1. Introductions

Kate Fisher
Regional Arts Australia

The numbers behind the Regional Arts Fund (RAF) tell the story of a fund that invests in the future. The RAF delivers $28 million dollars for grants each year. Since the RAF was established in 1996, over 3,100 new partnerships have been developed and $280 million injected into regional Australia. This investment has led to 3.9 million people benefiting from Regional Arts Fund activities and we know, from the data, that there has been a clear and sustained impact that these projects are having on individuals and communities.

It is wonderful to see that in five years, over 3.1 million people benefit from Regional Arts Fund (RAF) initiatives: either as an artist, participant or audience member. It is clear that these projects and programs of initiating arts across communities across Australia are making a difference. It is the objective of the Regional Arts Fund to encourage and support sustainable cultural development in regional Australia, which has now become an entire weekend with the team of Tjintu Desert Band, a central Australian band from the Desert. The Channel Country Ladies Day in Queensland and Channel Country Ladies Day in New South Wales are also significant projects. The numbers behind the Regional Arts Fund show how much funding has been invested into these projects and the continued impact that these projects are having on individuals and communities.

There are countless examples of the impact of the Regional Arts Fund across Australia. In 2011 the Tjintu Desert Band, through the support of the Regional Arts Fund, developed Artsbreak, a hinge community pieces and a mix of collaborative community pieces and the outback women's collective. The Channel Country Ladies Day was given funding by the Regional Arts Fund in 2012 to bring women together from across a large geographic area to socially connect, as social isolation is a significant issue for women in the Channel Country. The Tjintu Desert Band was given funding through the Regional Arts Fund in 2011 to develop Artsbreak, a mix of collaborative community pieces and the outback women's collective. The Channel Country Ladies Day was overwhelmingly positive with rich anecdotal stories of improved mental health. Thank you to the artists and community leaders who create, develop and deliver projects and programs using Regional Arts Fund grants, and to the Regional Arts Fund Manager, Mary Jane Warfield.

Mary Jane Warfield
Regional Arts Fund Manager

2. Summary

The Regional Arts Fund (RAF) is an Australian Government program that supports sustainable cultural development in regional and remote Australia. The RAF is a comprehensive program that supports a diverse range of projects and organizations. It is a fund that has been in operation for over 20 years and has had a significant impact on the lives of individuals and communities across regional and remote Australia.

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3. Objectives

The Regional Arts Fund is designed to benefit regional, remote and rural arts practitioners, arts workers, audiences and communities. The objectives are to:

1. Encourage and support sustainable cultural development in regional communities where possible, rather than "one-off" events.

2. Develop partnerships (such as with local government, community groups, health and education sectors, the private sector, state government agencies and other relevant groups) which leverage financial and/or in-kind support for specific projects, encourage ongoing collaboration or support for cultural activities following the funded projects, and develop audiences and broader community engagement.

3. Increase skills development initiatives for individuals and organisations in regional and remote communities, with a particular focus on youth, disadvantaged, Indigenous and/or isolated communities. Skills development initiatives may relate to specific art forms, arts management, business management, emerging technologies, arts or cross-sector training and mentoring schemes, or broader cultural development and capacity building.

4. Assist sustainable economic and social development within regional communities, including a focus on Indigenous and isolated communities.

5. Assist the development of cultural networks within and across regional networks, to facilitate information exchange and co-operative relationships.

6. Increase employment and professional development opportunities for, and raise the profile of, regional artists.

A key objective of the Regional Arts Fund is to encourage and support sustainable cultural development in regional communities and to foster programs and initiatives that have a long-term impact.

The Regional Arts Fund is designed to benefit regional, remote and rural arts practitioners, arts workers, audiences and communities.
Participation
Total number of people assisted was 3,979,899. This number includes artists and arts workers paid, participants and audience of project outcomes.

Target Groups
75% of funds went to projects that primarily benefited three target groups: general community (34%), artists and arts workers (24%) and Indigenous (17%).

Projects
All 1,458 projects were delivered to benefit those in inner regional, outer regional, remote, very remote and isolated locations and communities across Australia.

Partnerships
3,105 partnerships were formed as a result of Regional Arts Fund projects.

New Applicants
759 grant applicants received first time assistance. 54% of all applicants to Community Grants and Quick Response Grants.

Leveraged Income
Total leveraged income $28,230,714.83.

Artforms
Around half of the Regional Arts Fund is directed towards three artforms: community cultural development, visual arts and multi-arts projects. The remaining ten artforms shared in the remaining allocations, with theatre, music and dance being the next most common.

4. Key Outcomes

<table>
<thead>
<tr>
<th>Participation</th>
<th>3,979,899</th>
</tr>
</thead>
<tbody>
<tr>
<td>Projects</td>
<td>1,458</td>
</tr>
<tr>
<td>New Applicants</td>
<td>759</td>
</tr>
<tr>
<td>Professional/Development</td>
<td>843</td>
</tr>
<tr>
<td>Target Groups</td>
<td>75%</td>
</tr>
<tr>
<td>Partnerships</td>
<td>3,105</td>
</tr>
<tr>
<td>Leveraged Income</td>
<td>$28,230,714.83</td>
</tr>
<tr>
<td>Artforms</td>
<td>50%</td>
</tr>
</tbody>
</table>
Under the Regional Arts Fund, funding is to be focused on activities based in regional, remote and rural communities. Accessibility Remoteness Index of Australia (ARIA) was used to determine the regional and remote reach of projects during the 2012-2016 period.

<table>
<thead>
<tr>
<th>Applicant ARIA</th>
<th>Number</th>
<th>%</th>
<th>$ Amount</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Inner regional</td>
<td>554</td>
<td>38%</td>
<td>$3,656,655.34</td>
<td>34%</td>
</tr>
<tr>
<td>Outer regional</td>
<td>490</td>
<td>34%</td>
<td>$3,071,410.37</td>
<td>28%</td>
</tr>
<tr>
<td>Remote</td>
<td>196</td>
<td>13%</td>
<td>$1,461,456.18</td>
<td>13%</td>
</tr>
<tr>
<td>Very remote or isolated</td>
<td>118</td>
<td>8%</td>
<td>$959,756.10</td>
<td>9%</td>
</tr>
<tr>
<td>Cross-regional</td>
<td>9</td>
<td>1%</td>
<td>$134,300.00</td>
<td>1%</td>
</tr>
<tr>
<td>Information unavailable</td>
<td>49</td>
<td>3%</td>
<td>$90,851.85</td>
<td>1%</td>
</tr>
<tr>
<td>N/A</td>
<td>30</td>
<td>2%</td>
<td>$1,170,868.00</td>
<td>11%</td>
</tr>
<tr>
<td>Metro</td>
<td>12</td>
<td>1%</td>
<td>$320,290.00</td>
<td>3%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1458</td>
<td>100%</td>
<td><strong>$10,865,587.84</strong></td>
<td>100%</td>
</tr>
</tbody>
</table>

5. Locations

Under the Regional Arts Fund, funding is to be focused on activities based in regional, remote and rural communities. Accessibility Remoteness Index of Australia (ARIA) was used to determine the regional and remote reach of projects during the 2012-2016 period.
6. Regional Arts Fund Activities — State Focus

**Regional Arts Organisation**  **Number**  **$ Amount**
Regional Arts New South Wales 86 1,564,754.00
Arts NT 59 903,750.00
Artslink Queensland 67 1,347,442.40
Country Arts South Australia 129 1,157,276.00
Tasmanian Regional Arts 90 567,420.75
Regional Arts Victoria 72 783,993.60
Country Arts Western Australia 75 1,043,718.18

Total 578 $7,368,354.93

7-10. Overall Statistics

<table>
<thead>
<tr>
<th>Type</th>
<th>Total number of grants</th>
<th>Total number of projects</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Grants</td>
<td>129</td>
<td>64</td>
<td>50%</td>
</tr>
<tr>
<td>Quick Response Grants</td>
<td>201</td>
<td>123</td>
<td>61%</td>
</tr>
<tr>
<td>National Strategic Projects</td>
<td>615</td>
<td>7,893</td>
<td>11%</td>
</tr>
<tr>
<td>Cultural Worker Positions</td>
<td>85</td>
<td>577</td>
<td>8%</td>
</tr>
</tbody>
</table>
| Total                                | 1407                   | 759                       | 100%

In addition to Community Grants and Quick Response Grants, Regional Arts Victoria and Country Arts WA also both successfully managed Cultural Worker Positions, as part of their Regional Arts Fund Allocation. A total of 6 positions were funded to $876,000. Cultural Worker Positions are an initiative to encourage co-funding of new positions within arts organisations, with a focus on collaborations and partnerships, as well as sustainable cultural development. Cultural Worker Positions are part-funded through the Regional Arts Fund with other funding sources including local and state government funding, or other organisational funding.

In 2013-16 Regional Arts Organisations received a total of $27,309,294.83 in support. The number of projects and level of funding for each project type was as follows:

- **Community Grants**: Total number of projects and level of funding for each project type were: Community Grants: 129, Quick Response Grants: 201, National Strategic Projects: 615, Cultural Worker Positions: 85, Total: 1407.
- **Community Engagement**: Total number of grant recipients was 5,382, participants: 102,763, audiences: 2,090,580, Community Grants: 68%, Quick Response Grants: 13%, National Strategic Projects: 11%, Cultural Worker Positions: 8%.
- **Total**: 1407, 759.

**Leveraged Income**

<table>
<thead>
<tr>
<th>Type</th>
<th>Total cash</th>
<th>Total in-kind</th>
<th>Total unspecified</th>
<th>Grand total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Community Grants</td>
<td>9,081,432,29</td>
<td>6,362,408,81</td>
<td>4,737,857.05</td>
<td>20,181,698.15</td>
</tr>
<tr>
<td>Quick Response Grants</td>
<td>1,691,170.16</td>
<td>1,818,973.77</td>
<td>957,799,21</td>
<td>4,467,943.14</td>
</tr>
<tr>
<td>Cultural Workers</td>
<td>721,674</td>
<td>57,000</td>
<td>342,633</td>
<td>1,121,307</td>
</tr>
<tr>
<td>National Strategic Projects</td>
<td>1,764,519.14</td>
<td>695,247.40</td>
<td></td>
<td>2,459,766.54</td>
</tr>
<tr>
<td>Total</td>
<td>13,258,795.59</td>
<td>8,933,629.98</td>
<td>6,038,289.26</td>
<td>28,230,714.83</td>
</tr>
</tbody>
</table>

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### Beneficiaries

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
<th>%</th>
<th>$ Amount</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>General community</td>
<td>498</td>
<td>34%</td>
<td>4,043,200.80</td>
<td>37%</td>
</tr>
<tr>
<td>Artists/Arts workers</td>
<td>350</td>
<td>24%</td>
<td>1,528,669.64</td>
<td>14%</td>
</tr>
<tr>
<td>Indigenous</td>
<td>249</td>
<td>17%</td>
<td>2,611,616.50</td>
<td>24%</td>
</tr>
<tr>
<td>Youth</td>
<td>157</td>
<td>11%</td>
<td>1,156,926.60</td>
<td>11%</td>
</tr>
<tr>
<td>Children</td>
<td>75</td>
<td>5%</td>
<td>452,243.30</td>
<td>4%</td>
</tr>
<tr>
<td>People with disabilities</td>
<td>51</td>
<td>4%</td>
<td>370,666.00</td>
<td>3%</td>
</tr>
<tr>
<td>Culturally and linguistically diverse</td>
<td>34</td>
<td>2%</td>
<td>402,404.40</td>
<td>4%</td>
</tr>
<tr>
<td>Women</td>
<td>22</td>
<td>2%</td>
<td>147,688.00</td>
<td>1%</td>
</tr>
<tr>
<td>Elderly</td>
<td>16</td>
<td>1%</td>
<td>101,600.60</td>
<td>1%</td>
</tr>
<tr>
<td>Men</td>
<td>4</td>
<td>0%</td>
<td>40,572.00</td>
<td>0%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>1,456</td>
<td></td>
<td>$10,855,587.84</td>
<td></td>
</tr>
</tbody>
</table>

*Beneficiary information was unavailable for two projects to the value of $10,000.

### Artforms

<table>
<thead>
<tr>
<th>Artform</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visual Arts</td>
<td>354</td>
</tr>
<tr>
<td>Community Cultural Development</td>
<td>191</td>
</tr>
<tr>
<td>Multi-arts</td>
<td>184</td>
</tr>
<tr>
<td>Music</td>
<td>68</td>
</tr>
<tr>
<td>Theatre</td>
<td>165</td>
</tr>
<tr>
<td>Dance</td>
<td>42</td>
</tr>
<tr>
<td>Literature</td>
<td>33</td>
</tr>
<tr>
<td>Screen Arts</td>
<td>33</td>
</tr>
<tr>
<td>New Media</td>
<td>172</td>
</tr>
<tr>
<td>Craft</td>
<td>43</td>
</tr>
<tr>
<td>Photography</td>
<td>38</td>
</tr>
<tr>
<td>Total</td>
<td>218</td>
</tr>
</tbody>
</table>

### Case Study

**Above:** The Echo in our Walls, Outback Theatre for Young People, Hay, NSW. Photographer: Victoria Anderson.

Hay NSW

The production of *The Echo in Our Walls* was a promenade theatre work generated from the relationship the rural NSW town of Hay has with its history. The show was created by young people, who worked with professional artists, community members and historical groups, and was centered and staged around historic Bishop’s Lodge, built in 1888. The entire project explored stories and artefacts from the house and wider community, and the interaction between historic and contemporary Hay, including an integration of oral through and indigenous performance, including local Wiradjuri living history and language. The project and outcome comprised multiple art forms including theatre, digital projection, spoken word, dance, and puppetry.

“The show we made was honest, brave and unflinching. Often, young people and especially teenagers can mask their true feelings, thinking they won’t be understood or properly listened to… This show gave them the ability to share themselves and their perspectives, without irony or shame. To connect to their history, their family, their traditional country, their townspeople and each other. I was so happy with the creative outcome of the show — a sprawling, huge, ambitious production — but I was happier with the personal achievements we witnessed. A young woman processing her grief. A young man learning his identity can be a source of strength and pride. A young boy learning to speak to a crowd without tears running down his cheeks. A young girl learning to speak the language of her ancestors.”

Jessica Bellamy

Artistic Director

*Above:* Selina Nadjowh and Kylie Becker printing maraua (pandanus mats) design in the Injalak Screen-printing workshop.

*Above:* The Echo in Our Walls, Outback Theatre for Young People, Hay, NSW. Photographer: Victoria Anderson.
CASE STUDY

Women described learning to take time for themselves, to openly share and discuss emotions, access to resources that women have fun, form new friendships, and through creative engaged arts experiences reduce social isolation. Attend the weekend, and the feedback from workshops, drop in activities and performance.

In 2014, the Channel Country Ladies Day received remote Australia. The Channel Country Ladies Day was initiated in 2012 to bring women together from across a large geographic area to connect.

The event was developed in response to an identified need. That being, that women in the remote area have access to on a daily basis.

The Char Hội County Ladies Day offers women a platform and safe environment to “embrace your own faults and own them”. The laughter was described by many women as the highlight of the weekend. One participant noted the highlight of the weekend as “mainly the friendship”.

Themselves, try new things, and to be creative. As helping them to find a purpose, challenge happiness, and ways to operate at their best all of the time. Others noted the weekend as a platform to celebrate.

And performance with 2,500 attendees and featured leading writers and thinkers.

The Snake Run Project was an incredible experience for skaters from the broader community. It investigated the international significance of the Snake Run and the role of the community in its creation.

Some organizations said the project was not solely restricted to the skating scene. This was a punk band! The project was not solely people and families to aging skaters and a cross section of community present effective at bridging generations. The Snake Run Project was incredibly effective at bridging generations.

The project entailed:

• The delivery of a day-long event of live music, skate competitions, art activity and performance
• contemporary performance creation
• stencil art project that created 164 individual stencils that ‘inked the skin’ of a giant Snake painted onto the Snake Run’s first skaters & creators.

The project was supported by a diverse range of organizations. The project celebrated Albany’s skate history and circulate around the country.

The majority freely available online.

Regional arts activities function in a vast physical and creative environment. Regional Australia shines a spotlight on Australia’s regional arts, one of Australia’s largest regional events. National Forums and Events

National Forums and Events

A national webinar program was delivered in 2015 and 2016, to fund and communicate with a growing dispersed audience and facilitate leading writers and thinkers on regional arts and culture.

The role of the community in its creation.

Maintaining a connection across arts organisations, practicing Regional Australia covers the majority of programs and projects including:

Arts Festival (PIAF) and a number of other partnerships with the Perth International

These connections are carried out through a diverse range of programs and projects including:

Arts Festival (PIAF) and a number of other partnerships with the Perth International

Other initiatives include National Regional Arts Fund Coordination

Regional arts activities function in a vast physical and creative environment. Regional Australia shines a spotlight on Australia’s regional arts, one of Australia’s largest regional events. National Forums and Events

Other initiatives include National Regional Arts Fund Coordination, network development, brokering subscriptions, volunteer engagement, and consultations.

Partnerships

National Strategic Projects

Total Quick Response Grants

Total Community Grants

Cultural

Health

Private sector

Charities

Local government

State government

Federal government

Total

Total National Strategic Projects

Ongoing OngoingOngoingShort term Short termShort term

Coordination

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