Audience Reached
1,080	\$2,120,640	202,606

Location of Activity	Activity Reach	Total Regional Spend
70% regional or remote	389,136kms	\$3,268,864

Programming

Regional Arts Victoria's Programming department connects artists and producers to diverse audiences across the country, through three touring program streams.

Arts & Education tours high quality and educationally relevant arts experiences to young people across Victoria from early years through to VCE. We work to provide accessible arts experiences and encourage students to participate in the arts as both artists and audiences.

Connecting Places supports arts councils, halls and mechanics' institute committees, regional festivals and local shires.

Touring Services develops and coordinates tours to performing arts centres throughout Victoria and across the country. We work closely with artists and venues to ensure career sustainability and support live performance throughout the state.

Across these three programs, Regional Arts Victoria tours performing arts, live music, theatre, workshops and residency-based projects. These works tour to performing arts centres, town halls and mechanics institutes, and directly to schools from early years through to VCE level.

In 2018 the Programming department supported **326** artists & technicians, delivered **447** performances and **248** workshops and travelled **174,153kms** (almost half way to the moon!). Works across the programs were seen by **49,949** audience members.

The Programming department works closely with the Victorian Association of Performing Arts Centres (VAPAC) to deliver Showcase Victoria each year. We collaborate with The Arts Wellbeing Collective in their work around promoting positive mental health and wellbeing on tour, and are currently focusing on how to be greener and reduce emissions whilst on tour. We regularly connect with local, state and national networks and peak bodies across Australia to support all of our work.



Image by Adrian Korner. *3 Girls Violin* by Creates Live.

Regional Arts Victoria's Arts & Education program continued supporting artists and arts companies to reach Victorian teachers and students, and worked to reduce barriers preventing Victorian students from accessing educationally-relevant arts programs.

The Program consisted of performances, residencies and workshops taking place in schools, clusters, community halls, galleries and performing arts centres. It also featured in local events such as festivals, school holiday programs or camps. We benefitted from, and contributed to, long-term relationships with schools across Victoria.

We assisted young people to dream, innovate, think, connect and collaborate and were interested in finding ways for their education to be relevant and meaningful – to develop the whole child and recognise their lifelong learning. The positive impact of a high-quality arts program is that it is stimulating and uplifting, increasing motivation and concentration, creative thinking, and social skills from shared experiences.

Highlights

- The Arts & Education program delivered **7 On the Road tours** and **69 On Call** and Residency bookings
- We reached **10,675 students** through **102 performances** and **186 workshops**
- **92%** of students and teachers rated the overall quality of the programs as 'good' or 'very good'
- The program **subsidised attendance for 7,162 students** who may have not ordinarily been able to access a high quality arts experience
- Our artists travelled **32,267kms** to Victorian schools across the state



Image courtesy of Trash Puppets. Workshops by Trash Puppets.

- **Balance by Transience**

A new work commissioned by the Australian Children's Theatre Foundation, with a strong environmental message getting children actively involved in the exploration of sustainability, recycling and alternative power generation.

19 February – 2 March

All of the schools were subsidised. The tour reached some new schools which we hadn't engaged with in the past.

- **The Experiments by Elbow Room Theatre**

*The Experiments made accessible some of the greatest theatre works of the 20th Century. Exploring either Bertolt Brecht's *The Caucasian Chalk Circle* or Samuel Beckett's *Waiting for Godot*, students were taken on a clever and funny investigation of these iconic texts.*

30 April – 11 May

"Waiting for Godot was certainly worth the wait! The most enjoyable and educational interpretation of this play ever, if not longer. VCE students loved it, junior class got it, and [they] followed the story, but [mostly] loved the acting." Teacher feedback

- **Tinker by New Working Group and Andy Dexterity**

A new work commissioned by the Australian Children's Theatre Foundation, Tinker used spoken word, Auslan and physical theatre to tell an outsider's adventure story of heroism, friendship and facing your fears.

28 May – 8 June

The tour received positive feedback from students and teachers. It was a delight to witness the various stages of the development process.

"Fantastic performers and show. So many great elements and concepts to discuss with the students. It was also great for the students to talk to the performers after the show and ask questions." Teacher feedback

"Our AUSLAN speaking student was delighted and gained so much pleasure. Our school production followed this performance so the gregarious and capable artistic performance was a valuable example for our students about to perform; many for the first time." Teacher feedback

- **Loops Live by Creates Live**

This hands on music program let students experiment with technology and sound, combining noises and instruments with a digital loop station to create an original composition of their own.

30 July – 10 August

"The participatory element to the performance worked perfectly to engage students with the looping technology and get them excited for the workshop. It was a brilliant result to see students collaborating in small groups creating their own loop compositions, then supporting each other to play them in front of the class."
Teacher feedback.

- **The Bottle Collector by Asking for Trouble**

From an unlikely collection of objects stories appear with poetic imagery and inspiring physicality. The Bottle Collector is a gentle commentary on how we value things with a price tag and perhaps there is more joy and beauty to be found in unexpected places.

20 – 31 August

- **Once Upon a Tune by Morna and the Minims**

Students are taken on an interactive adventure into the world of classical music, using games, activities and workshops to gain a deeper understanding into some of the greatest music ever written.

22 October – 2 November

- **Pasifika Art (Siu I Moana) by National Gallery of Victoria**

The Siu i Moana workshop explores Pacific cultures' use of patterns and symbols as markers of identity. Students will learn about Tongan culture and participate in a printing workshop to create a communal class textile.

29 October – 9 November

On Call and Residency Programs



Image by Sarah Walker. *Tinker* by New Working Group and Andy Dexterity.

This suite of programs was delivered 69 times over 2018

- *Drama Impro Workshop* by Impro Melbourne
- *Fairytale Cookbook - The Show* by Impro Melbourne
- *Improvaganza* by Impro Melbourne
- *Theatresports Grande Performance* by Impro Melbourne
- *VCE Drama Unlocked - Transitions in Space* by Impro Melbourne
- *VCE Drama Unlocked - Creating Characters* by Impro Melbourne
- *Jungle Shimmy* by Magic Oasis
- *The Bottle Collector* by Asking For Trouble
- *Small Worlds & Little Creatures* by Becken Project
- *Live Light Painting* by Little Projector Company
- *Trash Puppets Workshops* by Trash Puppets
- *Robot Zoo* by Furals
- *Anymation* by Furals
- *Jungle Shimmy* by Magic Oasis
- *Shadow Tricks* by Polyglot Theatre

Australian Children's Theatre Foundation Commission

Every two years the ACTF commissions the development of a new theatre work for primary school aged audiences. The work is then toured through the Arts & Education program the following year. In 2018 we toured *Tinker* by New Working Group and Andy Dexterity, recipients of the 2017 commission.

This unique opportunity provides artists with support to create with their own artistic license, contributing generously to the landscape of work produced in this important field.

Connecting Places

Connecting Places is a touring and engagement program that works with community presenters to host quality work in their communities, and develop sustainable presenting skills. The touring program consists of works that are accessible, technically appropriate and affordable for small halls and various spaces. The engagement program delivers 12 month mentorships, regional skills development workshops and targeted one-on-one planning sessions.

Connecting Places recognises the important contribution made by community presenters by placing them firmly at the helm of programming for their community. As well as curating a strong touring program, in 2018, Regional Arts Victoria continued to develop mechanisms that contribute to peer support in the network, recognising the growing confidence and leadership of this group.

"The kids loved it." "The show was great." "I need to buy another spinning plate".
Audience Members, Yambuk

Highlights

Across Victoria, the Connecting Places **touring** program;

- reached **6,292** audience members through **45** performances and **23** workshops in **42** communities
- engaged **33** artists and technicians
- **94%** of the Connecting Places program was delivered for regional Victorian audiences

Across Victoria, the Connecting Places **engagement** program;

- Delivered yearlong mentorships for **3 community presenters** in areas such as technical, marketing & branding and programming. One of these mentorships included a network of **11** halls
- delivered regional skills development workshops and one-on-one planning sessions to a total of **77** participants
- Finalised the 2019 touring program with **6 companies**, including 2 that are regionally based
- Hosted a closed Facebook group for Community Presenters to share stories and successes. It now hosts **42 members** from across the state
- **12 new Community Presenters** became Regional Arts Victoria's Members through the Connecting Places program

Touring program

- **Rogue Romantic by Anya Anastasia**
World-Class all-original cabaret with thrilling audience interaction - a night of hysterical fun!
13 April – 21 April
Victorian Tour funded by Creative Victoria via the Touring Victoria and Small Regional Presenters funds
- **Mission Songs Project by Jessie Lloyd Music**
Songs from back home
23 March – 26 May
• Victorian Tour funded by Presenters and Creative Victoria via the Touring Victoria and Small Regional Presenters funds
- **Big Tops & Tiny Tops by Solid State Circus**
A circus adventure for 3-6 year olds!
12 April – 30 August
Victorian Tour funded by Creative Victoria via the Touring Victoria and Small Regional Presenters funds
- **In the Mens by Type Faster Productions**
Eight heartfelt and hilarious stories about Australian men
1 June – 2 June
Victorian Tour funded by Creative Victoria via the Touring Victoria and Small Regional Presenters funds



Image by Chameleon Arts Collective. *Big Tops & Tiny Tots* by Solid State Circus.

- **Blood & Bones & Fins & Glory by The Southern Ocean Sea Band**
The Southern Ocean Sea Band, sharing stories through songs & shanty
 11 August – 19 January
 Victorian Tour funded by Creative Victoria via the Touring Victoria and Small Regional Presenters funds
- **Dance Hall by Finucane & Smith**
A whole of community knees up, where world famous legends and local stars burn the floor!
 18 August – 27 September
 Victorian Tour funded by Presenters and Creative Victoria via the Touring Victoria and Small Regional Presenters funds
- **Chronicles of a Sleepless Moon by The Suitcase Royal**
Strange noises are coming from the top of Roogs Hill, a plan to go underground is afoot, and all the cows in the district have started to disappear
 3 November – 1 December
 Victorian Tour funded by Creative Victoria via the Touring Victoria and Small Regional Presenters funds



Image by Cath McInness. *Mission Songs Project* by Jessie Lloyd Music, Sale.

"This evening was one of the most exquisite performances ever. These ladies are singing angels. Not enough adequate words to describe the sensory experience. Thank you ladies, (Regional Arts Victoria) and all others involved." Audience Member, Sale

Engagement Program

Mentorships

Mentorship opportunities are offered through an application process, which determines the need from each community presenter. In 2018 we offered the below mentorships.

Chameleon Arts Collective, Balmoral was paired with **Portland Arts Centre** manager, Susie Lyons. Over a series of face-to-face meetings, phone and email contact, they worked through strategies to increase engagement in small communities and succession planning. This included extending their range of marketing methods, ensuring programming is diverse and inclusive and expanding activities to cater for visual arts and children.

"I often feel I am working in a bubble, so this program and contact with my mentors and other presenters greatly helped alleviate that."

"[I received] greater understanding that the challenges of presenting to small communities are common (ie, I am not alone) and also apply to larger communities... [Susie] challenged me to examine my methods, marketing approach and choice of events. It also affirmed what I am doing right". Clare Ryan, Chameleon Arts Collective, Balmoral.

Heyfield Memorial Hall committee was paired with **Stratford Courthouse** manager Gavin Roberts. Members of the Heyfield Hall committee met with Gavin to learn how to put on shows successfully. Through the mentorship, they also re-branded to Heyfield Hall, and managed to program all of 2019 within a network of communities in their immediate area.

"There was more to this than we imagined. Regional Arts Victoria staff have been very helpful guiding us along our journey. When it was suggested that our hall could be mentored we embraced this idea. We wanted to learn how to run shows and learn how to make the best use of our equipment." Wendy Rhodes, Heyfield Memorial Hall

Glenlyon Hall Committee underwent a series of day-long sessions, along with their network of 11 other halls. This included a programming session with Stephen Henderson from **The Capital, Bendigo**. It also offered a technical equipment training session, and a marketing planning session set in 2019.

Workshops and one-to-one sessions

In 2018, a mixture of skills development workshops and one-on one meetings were undertaken. Participants included a mixture of current Regional Arts Victoria members and new communities interest in the program.

Gippsland

South Gippsland Shire network of 14 halls, including The Boisdale Stables and Valencia Creek Hall.

Northwest

Ararat Live, Ararat Performing Arts Centre, Avoca Gardens, Birchip Neighbourhood House, Denver, Marysville, Moyston, St Arnaud Arts Council, Stawell, Warracknabeal Arts Council, Wickliffe, and Willaura Arts Modern.

Southwest

Dunkeld off the Rails and F Project Warrnambool.



Image by Paul Hunter. *Blood & Bones & Fins & Glory* by Southern Ocean Sea Band at Archies Creek Hall.

“Awesome night much better than I expected. The Band were really great people, full of energy, talent and full of fun.” Audience Member, Archies Creek

Touring Services

Touring Services delivered high quality arts experiences to performing arts centres throughout Victoria and across the country. We worked with presenters and producers to develop and deliver strong touring projects; build capacity and sustainability for artists; and contribute to the development of audiences in Victoria.

Our Touring Services team is strongly connected to a wider touring ecology. It would not be possible without the support we receive from Creative Victoria, the Australia Council for the Arts and the many presenters and producers with whom we work. We were also particularly grateful for the partnership arrangements and support we receive from the Victorian Association of Performing Arts Centres, Theatre Network Australia and Performing Arts Connections Australia in 2018.

Highlights

Nationally, Touring Services has;

- Delivered **14** tours in total
- Delivered **231** performances in Victoria and 69 interstate performances and **39** workshops over **70** touring weeks.
- Works in the program were seen by **32,982** audience members nationally
- Engaged **54** artists and technicians.



Image by Highwire Events and Entertainment. *Dinosaur Time Machine* by Highwire Events and Entertainment at Montrose Town Centre.

Shows Toured



Image by Casey Thornton. *HART* by She Said Theatre. Nola Williams, Ian Michael and Joan Woods in Narrogin.

"Incredible piece of theatre" Audience member, Horsham

HART by She Said Theatre

A one-man verbatim theatre piece about the lived experiences of Stolen Generations survivors and the ongoing effects experienced by Indigenous Australians.

6 March – 4 June

National Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters

Which Way Home by Ilbjerri Theatre Company

The past is always with us - writer Kate Beckett draws on her personal memories of growing up with her single Aboriginal father.

24 May – 18 August

National Tour funded by The Australia Council for the Arts via the Playing Australia Regional Performing Arts Touring Fund, Creative Victoria via the Touring and Engagement Program and Presenters.

That's Not a Daffodil by Jump Lead Productions

A story of friendship, planting and playfulness that unites young and old.

29 February – 13 April

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Ickypedia by The Listies

The Listies bring their much loved book ICKYPEDIA to life on stage.

2 April – 6 October

National Tour Funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Personal by Jodee Mundy Collaborations

Jodee discovered that all of her family were Deaf when she was 6 years old in Kmart.

30 May – 14 June

National Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Elegy by Lab Kelpie

A powerhouse performance of an award-winning work that connects to audiences through unforgettable imagery and an exploration of our shared humanity.

25 May – 17 August

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Swing Man by Damian Callinan, presented by Hey Boss

A boogie woogie midlife crisis.

29 July – 13 October

National Tour Funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Hell Ship – The Journey of the Ticonderoga by Chester Productions

Michael Veitch writes and performs a one-man show of an historical maritime event never shown on stage before.

28 August – 2 October

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

2018 Regional Concert Series by Melbourne Chamber Orchestra

Melbourne Chamber Orchestra creates powerful, local fine music experience to inspire Victorians wherever they are.

21 April – 21 October

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

3 Speed Crunch Box Re-Booted by Dislocate

Lol stupidity, side splitting slapstick. Nail biting circus tricks and a phenomenal finish!

4 June – 6 October

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Dinosaur Time Machine by Highwire Events & Entertainment

Buckle up and take a trip in a giant time machine to get up close and personal with a real life sized T-Rex!

2 July – 23 July

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Super Amazing Giant Girl by Anna Lumb

Action packed, interactive theatre show for kids. Circus, comedy & ingenious physical theatre.

4 April – 27 September

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

Macbeth by Company 13

A funny, cautionary, fake-bloody tale with Shakespeare's rich language and a good dose of invention.

9 April – 29 November

Victorian Tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.

FoRT by Asking for Trouble

Spectacular acrobatics & poetic visual imagery, celebrating imagination & adventure.

28 May – 6 July

Victorian tour funded by Creative Victoria via the Touring and Engagement Program and Presenters.



Image by Sam Shalders. FoRT by Asking For Trouble at Willaura Hall Buangor Primary School.

"All the children raved about it" Audience Member, FoRT, The Wedge



Image by Amber Hickin. Creative Arts Facilitators Kim Bennett, Malcolm Sanders and CEO Joe Toohey at Artlands Victoria.

The Partnerships department continued to deliver the Regional Arts Victoria Membership Program, Regional Cultural Partnerships Program and the Australian Government's Regional Arts Fund including the Arts Connect Series. In addition, the team began to deliver the 10 Year Anniversary of the 2009 Victoria Bushfires Community Arts Grants Program on behalf of the Victorian Government.

Highlights

- Delivery of **18 Regional Arts Fund (RAF) information sessions** across Victoria to assist potential applicants. Four of these sessions were co-presented with Creative Victoria and the Australia Council for the Arts, and a further four were presented with Creative Victoria in two regional tours.
- **Home is Where the Hall is** was successfully delivered in partnership with Country Arts SA. **29 events** were registered (19 in VIC and 10 in SA) in **26 regional towns**.
- **14 Regional Arts Fund Community Grants** in one round were allocated for a total of \$164,033 including three Toe-in-the-Water grants (for first time applicants) and Project and Skills Development Grants;
- **34 Quick Response Grants** were distributed for a total of \$67,485
- Overall these grants involved an estimated **354 artists** (paid and unpaid), **135 arts workers** (paid and unpaid), **3,045 participants** and **137,625 audience members**.
- Delivery of four **Arts Connect Series** events in Meeniyan, Orbost, Strathmerton and Cororooke. Arts Connect Series also contributed to Creative Recovery Network Lab and the Ballarat Art Gallery Guides conference. **22 presenters** were paid and over **250 people** attended the events.

Creative Arts Facilitators and Local Government Partners

The Regional Cultural Partnerships Program comprises collaborations between local, state and federal government to place Creative Arts Facilitators in four areas of regional Victoria. There are currently nine local government partners alongside the Federal Government's Regional Arts Fund and Creative Victoria.

The regional team's extensive on-the-ground knowledge is integral to inspiring creative activity, brokering networking opportunities and providing advice to both the communities in regional Victoria as well as staff at the Melbourne office. The local government partnerships and staff are:

- **Malcolm Sanders**, *Ballarat City Council Partnership*. Located in central Victoria with an area of 740 square kilometres and a total estimated population of 101,686;
- **Jo Grant**, *Great South Coast Partnership*. This partnership comprises the shires of Corangamite, Glenelg, Moyne, Southern Grampians and Warrnambool. In total it encompasses approximately 22,869 square kilometres and a total estimated population of 100,294;
- **Kim Bennett**, *Swan Hill Rural City Council and Gannawarra Shire Partnership*. Located in the north-western part of the state, the partnership covers an area of 9,849 square kilometres and has an estimated population of 30,815; and
- **Tim Dakin**, *Wellington Shire Council*. The shire covers an area of 10,989 square kilometres and is home to 43,000 residents.

Creative Arts Facilitator project highlights



Image by Aldona Kmiec, Christine Tammer at the rehearsed reading of *The Venue*.

The Venue

The rehearsed reading of *The Venue*, a work in progress by local songwriter Christine Tammer, was performed at the Ballarat Mechanics Institute on November 11.

This performance was a culmination of work by local Creative Arts Facilitator Malcolm Sanders, and local artists Erin McCuskey and Paige Duggan.

The City of Ballarat provided the financial support to make this happen, after it was discovered that Christine was suffering from a terminal illness.

In recognition of the contribution Chris had made to the local Ballarat arts scene, the rehearsed reading of *The Venue* was an opportunity for her to see the work performed for the first time, and make recommendations for its future development and performance.

The premiere performance was attended by 150 people, and the filmed version of the performance screens at a local bar in 2019. Work is currently underway on the script with a view of another performance in the next 12 months.



Image by Jo Grant. *Crafting the Merch*, led by Woolly West Fest in the south west.

Woolly West Fest – Crafting the Merch

Hamilton-based Woolly West Fest was the lead organisation for *Crafting the Merch*, a lead-in project to Artlands Victoria.

Woolly West Fest is a community festival that celebrates the skills in their community through *wool in the wild* projects. Scarves were knitted for delegates of the Artlands event in October.

Led by the Chief Knitwit, Jacinta Wareham, the project started in January 2018 and finished in May with participants from several towns in the south west. Great South Coast Creative Arts Facilitator, Jo Grant, mentored and supported Jacinta and the festival throughout the project.

The statistics for the project are impressive; 13 groups comprising 145 people across nine communities in the south west, made a total of 507 scarves for delegates.



Image by Kim Bennett. Dicky the Teddy, *The People's Museum*, Swan Hill Regional Art Gallery.

The People's Museum

Kim Bennett, the Creative Arts Facilitator in the Swan Hill and Gannawarra region, unearthed twenty local writers for an exhibition at the Swan Hill Regional Art Gallery. The project coincided with a series of workshops delivered by the Victorian Writers' Centre.

"*The People's Museum* is about memory and mementos, family history, mythology, tall tales, and yarns. It's about the prize you won at the Royal Adelaide show, the kitchen scales you were weighed in when you were born at home, a perfume bottle found in the river, a salvaged item from a burning house, a photograph of your family on an auspicious day, the badge from your first car," says Kim Bennett.

Contributors were invited to tell the story of an item of some personal significance. Both the item, and the story were then exhibited at the Swan Hill Regional Art Gallery. Each week a contributor was interviewed in the local paper – extending the exhibition beyond the gallery walls.

A special 'story centre' was set up for visitors to the exhibition to contribute their own memories, using vintage typewriters and fountain pens. Over 80 people attended the opening, with many never having attended an opening / exhibition or the gallery before.

This is the third People's Museum project in Swan Hill with requests to expand the model to three rural towns in 2019.



Image by Jo Caminiti. *Ficifolia*, Red flowering gum Marquette in development.

Jo Caminiti

Jo Caminiti embarked on her career as a full time artist later in life, after being made redundant in 2016. Our Creative Arts Facilitator Tim Dakin, started working with Jo after a visit to her property in Cowwarr on hearing her plans to develop an artist's retreat, Sculpture Park and work on large scale steel sculptures.

After encouragement from Tim, Jo applied for and received a position with Creative Gippsland's Artist in Residence program as part of Come and Play in May. Jo worked closely with the Friends of Drouin Trees Society to document their significant trees on canvas. She generated steel works reflecting elements of these trees. Following this, Jo was offered an exhibition at the Station Gallery, Yarragon.

Jo subsequently had the opportunity to submit for a public art project with Baw Baw Shire Council. Jo's ideas were accepted and she was then invited to submit a Marquette of her idea and is currently awaiting a decision on whether her *Ficifolia* red flowering gum will be accepted. Jo was also successful in her application to the 2009 Bushfire Commemorative Funding and is working with communities in Wellington and Baw Baw Shires in 2019 with her project *Scrap to Sculpture*.

Regional Arts Fund 2016 – 2020

Regional Arts Victoria continued to manage the administration of the Regional Arts Fund in Victoria through 2018. As well as supporting the delivery of the Fund in Victoria, Regional Arts Victoria contributes to the national Regional Arts Fund Manager's Network, and this year sought to improve accessibility of the fund for regional applicants.

Victorian Government's 10 Year Anniversary of the 2009 Victoria Bushfires Community Arts Grants Program

In 2018, Amanda Gibson was employed as the Project Grants Manager to assist with the delivery of the Community Arts Grants program, designed for applicants whose projects reflected the experiences of the 2009 Victorian Bushfires, and who were located in one of 21 local government areas that were affected. Twelve applications were successful in 2018 with \$35,051 worth of grants awarded. The program concludes mid-2019.

Programs and workshops

The Partnerships team held 18 Regional Arts Fund information sessions across the state in locations including Hamilton, Kinglake, Leightville, Meredith, Port Fairy, Sale, Traralgon, Warrnambool, and Woorinen.

Regional Arts Victoria collaborated with the Australia Council for the Arts and Creative Victoria to present four funding information sessions that travelled to Cowes, Leongatha, Orbost, and Sale. We then collaborated with Creative Victoria to present a further four funding information sessions that travelled to Bright, Mansfield, Shepparton, and Wodonga.

\$187,000 was received via the Regional Arts Fund to deliver a Strengthening Local Creative Leadership Program, an expansion of the Regional Cultural Forums across Victoria. Coming to life as the Arts Connect Series, these events were developed with communities where Regional Arts Victoria does not have Creative Arts Facilitators.

Local Government Authorities contribute financially to have forums held in their areas and with Regional Arts Victoria then collaborating with them and local Regional Arts Victoria Members to design and deliver the Arts Connect Series.

Membership



Image by Anna Kennedy. *Arts Connect Cororooke* at Red Rock Regional Theatre and Gallery.

Regional Arts Victoria offers Organisation Membership to incorporated not-for-profit organisations based in Victoria who have the promotion of regional arts or cultural pursuits as a primary or principal focus. Individual Membership is available to practising artists and arts workers throughout Australia.

Numerous artforms are represented across Regional Arts Victoria's Members, from music and theatre, to film, visual arts, literature and more. In 2018, our Organisation Members reached a combined audience of 705,985 people across 4,459 activities, thanks to the efforts of 9,179 volunteers and 11,444 members of members. Volunteers alone contributed over 290,000 hours of time to the arts.

By the end of 2018, Regional Arts Victoria had 559 Members – 189 Organisations and 370 Individuals – an increase of 10% since 2017. Members who responded to the 2017 Member Survey indicated that they value Regional Arts Victoria's Membership Program because it supports them to feel connected to the regional arts community via staff advice and support, professional development opportunities and regular ENews updates. Responses to this survey informed the 2018 Membership Business Plan, being implemented in 2019 and 2020.

The Membership Program has a full-time staff member dedicated to designing and implementing the Membership Business Plan and delivering Arts Connect, a series of free professional development events for regional creatives. Membership Coordinator Anna Kennedy has been supporting Members since October 2016.



Image by Amber Hickin. Rodney Carter, Beck Phillips, Aunty Fay Carter, Artlands Victoria keynote speech.

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

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

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

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

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

As Desna Whaanga-Schollum articulated in her keynote *Taonga Tuku Iho*, “this connected approach was an effective step towards bridging the cultural divide when we think of these events as containers for aligning our purpose and generating new knowledge. An intentional framework which can become embodied in our practices, a resonate container for place based creativity and valuing the environment as a whole and our own personal contribution to identity.”

From the outset Artlands Victoria was positioned as a cross disciplinary, interconnected and intergenerational event to showcase contemporary artists and new thinkers to influence the way we engage with regional arts and its processes. In designing this event, Regional Arts Victoria's most critical ambition was to open the borders. The integrated curatorial and programmatic approach was fundamental to the event design and was overwhelmingly its success. Our artistic and conference programs were created to be experienced together.

With representation from every state and territory, as well as international presentations and local grass roots case studies we ensured a diversity of sessions and as such have an understanding of the depth of practice and needs.

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



Image by Serana Hunt Hughes. Girgarre, Small Town Transformations.

2018 saw the conclusion of Small Town Transformations – a three year journey for six small Victorian towns. It's a bittersweet moment where amazingly ambitious work has been developed and delivered in each town but simultaneously being the beginning of a creatively bold and rewarding future.

Each project grew along the way, exceeding their original ambition, with viable legacy and potential for further creative growth. Local capacity – expertise, experience and connections – has been tangibly increased within each project. Forward thinking discussions regarding frameworks for succession planning and ongoing responsibilities are happening across the state.

Many stories have been discovered, shared and continue to be written. This opportunity for collaboration has harnessed the power to enrich lives, strengthen community connections, increased economic possibility and presented opportunities for greater access and inclusion.

Creative communities are alive and well across Australia, making inspiring work with often limited resources. Small Town Transformations was a catalyst for extending this - facilitating opportunities for growth, capacity building and space for the all-important inspiration to flow.

The opportunity has been well and truly seized.

Highlights

Main Street, Rainbow

Witnessing contemporary Javanese and multicultural experimental dance works and performance art on almost every corner, empty lot and building;

Girgarre Hall

An audience surrounded by lasers, immersed in abstract electronic music from an internationally renowned artist;

Birregurra Hall

A jostling and exuberantly costumed crowd led by a cast of local, national and international artists - literally having a ball;

Mt Clay, Narrawong

Taking a stroll along a gum tree forest track and encountering a breathtaking woven gumleaf monument which speaks profoundly to aboriginal land, culture, history and self-expression;

Corinella Foreshore, Bass Coast

Lights, lights, more lights – sculpture, storytelling, immersive environments illuminate and reveal the stories and creative talent of the waterline townships.

This list is only the very briefest snapshot of what has happened in the last three years of Small Town Transformations. There have been a myriad of large and small scale events, discoveries and creative endeavour. The volume of work can never be fully captured by description only. It is, however, captured by the most important means of all – the experience and memories of each town.

• Number of artists involved	299
• Number of volunteers	255
• Number of artist-led activities	271
• New works presented	256
• Audiences / participants	12000+
• Audiences not from the town	3400+
• Number of partners	50
• Indigenous elders & community participating	150+
• Number of people directly employed or contracted	60
• Number of volunteers: non-artistic	400+
• Total marketing reach	52000

Marketing

A key focus for Marketing in 2018 was the delivery and integration of a new Customer Relationship Management (CRM), while working alongside project teams to also deliver marketing support for Artlands Victoria and Small Town Transformations. During this period, Eleanor Bally handed her role to Catherine French.

Working within the systems Eleanor set up to create consistency and clarity of brand for the organisation, Catherine set to work maintaining the integrity of communication channels. She reached out to the different departments to better understand the conversation and stories of regional Victoria, as way to position 'the heart' of the organisation's communications.

This meant embracing and embedding the values of the organisation within the language used with our partner communities. The shift towards storytelling, has been significant in the way people feel heard and represented across the organisation platforms.

It was also important to recognise the very real nature of distance, and its effect on communication. The tools available to the Regional Arts Victoria team, lent themselves to playfulness and demonstrable connection.

Highlights

- Delivery of the Salesforce CRM supporting the administration of Regional Arts Victoria members, and better enabling relationship development and tracking throughout the organisation
- Embracing storytelling and values-based communication in advertising and promotion of the organisation
- Significant media coverage of the Regional Arts Victoria projects

Key Metrics (1 January – 31 December)

- A total of 7,826 page likes across all Facebook pages
- 9,492 Twitter followers
- 1,750 Instagram followers
- 2,131 subscribers to our monthly Regional Arts Victoria ENews
- 26,124 visitors to the Regional Arts Victoria website

Management

Regional Arts Victoria is a company limited by guarantee, founded as the Victorian Arts Council in 1969, incorporated in 1981, and rebranded in 1999. We are a not-for-profit company and our Public Fund is listed on the Register of Cultural Organisations as a Deductible Gift Recipient.

The members of the Regional Arts Victoria Board serve three-year terms with appointment at the Annual General Meeting held before the end of May each year. The Constitution provides for the election and co-option of Directors. At all times a majority of the Directors of the Company must ordinarily reside in Victoria. Appointments to fill casual vacancies are made from time to time as required, against areas of need identified by the Board.

A full list of Directors is provide on page 52.

The Board of Directors meets five times per year. Standing committees include Audit & Risk, with other committees and working parties established from time to time to meet specific needs (e.g. Governance Review). The constitution was last reviewed in 2016 to include Individual Members as Voting Members of the organisation, to streamline the appointment process for Directors, and to resolve minor errors. Regional Arts Victoria has a yearly strategic planning cycle feeding into a four-year strategic and business plan, with complementary board and executive staff cycles. The Executive Director as CEO reports directly to the Board, and serves as Company Secretary.

Director-level staff at December 2018 were:

Joe Toohey

Executive Director
(CEO)

Joe brings a wealth of administrative and management experience to the role, gained at Footscray Community Arts Centre, SYN Media, Express Media, Macleod YMCA and Victoria University. Born and raised in Albury, Joe relocated to Melbourne to attend university and foster the arts. He has a Bachelor of Business (Marketing / Music Industry), and in 2013 he completed his Master of Arts Management at the University of Melbourne following an internship in Singapore, and the Australia Council for the Arts Emerging Leaders Program in 2014. He is currently a Treasurer of the Footscray Community Arts Centre and a Life Member of SYN Media.

Joe was General Manager and CEO at Express Media from 2010-2013, where he led a restructure of the organisation, as well as introducing exciting new partnerships leading to a comprehensive program of literary and developmental offerings for young writers. His past roles at Regional Arts Victoria have included supporting the Cultural Partnerships team and our regionally-based Creative Arts Facilitators, as well as coordinating our State-Wide Project *Illuminated By Fire* in 2010. Joe is the former Regional Arts Victoria General Manager from 2013.

Liz Zito

Director of
Partnerships

Liz has an Advanced Diploma of Business Management and a Diploma of Tourism but describes her qualifications as grassroots: learning on the job whilst living, working and playing among regional communities. Her former roles include Manager, Theatre and Function Centre, Colac Otway Performing Arts Centre; Theatre Manager, HIT Productions; Council Festival and Events Coordinator, Shepparton; Box Office Supervisor and Acting Manager, Performing Arts and Conventions, Riverlinks; Ticketing Assistant, Ten Days on the Island Festival, Hobart.

Liz is a life member of the Shepparton Theatre Arts Group Inc (STAG Inc). At STAG she served as committee member, directed and performed in productions, and received Victorian Music Theatre Guild nominations and commendations, as well as local theatre awards for her performances. Liz has been a Panel Member of the Regional Arts Fund administered by Regional Arts Victoria, and was a board member of Regional Arts Victoria prior to taking on her current role.

At the time of writing, the Director of Projects and Director of Programming positions are vacant. It is expected these roles will be held vacant for the first half of 2019 as Regional Arts Victoria awaits outcomes of the Creative Victoria Touring & Engagement review and release of the Regional Strategy, as both will inform our direction into the second half of 2019.

Interim arrangements in place commenced in 2017, and will be extended to ensure current staff are able to effectively deliver on our 2019 Program.

Organisational Structure as at December 2018



Financial Report

Regional Arts Victoria is a company limited by guarantee, incorporated in 1969.
ABN 24 005 556 025

The Directors are elected at the Annual General Meeting held in May each year. The Constitution requires the election of up to six Directors from the membership, and allows the co-option of Directors. Appointments to fill any such casual vacancies are made from time to time as required, against areas identified by the Board.

DIRECTOR'S REPORT: STATUTORY INFORMATION

The Directors submit herewith the organisation's balance sheet as at 31 December 2018 and the income statement for the year ended 31 December 2018 and report as follows.

The names of the directors, their qualifications, experience and special responsibilities in office at the date of this report are listed on page 52 of this document.

PRINCIPAL ACTIVITIES

The organisation's principal activity since incorporation has been to stage and conduct artistic and theatrical entrepreneurial activities. No significant change in the nature of these activities occurred during the year.

DIVIDENDS

No dividends have been paid, declared or recommended since incorporation.

OPERATING RESULTS

The surplus for the year is \$11,434 (2017: surplus of \$11,536). The organisation is exempt from income tax.

REVIEW OF OPERATIONS

The operations of the organisation during the year are detailed in the various accompanying reports and the results thereof are shown directly above.

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

There have been no significant changes in the state of affairs of the organisation.

LIKELY DEVELOPMENTS AND EXPECTED RESULTS

Regional Arts Victoria is in receipt of Organisation Investment Program operational funding from 2017-20 through Creative Victoria. No significant variations to the 2017-20 Strategic or Operational Plan are planned in 2019.

DIRECTOR'S SHAREHOLDINGS

The organisation is a company limited by guarantee and consequently there is no share capital.

DIRECTORS' MEETINGS

The Board of Directors meets five times per year. Committees are established from time to time to meet specific needs. These include the Audit and Risk Committee, chaired by the Treasurer.

Regional Arts Victoria has a yearly strategic planning cycle feeding into a four-year strategic plan and yearly business plan, with complementary board and senior staff cycles. The Executive Director as CEO reports directly to the Board, and serves as Company Secretary. Staff

performance and development reviews are undertaken annually, and the Executive Director's performance is reviewed annually by the Board with the participation of senior staff.

The number of meetings attended by each director is listed below.

Director	Board Meetings Attended	First Elected	Term Expires	Audit Committee Meetings	Additional Notes
Elise Armitage	3/5	2015	2021	3/4	
Rebecca Brezzi	4/5	2017	2020		
Victoria Crane	1/1	2018	2021	1/1	<i>Joined Sep 2018</i>
Bruce Esplin AM	5/5	2011	2020	4/4	
Peter Giddings	2/2	2009	2018		<i>Retired May 2018</i>
Helen Healy	2/3	2018	2021		<i>Joined May 2018</i>
Jes John	4/5	2017	2020		
Emma Jones	5/5	2017	2020		
Martin Paten	2/2	2009	2018		<i>Retired May 2018</i>
Kaz Paton	4/5	2011	2020	1/4	
Greg Pritchard	2/3	2018	2021		<i>Joined May 2018</i>
Julie Stanley	5/5	2015	2021	4/4	
Karen Whitaker-Taylor	3/5	2015	2021		

DISCLOSURE OF DIRECTORS' BENEFITS

During or since the financial year some directors of the company can receive benefits, other than a benefit included in the aggregate amount of emoluments. No directors individually received benefits this year.

REGIONAL ARTS FUND GRANTS

The Board has delegated to the Regional Arts Fund Assessment Committee the authority to decide all project and professional grants awarded by the Federal Government under the Regional Arts Fund. Directors or members of Directors immediate family who are employees or associates of individuals or groups that have received grants in 2017 and 2018 are listed below. None of these members played a role in decision-making for these funds.

Director	Grant Recipient	2018 (\$)	2017 (\$)
E Armitage	Falls Creek Resort Management	12,073	-
J John	East Gippsland Art Gallery Inc.	3,000	-
H Healy	Arts Mildura	2,250	-

SMALL TOWN TRANSFORMATION GRANTS

The Board has delegated to the Small Town Transformations Assessment Panel the authority to decide all project and professional grants awarded by the Victorian Government under the Small Town Transformations grant program. There were no Directors or members of Directors immediate family who were employees or associates of individuals or groups awarded Small Town Transformations grants when originally decided in 2016.

Jes John, Chair of Small Town Transformations project recipient F.INC East Gippsland Inc, was elected to the Regional Arts Victoria Board in May 2017, 12 months following the funding decision date.

2009 VICTORIAN BUSHFIRES COMMUNITY ARTS GRANTS PROGRAM

The Board has delegated to the CEO the authority to decide all 2009 Victorian Bushfires Community Arts Grants, the funds for which are provided by the Victorian Government through Creative Victoria. No Directors or members of Directors immediate family who are employees or associates of individuals or groups received these grants in 2018.

AUDITOR'S INDEPENDENT DECLARATION TO THE DIRECTORS OF REGIONAL ARTS VICTORIA

The Directors received an independent auditor's declaration from the auditor of Regional Arts Victoria (refer to page 39). Signed in accordance with a resolution of the Board.



Bruce Esplin
Chair

DATE: 18/3/19
MELBOURNE



Julie Stanley
Treasurer

DATE: 18/3/19
MELBOURNE

TO THE MEMBERS OF REGIONAL ARTS VICTORIA

ABN 24 005 556 025

REPORT ON THE FINANCIAL REPORT

I have audited the accompanying special purpose financial report of REGIONAL ARTS VICTORIA which comprises the balance sheet as at 31 December 2018, profit and loss statement, statement of changes in equity and expenditure and cash flow statement for the year ended on that date, a summary of significant accounting policies and other explanatory notes and director's declaration.

DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the Corporation Act VIC 2001. This responsibility includes establishing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

AUDITOR'S RESPONSIBILITY

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

INDEPENDENCE

In conducting my audit, I have complied with the independence requirements of Australian professional ethical pronouncements.

**INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF REGIONAL ARTS VICTORIA
ABN 24 005 556 025**

AUDITOR'S OPINION

In my opinion, the financial report of REGIONAL ARTS VICTORIA presents fairly, in all material respects, the financial position of REGIONAL ARTS VICTORIA as of 31 December 2018 and of its financial performance for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

Name of Firm: Chenoweth Accounting

Name of Principal: Stephen R Chenoweth FCA

Address: 88 St James Road Heidelberg VIC 3084

SIGNED:



DATE:

18/3/2019

**AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001
TO THE MEMBERS OF
REGIONAL ARTS VICTORIA
ABN 24 005 556 025**

I hereby declare, that to the best of my knowledge and belief, during the financial period ended 31 December 2018 there have been:

- (i) No contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) No contraventions of an applicable code of professional conduct in relation to the audit.

Name of Firm: Chenoweth Accounting

Name of Partner: Stephen R Chenoweth FCA

Address: 88 St James Road Heidelberg VIC 3084

SIGNED:



DATE:

18/3/2019

Audited Financial Statements

Income Statement

For the year ended 31 December 2018

	Note	2018 \$	2017 \$
OPERATING REVENUE			
Grants and Sponsorship (including Project & Touring)	4	3,329,230	3,684,653
Project and Touring Sales		1,340,383	1,642,295
Membership Income		198,936	189,890
Sundry and Investment Income		(10,304)	106,545
TOTAL REVENUE		4,858,246	5,623,393
OPERATING EXPENSES			
Project and Touring Expenses		2,469,972	2,743,371
Administered Grants		653,069	1,129,625
Salary & Related Expenses		1,359,595	1,394,943
Other Operating Expenses		364,176	343,918
TOTAL OPERATING EXPENSES		4,846,812	5,611,857
NET OPERATING SURPLUS/DEFICIT FOR THE FINANCIAL YEAR		11,434	11,536
RETAINED EARNINGS AT THE BEGINNING OF THE FINANCIAL YEAR		136,417	124,881
RETAINED EARNINGS AT THE END OF THE FINANCIAL YEAR		147,851	136,417

The income statement should be read in conjunction with the following notes.

Statement of Financial Position
As at 31 December 2018

	Note	2018 \$	2017 \$
CURRENT ASSETS			
Cash and Cash Equivalents	5	364,213	552,030
Trade and Other Receivables	6	1,398,427	1,023,447
Investments	7	181,519	524,733
Total Current Assets		1,944,159	2,100,209
NON-CURRENT ASSETS			
Property, Plant and Equipment	8	260,375	227,454
Total Non-Current Assets		260,375	227,454
TOTAL ASSETS		2,204,534	2,327,663
CURRENT LIABILITIES			
Trade and Other Payables	9	1,914,577	2,072,978
Provisions	10	100,731	69,709
Total Current Liabilities		2,015,309	2,142,686
NON CURRENT LIABILITIES			
Provisions	11	41,374	48,560
Total Non-Current Liabilities		41,374	48,560
TOTAL LIABILITIES		2,056,682	2,191,246
NET ASSETS		147,851	136,417
ACCUMULATED EQUITY			
Retained Earnings		147,851	136,417
TOTAL EQUITY		147,851	136,417

The balance sheet should be read in conjunction with the accompanying notes.

Cash Flow Statement
For the year ended 31 December 2018

	Note	2018 \$	2017 \$
Cash Flows from Operating Activities			
Revenue		4,858,246	5,623,393
Operating Expenses		(4,846,812)	(5,611,857)
Net increase/(decrease) in provisions		23,836	(18,158)
Non-Cash items		143,238	61,724
Cash Flows from Investing Activities			
Net acquisition of property, plant, equipment and investments		156,147	(170,140)
Proceeds from sale of equipment		10,909	-
Change in assets and liabilities			
Net (increase)/decrease in trade debtors		(374,980)	(725,334)
Net increase/(decrease) in trade and other payables		(158,401)	(34,487)
CHANGE IN CASH BALANCE		(187,817)	(874,859)
Net increase (decrease) in cash		(187,817)	(874,859)
Cash at beginning of the financial year		552,030	1,426,889
CASH AT THE END OF THE FINANCIAL YEAR		364,213	552,030

Statement of Changes in Equity
For the year ended 31 December 2017

	\$
At 1 January 2017	124,881
Surplus for period	11,536
At 31 December 2017	136,417
Surplus for period	11,434
At 31 December 2018	147,851

Notes to the Financial Statements

For The Year Ended 31 December 2018

Note 1: Corporate Information

The financial report of Regional Arts Victoria (the Company) for the year ended 31 December 2018 was authorised for issue in accordance with a resolution of the Directors on 18 March 2018. The nature of the operations and principal activities of the Company are described in the Directors' Report.

Note 2: Summary Of Significant Accounting Policies

BASIS OF PREPARATION

This special purpose financial report has been prepared for distribution to Members and Directors of Regional Arts Victoria for information purposes. The accounting policies used in the preparation of this report, as described below, are consistent with previous years, and are, in the opinion of the Directors appropriate to meet the needs of Members and Directors.

STATEMENT OF COMPLIANCE

The directors have prepared the financial report in accordance with Australian Accounting Standards and other professional reporting requirements with the following exceptions as certain disclosures have not been made:

AASB 7: Financial Instruments: Disclosures

AASB 8: Segment Reporting

AASB 101: Presentation of Financial Statements

AASB 124: Related Party Disclosures and

AASB 132: Presentation and Disclosure of Financial Instruments

The accounts have been prepared on the basis of historical costs. The accounting policies have been consistently applied, unless otherwise stated. The following is a summary of the significant accounting policies adopted by the organisation in the preparation of the accounts.

CASH AND CASH EQUIVALENTS

For the purposes of the statement of cash flows, cash includes cash on hand and in bank accounts, and money market investments readily convertible to cash within two working days, net of outstanding bank overdrafts.

PROPERTY, PLANT AND EQUIPMENT

Cost and Valuation

Property, plant and equipment are carried at cost or at independent or Directors' valuation. Any surplus on revaluation is credited directly to the asset revaluation reserve and excluded from the profit and loss account. Any gain or loss on the disposal of revalued assets is determined as the difference between the value of the asset at the time of disposal and the proceeds from disposal, and is included in the result of the entity in the year of disposal.

Depreciation

Depreciation is provided on all property, plant and equipment, at rates calculated to allocate the cost of the assets against revenue over the estimated useful lives of the assets. Depreciation for Motor Vehicles and Office Equipment is calculated at 30% on a diminishing value basis. The website is amortised at 30% on a diminishing value basis.

INCOME TAX

The organisation is exempt from income tax in terms of section 50-45 of the Income Tax Assessment Act.

LEASES

Lease payments for operating leases are charged as expenses in the periods in which they are incurred.

TRADE AND OTHER RECEIVABLES

Trade receivables, which generally have 30-60 day terms, are recognised initially at fair value and subsequently measured at amortised cost using the effective interest method, less an allowance for impairment. Collectability of trade receivables is reviewed on an ongoing basis at an entity level. Individual debts that are known to be uncollectible are written off when identified. An impairment provision is recognised when there is objective evidence that the entity will not be able to collect the receivable. Financial difficulties of the debtor, default payments or debts more than 60 days overdue are considered objective evidence of impairment. The amount of the impairment loss is the receivable carrying amount compared to the present value of estimated future cash flows, discounted at the original effective interest rate.

TRADE AND OTHER PAYABLES

Trade and other payables are carried at amortised cost and due to their short-term nature they are not discounted. They represent liabilities for goods and services provided to the entity prior to the end of the financial year that are unpaid and arise when the entity becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured and are unusually paid within 30 days of recognition.

GOVERNMENT GRANTS

Government grants are recognised in the balance sheet as a liability when the grant is received. It is recognised as income over the periods necessary to match the grant on a systematic basis to the costs that it is intended to compensate.

REVENUE RECOGNITION

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the entity and the revenue can be reliably measured. The following specific recognition criteria must also be met before revenue is recognised:

- a) Contracted income, interest income and sundry income are brought to account when the Company controls a right relating to the consideration payable.
- b) Charitable income, including donations and bequests are brought to account on a cash basis which is normally when the Company receives the contribution or the right to receive the income.

UNEARNED INCOME

Unearned revenue shown in the accounts will be brought to account as revenue when it is probable that the economic benefits will flow to the entity.

GST

Revenues, expenses and assets are recognised net of the amount of GST except:

- a) where the GST incurred on a purchase of goods and services is not recoverable from the taxation authority, in which case the GST is recognised as part of the cost of acquisition of the asset or as part of the expense item as applicable; and
- b) receivables and payables are stated with the amount of GST included.

The net amount of GST recoverable from, or payable to, the taxation authority is included as part of receivables or payables in the balance sheet.

Cash flows are included in the Statement of Cash Flows on a gross basis and the GST component of cash flows arising from investing and financing activities, which is recoverable from, or payable to, the taxation authority, are classified as operating cash flows.

EMPLOYEE ENTITLEMENTS

Provision is made for employee benefits accumulated as a result of employees rendering services up to the reporting date. These benefits include wages and salaries, annual leave, sick leave, contracted severance pay and long service leave. Liabilities arising in respect of wages and salaries, annual leave, severance pay and any other employee benefits expected to be settled within twelve months of the reporting date are measured at their nominal amounts based on remuneration rates which are expected to be paid when the liability is settled. All other employee benefit liabilities are measured at the present value of the estimated future cash outflow to be made in respect of services provided by employees up to the reporting date. In determining the present value of future cash outflows, the market yield as at the reporting date on national government bonds, which have terms to maturity approximating the terms of the related liability, are used. Employee benefits expenses and revenues arising in respect of the following categories:

- a) wages and salaries, severance pay, non-monetary benefits, annual leave, long service leave, and other leave benefits; and
- b) other types of employee benefits are recognised against profits on a net basis in their respective categories.

Note 3: Members' Liability

The organisation is a company limited by guarantee. Under Section 9.1 of the Constitution:

"Every member of the Company undertakes to contribute an amount not exceeding \$50 to the property of the Company in the event of its being wound up while the member is a member or within 1 year after the member ceases to be a member, if required for payment:

- (1) of the debts and liabilities of the Company (contracted before the member ceases to be a member);
- (2) of the costs, charges and expenses of winding up; and
- (3) for the adjustment of the rights of the contributories among themselves."

Note 4: Grants & Sponsorship

	Project Ref	\$ 2018	\$ 2017
State and Federal Funds			
Creative Victoria	a) b) e) f)	2,026,474	2,271,846
Department of Education & Training	b)	39,100	37,950
Regional Arts Australia/Department of Communications and the Arts	c) d) f)	661,208	747,702
Australia Council	b) f)	254,512	324,641
		2,981,294	3,382,139
Local Government			
City of Ballarat	d)	51,407	47,258
Corangamite Shire Council	d)	11,425	11,092
Gannawarra Shire Council	d)	11,425	11,092
Glenelg Shire Council	d) f)	12,425	11,092
Moyne Shire Council	d) f)	12,594	11,256
Southern Grampians Shire Council	d)	11,425	11,092
Swan Hill Rural City Council	d)	45,862	44,526
Wellington Shire Council	d) f)	46,697	44,366
Warrnambool City Council	d) f)	13,425	11,256
Local Government - Other	c) f)	6,000	-
		222,685	203,030

Philanthropic Support

Australian Children's Theatre Foundation	b)	45,252	37,343
R.E. Ross Trust	b)	-	20,000
FRRR	b)	-	7,460
Telstra All-4-Biz Loyalty Fund	a)	-	4,680
Helen McPherson-Smith Trust	b)	30,000	30,000
VicHealth	f)	50,000	-
		125,252	99,483

Total Grants & Sponsorship **3,329,230** **3,684,653**

PROJECTS FUNDED BY GRANTS AND SPONSORSHIP

\$
2018 **\$**
2017

a) Operational Funds

Creative Victoria	753,785	753,785
Telstra All-4-Biz Loyalty Fund	-	4,680
	753,785	758,465

b) Programming

Creative Victoria: Touring Victoria	383,130	179,749
Creative Victoria: Tour Pilot	-	163,977
Creative Victoria: Marketing Grant	-	11,227
Creative Victoria: Guarantee Against Loss	-	1,420
Department of Education & Training	39,100	37,950
Australia Council: Playing Australia	99,512	324,641
Australia Council: Catalyst	65,000	-
Ministry for the Arts	-	70,000
Australian Children's Theatre Foundation	45,252	37,343
R.E. Ross Trust	-	20,000
FRRR	-	7,460
Helen McPherson-Smith Trust	30,000	30,000
	661,994	883,767

c) Partnerships

Creative Victoria – Creative Recovery Program	52,828	-
Regional Arts Australia – National Strategic Projects	67,197	42,110
Local Government – Other	3,000	-
	123,025	42,110

d) Regional Partnerships/Regional Arts Fund

Regional Arts Australia – Regional Arts Fund	443,887	485,717
City of Ballarat	51,407	47,258
Corangamite Shire Council	11,425	11,092
Gannawarra Shire Council	11,425	11,092
Glenelg Shire Council	11,425	11,092
Moyne Shire Council	11,594	11,256
Southern Grampians Shire Council	11,425	11,092
Swan Hill Rural City Council	45,862	44,526
Wellington Shire Council	45,697	44,366
Warrnambool City Council	11,425	11,256
	655,572	688,747

e) Small Town Transformations

Creative Victoria	575,651	1,072,769
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f) Artlands

Creative Victoria: Artlands	261,081	88,919
Regional Arts Australia: Artlands	150,124	149,876
Australia Council: Project	90,000	-
VicHealth	50,000	-
Glenelg Shire Council	1,000	-
Moyne Shire Council	1,000	-
Wellington Shire Council	1,000	-
Warrnambool City Council	1,000	-
Local Government – Other	4,000	-
	559,205	238,795

Total Grants & Sponsorship	3,329,230	3,684,653
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Note 5: Cash and cash equivalents reconciliation

Cash at year end consists of:

Cheque account	254,696	397,954
Deposit clearing account	4,279	1,401
Investment accounts	103,442	150,880
Public fund account	1,495	1,495
Petty Cash	300	300
	364,213	552,030

Note 6: Trade and other receivables

Trade Debtors	901,579	660,868
Prepayments	496,848	360,111
Other Debtors	-	2,468
	1,398,427	1,023,447

Note 7: Investments

Equities Held	181,519	524,733
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Note 8: Property, Plant and Equipment

Bond	12,967	12,904
Property, plant and equipment at cost	536,567	458,575
Less accumulated depreciation	(289,159)	(244,026)
	260,375	227,454

Note 9: Trade and other payables

Creditors	604,073	597,013
Accrued expenses	29,680	24,215
Revenue in advance	280,124	107,099
Grants in advance	973,174	1,328,773
Other payables	27,526	15,878
	1,914,577	2,072,978

Note 10: Provisions (Current)

Annual Leave	65,925	61,528
Long Service Leave	34,806	8,181
	100,731	69,709

Note 11: Provisions (Non-Current)

Long Service Leave	24,922	35,322
Redundancy	16,452	13,238
	41,374	48,560

Note 12: Auditors' Remuneration

Amounts received or receivable by the auditors		
- auditing the accounts	9,400	9,400
	9,400	9,400

Note 13: Directors' Emoluments

No director received or was entitled to receive emoluments.	-	-
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Note 14: Expenditure Commitments**Leases:**

In respect of certain operating leases, the company is committed for the following lease expenditure which has not been provided for in the accounts.

- not later than one year	72,707	72,707
- not later than two years	72,707	72,707
	145,413	145,413

Directors Declaration

NAME	TITLE and TERM	BIOGRAPHY
Bruce Esplin AM	Chair Co-opted Director First appointed 2011 Current term expires 2020	Bruce is Chairman of Regional Arts Victoria, Deputy Chairman of Melbourne Chamber Orchestra, and a non-executive director of Emergency Warning Systems Ltd. He provides expert advice in the corporate and not for profit sector and is an occasional presenter on radio. The former Victorian Emergency Services Commissioner, he held executive positions in emergency management for over 20 years. He was Awarded the Centenary Medal for his public service in 2001, made a Fellow of Institute for Public Administration Australia (Victoria), and appointed a Member in the General Division of the Order of Australia (AM) in 2013 for significant service to emergency management. Bruce is a photographer, sculptor and passionate advocate and frequent speaker on the roles art plays in assisting individuals and communities rebuild their lives after trauma.
Kaz Paton	Deputy Chair Co-opted Director 2011-2020	Kaz is currently the Manager for the Arts & Culture Department of the City of Greater Geelong and has been instrumental in a number of award winning events and major projects in her time in local government. Kaz has been a board member of many arts organisations. She was a founding board member of the Cultural Development Network of Victoria and was Vice Chair of RAV when she was last a board member (co-opted back to the Board in 2011). She is a 2012 Churchill Fellow. Before local government Kaz trained as an actor in Australia and the United Kingdom. She subsequently worked as an actor and community theatre worker both in Australia and overseas including four years as producer, actor and teacher with the National Improvisational Theatre Company in New York.
Julie Stanley	Treasurer Co-opted Director 2015-2021	Bachelor of Commerce; Member, The Institute of Chartered Accountants in Australia; Registered Company Auditor. Julie is a former Assurance & Advisory Partner at Deloitte, having started with the professional services firm as a graduate. A passionate supporter of the Arts, with a particular interest in visual arts. Julie is a Co-opted Director and was appointed in 2015.
Elise Armitage	Elected Director 2015-2021	Bachelor of Arts – Anthropology and International Development. Elise has extensive management and administrative experience in both public and not-for-profit sectors, across Arts, Health and Tourism. Elise has directed and managed many festivals, events and creative projects across Victoria, and is a practicing artist.
Rebecca Brezzi	Co-opted Director 2017-20	Rebecca has degrees and qualifications in law, psychology and business systems. She is a barrister at the Victorian Bar and has taught in the areas of commercial, administrative and corporate law. Before becoming a lawyer, Rebecca was a senior project manager with the carriage of change management projects in the telecommunications, energy and IT sectors. Rebecca served 5 years (4 as chair) on the board of Express Media, a not for profit organisation promoting young Australian writers
Helen Healy	Elected Director 2018-2021	Helen Healy is an arts and cultural engagement consultant based in Mildura and has produced over 300 events in the region and across Australia. She currently specialises in arts management and troubleshooting, with 20 years' experience in event management, performance, festival direction and executive roles to inform her work. She has been twice a finalist in the Australian Event Manager of the Year award and a Victoria State Government Small Business Regional Hero. She is currently completing a Masters of Fine Arts (Cultural Leadership) at NIDA and completing her first novel.

NAME	TITLE and TERM	BIOGRAPHY
Emma Jones	Elected Director 2017-20	After completing a Bachelor of Music (Jazz), Emma built a career in web and e-learning development working in Canberra, London and Melbourne. Experience gained working on many projects during this time led Emma to her current role as a Project Manager specialising in implementing IT systems in large organisations. Emma has a long association with arts organisations and projects in Northeast Victoria, including the King Valley Art Show and four years as deputy chair of Wangaratta Festival of Jazz. Her artistic practice spans music, printmaking and textiles. Qualifications: Bachelor of Music - Jazz Performance 2000 ANU, Diploma Software Development 2002, Dip Project Management 2015.
Jes John	Elected Director 2017-20	Jes John is one of the leading members (and currently the chairperson) of F.INC, which grew from (f)route, a hugely successful localism and community-based arts group in East Gippsland. She is also one of the founding members of Foundry, an arts co-operative retail store + collaborative office space, located in downtown Bairnsdale, which has been operating successfully for three years. Jes is socially-engaged in the best of ways, and has long recognised that art doesn't always live inside galleries - it is often found within community, and builds strong connections between those regionally.
Greg Pritchard	Elected Director 2018-2021	Greg Pritchard is a writer, performer and visual artist specialising in conceptual works. He is fond of found spaces, puppetry, shadow, gaffa tape and technology. He has a PhD in Literature (Deakin) and a Master of Art (RMIT) in Shadows and Performance. He has been involved in Regional Arts and with ACT Natimuk for almost two decades. He is a passionate advocate of Regional arts and has established networks across Victoria and NSW. In 2014 he was appointed Artistic Director of the Regional Arts Australia festival Artands Dubbo held in October 2016. He has been a key artist on many of the silo projects that have cemented the reputation of the Nati Frinj Biennale. He is currently working for RANSW as the Artistic Director for ArtState Tamworth, to be held in Nov 2019.
Karen Whitaker-Taylor	Elected Director 2015-2021	Karen has been the Cultural Development Officer at Baw Baw Shire since 2007. She was a representative on the Cultural Tourism Victoria Board from 2008-2012; is a Regional Arts Fund Panel member; (Honorary) Member of the Baw Baw Arts Alliance, and has been involved on the Creative Gippsland Committee since 2004. Karen has a long association with many Community Arts activities in the Baw Baw Shire and also over the wider region through Creative Gippsland and the Gippsland Arts Festival. Karen is a General Director and was appointed in 2015.
Victoria Crane	Co-opted Director 2018-21	Victoria is an experienced banking professional, having spent the last ten years at ANZ in the Institutional Banking Division. Prior to joining ANZ, Victoria practised as a corporate solicitor with Allens Arthur Robinson (now Allens Linklaters). Victoria holds a Bachelor of Commerce and Bachelor of Laws (Hons). Victoria is also on the board of Learning for Life Autism Centre and the President of Alfred Nuttall Memorial Kindergarten.

DIRECTORS' DECLARATION

In the opinion of the directors of Regional Arts Victoria:

- (a) the income statement is drawn up so as to give a true and fair view of the results of the organisation for the year ended 31 December 2018.
- (b) the balance sheet is drawn up so as to give a true and fair view of the state of affairs of the organisation as at 31 December 2018.
- (c) the statement of cash flows is drawn up so as to give a true and fair view of the cash flows of the organisation for the year ended 31 December 2018.
- (d) the statement of changes in equity is drawn up so as to give a true and fair view of the accumulated funds of the organisation for the year ended 31 December 2018.
- (e) at the date of this statement there are reasonable grounds to believe that the organisation will be able to pay its debts as and when they fall due.
- (f) The financial statements, notes and the additional disclosures included in the directors' report designated as audited comply with the Australian Accounting Standards

Signed in accordance with a resolution of the Directors.


Bruce Esplin
Chair

DATE 18/3/19
MELBOURNE


Julie Stanley
Treasurer

DATE 18/3/19
MELBOURNE

Small Town Transformations

2016 – 2018 Grant Recipients

Town	Project	Amount
Bass Coast Waterline Townships	The Edge of Us	350,000
Birregurra	enLIGHTen Me: I Have a Hall in my Heart	350,000
Girgarre	Girgarre Revival: The Sound of Our Spirit Rising	350,000
Lake Tyers Beach	FLOAT	350,000
Narrawong	Kang-o-Meerteek	350,000
Rainbow	The Oasis: Creativity on the Edge of the Desert	350,000
TOTAL		2,100,000

Regional Arts Fund

2018 Regional Arts Fund Community Grants

Applicant	Project Title	Amount (\$)
ROUND 1*		
Ms Rosalind Crisp	DIRt #4	\$6,000
Ms Lynden Nicholls	Facing Up	\$9,960
Spa Country Events Group Inc	The Mosquito: Community Storytelling	\$11,400
The BIG Picture Space Inc.	WTF: Worlds That Find-us	\$15,000
Wurinbeena	Secrets of Bung Yarnda	\$15,000
Falls Creek Resort Management	Mountains of Memories, Falls Creek community stories in sculpture and art	\$12,073
Wide Open Road Art	This Moment Becomes More than the Map	\$9,480
Ms Samantha Bews	Breaking Bread: A Dementia Awareness Cafe	\$15,000
Ms Kirsten Bradley	Why Listen to Bees?	\$15,000
Glenlyon Progress Association	Nature devours art	\$4,860
Basketry and Fibre Arts Forum	Weaving Connections: Basketry & Fibre Arts Forum	\$6,000
Ms Elly Poletti	Leongatha Music Camp	\$15,000
Shepparton Arts Festival Inc	My Landscape	\$14,260
South Gippsland Shire Council	its no drama	\$15,000
TOTAL		\$164,033

* There was one round of Regional Arts Fund Project Grants delivered in 2018.

2018 Quick Response Grants

Applicant	Project Title	Amount (\$)
Ms Verity Higgins	Acting Masterclasses	\$1,498
Mr Paul Berryman	Owls of Nebraska	\$1,500
Hamilton Wool & Craft Guild Inc.	Next Step Weaving	\$1,715
Ms Sue Ingleton	From Here To Infirmary	\$1,000
Barking Spider Visual Theatre	SALT	\$3,000
Witheld	Out of Control	\$1,000
Miss Kate Gane	Bottle Water Exports	\$1,500
Miss Chelle Destefano	Professional Development at the Other Art Fair Sydney to develop strong connections in my professional practice - 22nd to 25th March	\$1,500
Orbost Exhibition Centre	Exhibition Opening Attraction/Promotion	\$1,600
Ms Anne E Stewart	Beyond the Border Storytelling Festival	\$1,500
Mildura District Brass Band and Orchestra	Ensemble Playing workshop	\$800
East Gippsland Art Gallery Inc.	Land Water Sky Reconciliation Exhibition Artist Talks and Workshops	\$3,000
Mr Simon Fisher	Shadows.	\$1,500
Sprung Circus Incorporated	FFFC Winter training camp for Senior Sprung Circus Group	\$3,000
Ms Rae Howell	Screen Scoring Professional Development	\$1,115
Ms Hayley West	Sensibilities of Place Residential Masterclass	\$1,500
Ballarat City Football Club	Local Art Celebrating Intercultural Diversity in Regional Sport	\$1,465
Projection Dance Co.	FORTE- Workshop Series	\$3,000
Mr Adrian Corbett	Developing international partnerships and exchange in regional contexts	\$1,500
Friends of Castlemaine Library(FOCAL)	Guitar teaching program	\$2,240
Arts Mildura	Body/Landscape- Mildura Workshop	\$2,250
Moonambel Events Incorporated	A Midwinternight's Dream	\$2,940
Ms Ailsa Brackley du Bois	Copenhagen, Venice, Vicenza & Verona Professional Field-Trip	\$1,500
Mr Matthew Davis	Songwriting and networking with Hailey Tuck	\$1,500
EMBRACE Multicultural Festival	La Mia Vita	\$3,000
Ms Catherine Ryan	"Dogged" - Stage One: Establishing a Co-Writing Process	\$1,500
Colac Neighbourhood House	Explorations	\$2,600
Swan Hill Regional Art Gallery	Ultima AIR (Artist in Residence)	\$2,600
Rotary Club of Kinglake Ranges (Art Show)	Julian Bruere Workshops	\$1,600
Castlemaine State Festival Ltd	Professional Development - Invitation to attend the 13th Information Tool Box & Showcase by Irish Theatre Institute at Dublin Fringe Festival	\$2,562
Linton & District Progress Association	Mecha	\$3,000
North East Support and Action for Youth NESAY	Youth Art Project	\$3,000
Organs of the Ballarat Goldfields	Development of chamber orchestra in Ballarat region	\$3,000
TOTAL		65,985

Thank you

REGIONAL ARTS VICTORIA'S SUPPORTERS



Regional Arts Victoria is supported by the Victorian Government through Creative Victoria, the Department of Education and Training, and Regional Development Victoria.



**INSPIRING ART
ACROSS THE STATE**

Regional Arts Victoria

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