

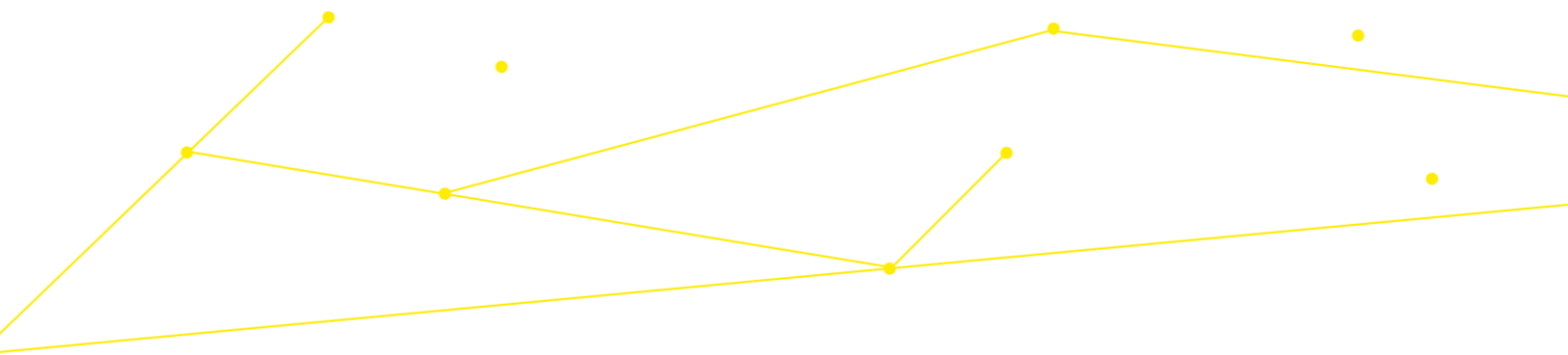


**Supporting the arts in regional Victoria**

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# Annual Report 2022

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# Acknowledgement of Country

Regional Arts Victoria acknowledges and pays respect to the Traditional Owners and Elders - past and present – of the lands on which Regional Arts Victoria operates. We acknowledge Aboriginal connection to creative practice on these lands for more than 65,000 years and extend our respect to First Nations people throughout our communities.

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## Chair and CEO Report

For Regional Arts Victoria, 2022 was a year of completion and transition. Staff worked from locations across the state to deliver tours, grassroots initiatives and creative facilitation while winding up ground-breaking initiatives developed in response to the coronavirus (COVID-19) pandemic such as Creative Workers in Schools. Sustaining Creative Organisations support from the Victorian Government's contributed to a financial surplus for 2022, and this surplus builds our reserves.

The variety of creative ecologies in regional Victoria continues to be an opportunity for Regional Arts Victoria to nurture creativity. This annual report details diverse responses to this opportunity and reflects an ongoing transition to community-led outcomes:

- Forging partnerships and discussions at regional level, for example, the southwest's five local government areas
- Contributing to individual and organisational capacity development
- Offering diverse creative experiences
- Linking art-making and place in the wake of disasters

With more than half of our staff working from regional locations, the physical location of our office in Little Bourke Street was an increasing anomaly and in 2022 we made the decision to vacate the premises. This decision takes advantage of a 'cloud based' office and harnesses our greatest resource: staff and Board members who are spread far and wide across Victoria, including in metropolitan Melbourne.

On a national level we continued to work closely with the Regional Arts Fund, managing quick response and project grants from the Commonwealth Government and participating in the Creative Regions National Summit convened by Regional Arts Australia.

The departure of Joe Toohey (CEO) and longstanding colleagues Rosie Dwyer (Director of Programming) and Liz Zito (Director of Partnerships) represented an internal changing of the guard at Regional Arts Victoria – this team had worked with us for a combined total of over 30 years. The transition was overseen by Jacquelin Low (Director of Operations) who served as Acting CEO for almost eight months during 2022. We thank Joe, Rosie, Liz and Jacquelin for their contributions to Regional Arts Victoria and also to the wider arts sector.

This theme of endings and change was rounded out by appointments: Sue Hunt AM as Chair, Jo Porter as CEO and Susie Lyons as Director of Strategic Initiatives. Sue succeeds Kath Mainland CBE whose three years as Chair coincided with the pandemic and the enormous contribution of our organisation to artists during that period.



As we reflect and report on 2022, we recognise that the staff and Board members of Regional Arts Victoria make possible an invaluable contribution to life and creative practice in Victoria. We are excited about the coming years and look forward to continuing the significant legacy of the organisation we have the privilege to steward.



SUE HUNT AM  
CHAIR



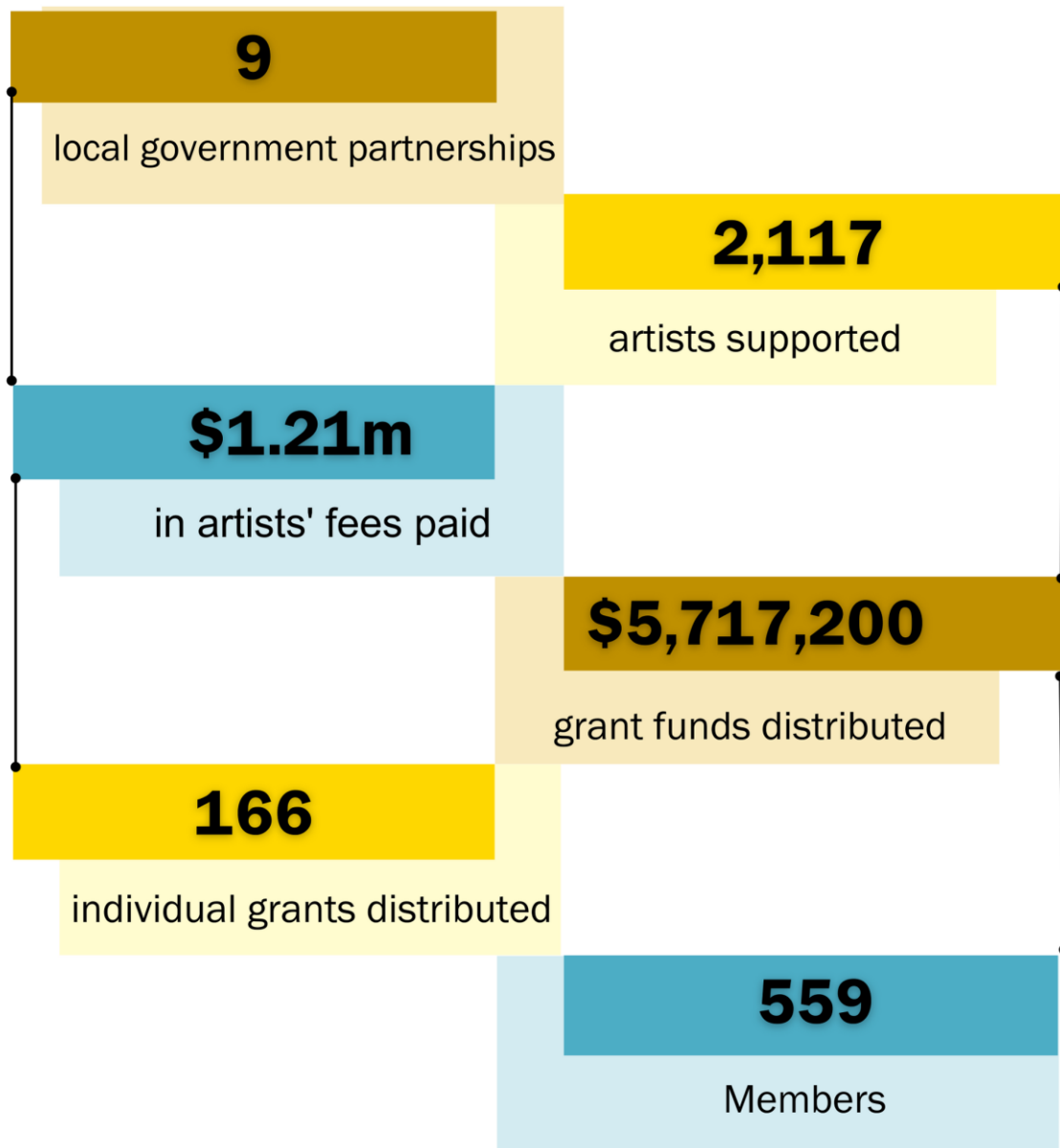
JO PORTER  
CHIEF EXECUTIVE OFFICER (CEO)



2022, Creative Wimmera Mallee gathering at Hopetoun, November 2022. Photo: Loraine Little.

## 2022 by the Numbers

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“I want to support Regional Arts Victoria because you support us. I also like having access to our regional manager for advice and guidance. (It) is the main reason I am a Member, I find it very helpful having someone like that in my corner.”

Regional Arts Victoria Member

## Online Engagement

### WEBSITE



**30,963 visitors**

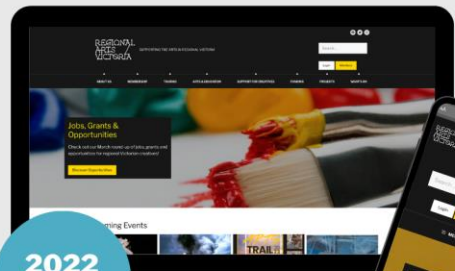


**105,459 views**

- i** Our new interim website was launched in July 2022 and focused on improving user experience for visitors and Members, new mobile responsiveness and accessibility options, and enhanced security.
- Bar chart icon** Based on projections, we aim to reach 36,000 visitors in 2023, and achieve 119,000 views across our website.
- Home icon** In 2023 our new website will be launched featuring an upgraded Members' Portal and further improving the overall user experience.



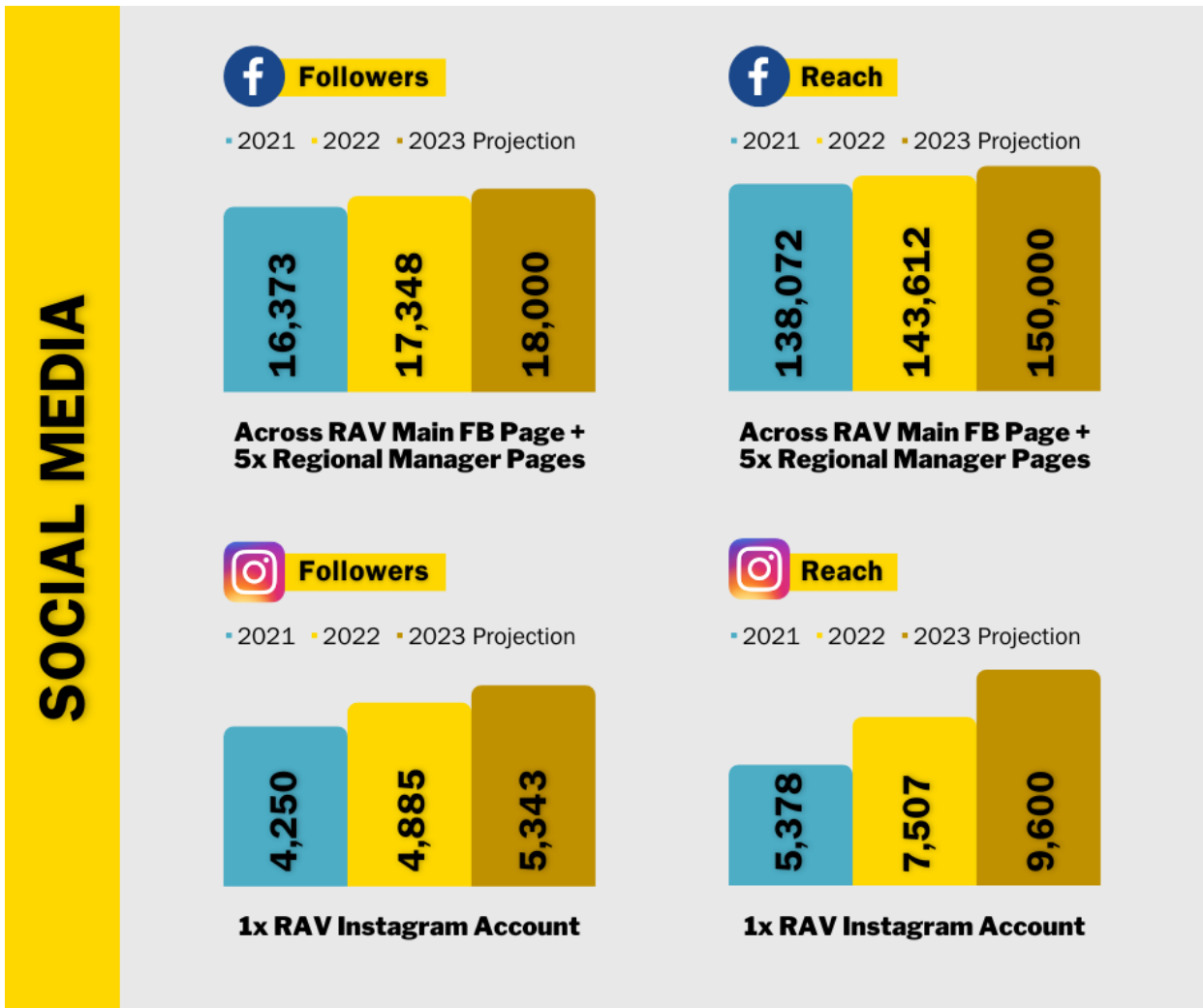
**2021 Design**



**2022 Design**



## Online Engagement Continued



## Sustainability

In 2022 Regional Arts Victoria developed an Environmental Policy with a commitment to integrating sustainability principles into our operations.

We responded to the 107,487km travelled during the 2022 touring program by offsetting 40 tonnes of CO<sub>2</sub> emissions through Carbon Neutral Australia. We transitioned to hybrid vehicles for touring and our fleet and began collecting data on our emissions to inform more sustainable choices into the future.



## Strategic Framework

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Regional Arts Victoria's 2021–2025 Strategic Framework details our objectives:

- **Regional Partnerships:** Victorian regions equipped with locally relevant creative strategies, personnel and resources.
- **Programming:** Artists exchanging experiences with regional communities.
- **Strategic Initiatives:** Artist-led responses to significant issues facing regional Victoria.
- **Governance and Policy:** A well-governed organisation trusted and respected by our communities and partners.



2022, Levi Parker from Portland getting a feel for the stage as part of the Creative Leaders program. Photo: Lyall Brooks.

## Regional Partnerships

*Victorian regions equipped with locally relevant creative strategies, personnel, and resources*

### Regional Managers

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Regional Arts Victoria partners with local, state and federal government; local organisations; and philanthropic agencies to support creative communities across the State.

Our Regional Managers nurture these partnerships through their professional networks, local knowledge and community cultural development experiences. They forge relationships in settings from local through to regionwide collaborations among local government areas. They address individual Regional Arts Fund enquiries from across the State and encourage the strategic investment in creative communities by government and the private sector.

**CENTRAL:** Ballarat, Hepburn, Golden Plains, Moorabool, Mount Alexander, Bendigo, Macedon Ranges, Central Goldfields, Pyrenees, Ararat

**Senior Manager:** Malcolm Sanders

**Highlights:** Ballarat Creative Inspiration Fund, Out Alive



#### Outcomes:

- Managed three rounds of the Ballarat Creative Inspiration Fund (a competitive funding process supported by the City of Ballarat), ensuring wide reach of the fund via diversity analysis.
- Mentored Mel Kel Loc Kel (South Sudanese women's cultural group) and Ballarat Hazara group.
- Facilitated the delivery of the Out Alive project which engaged six ex-offenders from the Geelong/Barwon region in an intensive improvisation project led by artist James Brennan.
- Maintained connection with Arts and Culture Officers in the region through the central Victorian arts and culture network.

**GIPPSLAND:** Bass Coast, Baw Baw, East Gippsland, South Gippsland, Latrobe, Wellington

**Regional Manager:** Tim Dakin

**Highlights:** worked with Wellington Shire Council on transitioning out of a 17-year partnership and worked with all six Gippsland local government areas on initial discussions around a region-wide creative industries strategy.



**Outcomes:**

- Linked The Stratford Courthouse Theatre with Regional Arts Victoria’s Connecting Places Mentoring program and Regional Arts Australia Marketing mentoring.
- Brokered connections between Regional Arts Victoria and Gippsland-based creatives.
- Participated in the Regional Rail Revival artist selection panel for Longwarry and Bunyip stations.
- Participated in Creative Gippsland Strategic Direction workshops and planning.

**SOUTH WEST:** Corangamite, Glenelg, Moyne, Southern Grampians, Warrnambool

**Regional Manager:** Jo Grant

**Highlights:** The strength of the five local government areas collectively informing a regional South West Creative Industries Strategy allowed focus on steering successful outcomes for several strategic objectives.



**Outcomes:**

- Provided mentoring, strategic direction and industry guidance to the region-wide, disability-led organisation Find Your Voice Collective, which led to significant funding from Creative Victoria and the Regional Arts Fund.
- Provided support and advice to Glenelg Shire and Southern Grampians Shire Councils’ Arts and Culture Strategies
- Advocated for connecting the strategies to relevant council and region-wide plans as a preparatory tool for government funding and opportunities.

- Supported the Warrnambool Art Gallery to continue a program that develops First Nations artists, providing skills development and safe spaces to tell stories.
- Directed funding to events, organisations and individuals to test, develop and sustain initiatives that would strengthen engagement and storytelling.

[More about the South West Creative Industries Strategy on page 30.](#)

**NORTH WEST:** Swan Hill, Gannawarra, Yarriambiack, Buloke (Wimmera Mallee)

**Regional Manager:** Loraine Little

**Highlights:** Convened a Creative Mallee-Murray Forum (Hopetoun) and informed the development of Horsham Regional Council Creative Industries Strategy; initiated and led discussions regarding the future priorities for the Northwest Regional Manager's role.



**Outcomes:**

- Delivered the Creative Mallee–Murray Forum: significant success in connecting 35 cross-sector participants who attended from throughout an area of 65,000 kms<sup>2</sup>. Invited representation from four local government areas, (Swan Hill, Yarriambiack, Buloke and West Wimmera), tourism boards, individual artists/creatives, art studio owners, Neighbourhood Houses and creative influencers.
- Brokered several cross-local government area and cross-sector collaborations and connection, including: Charlton Film Festival included short films created as part of the Fairfax Youth Initiative's Film Festival; visual artist Morrison Polkinghorne (Murrayville) presented workshops at Dandy Lion Studio (Swan Hill); initiated a collaboration between Turbo Gallery (Rainbow) and Workspace 3496 (Red Cliffs).
- Initiated a shared events calendar to encourage collaborative programming and minimise programming clashes of significant events in neighbouring towns or local government areas.
- Drafted the Horsham Regional Council's Creative Industry Strategy.



**NORTH EAST:** Alpine, Indigo, Wangaratta, Towong

**Creative Recovery Coordinator (northeast)/Community Engagement Manager:** Kellie Sutherland

**Highlights:** Step Up began in March 2022 with funding from the Victorian Department of Health and exemplifies Regional Arts Victoria’s relationship with the recovery sector. Step Up enabled the continuation of work focusing on the social wellbeing of bushfire-impacted communities through arts participation.



**Outcomes:**

- Delivered preparedness and capacity building programs to 33 participants at Creative Recovery Network Training retreats in Orbost and Tallangatta.
- Enhanced connections and strengthened the networks of creative practitioners.
- Brokered cross-sector connections resulting in advocacy for creative responses to recovery and employment for creative workers.
- Provided support and advice to Indigo Shire’s Arts and Culture Strategy.

[More about creative recovery on page 35.](#)

**CENTRAL NORTH:** Moira, Strathbogie, Mitchell, Shepparton, Wangaratta, Benalla

**Project Manager:** Liz Zito (to July 2022)

**Highlights:** Mentoring four Creative Hubs in Moira Shire, RAV in Residence: Strathbogie Shire.



**Outcomes:**

- Supported the development of the Moira Creative Hubs in Yarrawonga, Cobram, Numurkah and Nathalia.
- Facilitated the delivery of the RAV in Residence event in Strathbogie Shire.
- Advised on the Great Victorian Rail Trail public art project.

[More about the Moira Hubs project on page 36.](#)



2022, Jo Porter and Susie Lyons visiting Deb Saunders, owner of Two Rivers Gallery, an Indigenous-focused space in Tyrendarra.  
Photo: Jo Grant.

“

“The project was incredibly successful. Not only because we attracted (approximately) the number of participants we expected - and the feedback was universally positive - but, more importantly we put artists and their role in encouraging visitors to engage in the 'place' on the map.”

2022 Australian Government Cultural Tourism Accelerator Program Grant recipient

## Funding Programs

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In 2022, we continued to deliver grant programs across Victoria working in partnership with the Commonwealth, Victorian and local governments.

Regional Arts Victoria received 550 applications across all grant programs in 2022, and provided funds to 166 artists, organisations and communities. Funded activities included workshops, festivals, professional development, and large scale works such as public art and development of gallery and museum spaces.

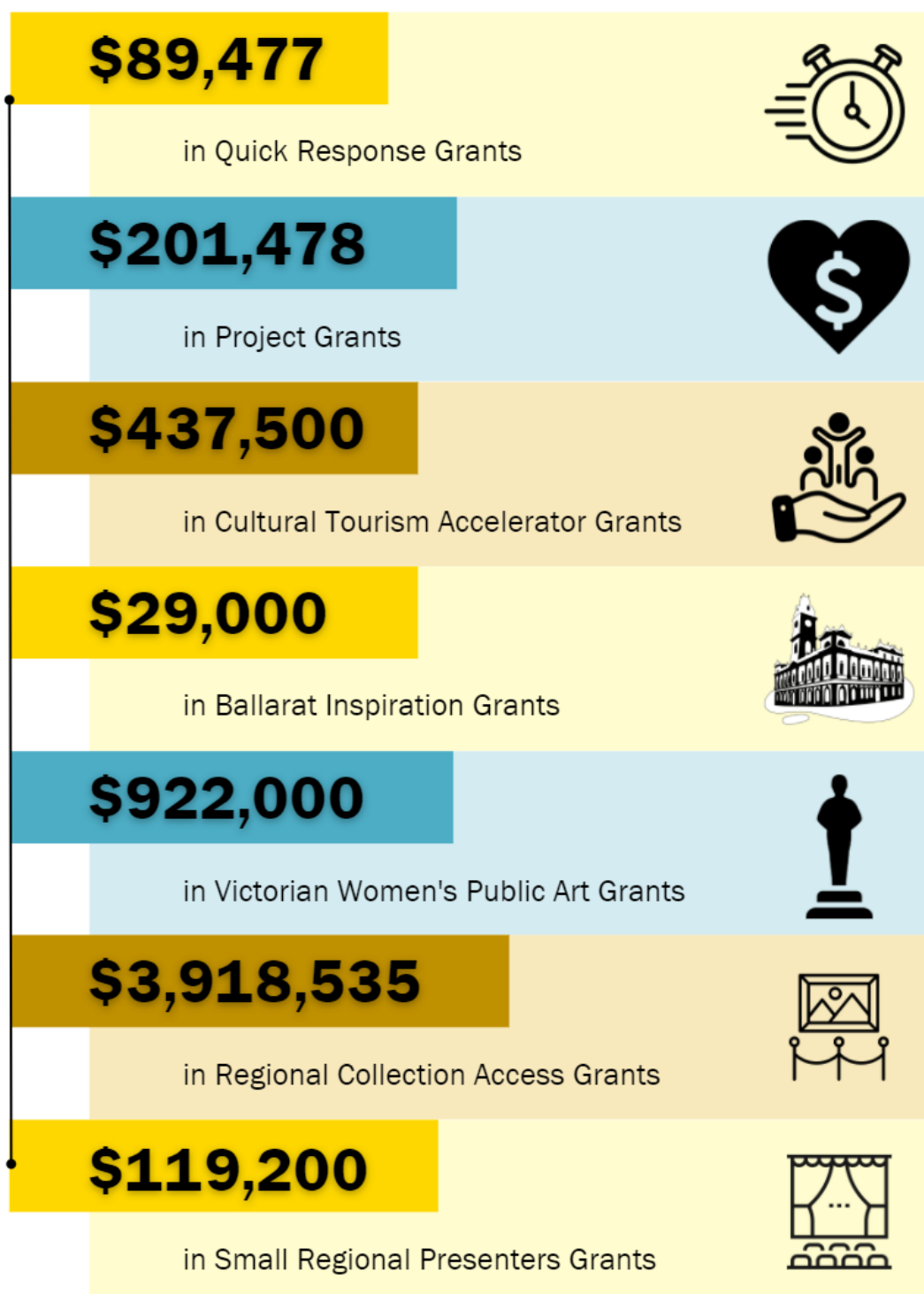
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“Action Station created a safe space for a group of strangers to come together to work on a creative project after long periods of isolation. Action Station was a powerful experience. It brought together a community to celebrate their ideas, stories and concerns.”

2022 Regional Arts Fund  
Quick Response Grant recipient



2022, Bones and Jones at BIGSOUND. Funded by a Regional Arts Fund Quick Response Grant. Photo: Felons.



Grants distributed in 2022



## Membership

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Regional Arts Victoria membership is available to practising artists, arts workers, and not-for-profit organisations based in regional Victoria.

Our Members are the engine room of arts and cultural activity across Victoria. They reach far and wide with some 800,000 people enjoying Regional Arts Victoria members' projects in 2022. We offer Combined Liability Insurance as a key membership benefit to support practising artists and arts workers, and organisations across regional Victoria.

### Highlights



Regional Arts Victoria Members  
as at 31 December 2022



Retention rate during October 2022  
renewal period



**\$17.89M**

RAV Members' annual turnover reported  
from October 2021 to October 2022



**7,711**

Dedicated volunteers supported  
Regional Arts Victoria Member organisations in 2022



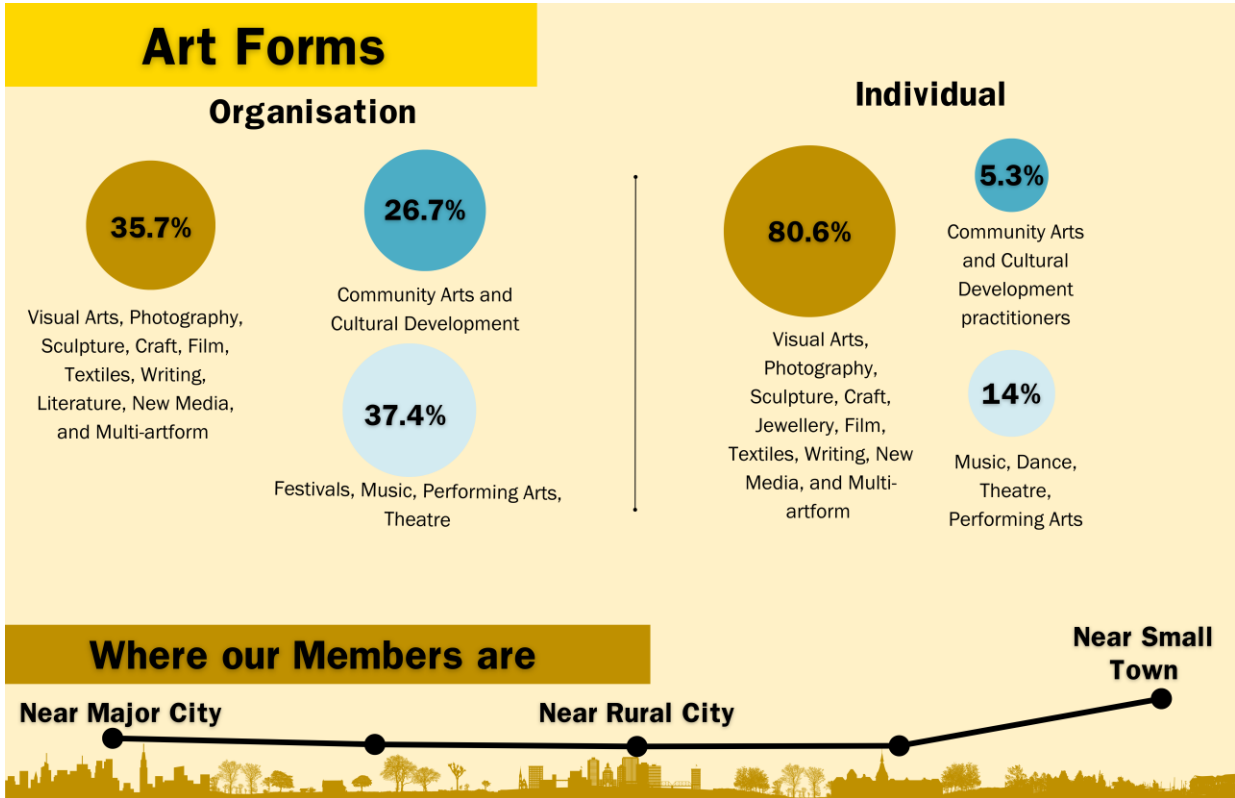
In June 2022, we engaged Kath Melbourne to undertake a comprehensive review of the Membership program. The resulting report will inform our future membership offering.

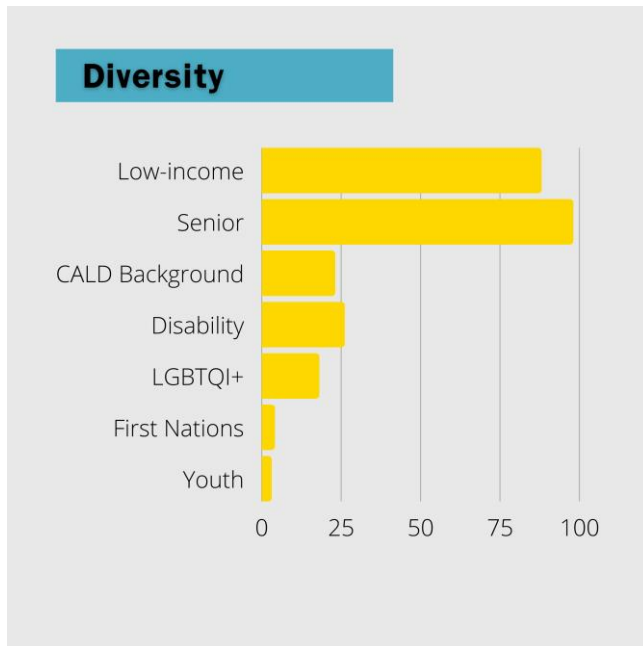
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"I feel like Regional Arts Victoria has our back."

Regional Arts Victoria Member

Who Are Our Members?





“I felt so energised after our talk. It gave me so much to think about and I'm looking forward to putting some things into action.”

2022 RAV in Residence participant

## Programs and Workshops

### RAV in Residence

In October 2022, we hosted *RAV in Residence* in Euroa through a partnership with Strathbogie Shire Council. Artists and arts workers were invited to book in with one of two of our staff: Rhiannon Poley, Membership Engagement Coordinator and Liz Zito, Project Manager. Although the networking event was cancelled due to flooding, and some one-on-one sessions were also moved online, we were able to provide 16 artists in the area with valuable advice. Topics of conversation included funding, community exhibition spaces, touring, arts law, and how to manage an Instagram account.

**Advised 16 Artists and Arts Workers**

**2 RAV Staff**

**1 Flood Evacuation**

2022, Rhiannon Poley, Membership Engagement Coordinator, at RAV in Residence at Strathbogie Shire Council, Euroa. Photo: Rhiannon Poley.

## Programming

*Artists exchanging experiences with regional communities.*

### Touring

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The touring program supports the delivery of high-quality live performance works to reach regional and remote audiences in Victoria, and across the country. We also support Victorian artists to build capacity, skills and knowledge through delivery of engagement and skills development offerings.



2022 Regional Arts Victoria Tours



**Project/Program:** Touring Services

**Highlights:** Stardust + The Mission by The Space Company – national tour

**Outcomes:**

- Stardust + The Mission was a six-month, six-state, incredibly large, complex and beautiful tour. Despite COVID-19 in the company, COVID-19 in the community, 1-in-100-year floods, and everything in between, this tour was a huge success and a testament to the hard work of The Space Company.
- Involved local bands on stage - a powerful component of this production. Forging strong community connections between The Space Company, venues, and their local bands, it was very special for band members to perform in this context, on their local stages and supporting a company of this calibre.
- Performed in a wide array of venues, from RSL clubs to flagship theatres, with the support of four separate tour managers. The show was able to perform under many varied conditions and opportunities.
- Grew and adapted the tour in a constantly changing touring and public health environment. Originally scheduled to tour in 2020, Stardust + The Mission was delayed, postponed, and eventually rescheduled to 2022.
- Enabled many venues to initiate cultural protocols for touring with a First Nations cast. Incorporating a Welcome to Country into performances forged meaningful connections between presenters, the company, and the local First Nations communities. Guided by The Space Company, these connections will be continued and reinforced for future productions.
- Connected audiences to two unique stories. Descendants of soldiers found a new understanding of their own family histories.



2022, The Portland Citizens Brass Band with performer Joel Carnegie from The Space Company.  
Photo: The Space Company.



Image: Stardust + The Mission performs for Arts Narrogin as part of their 2022 National Tour. Image by Astrid Volzke.

## Connecting Places

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Connecting Places supports Community Presenters – local groups and committees (often volunteers) who present performing arts shows in their communities through two initiatives:

- The annual Connecting Places touring program offers engaging and relevant small-scale and low-tech touring shows that are suitable for a variety of small community venues.
- The Connecting Places skills development program provides mentorships, webinars, online resources and in-person advice for the Community Presenters network.

Connecting Places privileges community-led programming and access to exciting performing arts experiences in small regional and rural communities.

In 2022 Connecting Places:

- Worked with 33 Victorian Community presenters across our touring program and our skills development program.
- Met with 32 presenters across the state to deliver in-person support and advice.
- Delivered a new mentoring program focused on supporting Community Presenters to work with a broader and more diverse cross-section of their communities.

## **Waves**

by Alice Mary Cooper

## **Trinket the Robot**

by Little Wing Puppets

## **Jazz High Tea**

by Quiet Riot

## **Sound of Your Town**

by Mama Kin Spender

## **Balkan Elvis**

by Blue Leaf Music (cancelled tour)

2022 Connecting Places Touring Program



2022, Jazz High Tea performs at Tallarook Mechanics Institute. Photo: Libby Webster.

**Project/Program:** Connecting Places

**Highlights:** Sound of Your Town by Mama Kin Spender

**Outcomes:**

- Pulled off a large-scale regional touring work, despite numerous COVID-19 challenges and rescheduled performances.
- Collaborated with choirs in regional towns to teach them new, contemporary Mama Kin Spender songs, in the lead-up to a performance together in sell out shows across the state.
- Several community choirs had disbanded over COVID-19 – the 6-Week Singers and Sea Majors formed new choirs especially for this performance.
- Mama Kin Spender filled the Lighthouse Theatre stage with the 250-person strong inclusive, all abilities Find Your Voice Choir and Zoo Choir of about 50 people in Warrnambool.
- Many tears were shed, mental health was boosted, and many core memories were made.
- Provided a sense of re-connection to community, creativity, sense of purpose and sense of self.

As noted on page 23, the tour of Balkan Elvis was cancelled as the lead artist and his young family all contracted COVID-19 in the weeks prior to the tour commencing. The presenters were supported to find replacement productions from within RAV's existing touring program, and in some instances from the independent sector where that was a more suitable option.



2022, Mama Kin Spender led rehearsals with a Leongatha choir ahead of their performance. Photo: Karli Duckett.





2022, The Leongatha choir created a mesmerising performance with Mama Kin Spender. Photo: Karli Duckett.

## Arts & Education

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The Arts & Education team specialises in touring high-quality and educationally relevant arts experiences directly to schools and in presenter venues. Designed to engage, educate and empower young people as artists and audiences through a range of creative approaches, Arts & Education offers a suite of online and in-person performances, workshops and residencies across a range of art forms, suitable for early years through to VCE students.

We support artists and arts companies to reach Victorian teachers and students, work to reduce barriers that prevent Victorian students from accessing educationally relevant arts programs and provide teachers with accessible professional development opportunities and resources.

The team also specialises in developing longer-term artist in residency programs in schools, as well as creative opportunities for young people in a community context. In 2022, this work focused on research, as well as delivering programs designed to support student agency, disaster recovery and resilience, and engagement in physical activity.

## **Ardna**

by Aseel Tayah and Jason Tamiru

## **Cactus**

by Madelaine Nunn

## **Indian Classical Dance**

by Chandralaya

## **Comic Art with Fingle Sin**

by Fingle Sin

## **Impro Melbourne**

by Impro Melbourne

## **Junklandia**

by Junkyard Beats

## **Pinocchio**

by Make a Scene Theatre

2022 Arts & Education touring program

“

"The children were absolutely delighted and entertained by the musical content of the performance together with the ability to interact with the artists."

Sacred Heart Primary School, Yea

**Project/Program:** Arts & Education Touring

**Highlights:** Junklandia tour

**Outcomes:**

- Toured to schools and Community Presenter venues.
- Encouraged deeper relationships between the venues and their local schools.
- Toured the interactive performance and workshop to 22 regional schools and venues, reaching 2,090 students and young people.



2022, Junklandia by Junkyard Beats. Photo: Sarah Cohen.

**Project/Program:** Arts & Education Touring - Positive Start Initiative

**Highlights:** In response to the limited in-person creative learning experiences available to students in 2021, the Victorian Department of Education and Training funded the 2022 Positive Start Initiative. This enabled the Arts & Education Touring team to offer fully subsidised programs to schools.

**Outcomes:**

- Increased the reach of the programs to many new regional schools, and engaging 10,919 students, over three times our projected target. Four fully subsidised tours.
- Forged connections with schools that plan to continue engaging the artist in the future or engage with our other offerings.
- Provided employment for seven artists for a cumulative 11-week period.

**Project/Program: Australian Children's Theatre Foundation**

**Highlights:** The Australian Children's Theatre Foundation continued its support for our Arts & Education program, subsidising the cost of schools' performance fees for thousands of regional students. The 2022 Australian Children's Theatre Foundation Joan and Betty Rayner Fellowship was awarded to Tom Fitzsimons and Thomas Bakonyi of Junkyard Beats.

**Outcomes:**

- Enabled more regional schools to access the Arts & Education Touring program through the subsidy program supported by the Australian Children's Theatre Foundation.
- Provided the Junkyard Beats team an opportunity to further their skills and experience in the areas of theatre, physical theatre, circus and dance to enhance their performance style.
- Supported a variety of activities were through the fellowship, including one-on-one workshops and industry events.

**Project/Program: Circus Active**

**Highlights:** Circus Active was developed to respond to the Victorian Department of Education and Training's Active Innovation in Schools trial. The purpose of the project was to introduce a creative alternative for adolescent students to engage in physical activity and assess whether it could provide an alternative for students disengaged from mainstream sporting activities. The project employed five teaching artists for a period of six months, plus several additional guest artists over the program. Circus Active was delivered at Melton Specialist School and Mount Rowan Secondary College.

**Outcomes:**

- Introduced a socially inclusive physical activity program into secondary schools, demonstrating a strong increase in physical activity, student engagement in school and an enhanced sense of physical confidence and ability.



- Evaluation demonstrated several key benefits on students' attitudes to physical activity, the impacts of the program on their physical activity behaviours, perceptions of the capacity of their bodies, and serendipitous impacts identified by students, including social bonding, confidence, and focus.
- Brokered relationships that resulted in one of the two schools involved continuing to employ the teaching artists directly after the Circus Active program concluded.



2022, Circus Active participant at Melton Specialist School. Photo: Singing Bowl Media

### **Project/Program: Student Voices for Recovery**

**Highlights:** In late 2021, the Victorian Department of Education and Training approached Regional Arts Victoria to deliver the Student Voices for Recovery project in 2022. The project addressed post-disaster recovery for young people through the arts following the 2019/20 Black Summer Bushfires in Victoria.

### **Outcomes:**

- Delivered student-led creative projects across a six-month period in 26 schools in bushfire-affected areas of outer Gippsland and Ovens Murray regions.
- Employed 21 creative workers for a six-month period. Over half of creative workers noted that the project led to further employment.

- Increased student wellbeing due to participation in the project; nearly all teachers observed that students were happier (93%). Many teachers could see a change in student behaviour, particularly in terms of being better able to regulate emotions, and not being afraid of making mistakes. Teachers noted that students who would normally struggle with academic work showed their potential in other ways.
- Promoted student agency through the student-led component of the project. Students gained leadership skills, with most teachers agreeing that students took leadership in the project (87%). Many teachers and creative artists attributed the success of increased student agency to having a safe, supported and non-judgemental environment for students to feel comfortable voicing their views and ideas.
- Encouraged students to work together as a team (91%) which strengthened students' connections to each other (83%). Many teachers and creative workers observed that students felt valued and heard, and some of the quieter students found their voices.
- Achieved a lasting impact and legacy in the school. All teachers agreed that the project will continue to have an impact, particularly by reminding the whole school community of the joy, pride and connectedness the project brought to participating students.



2022, Student Voices for Recovery at Dederang Primary School.  
Photo: Susie Losch and Mary Rose Riley.

## Capacity Building Program

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### Project/Program: Mentorships

**Highlights:** The 2022 Connecting Places mentorship program focused on supporting Community Presenters to broaden and diversify their membership, audience and volunteer bases.

### Outcomes:

- Matched Four Community Presenters with a skilled mentor for the 12-month program.
- Worked with the mentors and mentees to develop a bespoke framework for each partnership.
- Learnings will be shared with the wider Community Presenters network in 2023.

### Project/Program: Skill Development

**Highlights:** In response to the ongoing impact of COVID-19 on the sector and feedback from the Community Presenters network, the skill development program for 2022 focused on meeting Community Presenters for in-person individual or small group sessions and providing tailored support and advice.

### Outcomes:

During a series of regional visits covering the Mallee, Gippsland, the southwest and the Goulburn Valley we:

- Connected with 32 Presenters
- Provided programming advice
- Discussed skill development and capacity building needs
- Fostered new networks and connections between Presenters
- Discussed grant and funding opportunities
- Welcomed new Community Presenters into our network.

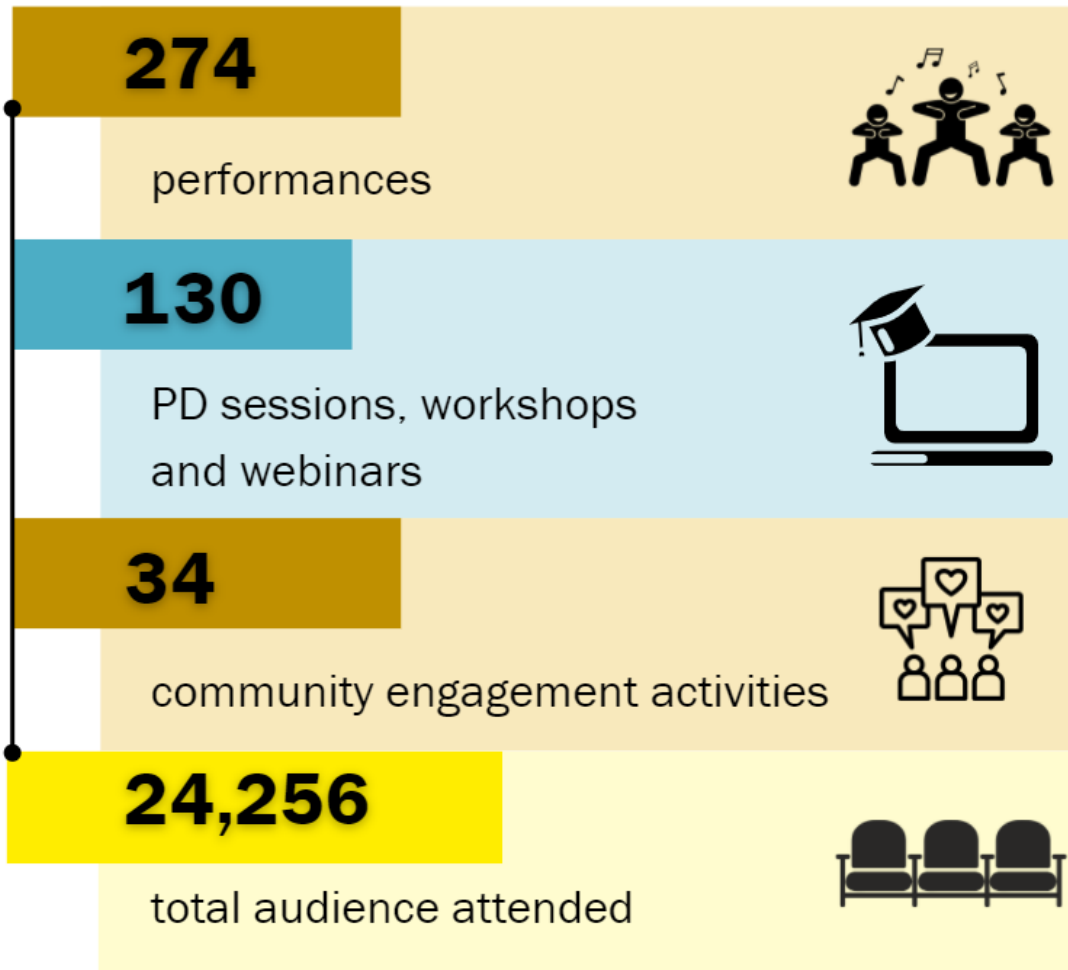


"After meeting with our mentor Amber and introducing her to the Gippsland Acoustic Music Club, Amber, with an outside view, has been able to give us great feedback on our strengths and weaknesses. This has allowed us to concentrate on where we need to go from here and how to get there."

2022 Connecting Places Mentee participant from  
Gippsland Acoustic Music Club

## Programming: By the Numbers 2022

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2022, Touring team meet up in Yarrowonga. Photo: Luth Wolff.

## Strategic Initiatives

*Artist-led responses to significant issues facing regional Victoria*

### **South West Creative Industries Strategy**

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**Purpose:** To develop and advocate for the arts with a region-wide approach in the southwest of Victoria. The four-year strategy is a stakeholder-led program, overseen and managed by Regional Arts Victoria. Two key projects delivered the strategic objective of *building and sustaining creative communities*.

#### **2022 Key Outcomes:**

- Creative Leaders program – supported 39 young creatives over two years to connect to skills and experiences that gave them the knowledge and confidence to pursue a creative career. We learnt that:
  - connecting young creatives to industry mentors can reduce isolation and improve mental health;
  - supporting the ideas of young people in a strategic community process gives them hope and relevance in their communities.
- The South West Creative Infrastructure Pipeline Report researched and assessed over 50 potential infrastructure projects to improve access and presence for creative spaces. The research provided important learnings about culturally safe spaces for First Nations creatives and identified that a key success factor of community-led spaces is the presence of creative activators with passion and particular skills. It also provided the region with future opportunities within funding programs that could support community creative infrastructure projects.

### **Future Reset**

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**Purpose:** The VicHealth-funded initiative *Future Reset: Young People, Arts and Mental Wellbeing* is a three-year initiative focused on young people (12–25 years old).

The objectives of Future Reset are to:

- Create opportunities for young people to have new, increased and meaningful social connections.
- Increase opportunities for young people to engage in the arts.



- Develop new, practical, and transferable skills for young people involved in the creation, development, and production of arts projects.
- Form new partnerships between organisations that are not currently partnering.
- Offer young people opportunities for social connection through creation of safe spaces offering meaningful, arts-based activities.

### 2022 Key Outcomes:

- Engaged a young person with connections to Gippsland in the role of Future Reset Coordinator.
- Chose Gippsland as a region of focus for our Future Reset projects, following conversations and observations shared by our staff and Gippsland-based individuals and organisations. This research revealed a consistent theme: the need for increased creative opportunities for young people in the region.
- Researched and consulted with young people in Gippsland, as well as local organisations, councils and community groups to understand the type of arts engagements which young Gippslandians are interested in, and what is already happening in the region.
- 
- Established relationships with key stakeholders in the region, and informed the project ideas which will be developed and delivered over 2023–2024 with and for young people across Gippsland at the Upswing Youth Festival, Sale 2022.



2022, Participants at Upswing Youth Festival, Sale 2022. Photo: Pantjiti Lawrence.

## Creative Recovery: Step Up

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The arts play an increasingly significant role in recovery and preparedness programs for communities facing sudden or ongoing disaster.

In 2022, Regional Arts Victoria continued to be trusted partners in delivering creative prevention and recovery programs that assist artists and communities to prepare and re-emerge following disaster, ensuring that artist-led responses have access to targeted resources and on-the-ground support.

### **Purpose:**

To continue to address the far-reaching impacts of the 2019–20 bushfire season, Regional Arts Victoria secured funding from the Department of Health for the Step Up program. The Community Engagement Manager delivered on the strategic objectives outlined in the Bushfire Recovery Victoria (BRV) Action Plan:

*present[ing] community-based initiatives that promote health and wellbeing, community inclusion, social connectedness and provide community resilience training and develop the capabilities practitioners to deliver these services.*

Note: Some community outcomes for this work will be delivered in 2023.

### **2022 Key Outcomes:**

- Provided integral advice to agencies as they worked with communities to deliver programs.
- Responded to ongoing requests for connection and support of creative recovery efforts.
- Advocated for best practice processes.
- Delivered preparedness and capacity building program, Creative Recovery Network Training retreats in Orbost (May 2022) and Tallangatta (June 2022). The participants, 33 creative practitioners and community leaders, enhanced their connections and learned how to embed trauma-informed best practice in their project delivery.
- Sponsored and supported artists to deliver the Creative Recovery participatory art programs at the Upper Murray Agricultural Field Days. These activities supported social connectedness, removed financial barriers to participation, built skills and employed creative workers.



2022, Creative Recovery Network Training in Tallangatta. Photo: Joe Calvert

## Moira Hubs

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**Purpose:** To continue to partner with Moira Shire Council to mentor four creative hubs; The G.R.A.I.N. Store in Nathalia; CAN Hub in Numurkah; Across the Arts in Yarrawonga; and Arts for All in Cobram

### 2022 Outcomes:

- As relationships built, work transitioned from group sessions to more tailored one-on-one sessions, allowing us to meet individual needs more closely.
- Independent consultant Greg Hordacre was engaged to work with the Hubs on governance and policy development. Greg was subsequently contracted separately by Moira Shire for further consulting until the end of 2022.



## Governance and Policy

*A well-governed organisation trusted and respected by our communities and partners*

Founded in 1969, Regional Arts Victoria began its life as the Victorian Arts Council, an umbrella body of regional arts councils, serving as the Victorian branch of the Arts Council of Australia (now Regional Arts Australia). Rebranded as Regional Arts Victoria in 1999, the organisation is now a company limited by guarantee with a scope encompassing all art forms, all creative practices and all modes of artistic experience.

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 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.

Considerable effort in 2022 went into refining and articulating our values of Care, Transformation, Celebration, Equity and Leadership; these values underpin policy work undertaken in connection with a focus on ensuring our compliance with ChildSafe laws.

To learn more about the history of Regional Arts Victoria, please visit the Regional Arts Victoria website - About Us - Regional Arts Victoria ([rav.net.au](http://rav.net.au))



“Partners combined to leverage over \$58,000 of in-kind support for TRUCK. Strategic partnerships and networks were strengthened between ... health, local and state government, community, cultural, and private businesses. This contributes to community engagement, social cohesion and cultural literacy.”

2022 Australian Government Regional Arts Fund  
Project Grant recipient

## Board of Directors

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<b>Kath M Mainland CBE</b>	<b>Chair</b>  <b>Co-opted Director</b>  <b>2019–2022</b>	Globally recognised, Kath has worked in and around festivals for over 25 years, most recently as Executive Director and co-CEO of RISING – a celebration of Melbourne’s distinct cultural and creative strengths and the first non-sporting event to receive Major Event status. Previously, she was CEO of Melbourne International Arts Festival; Chief Executive of Edinburgh Festival Fringe – the world’s largest arts festival; and Administrative Director of Edinburgh International Book Festival. Kath took up the position as Chief Executive of Adelaide Festival in April 2022.
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<b>Sue Hunt AM</b>	<b>Chair</b>  <b>Co-opted Director</b>  <b>2022–current</b>	Sue is CEO of The Royal Children’s Hospital Foundation. Prior to this Sue was Founding CEO of Carriage Works; Director of Performing Arts for the Sydney Opera House; General Manager of the Queensland Theatre Company and General Manager of the Geelong Performing Arts Centre. She is currently Chair of Auspicious Arts Projects, a Trustee of the Penguin Foundation on Phillip Island and was Deputy Chair of Melbourne’s newest arts festival, Rising.
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<b>Rebecca Brezzi</b>	<b>Deputy-Chair</b>  <b>Co-opted Director</b>  <b>2017–current</b>	<p>Rebecca is a barrister and advisor to companies on governance, strategy and management. She has qualifications in law, psychology and business and has taught in the areas of commercial, administrative and corporate law.</p> <p>Rebecca’s experience includes over 12 years as a board director and spans the legal, telecommunications, energy, cybersecurity, data analytics and arts sectors.</p>
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<b>Victoria Crane</b>	<b>Treasurer</b>  <b>Co-opted Director</b>  <b>2018–current</b>	<p>Victoria is an experienced banking professional and qualified lawyer, holding a Bachelor of Commerce and Bachelor of Laws (Hons), having previously practised as a corporate solicitor with Allens Arthur Robinson (now Allens Linklaters), Victoria transitioned to banking and held various positions at ANZ in the Institutional Banking Division over a period of 10 years.</p> <p>Victoria's interest in early childhood education and intervention was strengthened through her roles as president of a local community kindergarten and becoming a board member of a disability service provider drew her back to legal practice.</p> <p>Victoria is currently General Manager and Board Secretary of a Victorian not-for-profit disability service provider.</p>
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<b>Richard Hull</b>	<b>Elected Director</b>  <b>2020–current</b>	<p>Richard Hull is a producer and CEO, passionate about the arts. His early career embraced technical theatre and production before moving into executive management. In London he was manager of several West End theatres and on the Edinburgh Festival Fringe, a producer with Assembly. As an independent producer, Richard toured stand-up comedy, musicals and plays around the UK and internationally.</p> <p>In 2006, Richard was appointed Head of Customer Service at Sydney Opera House, a role he held for three years before joining the Sydney Fringe as Festival Director in 2010. Since 2012, Richard has been Chief Executive Officer of the Flying Fruit Fly Circus, Australia's national youth circus, leading the company to a new era of growth and success.</p>
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<b>Emma Jones</b>	<b>Elected</b>	<p>Emma is the Program Lead of Smart Seeds, GHD’s global design-led innovation program empowering emerging leaders to develop their entrepreneurial mindsets and solve complex challenges through co-creation. Her recent experience includes a lead role in establishing Startup Shakeup, northeast Victoria’s startup ecosystem. Emma has a background as a jazz musician and brings creativity to her roles, building on her experience as a web developer, leading digital transformation projects in government, banking, education and other corporate industries.</p> <p>Emma has a long association with arts organisations and projects in North East Victoria, including King Valley Arts Inc and four years as Deputy Chair of Wangaratta Festival of Jazz. Her artistic practice spans music, printmaking and textiles.</p>
	<b>Director</b>	
	<b>2017–current</b>	

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<b>Jes John</b>	<b>Elected</b>	<p>Jes is one of the co-operators of Foundry, a not-for-profit arts co-operative retail store and gallery in downtown Bairnsdale, specialising in showcasing art made by artists living and working on GunaiKurnai Country. Jes also works as a finance manager for Foundry and local arts committee FLOAT. Although she is currently taking a small hiatus from the working world to raise a curious toddler, Jes’ past involvements include chair of F.Inc, a successful localism and community-based arts group in East Gippsland, leading member of (f)route and (F)ROUTEVILLE, board member then bookkeeper for the East Gippsland Art Gallery, and various creative committees for local events.</p> <p>Jes has long recognised that art doesn’t always live inside galleries – it is often found within community and builds strong connections between those regionally. Jes is a qualified digital designer and has diverged into capacity building – assisting practising artists with their business skills and finance management.</p>
	<b>Director</b>	
	<b>2017–current</b>	

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<b>Tom Molyneux</b>	<b>Elected Director</b>  <b>2020–current</b>	<p>Tom Molyneux is a Gunditjmara theatre actor, director and playwright based in Geelong, Australia. He holds a Bachelor of Laws/Bachelor of Performing Arts from Monash University, a Graduate Certificate of Management from the Australian Institute of Business and a Master of Business (Arts and Cultural Management) from Deakin University.</p> <p>Tom has an extensive history of work as an actor, director and playwright in successful national and regional touring theatre productions, as well as arts governance. He is currently the Manager of Indigenous Inclusion at Deakin University, and aside from Diversity and Inclusion work he is passionate about and accredited to deliver Aboriginal Mental Health First Aid training.</p>
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<b>Dr Greg Pritchard</b>	<b>Elected Director</b>  <b>2018– current</b>	<p>Dr Greg Pritchard is multi-disciplinary artist with a long history as performance artist, writer, digital media artist and conceptual artist. He has worked independently and as part of various collectives and partnerships to produce works that range in scale from the giant celebratory spectacles of Nati Frinj and Poppet Bendigo to solo site-specific works on salt lakes and golf courses.</p> <p>He is an experienced teacher and arts administrator, and has a Doctorate in Literature and Environmental Philosophy (Deakin) and a Masters of Art (Art in Public Space – RMIT). He is currently producing projects and working in both NSW and Victoria. He will be Artistic Director for the 2024 Nati Frinj Biennale.</p>
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<b>Tim Smallwood</b>	<b>Elected Director 2022–2022</b>	<p>Born in England and arriving in Australia in 1960, after training at RMIT as an industrial designer, Tim spent over 50 years designing facilities, equipment and systems for the foodservice industry in Australia, Asia, and the Middle East as well as providing consulting advisory services to government and industry. Tim is a member of the Design Institute of Australia and a Fellow of the global Foodservice Consultants Society International (FCSI).</p> <p>Tim arrived in Echuca to retire in 2018 and has been involved in Echuca Moama Arts Initiative (EMAI) and The Foundry Arts Space since arriving and is the current Chair, and is currently involved in the future development of the Echuca Port arts precinct.</p>
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<b>Hisham Moustafa</b>	<b>Appointed Director 2022 - current</b>	<p>Hisham Moustafa is a business improvement professional, specialising in risk management, governance and strategy, insurance and business continuity. Hisham is currently Director, Corporate Performance with the Victorian Department of Government Services (DGS), providing stewardship over the department’s risk, integrity, corporate reporting and accommodation functions. He has spent more than 15 years in the Victorian public and community sector and is passionate about making a difference to the communities he serves. Hisham is also a Non-Executive Director and Chair of the Audit Committee with MCCA Ltd, a mortgage and financial services company with offices in Melbourne and Sydney.</p>
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## Executive Staff (including movement)

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### Jo Porter

Chief Executive Officer  
from November 2022

A theatre producer and consultant in not-for-profit and commercial theatre, Jo was the Co-Producer of Victoria's inaugural Regional Centre for Culture (2018) and has worked with independent artists as a producer and in mentorship roles. Other roles in Australia, UK and USA have included: CEO of the Queen Victoria Women's Centre, Executive Producer of Malthouse Theatre, General Manager of a range of commercial theatre productions, head of creative development at Richard Frankel Productions in New York and Head of Business Development at Really Useful Group in London. A former Chair of Back to Back Theatre, Jo is the current Chair of Chamber Made.

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### Joe Toohey

Executive Director (CEO)  
to September 2022

Joe brought 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. 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.

His previous roles at Regional Arts Victoria included General Manager from 2013, and supporting the Cultural Partnerships team and our regionally based Creative Arts Facilitators, as well as coordinating the statewide project *Illuminated By Fire* in 2010.

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### Jacquelin Low

Acting CEO from January  
to June 2022

Director of Operations  
from July to December  
2022

Jacquelin has held management roles across the arts sector, including General Manager and Acting Director of Writers Victoria, the State's peak body for writing. In 2016 Jacquelin was the inaugural General Manager of Collingwood Yards, developing the operational capacity of the organisation as it transitioned from a start-up company, through its \$20m redevelopment and into opening of the arts precinct to tenants and the public. Jacquelin joined the executive leadership team at Regional Arts Victoria in May 2021 and was Acting CEO between January and June 2022.

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**Liz Zito**

Director of Partnerships to July 2022

Moira Hub Project Manager from August to December 2022

Liz has worked in the arts industry for over 38 years both professionally and as a volunteer facilitating connections between regional Victorian artists, government partners and the greater arts community. In her 11-year tenure as Director of Partnerships at Regional Arts Victoria Liz broadened her knowledge of regional arts across the State of Victoria and the role fostered her work in programs using arts as recovery post disasters. Liz managed numerous recovery and other Victoria-wide initiatives including state and federal government funding programs and the placement of on the ground support staff in regional areas.

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**Rosie Dwyer**

Director of Programming to July 2022

Rosie believes that art can transform communities. In Year 12, as a young festival producer, she witnessed creativity opening new and vital pathways for young people throughout the Northern Territory. She learned that exposing people to art is crucial. Now with 20 years' experience producing and programming festivals, national performing arts touring and working with regional communities to host their own experiences, she is examining how art can transform our relationship with our planet.

Rosie holds a Master of Arts and Cultural Management and a Graduate Certificate in Climate Change Adaptation.

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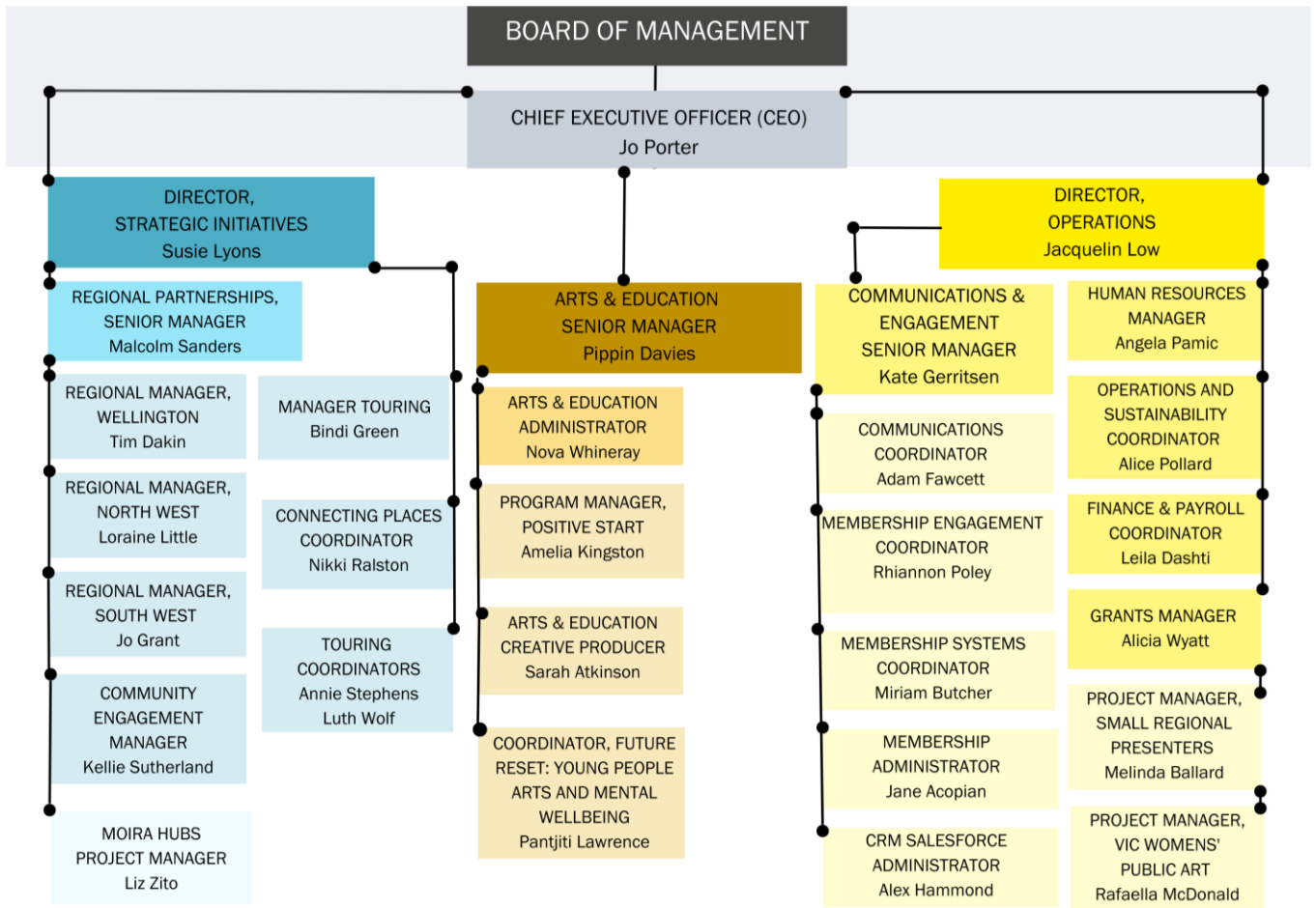
**Susie Lyons**

Director, Strategic Initiatives from August 2022

Susie Lyons is a senior arts administrator and leader with over 25 years' experience in management in the arts and entertainment industry working internationally, nationally and regionally on wide-ranging festivals, events, concert tours, and arts and culture projects. Prior to joining Regional Arts Victoria's executive leadership team in August 2022, Susie led the Arts and Culture business unit for Glenelg Shire Council for over six years, having overseen substantial change, growth and successful producing and programming of broad cultural activities, including management of the Portland Arts Centre. Through her work, Susie has been a long-time collaborator with Regional Arts Victoria.

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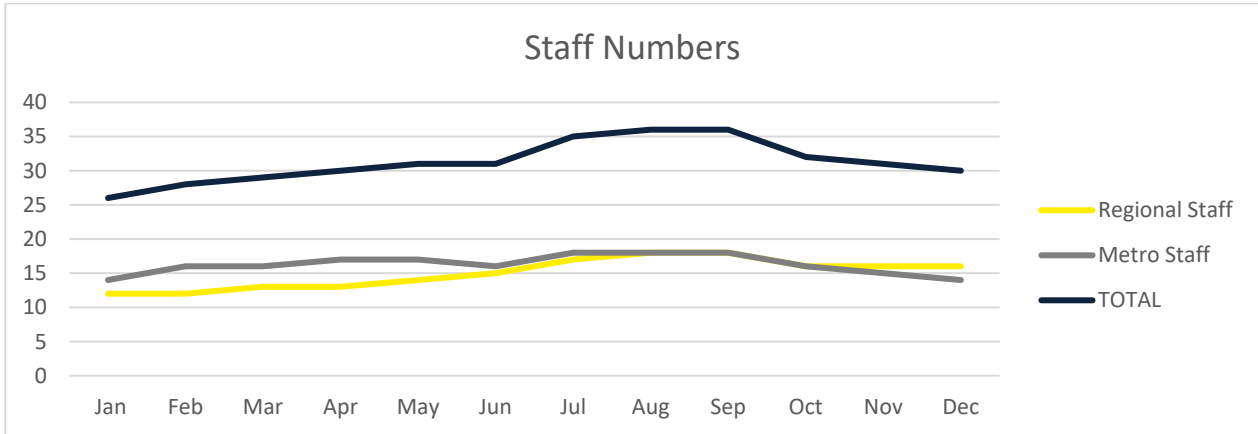
## Organisational Chart (at November 2022)



2022, Lest We Forget Collection. Funded through the Regional Arts Fund Project Grant. Photo: Michelle McFarlane Photography.

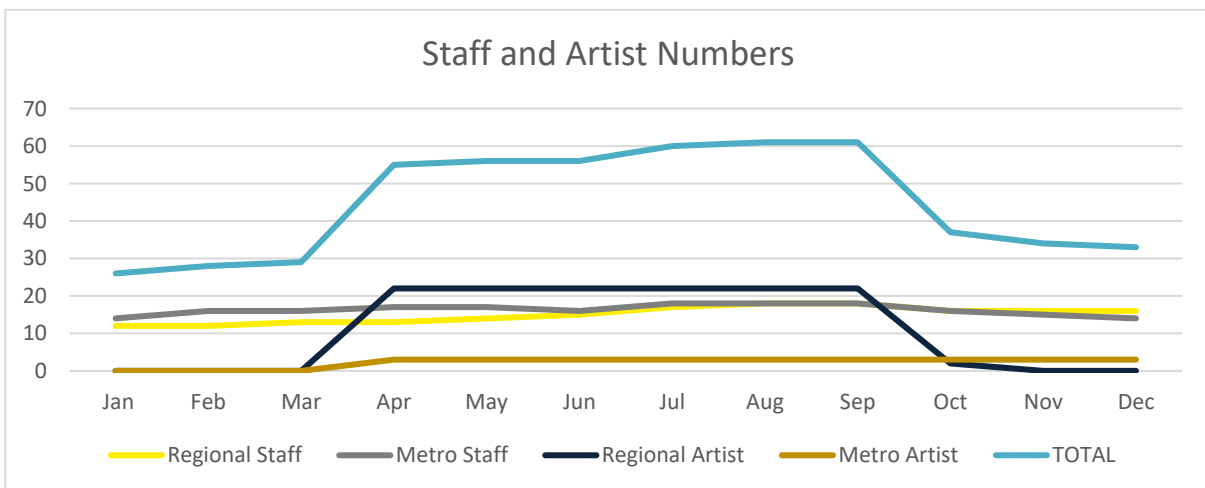
## Our People

Regional Arts Victoria’s staff are based across the state, from Wadi Wadi Country in the northwest, down to Gunditjmara Country in the southwest and Jaitmatang Country in the east. While physically dispersed, we collaborate daily taking advantage of online teamwork and the importance of diverse, lived experience.



With core and project staff, the Student Voices for Recovery and Circus Active programs employment peaked at a combined 61 full-time and part-time employees in September 2022.

- Twenty Student Voices for Recovery artists were employed from April to September.
- Five Circus Active artists were employed from April to October, with three artists extended to December 2020.





## Staff Movements in 2022

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**Executive:** See above

**Senior Management:** Long-serving Regional Manager, Malcolm Sanders was appointed as Senior Manager, Regional Partnerships in a restructure of senior roles and we welcomed Kate Gerritsen in July as Senior Manager, Communications & Engagement.

**Membership team:** In July 2022, the Membership team was restructured, and Rhiannon Poley took up the role of Membership Engagement Coordinator, while Miriam Butcher, Sebastian Kainey and Jane Acopian joined us to oversee the 2022 Member renewals.

New staff in 2022 included:

- Luth Wolff – Tour Coordinator (February)
- Annie Stephens – Tour Coordinator (February)
- Nova Whineray – Arts & Education Administrator (March)
- Hannah Schneider – Creative Producer, Student Voices for Recovery (April – September)
- Meghan Bye – Creative Producer, Student Voices for Recovery (May – October)
- Annie Brien – Creative Producer, Student Voices for Recovery (June – October)
- Nikki Ralston – Connecting Places Coordinator (June)
- Kate Gerritsen – Senior Manager, Communications & Engagement (July)
- Miriam Butcher – Membership Systems Manager (July)
- Jane Acopian – Membership Renewal Administrator (Casual) (July)
- Sebastian Kainey – Membership Renewal Administrator (Casual) (July – September)
- Pantjiti Lawrence – Coordinator Future Reset (August)

We also said farewell to:

- Dave Rogers – Arts and Education, Program Manager (May)
- Bridgette Lee – Partnerships Administrator (May)
- Christian Taylor – Operations & Sustainability Coordinator (July)
- Brianna Kavanagh – Creative Leaders Project Coordinator (September)
- Mel Ballard – Membership Coordinator (June) & Project Manager Small Regional Presenters Program (July – November)

## Regional Arts Victoria's Leadership

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### Chairs

1969 – 1976	David Hamer
1977 – 1983	John Riordan
1984 – 1988	Gwendolyn Stainton
1989 – 1990	Bill Cook
1991 – 1996	Brian W Hewitt
1997 – 2002	David Madden
2003 – 2008	Mike Zafiroopoulos AM
2009 – 2013	Dennis Goldner
2013 – 2019	Bruce Esplin AM
2019 – 2022	Kath M Mainland CBE
2022 –	Sue Hunt AM

### Directors

1969 – 1971	Neil Case
1971 – 1972	Patricia Marshall
1973 – 1974	Peter Batey
1975 – 1998	Don MacKay
1998 – 2004	Peter Matthews
2004 – 2012	Lindy Allen
2012 – 2017	Esther Anatolitis
2017 – 2022	Joe Toohey
2022 –	Jo Porter



2022, Creative Wimmera Mallee gathering at Hopetoun, November 2022.

Photo: Loraine Little.

# Thank you

## Regional Arts Victoria's Supporters

Australian Government | Australia Council for the Arts | Australian Government Regional Arts Fund | REGIONAL arts AUSTRALIA

CREATIVE VICTORIA | VICTORIA State Government | VicHealth® | VAPAC

THE EDUCATION STATE | VICTORIA State Government | CITY OF BALLARAT | CORANGAMITE SHIRE

GLENELG SHIRE Victoria's Skillsplace | MOYNE SHIRE | Southern Grampians SHIRE COUNCIL | moira SHIRE

WELLINGTON SHIRE COUNCIL The Heart of Gippsland | SWAN HILL Rural City Council | GANNAWARRA SHIRE COUNCIL | performing Arts Connections pac Australia

Australian Children's Theatre Foundation | SIDNEY MYER FUND | FRRR Foundation for Rural & Regional Renewal | ARTS hub®

DAWES & VARY RIORDAN LAWYERS | Australian Government RISE Fund | Victorian Legal Services BOARD + COMMISSIONER  
Funded through the Grants Program



Supporting the arts in  
Regional Victoria

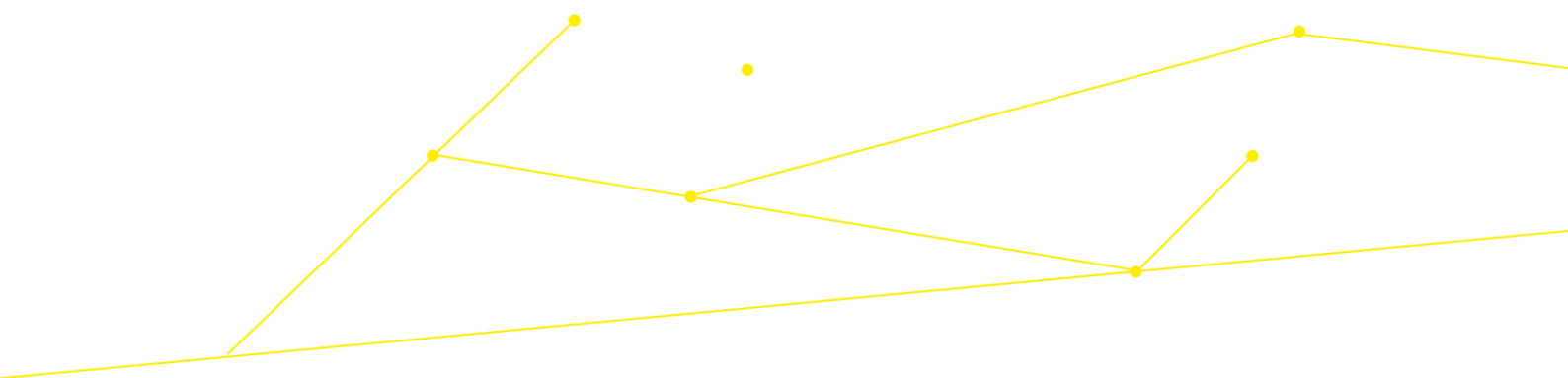
Regional Arts Victoria

Ground Floor 470 St Kilda Road MELBOURNE VIC 3004

[www.rav.net.au](http://www.rav.net.au)

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**REGIONAL ARTS VICTORIA**

**A.B.N.24 005 556 025**

**FINANCIAL REPORT  
FOR THE YEAR ENDED  
31<sup>st</sup> DECEMBER 2022**



## REGIONAL ARTS VICTORIA

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# REGIONAL ARTS VICTORIA

## BOARD'S REPORT

Your Board present this report of Regional Arts Victoria for the financial year ended 31<sup>st</sup> December 2022

### BOARD MEMBERS

The names of board members throughout the year and to the date of this report were:

Chair	Sue Hunt, AM co-opted Director appointed Chair 8/9/2022
Chair	Kath Mainland CBE resigned 14/5/2022
Treasurer	Victoria Crane
Director	Rebecca Brezzi
Director	Richard Hull
Director	Jes John
Director	Emma Jones
Director	Tom Molyneux
Director	Hisham Moustafa
Director	Greg Prichard
Director	Tim Smallwood elected 14/5/2022 ,resigned 15/11/2022

Each board member has been in office since the 5 May 2022 to the date of this report unless otherwise stated.

### SUPPORTING THE ARTS IN REGIONAL VICTORIA

Regional Arts Victoria backs artists and communities across regional Victoria to make, participate in and experience creative work.

Regional Arts Victoria is an independent, not-for-profit membership-based organization working in long-term partnerships with every level of government, fostering contemporary and innovative regional cultural practice. We advise and impact on decision-making across multiple portfolios and levels of government.

Regional Arts Victoria is the peak body for regional artists and arts organisations, and the leading organization for regional creative practice in Victoria.

### OUR OBJECTIVES

#### Our Objectives with intended outcomes and planned activities

**1 Regional Partnerships:** Victorian regions equipped with locally-relevant creative strategies, personnel and resources;

**2 Programming:** Artists exchanging experiences with regional communities;

**3 Strategic Initiatives:** Artist-led responses to significant issues facing regional Victoria; and

**4 Governance and Policy:** A well-governed organization trusted and respected by our communities and partners.

### STRATEGIES FOR ACHIEVING THE OBJECTIVES

The Board aims to maintain adequate operating funding via sponsorships, grants, memberships, fundraising and donations. A long term objective is to ensure the regional artistic and theatrical programs presented are always maintained at the highest standard.

## REGIONAL ARTS VICTORIA

### PRINCIPAL ACTIVITIES

The principal activity of the entity during the financial year continued to be to stage and conduct regional artistic and theatrical entrepreneurial activities. No significant change in the nature of these activities occurred during the year.

### SIGNIFICANT CHANGES COVID -19 PANDEMIC

The company received significant funding to conduct Critical Community Services to support the state government Corona Virus (COVID-19) response.

### KEY PERFORMANCE MEASURES

The entity measures its own performance through the use of both quantitative and qualitative benchmarks. The benchmarks are used by the directors to assess the financial sustainability of the entity and whether the Entities short-term and long-term objectives are being achieved.

This process includes

- Establishing performance benchmarks in conjunction with funding bodies and managing and reporting against those benchmarks and budgets to those bodies
- Assessing the achievement of the program within RAV and the artistic community
- Maintaining and including the level of programs presented and maintaining the quality of these programs.

### OPERATING RESULT

The surplus (deficit) for the year amounted to \$240,149, (2021 surplus of \$3,066).

### Meetings of Directors

Four Board meetings of the company's Board of Directors and three Finance Board Meetings were held during the year and the number attended by each Director was:

Director	Eligible to attend	Attended Board
Sue Hunt, AM Chair from 8/9/2022	2	2
Kath Mainland CBE Chair resigned 14/5/2022	2	2
Victoria Crane Treasurer	4	4
Rebecca Brezzi	4	4
Richard Hull	4	2
Jes John	4	4
Emma Jones	4	4
Tom Molyneux	4	4
Hisham Moustafa	4	4
Greg Prichard	4	4
Tim Smallwood elected 14/5/2022, resigned 15/11/2022		

## REGIONAL ARTS VICTORIA

### Auditor's Independence Declaration

A copy of the lead auditor's independence declaration for this year has been received and is set out on the following page.

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

**Dated this**

2023

  
\_\_\_\_\_

  
\_\_\_\_\_

Sue Hunt, AM Chair

Victoria Crane Treasurer

Melbourne


Melbourne

## REGIONAL ARTS VICTORIA

### AUDITORS' INDEPENDENCE DECLARATION UNDER THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012 AND CORPORATIONS ACT 2001 TO THE BOARD OF REGIONAL ARTS VICTORIA

I hereby declare, that to the best of our knowledge and belief, during the financial year 31<sup>st</sup> December 2022 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 and the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act ) and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



**Name of Firm:** E Townsend & Co  
Chartered Accountant  
  
15 Taylor Street  
Ashburton VIC 3147

**Date**

2023



## REGIONAL ARTS VICTORIA

### STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

	Note	2022 \$	2021 \$
<b>REVENUE</b>			
Total Federal Grants	2	1,640,948	1,318,574
Total State Government Grants	2	7,943,280	13,981,223
Total Local Government Grants	2	223,896	190,194
Total Philanthropic Funds	2	141,456	350,736
<b>Total Grants and Sponsorship</b>		<b>9,949,580</b>	<b>15,840,727</b>
Presenter and Booking Fees		770,819	551,521
Membership Income	2	147,037	202,483
Sundry and Investment Income		52,869	170,314
<b>TOTAL REVENUE</b>		<b>10,920,305</b>	<b>16,765,045</b>
<b>OPERATING EXPENDITURE</b>			
Project and Touring Expenses		1,914,577	311,934
Administered Grants		5,678,695	5,000,542
Salary and Related Expenses		2,420,937	10,732,884
Other Operating Expenses		665,926	716,619
<b>TOTAL OPERATING EXPENDITURE</b>		<b>10,680,135</b>	<b>16,761,979</b>
<b>SURPLUS (DEFICIT) BEFORE INCOME TAX ATTRIBUTABLE TO MEMBERS OF THE ENTITY</b>	<b>3</b>	<b>240,149</b>	<b>3,066</b>
Income Tax		0	0
<b>OTHER COMPREHENSIVE INCOME</b>		<b>0</b>	<b>0</b>
<b>TOTAL COMPREHENSIVE INCOME( LOSS) FOR THE YEAR ATTRIBUTABLE TO MEMBERS OF THE ENTITY</b>		<b>240,149</b>	<b>3,066</b>

The above statement should be read in conjunction with the accompanying notes.

**REGIONAL ARTS VICTORIA**  
**STATEMENT OF FINANCIAL POSITION**  
**AS AT 31<sup>st</sup> DECEMBER 2022**

	Note	2022 \$	2021 \$
<b>ASSETS</b>			
<b>CURRENT ASSETS</b>			
Cash and Cash Equivalents	3	3,837,035	8,696,993
Trade and Other Receivables	4	232,869	585,568
Other Assets	5	185,880	245,409
<b>TOTAL CURRENT ASSETS</b>		<b>4,255,784</b>	<b>9,527,970</b>
<b>NON-CURRENT ASSETS</b>			
Property, Plant & Equipment	6	93,394	89,530
<b>TOTAL NON-CURRENT ASSETS</b>		<b>93,394</b>	<b>89,530</b>
<b>TOTAL ASSETS</b>		<b>4,349,178</b>	<b>9,617,500</b>
<b>LIABILITIES</b>			
<b>CURRENT LIABILITIES</b>			
Trade and Other Payables	7	583,483	829,919
Contract Liabilities	8	2,915,541	8,085,461
Employee Benefits	9	129,820	216,901
<b>TOTAL CURRENT LIABILITIES</b>		<b>3,628,844</b>	<b>9,132,281</b>
<b>NON-CURRENT LIABILITIES</b>			
Employee Benefits	9	29,299	34,333
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>29,299</b>	<b>34,333</b>
<b>TOTAL LIABILITIES</b>		<b>3,658,143</b>	<b>9,166,614</b>
<b>NET ASSETS</b>		<b>691,035</b>	<b>450,886</b>
<b>EQUITY</b>			
Retained Earnings		691,035	450,886
<b>TOTAL EQUITY</b>		<b>691,035</b>	<b>450,886</b>

The above statement should be read in conjunction with the accompanying notes.

## REGIONAL ARTS VICTORIA

### STATEMENT OF CHANGES IN EQUITY FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

	Retained Earnings	Total Equity
<b>2020</b>		
<b>Balance at end of financial year</b>	<b>447,820</b>	<b>447,820</b>
<b>2021</b>		
Surplus attributable to members	3,066	3,066
<b>Balance at end of financial year</b>	<b>450,886</b>	<b>450,886</b>
<b>2022</b>		
Surplus attributable to members	240,149	240,149
<b>Balance at end of financial year</b>	<b>691,035</b>	<b>691,035</b>

The above statement should be read in conjunction with the accompanying notes.

## REGIONAL ARTS VICTORIA

### STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

Note	2022 \$	2021 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>		
Total Federal Grants Inc GST	612,508	1,450,431
Total State Government Grants Inc GST	4,616,589	15,379,345
Total Local Government Grants Inc GST	296,628	209,213
Total Philanthropic Funds	41,456	350,736
<b>Total Grants and Sponsorship</b>	<b>5,567,181</b>	<b>17,389,725</b>
Performance Fees Inc GST	848,708	606,673
Membership Income Inc GST	265,384	222,731
Sundry Investment Income	39,089	170,314
Payments to Suppliers & Employees	(11,566,899)	(12,201,569)
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES NOTE 10</b>	<b>(4,846,537)</b>	<b>6,187,874</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>		
Purchases of Property, Plant and Equipment	(47,330)	(33,694)
Proceeds from Sale of Motor Vehicles	33,909	28,636
<b>NET CASH GENERATED (USED) BY INVESTING ACTIVITIES</b>	<b>(13,421)</b>	<b>(5,058)</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>	<b>(4,859,958)</b>	<b>6,182,816</b>
Cash and Cash Equivalents at the beginning of the year	8,696,993	2,514,177
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	<b>3,837,035</b>	<b>8,696,993</b>

The above statement should be read in conjunction with the accompanying notes.

## REGIONAL ARTS VICTORIA

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

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The financial statements cover Regional Arts Victoria as an individual entity. It is a Not-for-profit company incorporated in Victoria under the Corporations Act 2001. It is a not-for-profit income tax exempt charity; registered under the Australian Charities and Not-for-profits Commission Act (ACNC) 2012 as such it is exempt from income taxation.

#### NOTE 1 SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

##### **Basis of Preparation**

The financial statements are general purpose financial statements that have been prepared in accordance with Accounting Standards, and the Corporations Act 2001.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless otherwise stated. The organization adopted AASB 15, AASB 1058 and AASB 16 leases effective from the 1<sup>st</sup> July 2019. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the company.

##### **Reporting basis and conventions**

The financial statements have been prepared on an accruals basis and are based on historical costs modified where applicable by the measurement at fair value of selected non-current assets, financial assets and financial liabilities.

##### **Accounting Policies**

###### **Revenue**

Revenue is recognized in most cases under AASB 15 Revenue from Contracts with Customers where the performance requirements and timing of the contract determine the Revenue recognition.

###### **Interest**

Interest revenue is recognized on a proportional basis taking into account the interest rates applicable to the financial assets.

Revenue from the rendering of a service is recognized upon the performance delivery of the service to the customers.

For Revenue from Grants where the Grant Agreement details specific performance requirements and time lines as is required under AASB 15 Revenue is recognized based on these specific performance timelines.

###### **Goods and Services Tax (GST)**

Revenues, expenses and assets are recognized net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Tax Office. In these circumstances, the GST is recognized as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the balance sheet are shown inclusive of GST.

Cash flows are presented in the cash flow statement on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

**REGIONAL ARTS VICTORIA**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022**

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**Comparative Figures**

When required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

**Critical Accounting Estimates and Judgments**

The directors evaluate estimates and judgments incorporated into the financial report based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the group.

**Key estimates - Impairment**

The entity assesses impairment at each reporting date by evaluating conditions specific to the entity that may lead to impairment of assets. Where an impairment trigger exists, the recoverable amount of the asset is determined. Value-in-use calculations performed in assessing recoverable amounts incorporate a number a key estimates.

No impairment has been recognized in respect of this financial year.

**Income Taxation**

The entity is registered with the Australian Charities and Not-for-profits Commission Act 2012 as an Income Tax Exempt Charity. Therefore no income tax is payable by the entity.

**Property, Plant and Equipment****Motor Vehicles, Office Equipment and Website.**

Motor Vehicles, Office Equipment and Website are carried at cost as the entity has adopted the Cost Model under AASB116 Property, Plant and Equipment or fair value less, where applicable, any accumulated depreciation and impairment losses. All assets are depreciated over the estimated useful lives of the assets to the entity.

**Depreciation**

The depreciable amount of, Motor Vehicles, Office Equipment and Website are depreciated on a written down value (WDV) or a straight line basis over their useful lives to the entity commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Class of Asset	Depreciation Rate	Method
Office Equipment	30%	WDV
Motor Vehicles	20%	WDV
Website	20%	WDV



**REGIONAL ARTS VICTORIA****NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022**

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The assets' residual values and useful lives are reviewed, and adjusted if appropriate, at each balance sheet date.

An asset's carrying amount is written down immediately to its recoverable amount if the asset's carrying amount is greater than its estimated recoverable amount.

Gains and losses on disposals are determined by comparing proceeds with the carrying amount. These gains or losses are included in the income statement. When revalued assets are sold, amounts included in the revaluation reserve relating to that asset are transferred to retained earnings.

**Leases**

Leases of fixed assets where substantially all the risks and benefits incidental to the ownership of the asset, but not the legal ownership that are transferred to the entity, are classified as finance leases.

**Current and non –current classification**

.Assets and liabilities are presented in the statement of financial position based on current and non-current classification.

An asset is classified as current when; it is either expected to be realized or intended to be sold or consumed in the entity's normal operating cycle; it is held primarily for the purpose of trading; it is expected to be realized within 12 months after the reporting period ;or the asset is cash or cash equivalent unless restricted from being exchanged or used to settle a liability for at least 12 months after the reporting period. All other assets are classified as non-current.

A liability is classified as current when; it is either expected to be settled in the entity's normal operating cycle it is held primarily for the purpose of trading ; it is due to be settled within 12 months after the reporting period; or there is no unconditional right to defer the settlement of the liability for at least 12 months after the reporting period.

All other liabilities are classified as non – current.

**Financial Instruments****Recognition**

Financial instruments are initially measured at cost on trade date, which includes transaction costs, when the related contractual rights or obligations exist. Subsequent to initial recognition these instruments are measured as set out below.

**Financial assets at fair value through profit and loss**

A financial asset is classified in this category if acquired principally for the purpose of selling in the short term or if so designated by management and within the requirements of AASB 139: Financial Instruments: Recognition and Measurement. Derivatives are also categorized as held for trading unless they are designated as hedges. Realized and unrealized gains and losses arising from changes in the fair value of these assets are included in the income statement in the period in which they arise.

**Loans and receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortized cost using the effective interest rate method.

**REGIONAL ARTS VICTORIA****NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022**

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**Loans and receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are stated at amortized cost using the effective interest rate method.

**Held-to-maturity investments**

These investments have fixed maturities, and it is the entity's intention to hold these investments to maturity. Any held-to-maturity investments held by the entity are stated at amortized cost using the effective interest rate method.

**Available-for-sale financial assets**

Available-for-sale financial assets include any financial assets not included in the above categories. Available-for-sale financial assets are reflected at fair value.

**Impairment**

At each reporting date, the entity assesses whether there is objective evidence that a financial instrument has been impaired. In the case of available-for-sale financial instruments, a prolonged decline in the value of the instrument is considered to determine whether impairment has arisen. Impairment losses are recognized in the income statement.

As a not-for-profit entity the value in use of an asset may be equivalent to the depreciated replacement cost of that asset when the future economic benefits of the asset is not primarily dependent on the asset's ability to generate net cash inflows and where the entity would, if deprived of the asset, replace its remaining future economic benefits

**Provisions**

Provisions are recognized when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured.

**Employee Benefits**

Provision is made for the entity's liability for employee benefits arising from services rendered by employees to balance date. Employee benefits that are expected to be settled within one year have been measured at the amounts expected to be paid when the liability is settled, plus related on-costs. Employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

**Cash and Cash Equivalents**

Cash and cash equivalents include cash on hand, deposits held at call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within short-term borrowings in current liabilities on the balance sheet.

## REGIONAL ARTS VICTORIA

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

	2022 \$	2021 \$
<b>NOTE 2 GRANTS &amp; SPONSORSHIP</b>		
<b>State &amp; Federal Funds</b>		
<b>Federal Funds</b>		
Office of the Arts	0	205,577
Regional Arts Australia – Tourism Accelerator	470,571	0
Regional Arts Australia: RAF	516,496	641,246
Regional Arts Australia RAF Recovery Boost	208,330	471,751
Office of the Arts RISE	248,265	0
Australia Council Playing Australia	197,286	0
<b>Total Federal Grants</b>	<b>1,640,948</b>	<b>1,318,574</b>
<b>State Government Funds</b>		
Creative Victoria	753,785	753,785
Creative Victoria: Small Regional Presenters	164,072	0
Creative Victoria South West Infrastructure Pipeline	250,000	140,880
Creative Victoria: Regional Collections Access Program	3,066,806	179,000
Creative Victoria: Bushfire Recovery	0	202,696
Creative Victoria: Touring Programs	26,952	446,995
Creative Victoria: Sustaining Creative Organisations	500,000	0
Creative Victoria: Sustaining Creative Workers	35,436	4,038,170
Creative Victoria: SCWI	1,025,080	0
Creative Victoria: Interim Touring Fund	0	0
Department of Education & Training Circus Active	160,250	0
Department of Education & Training – Positive Start	200,000	0
Department of Education & Training – Student Voices	602,109	0
Department of Education and Training – SPP	42,385	41,745
Department of Health – Step Up	47,846	0
Office for Women	691,291	0
DEECD – South West Strategy Projects	44,880	0
Vic Health	121,246	0
Victorian Legal Services Board	34,055	0
The Ministry for the Arts – Working for Victoria	177,087	0
Department of Jobs, Precincts and Regions	0	8,165,541
Department of Families, Fairness and Housing	0	12,411
<b>Total State Government Grants</b>	<b>7,943,280</b>	<b>13,981,223</b>
<b>Local Government</b>		
City of Ballarat	35,000	8,500
Corangamite Shire Council	11,942	11,942
Gannawarra Shire Council	5,971	11,942
Glenelg Shire Council	11,942	11,942
Moyne Shire Council	11,942	11,942
Southern Grampians Shire	11,942	11,942
Swan Hill Rural City Council	47,936	47,936
Wellington Shire Council	47,920	47,764
Local Government – Other	39,301	26,284
<b>Total Local Government</b>	<b>223,896</b>	<b>190,194</b>

## REGIONAL ARTS VICTORIA

**Philanthropic Support**

Australian Children's Theatre Foundation	41,456	56,784
FRRR	0	8,683
Helen McPherson Smith Trust	0	50,000
Sidney Myer Fund	100,000	100,000
Vic Health	0	87,462
Other Trust and Foundations	0	32,807
Gandel Philanthropy	0	15,000
<b>Total Philanthropic Support</b>	<b>141,456</b>	<b>350,736</b>
<b>Total Grants &amp; Sponsorship</b>	<b>9,949,580</b>	<b>15,840,580</b>

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>Earned Income</b>		
Royalties from Presentations	7,137	0
Fees Earned	702,467	551,521
Fees Other Venues	3,468	0
Fees Schools	85,758	0
Travel Fees	17,680	0
Less Subsidy ACTF	(21,776)	0
Less Subsidy RAV	(23,915)	0
<b>Total Earned Income</b>	<b>770,819</b>	<b>551,521</b>

**Memberships**

Memberships	58,801	56,461
Membership Insurance Administration	6,240	64,630
Membership PL Insurance	81,996	81,392
<b>Total Memberships</b>	<b>147,037</b>	<b>202,483</b>

	<b>2022</b>	<b>2021</b>
	<b>\$</b>	<b>\$</b>
<b>Sundry and Investment Income</b>		
Interest Earned	20,214	6,120
Profit on sale of Assets	16,592	0
Sundry Income	16,063	164,194
<b>Total Sundry and Investment Income</b>	<b>52,869</b>	<b>170,314</b>



## REGIONAL ARTS VICTORIA

### NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31<sup>st</sup> DECEMBER 2022

#### PROJECTS FUNDED BY GRANTS AND SPONSORSHIP

	2022	2021
	\$	\$
<b>Operational Funds</b>		
Creative Victoria	753,785	753,785
Sidney Myer Fund	100,000	100,000
<b>Total Operational Funds</b>	<b>853,785</b>	<b>853,785</b>

	2022	2021
	\$	\$
<b>Programming and Partnerships</b>		
Department of Jobs, Precincts and Regions	0	8,165,541
Creative Victoria: Touring Programs	26,952	446,995
Office for the Arts	0	205,577
Department of Education & Training	42,385	41,745
Australian Children's Theatre Foundation	41,456	56,784
Gandel Philanthropy	0	15,000
Australia Council: Playing Australia	197,286	0
Regional Arts Australia Tourism Accelerator	470,571	0
Creative Victoria Sustaining Creative Organisations	500,000	0
Creative Victoria : Bushfire Support	0	202,696
Creative Victoria: Sustaining Creative Workers	35,436	4,038,170
Creative Victoria: Small Regional Presenters	164,072	0
Creative Victoria: South West Infrastructure Pipeline	250,000	140,880
Creative Victoria: Regional Collections Access Program	3,066,806	179,000
Creative Victoria: S.C.W.I	1,025,080	0
Department of Education and Training: Circus Active	160,250	0
Department of Education and Training: Positive Start	200,000	0
Department of Education and Training: Student Voices	602,109	0
Department of Health: Step Up	47,846	0
Office for Women	691,291	0
DEECD: South West Strategy Projects	44,880	0
Vic Health	121,246	0
Vic Legal Services Board	34,055	0
The Ministry for the Arts-Working for Victoria	177,087	0
Office of the Arts - RISE	248,265	0
Department of Families, Fairness and Housing	0	12,411
Regional Arts Australia / Office for the Arts -Regional Arts Fund (Standard)	516,496	641,246
Regional Arts Australia / Office for the Arts -Regional Arts Fund (Recovery Boost)	208,330	471,751
City of Ballarat	35,000	8,500
Corangamite Shire Council	11,942	11,942
Gannawarra Shire Council	5,971	11,942
Glenelg Shire Council	11,942	11,942
Moyne Shire Council	11,942	11,942
Southern Grampians Shire Council	11,942	11,942
Swan Hill Rural City Council	47,936	47,936
Wellington Shire Council	47,920	47,764

## REGIONAL ARTS VICTORIA

Local Government - Other	39,301	26,284
Helen Macpherson Smith Trust	0	50,000
Vic Health	0	87,462
FRRR	0	8,683
Other Trusts and Foundations	0	32,807
<b>Total Programming and Partnerships</b>	<b>9,095,795</b>	<b>14,986,942</b>
<b>Total Grants &amp; Sponsorship</b>	<b>9,949,580</b>	<b>15,840,727</b>

### NOTE 3 CASH AND CASH EQUIVALENTS

#### Reconciliation of cash

Cash at the end of the financial period as shown in the cash flow statement is reconciled to the related items in the statement of financial position as follows:

#### Current Assets

	2022	2021
Cash on hand	\$	\$
Cash at Bank - Operating Accounts	480,697	477,312
Pay Pal Account	55,541	0
Debit Card Account	6,535	8,581
Investment Accounts	3,294,262	8,209,044
Public Fund Account	0	1,495
Petty Cash	0	561
<b>Total Cash and Cash Equivalents</b>	<b>3,837,035</b>	<b>8,696,993</b>

	2022	2021
	\$	\$

### NOTE 4 TRADE AND OTHER RECEIVABLES

#### Current

Trade Debtors	232,869	585,568
Less: Provision for Impairment of receivables	0	0
Other receivables	0	0
<b>Total Current Trade and Other Receivables</b>	<b>232,869</b>	<b>585,568</b>

Current trade debtors are generally on 30 day terms. These receivables are assessed for recoverability and a provision for impairment is recognised when there is objective evidence that an individual trade receivable is impaired. These amounts (if any) have been included in other expense items.

#### Credit risk – Trade and Other Receivables

The entity does not have any material credit risk to any single receivable or group of receivables.

The following table details the entity's trade and other receivables exposed to credit risk with aging analysis and impairment provided for thereon. Amounts are considered as "past due" when the debt has not been settled within the terms and conditions agreed between the entity and the debtor party. A provision for impairment is assessed as mentioned above

An assessment has been made that both debts within trading terms and debts that have not been impaired will be received.



## REGIONAL ARTS VICTORIA

	Gross Amount	Less Impaired	Within trading terms	31-60 days	61-90 days	>90 days
<b>2020</b>						
Trade and term receivables	585,568		585,568	0	0	0
Other receivables	0		0	0	0	0
<b>Total Receivables</b>	<b>585,568</b>		<b>585,568</b>	<b>0</b>	<b>0</b>	<b>0</b>
<b>2021</b>						
Trade and term receivables	232,869		232,869	0	0	0
Other receivables	0		0			
<b>Total Receivables</b>	<b>232,869</b>		<b>232,869</b>	<b>0</b>	<b>0</b>	<b>0</b>

**NOTE 5 OTHER ASSETS**

	<b>2022</b>	<b>2021</b>
Prepayments	170,946	228,007
Security Bond	13,454	13,054
Salary Sacrifice Balances	1,480	4,348
<b>TOTAL OTHER ASSETS</b>	<b>185,880</b>	<b>245,409</b>

**NOTE 6 PROPERTY, PLANT AND EQUIPMENT**

	<b>2022</b>	<b>2021</b>
Office Equipment – at cost	53,651	45,531
Less: Accumulated depreciation	(40,895)	(32,795)
<b>Total Office Equipment</b>	<b>12,756</b>	<b>12,736</b>
Motor Vehicles – at cost	131,348	161,608
Less: Accumulated depreciation	(50,710)	(84,814)
<b>Total Motor Vehicles</b>	<b>80,638</b>	<b>76,794</b>
<b>TOTAL PROPERTY, PLANT AND EQUIPMENT</b>	<b>93,394</b>	<b>89,530</b>

**Movements in Carrying Amounts**

Movement in the carrying amounts for each class of property, plant and equipment

	<b>Office Equipment</b>	<b>Motor Vehicles</b>	<b>Website</b>	<b>Total</b>
<b>Carrying amount at beginning of year 2020</b>	<b>17,397</b>	<b>97,021</b>	<b>23,664</b>	<b>138,082</b>
Additions at Cost	0	33,694	0	<b>33,694</b>
Disposals Cost Value	0	(63,592)	0	<b>(63,592)</b>
Disposals Depreciation Written Back	0	40,645	0	<b>40,645</b>
Depreciation Expense	(4,661)	(30,974)	(23,664)	(59,299)
<b>Carrying amount at end year</b>	<b>12,736</b>	<b>76,794</b>	<b>0</b>	<b>89,530</b>
<b>2021</b>				
Additions at Cost	8,120	39,210	0	47,330
Disposals at Cost Value	0	(69,471)	0	(69,471)
Disposals Depreciation Written Back	0	52,154	0	52,154
Depreciation Expense	(8,100)	(18,049)	0	(26,149)
<b>Carrying amount at end year</b>	<b>12,756</b>	<b>80,638</b>	<b>0</b>	<b>93,394</b>

## REGIONAL ARTS VICTORIA

	2022	2021
	\$	\$
<b>NOTE 7 TRADE AND OTHER PAYABLES</b>		
Trade Creditors	484,026	806,503
Other Creditors	99,457	23,416
<b>TOTAL TRADE AND OTHER PAYABLES</b>	<b>583,483</b>	<b>829,919</b>

<b>NOTE 8 CONTRACT LIABILITIES</b>		
Payments Received in Advance	228,039	129,207
Performance Obligations at end of the year 2022 as per below		
Office for the Arts	0	248,265
Regional Arts Australia : RAF	125,972	118,347
Regional Arts Australia : RAF Recovery Boost	249,656	457,986
Regional Arts Australia : RAF Tourism Accelerator	0	635,571
Australia Council for the Arts : Playing Australia	115,036	114,618
Creative Victoria : South West Infrastructure Pipeline	0	3,120
Creative Victoria : Regional Collections Access Program	1,054,194	3,821,000
Creative Victoria : Bushfire Recovery	0	35,436
Creative Victoria : Touring Victoria	500,000	553,004
Creative Victoria : Sustaining Creative Workers	0	961,830
Creative Victoria : Small Regional Presenters	12,000	0
Department of Health – Step Up	152,154	0
Vic Health (Future Reset)	46,255	0
VWPA	296,298	0
Ballarat Inspiration Fund	40,500	0
Moira Shire	6,299	0
Victorian Legal Services Board	39,138	0
Department of Jobs, Precincts and Regions	0	267,845
Department of Families, Fairness and Housing	0	487,590
City of Ballarat	0	35,000
Local Government -Other	0	10,949
Sidney Myer Fund	50,000	150,000
Vic Health	0	37,500
Other Trust and Foundations	0	18,193
<b>TOTAL CONTRACT LIABILITIES</b>	<b>2,915,541</b>	<b>8,085,461</b>

**NOTE 9 EMPLOYEE BENEFITS**

<b>CURRENT PROVISIONS</b>		
Staff Annual Leave Provision	103,130	143,336
Long Service Leave	26,690	73,565
<b>TOTAL CURRENT EMPLOYEE PROVISIONS</b>	<b>129,820</b>	<b>216,901</b>

**Non - Current Provisions**

Long Service Leave	15,250	15,281
Provisions for Redundancy	14,049	19,052
<b>TOTAL NON - CURRENT EMPLOYEE PROVISIONS</b>	<b>29,299</b>	<b>34,333</b>

## REGIONAL ARTS VICTORIA

### NOTE 10 CASH FLOW INFORMATION

#### Reconciliation of cash flow from operations to surplus (deficit) for the year

	2022	2021
Surplus for the year	240,149	3,066
Add back		
Depreciation	26,149	59,299
Increase (Decrease) in Provisions	(92,115)	65,861
Less Profit and Loss on Sale of Assets	(16,592)	(5,689)
<b>Changes in Assets and Liabilities</b>		
(Increase) Decrease in Trade & Other Receivables	352,699	(363,654)
Increase (Decrease) in Payables and Accruals	(246,436)	690,181
(Increase) Decrease in Other Assets	59,529	(12,601)
Increase (Decrease) in Contract Liabilities	(5,169,920)	5,751,411
<b>NET CASH GENERATED (USED) BY OPERATING ACTIVITIES</b>	<b>(4,846,537)</b>	<b>6,187,874</b>

### NOTE 11 FINANCIAL RISK MANAGEMENT

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

The totals for each category of financial instruments is as follows:-

	2022	2021
	\$	\$
<b>Financial assets</b>		
Cash and cash equivalents	3,837,035	8,696,993
Trade and Other Receivables	232,869	585,568
Other Assets	185,880	245,409
<b>Total financial assets</b>	<b>4,255,784</b>	<b>9,527,970</b>
<b>Financial liabilities</b>		
-Trade and other payables	583,483	829,919
-Contract Liabilities	2,915,541	8,085,461
<b>Total Financial Liability</b>	<b>3,499,024</b>	<b>8,915,380</b>

#### Financial risk management policies

The directors' overall risk management strategy is to assist the entity in meeting its financial targets, whilst minimising potential adverse effects on financial performance. Risk management policies are approved and reviewed by the Board of Directors on a regular basis. These include credit risk policies and future cash flow requirements.

The entity does not have any derivative instruments at the end of the reporting period.

## REGIONAL ARTS VICTORIA

### Specific Financial Risk Exposures and Management

The main risks the entity is exposed to through its financial instruments are interest rate risk, liquidity risk and credit risk.

#### (a) Credit risk

Credit risk is the risk that parties that owe money do not pay it.

The maximum exposure to credit risk, excluding the value of any collateral or other security, at balance date to recognised financial assets, is the carrying amount, net of any provisions for impairment of those assets, as disclosed in the statement of financial position and notes to the financial statements.

The entity does not have any significant concentration of credit risk exposure to any single, or group, of counter-parties under financial instruments entered into by the entity. A profile of credit risk appears above under the Note on 'Trade and Other Receivables'

#### (b) Liquidity risk

Liquidity risk arises due the possibility that the entity might encounter difficulty in settling its own debts or other liabilities. The entity manages this risk by managing credit risk on amounts owed to it, monitoring forecast cash flows and ensuring that adequate unutilized borrowing facilities are maintained.

#### Financial liability and financial asset maturity analysis

	Within 1 Year		1 to 5 years		Over 5 years		Total	
	2022 \$	2021 \$	2022 \$	2021 \$	2022 \$	2021 \$	2022 \$	2021 \$
<b>Financial liabilities due for payment</b>								
Trade and other payables (excluding employee benefit provisions)	583,483	829,919	0	0	0	0	583,483	829,919
Contract Liabilities	2,915,541	8,085,461	0	0	0	0	2,915,541	8,085,461
<b>Total expected outflows</b>	<b>3,499,024</b>	<b>8,915,380</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3,499,024</b>	<b>8,915,380</b>
<b>Financial assets – cash flows realizable</b>								
Cash and cash equivalents	3,837,035	8,696,993	0	0	0	0	3,837,035	8,696,993
Other Assets	185,880	245,409	0	0	0	0	185,880	245,409
Trade Receivables	232,869	585,568	0	0	0	0	232,869	585,568
<b>Total anticipated inflows</b>	<b>4,255,784</b>	<b>9,527,970</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>4,255,784</b>	<b>9,527,970</b>
<b>Net inflow ( outflow) on financial instruments</b>	<b>756,760</b>	<b>612,590</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>756,760</b>	<b>612,590</b>

## REGIONAL ARTS VICTORIA

### (c) Market Risk

#### Interest rate risk

Exposure to interest rate risk arises whereby future changes in interest rates will affect future cash flows or the fair value of financial assets and liabilities.

#### Price Risk

Price risk relates to the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in their market price

#### Sensitivity analysis

The following table illustrates sensitivities to the entity's exposure in interest rates and equity prices (if equities held). The table indicates the impact on how profit and equity values reported at the end of the reporting period would have been affected by changes in the relevant risk variable that management considers to be reasonably possible. These sensitivities assume that the movement in any particular variable is independent of other variables.

	Profit \$	Equity \$
Year ended 31 <sup>st</sup> December 2021		
+ or – 2% in interest rates	+/-173,940	+/-173,940
+ or - 10% in listed investments	+/-	+/-
Year ended 31 <sup>st</sup> December 2022		
+ or – 2% in interest rates	+/-76,740	+/-76,740
+ or - 10% in listed investments	+/-	+/-

### (d) Foreign currency risk

The entity is not exposed to fluctuations in foreign currency.

### NOTE 12 KEY MANAGEMENT PERSONNEL COMPENSATION

	2022 \$	2021 \$
The total of remuneration paid to key management personnel ( KMP) of the entity during the year is as follows		
Short-term employee benefits	328,064	327,722
Post-employment benefits	33,340	31,953
<b>TOTAL</b>	<b>361,404</b>	<b>359,675</b>

### NOTE 13 ECONOMIC DEPENDENCE

The entity is economically dependent on Grant Funding. If funds are not spent in accordance with Grant Conditions future grants can be suspended. The entity is dependent on the continued receipt of grants.

### NOTE 14 Auditors Remuneration

	2022	2021
E Townsend & Co		
Auditors Remuneration : Audit Services Including Grant Audit	5,980	5,480
: Other Services Financial Accounts Preparation	2,160	2,000
<b>Total Audit Services</b>	<b>8,140</b>	<b>7,480</b>



## REGIONAL ARTS VICTORIA

### NOTE 15 CAPITAL AND LEASING COMMITMENTS

#### Operating Lease Commitments

Non-cancellable operating leases contracted for but not capitalized in the financial statements:

Payable – minimum lease payments			
- no longer than 1 year	0		62,445
- longer than 1 year but not longer than 5 years	0		5,221
- greater than 5 years	0		67,666
<b>Total commitment</b>			

#### Capital Expenditure commitments

Capital Expenditure commitments contracted for:

- Equipment purchases	NIL		NIL
- Capital Expenditure projects	NIL		NIL

### NOTE 16 RELATED PARTY TRANSACTIONS

During 2022 a RAV Board member Mr Tom Molyneaux's employer, The Space Company was engaged by Regional Arts Victoria to provide touring performances of a production entitled Stardust + The Mission; Mr Molyneaux was paid \$60,125.56 for his work as a creator, performer and workshop facilitator in relation to Stardust + The Mission.

There was no other transactions with related parties

Disclosures to Key Management personnel are set out in note 12.

Receivable from and payable to related parties

There were no trade receivables from or Trade payables to related parties at the current and Previous reporting date.

Loans to /from related parties

There were no loans to or from related parties at the current and previous reporting date.

None of the Governing Board received a salary from the company.

### NOTE 17 CONTINGENT LIABILITIES & CONTINGENT ASSETS

Estimates of the potential financial effect of contingent liabilities that may become payable are:

No other contingent Liabilities or Assets exist as at 31st December 2022 or 31<sup>st</sup> December 2021.

### NOTE 18 EVENTS BEFORE AND AFTER THE BALANCE SHEET DATE Covid-19 Pandemic

The company received significant funding to conduct Critical Community Services to support the state government Corona Virus (COVID-19) response.



## REGIONAL ARTS VICTORIA

### NOTE 19 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 these costs, charges and expenses of winding up; and
- (3) for the adjustment of the rights of the contributories among themselves.

### NOTE 20 COMPANY DETAILS

The registered office of the company is:

Level 3, 370 Bourke Street  
MELBOURNE VIC 3000

The principal place of business is: at the registered office

## REGIONAL ARTS VICTORIA

### DIRECTORS' DECLARATION

#### DIRECTORS' DECLARATION PER SECTION 60.15 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION REGULATION 2013 AND THE CORPORATIONS ACT 2001

The Board of Directors' of Regional Arts Victoria Limited declare that in the Directors opinion:

1. the financial statements and notes satisfy the requirements of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the Corporations Act 2001
2. at the date of this statement there are reasonable grounds to believe that the Company is be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15 (2) of the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) and the Corporations Act 2001

Dated this 2023



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Sue Hunt, AM Chair Melbourne



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Victoria Crane Treasurer Melbourne

## REGIONAL ARTS VICTORIA

### INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF REGIONAL ARTS VICTORIA

#### Opinion

I have audited the financial report of the Regional Arts Victoria (the Entity) which comprises the Statement of Financial Position as at 31<sup>st</sup> December 2022, the Statement of Profit or Loss and Other Comprehensive Income, Statement of Changes in Equity, and the Statement of Cash Flows for the year then ended, notes to the financial statements including a summary of significant accounting policies and the directors' declaration..

In my opinion, the accompanying financial report gives a true and fair view of the financial position of the Entity as at the 31<sup>st</sup> December 2022 and its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards, and the Corporations Act 2001 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 Entity in accordance with 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.

#### 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 and for such internal control as management determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report management is responsible for assessing the Entity's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Entity or to cease operations, or has no realistic alternative but to do so.

The directors are responsible for overseeing the Entity's financial reporting process.

#### 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.

**REGIONAL ARTS VICTORIA**

As part of an audit in accordance with the Australian Auditing Standards I exercise professional judgement and maintain professional skepticism 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 the 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 circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.

Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.

Conclude on the appropriateness of management's 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 Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the 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 Entity to cease or 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 deficiencies in internal control that I identify during my audit.



<b>Name of firm</b>	E Townsend & Co		
<b>Name of Auditor</b>	Eric Townsend		
<b>Address</b>	15 Taylor Street Ashburton Vic 3147	<b>Dated this</b>	2023