Collaborating with regional communities

Guidelines and tools for regional arts and cultural engagement

Collaborating with Regional Communities
Guidelines and tools for regional arts and cultural engagement

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

Good practice enables strong participation in arts activities, saves time and money and achieves positive results regardless of the nature of the collaboration, the scale of the project, or the artform.

"

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

Deborah Vaughan
Museum of Applied Arts and Sciences

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Foreword

Arts and culture makes regional Australia a better place — and that makes Australia a better nation.

Regional Arts Australia promotes culture and creativity that enriches lives and nurtures pride, resilience, empowerment, connectivity and healing in communities. We recognise the importance of regional arts to the social, cultural and economic wellbeing of regional communities. I want to dwell for a moment on the notion of community wellbeing. Communities thrive when people come together, building social inclusion, pride and community connectedness. Nothing achieves this better than arts and cultural activity.

We all know that major performing arts companies along with other important regional touring companies play a critical role in bringing arts to the regions — whether it be performances, arts projects or exhibitions for regional Australians.

Universities also play an important role in research, and there is also significant work carried out in regional Australia by consultants in a wide range of areas.

There are challenges in this work. We are challenged by distance, but more importantly there is a cultural challenge. Success in collaborating with regional communities is a task that should never be taken for granted. Many people in regional communities regard visitors as great gift givers, bringing expertise, new ideas and community building benefits. However, not all visitors appreciate or draw on the local knowledge or expertise offered by their regional hosts. Sometimes, too, regional communities can appear to be closed shops to outsiders and the economic challenges associated with regional travel tend to encourage a fly in–fly out approach. We want to encourage a better way of doing things, and that is why these guidelines and tools have been developed.

I want to particularly thank the many people who have contributed to this development. I particularly want to acknowledge the role of regional artists, state based regional arts organisations and local government organisations whose contribution has been invaluable. The contribution by metropolitan based arts organisations and research institutions has also been telling. There is a genuine willingness across Australia to make things work better in and for the regions and I trust these guidelines and tools will be useful in that cause.

Yours sincerely,
Simon Spain

Simon Spain
Chair, Regional Arts Australia

Foreword

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

Lisa Havilah
Chief Executive, MAAS

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

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

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

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

Lisa Havilah
Chief Executive
Museum of Applied Arts & Sciences
MAAS

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Introduction to the guidelines

THIS DOCUMENT
is designed to help you
initiate, negotiate and
conduct successful
collaborative partnerships
with your peers.

TO BE USED BY
Artists
Arts organisations
Community groups
Venues
Local government bodies
Touring arts organisations
Individuals

REAL WORLD EXAMPLES
Written case studies

RESOURCES
References
Links

These guidelines and tools have been prepared to support and promote meaningful engagement for those working in the cultural sector in regional Australia.

Whether you are a visitor engaging in collaborative cultural projects or practices, or a host to partners in a collaboration, this document is designed to help you. It describes how to initiate, negotiate and conduct successful collaborative partnerships. It is designed for artists, arts organisations, community groups, venues, local government bodies, touring arts organisations, and other individuals or organisations whose work includes collaborating with others on arts or cultural projects in rural, regional and remote Australia.

Case studies from around the country have been prepared to showcase good practice in cultural collaboration in regional Australia. They are referenced throughout the document.

Existing guidelines and protocols are already available for related areas, including protocols for working with First Nations artists and volunteers. References and links to relevant resources can be found at the end of this document. This document is not intended to replicate or reinvent this information, nor does it aim to act as an exhaustive list. Rather, these guidelines and tools are provided to draw together the most important principles of good regional engagement and identify examples of them working successfully in practice.

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How to use
the guidelines

Tertiary collaboration in the regions

How to use these guidelines and tools

These guidelines and tools are designed for regional hosts as well as regional visitors. Not all of the principles will necessarily apply to you or your situation, as they depend on the nature of the collaboration.

HYPERLINKS

> This arrow symbol and underlined text indicates the text is a hyperlink to a web page.

If you're reading these guidelines as a PDF on screen — and you are connected to the internet — by clicking on the link your internet broswer will automatically open the page content indicated.

You may wish to use these guidelines in one or more of the following ways:

1. **Browse and brush up.**
   Peruse this checklist for tips for successful regional cultural collaboration by reading through this document and reading the written case studies.

2. **Checklist for project planning.**
   Use this guide as a checklist to determine whether you are in a position to pursue your project at this time or whether you have more preparation and planning to do.

3. **Self-assess.**
   Assess whether your recent collaborative project adhered to good practice. A step-by-step self-evaluation process is provided at the end of this document..

4. **Promote good practice.**
   Debate or discuss the principles with your colleagues or through your networks of artists, arts practitioners or organisation representatives. Use the KEY POINTS to demonstrate to others what can be achieved. If working with First Nations artists or communities, refer to the Australia Council's Indigenous Cultural protocols to stimulate further discussion to ensure your practice is culturally appropriate.
   > www.australiacouncil.gov.au/funding/indigenous-cultural-protocols-and-the-arts

5. **Support funding applications.**
   Refer to these guidelines when preparing funding applications or to ensure you scope and prepare your project thoroughly. Use them to self-assess when submitting acquittals. You are particularly encouraged to use these guidelines to support applications to:

   The Regional Arts Fund
   > www.regionalarts.com.au/regional-arts-fund

   Playing Australia, the Regional Performing Arts Touring Fund
   > www.australiacouncil.gov.au/funding/funding-index/playing-australia-regional-performing-arts-touring-fund

   The Visions of Australia Regional Exhibition Touring Program
   > www.arts.gov.au/funding-and-support/visions-australia

   Festivals Australia Funding Program
   > www.arts.gov.au/funding-and-support/festivals-australia

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Guidelines

Guidelines

Principles of good practice

Good regional engagement practice always hinges on well-established trusting relationships between partners, open communication, respect and sound preparation. This applies regardless of the nature of the collaboration, the scale of the project, or the artform.

The following considerations provide principles of good practice that can be used as a checklist when planning to work on a collaborative cultural project in regional or remote Australia.

Key considerations

1. Relationships
2. Research and preparation
3. First Nations engagement
4. Equity
5. Slow touring and engagement
6. Working with individual needs
7. Ethics
8. Legacy

Indigenous artist development, Design Tasmania

REGIONAL ARTS AUSTRALIA: Guidelines and tools for regional arts and cultural engagement

Key considerations

The following considerations provide principles of good practice that can be used as a checklist when planning to work on a collaborative cultural project in regional or remote Australia.
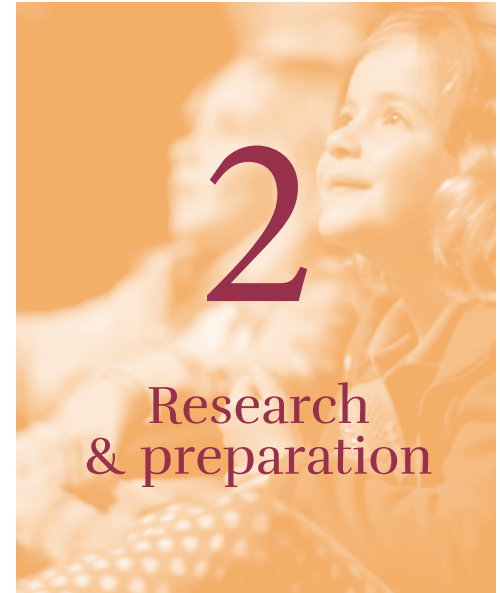
1 Relationships

2 Research & preparation

3 First Nations engagement

4 Equity

5 Slow touring & engagement

6 Working with individual needs

7 Ethics

8 Legacy

1. Relationships

The most successful collaborations stem from relationships that have been built and nurtured over a number of years. It takes time to build trust and a good working relationship, and the stronger and more enduring the relationship is before the start of the project, the more successful the project will be.

KEY POINTS

Long-term engagement in communities contributes to good relationships and greater project impact.

Projects benefit from having built trust, explored clarity of purpose and articulation of expectations.

It is wise to establish good relationships with supportive local councils and council-owned venues.

Tertiary and academic projects in the regions are more likely to succeed and be well received if derived from long-standing relationships.

To build on existing relationships in remote communities is more beneficial than creating new short-term connections.

Work with trusted people who you know can communicate openly and honestly.

Work closely with local organisations to establish valuable links in the community and with potential markets.

"We design our programs in collaboration with communities, industry and the tertiary sector. Self-determined programming is critically important for the success of our programs. As a result, we are primarily directed by our regional partners."

Deborah Vaughan
Museum of Applied Arts and Sciences

"It is respectful and fundamentally informative to ensure that First People can contribute at the earliest point to allow the creation of the arts by others to have true embedding of culture, thoughts, stories and language into their own designs, images, movements, songs and styles."

Rodney Carter
Group Chief Executive Officer
Dja Dja Wurrung Clans Aboriginal Corporation
Dja Dja Wurrung Enterprises and Djandak

Barkly Regional Arts and Opera Australia

Tennant Creek, NT

Respect the need for cross-way learning

Have a genuine interest in the region and its people

Understand that travelling to remote Australia can be challenging

Tailor projects to local talent

It's not about box office return

Barkly Regional Arts is the regional arts organisation in the Barkly Region, Northern Territory. It delivers arts programs and initiatives in the region and provides an interface between mainstream and Indigenous cultures with the aim of celebrating and respecting cultural diversity. Barkly Regional Arts and Opera Australia, the national opera company, have a partnership running out of Tennant Creek, a remote town located in the Northern Territory, between Alice Springs and Darwin. The partnership is part of Opera Australia's regional engagement program, which focuses on providing high quality opera around Australia.

Opera Australia adopted an open-minded, flexible approach with a genuine interest in the region. The two organisations have built their relationship over many years, through ongoing conversations and the collaborative planning of projects tailored to the local community. This grew out of experiencing low audience numbers for traditional opera performances and an agreement with Barkly Regional Arts to try a new, more engaged approach to touring and presenting their work. Opera Australia approached the project not with box office sales in mind, but rather, with the aim of achieving true cultural exchange.

Kathy Burns, Artistic Director, Barkly Regional Arts

"We've had so many conversations with organisations who want to come to the Territory to bring their work, who are in sell mode.

I can't get a word in to say 'Hang on a second, let's take it back a bit and try to give you a really brief overview of what the landscape is like'. I had conversations originally with Opera Australia going 'What is it we need to do because I'm not sure I'll be able to sell the tickets for this'. So I sat and thought about a number of different things and pitched them some ideas.

(continues overleaf)

Case study

The idea being that there is cross-way learning; they learn about the music that's here, we learn about their music out there, and it brings in the families who want to watch and support our artists being there. That was so successful, we thought how about we start creating a show of our own. And the experience of Opera Australia themselves was incredible; that opportunity to come and work with the musicians they loved, we had a six-piece orchestra, and they came out and we did this beautiful show. And we've just kind of continued that relationship on.

For people in the cities to be exposed to Indigenous artists, and for our artists to be exposed to these city folk, and their style of music, and incorporating that into a very different sound, almost making a living culture. And that has huge run-on effects for people in terms of opening their mind in that they think 'Wow, I didn't really think I could hear that from my music' and it opens the door to possibly selling new work and selling new shows.

You need to have an actual genuine interest in this region because it is confronting. It is overwhelming. It is an extreme region and you will go through levels of culture shock and if you do not have an interest in wanting to learn about that and share in that, your experience here is going to be difficult. When you come to the Territory it's not about the box office. So you can't see that as a reason to say 'we'll go there and we'll make more money' because we don't have the community that is going to give you that box office. So you have to come for a very different reason."

Penny McCabe, Associate Producer Touring, Opera Australia

"Barkly Regional Arts has definitely changed the way we look at our regional engagement programs. And the more flexible we are, the better outcomes we have with those communities, because we can really home into what they need rather than just try to bring something we think they would like.

I think the reason to go to Tennant Creek was because there was a regional arts council who showed a passion to have us there as well, it's their community seeing their artists working with professional musicians, you can see, for them, is really quite exciting as well.

We're constantly building on our engagement programs with Barkly Regional Arts. And year-on-year we get stronger and we build better ways of doing things. And if you're not having that relationship and you don't do it every second year, it's hard to then build better because people move and people change, and jobs change, but it works because we're continuing to build it. And that's why we have other things happen with Barkly Regional Arts. That's all because of the regional tour. We've then had other orchestra members fly out to Tennant Creek during Territory Day because of what we did during regional tour. So it builds and without that consistency it's really hard to keep that moving.

The collaboration absolutely has to be a conversation. We could not tour to any of the places we tour to without support and communication from them."

2. Research & preparation

As a visiting artist or tour group, it is helpful to ask yourself some questions before travelling to regional or remote Australia. These include why you are working or touring there and not somewhere else, the nature of the visit, and what do you expect from all partners or collaborators? Also, when travelling to remote regions, there are a number of logistical considerations to explore.

KEY POINTS

Allow time for conversations with your partners and host communities in the planning stage.

In remote communities, you may need to consider that resources and luxuries are going to be limited and conditions may be challenging.

Ask what the community needs and wants and adapt to those requirements.

As an artist about to tour, you may receive support and advice from local arts organisation in your host town.

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When you come to the (Northern) Territory it's not about the box office. So you can't see that as a reason to say 'we'll go there and we'll make more money' because we don't have the community that is going to give you that box office. You have to come for a very different reason."

Kathy Burns
Artistic Director
Barkly Regional Arts, NT

"Our aim is always to create programs that are culturally and socially relevant to our communities. So when we are planning regional programs we look at the distinctiveness of each region and look at how our collections, exhibitions and education programs can amplify local stories and issues."

Deborah Vaughan
Museum of Applied Arts and Sciences

Accessibility considerations

As part of your research and preparation, ensure you consider accessibility requirements from the outset, both for artists and audiences.

This could include:

• Creating a Disability Action Plan;
• Plan across all disabilities and consider inclusive design principles;
• Ensure that there is access for all and that the event is inclusive;

Physical Access – for example: flat, barrier and hazard free access; non-slip surfaces, ramps and lifts; ramps to stage; free disability parking; accessible toilets and changing rooms; appropriate chairs for people who need to sit down.

Blind / Vision Impaired – for example: audio description; braille programs and signage; large print; tactile and interactive installations; floor navigation markers; site maps with audio description.

Deaf – for example: Auslan interpreters, hearing loops, and captioning.

Intellectual / Cognitive / Learning Disabled – for example: easy language formats; relaxed, calm and welcoming, environment;

Sensory – for example: low lighting (no fluorescents); low noise; relaxed, calm and welcoming environment; chill-out spaces; no flash photography.

Psychosocial – for example: relaxed, calm and welcoming environment; peer support; chill-out spaces/ breakout rooms.

Chronic health conditions – for example: creating a toxin-free environment; no strong scents, perfumes and chemicals.

• Offer accessible transport to ensure that those with disability can attend events;
• If you are interacting online, ensure that there are no access hurdles for online participation; and
• When promoting the event, list access and inclusion information upfront.

For advice on access and inclusion please contact Arts Access Australia:

Email **info@artsaccessaustralia.org**

Online **www.artsaccessaustralia.org**

Lavers Hill College and Circus Oz

Lavers Hill, Victoria

Listen

Talk about how to best engage with the community

Adapt and be flexible

Communicate and converse

Understand the community, their needs and resources

Lavers Hill College is located in a small community of Lavers Hill in southern Victoria. The school campus has 43 students, and about 17 staff, serving a community of around 78 permanent residents. The school runs the local newspaper and is considered to be the hub of the community, providing a meeting point for activities and events. Circus Oz is a contemporary circus company, formed in 1978 in Melbourne and has toured the country for forty years.

The Lavers Hill College project is part of Circus Oz's three-year regional touring program, which involves spending a week in the community conducting workshops with local children, leading up to a community performance with the ensemble, with inclusion of the participating children.

The partnership between Lavers Hill and Circus Oz has worked well due to their shared values. Lavers Hill's Principal appreciates the values that circus teaches young people through skills that are not usually found in everyday classrooms. Circus Oz has worked flexibly with the school, taking the time to understand the community and making the most of limited resources.

Anthony Grayden, Principal, Lavers Hill College

"We need about a three to four week lead time which enables us to get the message out to the community really well; we advertise widely through the local newspaper and word of mouth, so we have a lot of community support before it even arrives. In the end we had 80 people including participants, which is a lot of people in this area to come out on a wet evening. Everyone who was available dropped in at one point in time, so it was very galvanising experience. We had lots of nice conversations, and people met up. I think that is probably one of the advantages of these types of programs in small communities; it provides a focus for people to come together.

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Case study

Because the program goes for a week, the students are actually connecting with each other on a deeper level than perhaps normal, particularly across year levels, but certainly it's about the connection between the performers and the students. A fly in-fly out type program has an impact, but this was about developing relationships and the students seeing the adults modelling discipline, endeavour, and all of those traditional values we want to instil in young people."

Lou Oppenheim, General Manager, Circus Oz

"We bring the joy of accessible circus across all the communities, whether it be live music, acrobatics, aerial and a little bit of social commentary. We believe in a good time for all, and social justice. So we also believe in all audiences having access to a show of scale, it doesn't matter if they live in a metropolitan community, in a regional community, or in the remotest part of Australia.

First and foremost is listening to the local community. It's talking to them, it's working out what works for them, where their stress points are, and what assistance they need. It's about listening and working out how to best engage with the community and what they're looking for. Then, adapting is an absolute key component. It's about being flexible, understanding that the resources you necessarily have in a metropolitan city, they may not have, whether that's people, equipment, skills, but the will is there if you actually start with the communication and the conversation."

Matthew Hughes, Programming Director, Circus Oz

"We talk a lot with the community before we arrive about how the interaction should be, whether it needs to be on stage, in a basketball stadium, or merely just providing workshops for the area. Most places have a basketball stadium so we can do a program called Tin Top, where we reside in the community for about a week, we do workshops with the kids, and then integrate them into a show with the professional artists from Circus Oz.

The lead time is really important, especially when we're going into a new community. We applied for that project two years before, then we identified which schools could actually be part of that project to deliver the show for the community.

It's the interaction. Having time and space to understand the community, the people involved, and discussing what would be best for them."

Creative Barkly

Queensland Conservatorium Research Centre Griffith University, Barkly Regional Arts, Regional Development Australia NT, University of the Sunshine Coast and Southern Cross University.

Queensland

A long standing relationship is vital for tertiary collaborations

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Select project team members carefully

Start small, work slowly, achieve greater outcomes

Design academic projects around host community's needs, not those of the university.

Factor in the practical application of the research findings once the project has ended

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Demonstrate you will act ethically and stay safe

Creative Barkly is a three-year Australian Research Council Linkage project (2016-2019) that aims to investigate the arts and creative sector in the Barkly region, and how it contributes to economic and social development in the region. The project is being led by the Queensland Conservatorium Research Centre at Griffith University in partnership with Barkly Regional Arts (BRA), Regional Development Australia NT, the University of the Sunshine Coast and Southern Cross University. It will deliver information back to the Barkly region that will be helpful in planning the future of arts across the region.

Planning and partnership building for this project has been undertaken over the past six years and has involved many phases of discussion and consultation with artists, Elders, partner organisations, and community arts workers. The success of this collaboration emanated from the way in which Griffith University has worked closely with the host regional arts organisation to understand the position of each partner, and designed the project with the host region's outcomes in mind, not just around the requirements of the university.

Dr Brydie-Leigh Bartleet, Director, Queensland Conservatorium Research Centre, Griffith University

"One of the most important things is to have long-enduring and long-standing, established relationships with partners in the regions. That long-standing partnership is absolutely vital for understanding the region and engaging in the region."

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Case study

"We need to think about why we're doing it, it can't just be motivations from the east coast university. By having partners on the ground they have a strong sense of the realities of the host region and how they will take up the outcomes of the research. We will be working with them in workshops, including how to produce user-friendly resources and tools so they can be useful to the partners and communities after the research is finished.

Our relationship with Barkly Regional Arts started small. We went in with a smaller project that didn't relate to the current research. We started taking students up on trips to collaborate with artists and elders there. That developed into a larger grant. Then the Creative Barkly project came about after that, when they said they'd like to do more research. It was a very organic and slow build from one thing to the next. The slower you go, the faster you go. By going slowly, we could process into something bigger. If we'd gone too fast, we wouldn't have built relationships with Elders and others.

When you're working with human beings it is important to go through ethical clearance, which involves laying out a planned approach, including out how you'd ameliorate issues, and work in a culturally appropriate way. We had a high level approval process to go through at Griffith university. They needed to see we had a sufficiently strong relationship with the community, an advisory group gave us advice on cultural protocols. There is also an advisory group attached to Barkly, who have leading experts, Indigenous and non-Indigenous researchers and seniors who can advise on our project design. Occupational Health and Safety assessments are required so that everyone is kept safe on the travels."

Kathy Burns, Artistic Director, Barkly Regional Arts

"The Griffith University academic team comes out to us about 4-5 times a year for this project. They come in wet season, dry season, low season, high season, and it's been good that they have spread it across the year, to experience the Barkly region in all of its extremities.

One key factor to success has always been having a consistent person like Brydie coming out all the time. Brydie has come every year over the past 10 years and this is integral because she has understood who are the right people to bring out into the space. That led onto the Creative Barkly project.

Tertiary institutions have a very strong focus on what their funding is dictated to do. There is not a strong world of academia here in remote Australia. So they need to be flexible, and while they need to achieve their own KPIs, they need to attend to our focus on community arts. They need to take the academia and make it fit here, rather than clashing with us for their own outcomes. Griffith have been flexible and consistent in this way in having to change the way their brains work and vocabulary so that they can deliver what they need and operate here. For example, their surveys needed to be shortened, the wording changed, expectations lowered around response rates, and way of collecting information changed from what they know. They have done that in a way that also fulfils their own academic KPIs. Other institutions have only looked at their own academic KPIs.

A lot of people have the expectation that if people are coming here for research it will lead to some outcome which is either better funding for someone, or more resources embedded. But tertiary institutions need to explain it's a long-term process and it might not lead to anything. Brydie has done that by inviting us into conversations and doing visual representation of things as well. At the start we wondered what we have we got ourselves into but fears were laid to rest later."

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"RDA is one of the industry partners in this project. Our interest is in obtaining qualitative and quantitative evidence of the social and economic impact of the creative industries in very remote economies.

One of the things that has been successful is having the right people with the right personal attributes. We're lucky that we have them within the research team. In the interview process for the Research Fellow position we pushed hard to have a few hypothetical scenario questions to gauge how people were going to respond to situations they were likely to find themselves in. This was really revealing and it was important to get someone who would have the kind of resilience to not get too upset when things don't go according to plan.

The other important step is ensuring that everyone understands their contribution to the project. Griffith University prepared a proposal for our Committee, and we do have a formal partnership agreement and an Memorandum of Understanding between all of the project partners — setting out who is contributing what, who is responsible, what is the cash contribution, in-kind contributions, so it is clear from the beginning. Once the grant paperwork came through, the MOU was the very next thing that we prepared so it was clear right from the start."

Artback NT

Northern Territory

Building on existing relationships in remote communities

Providing connections between artists and remote communities

Providing practical support for artists

Providing emotional support for artists, including helping them understand how remote settings differ from urban contexts

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Encouraging and supporting artist debriefing

Case study

Artists on Tour is an initiative run by Artback NT, a regional arts organisation funded by the Northern Territory Government, assisted by the Australian Government through Australia Council for the Arts. The organisation supports artists from around the Northern Territory to develop and tour their work to local, national and international audiences.

Launched in 2016, Artists on Tour brings together leading artists from across the Northern Territory to deliver creative workshops in schools and communities. The program supports the development of emerging and established artists, young people, and the community within their regional and remote locations throughout the Territory. The success of Artists on Tour stems from the solid briefing they provide for artists they support, including preparing them to work in extreme environments in remote locations.

Eve Pawlik, Manager, Artists on Tour, Artback NT

"Artists on Tour came about following a concern we had with large scale companies coming in with limited consultation with Northern Territory communities, as well as the high costs associated with the logistics of them touring here. Often communities were left outlaying a lot of money and not seeing the people again or building longevity in the program. The Northern Territory has a wealth of artists in their own right. It's important to provide opportunities for them to tour.

We provide a cultural induction for touring artists. This is about making them aware of the differences between remote and regional towns, between Indigenous and non-Indigenous communities, and what they need to consider to tour.

It is important for artists to understand the cultural climate. That is about working without the resources they may be used to, it's about accepting higher food prices when they're on the road.

When touring in the Northern Territory, we need to make artists aware that they may not have phone reception. They may not be able to get into town that easily, as the nearest town may be 200km away. It is an extreme environment.

(continues overleaf)

We need to support artists to understand that and to be prepared. Then there are local politics. We need to brief artists about potential conflicts of priorities and interests that may exist between local stakeholder groups. They need to be able to approach this complexity with as much information as possible."

Sarah Hope, Artist

"I've been working remotely for maybe five or six years across various organisations. I've probably been working with Artback NT for about two years. I've been really impressed with their approach both in terms of consultation with the community and ensuring that the project they deliver goes through consultation before it's delivered.

Also, it's their commitment to achieving consistency between the project and the community. They look after their artists and work closely with those who they send into community. When I've worked with other organisations and it's not done well, that means extra things are left up to the artist to organise and follow up.

They are also thorough in wanting documentation and feedback in a debriefing sense. Debriefing is essential to working in this context, in terms of wellbeing for artists and improving projects."

3. First Nations engagement

When working with First Nations communities, local arts bodies and local community councils can make valuable connections for you and introduce you to Elders and other important community leaders. Protocols exist for individuals and organisations interacting with First Nations people and their communities, and for appropriate ways of using Indigenous cultural material.

KEY POINTS

Refer to Australia Council for the Arts' Indigenous protocols, but also adapt your new knowledge to locally specific actions through face-to-face connections and conversations > www.australiacouncil.gov.au

Draw on Indigenous mentors for Indigenous artists to establish important cultural connections

Value on-Country experiences

Be respectful of people and their history and culture

Be culturally competent and informed in your work as a consultant

Draw on story-telling and sharing for deep engagement

> " Art is central to Aboriginal life, identity and culture."
>
> **Professor Marcia Langton AM**

When you are travelling (and working) in Indigenous Australia, you will find yourself in extraordinary situations with extraordinary people.

Art is central to Aboriginal life, identity and culture.
There are hundreds of Indigenous cultures and their customs, and they vary greatly across the country. There are many Aboriginal peoples and many languages, despite the practice of banning and discouraging the use of Indigenous languages since colonisation. While there were more than 250 Indigenous language groups before British settlement, those practices were so destructive that it is remarkable that 120 of those languages are still spoken.

Because of the great diversity, culturally and linguistically, in Indigenous Australia, many groups publish their own rules and protocols. A good example is the Behaviour Protocols published on the website of the Garma Festival hosted by the Yolŋu people of north-east Arnhem Land in the Northern Territory. It is a thorough and useful guide to the rules and protocols in the area. There are some differences from area to area so keep in mind that something that is acceptable in one area or at one event might not be elsewhere.

The challenge in travelling (and working) through Indigenous Australia is often deciphering the deceit and outright lies about the Aboriginal presence and absence, and seeking out Indigenous people for the story.

Want to know more?

Reconciliation Australia
Reconciliation Australia is a non-government body that advises Australians on ways to improve relationships with Aboriginal and Torres Strait Islander people and create opportunities for them.
> www.reconciliation.org.au

Australia Council
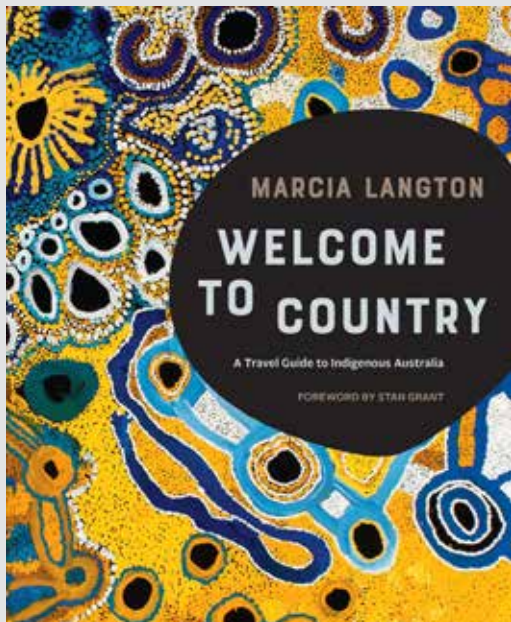Visit the Australia Council website for their protocols on working with Indigenous Artists
> www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists

***Welcome to Country* by Marcia Langton**
The above text is an edited extract from *Welcome to Country* by Marcia Langton published by Hardie Grant Travel.

Welcome to Country
Marcia Langton
Published by Hardie Grant Travel

Design Tasmania

Launceston

Valuing on-country Aboriginal experiences

Drawing on Indigenous mentors for Indigenous artists — cultural connection is vital

Sharing stories to create an open environment for communication and knowledge transfer

Storytelling establishes trust and goodwill

Design Tasmania is a small not-for-profit organisation in Launceston which helps facilitate design opportunities through exhibitions and professional development programs for Tasmanian designers. It is committed to supporting, promoting and guiding designers and master artisans on a local, national and international level. The organisation is committed to providing support to Aboriginal arts practitioners, through building capacity in design thinking to enhance business opportunities.

The way in which Design Tasmania works with its artists in supporting their development demonstrates adherence to Australia Council for the Arts' Indigenous Protocols, particularly Principle 2: Indigenous control — in the way they have invited respected Indigenous mentors to come and work with the participating artists.

Karina Clarke, CEO, Design Tasmania

"We had two visiting mentors: Alison Page, who is a very well-respected designer, and Lucy Simpson, who I met when at UNSW. I taught Lucy, and she is an exceptional designer. When a visiting artist comes to regional Tasmania they need to be open and non-judgemental, asking many questions. It's about communication and exchange.

We will be looking to help and support our designers both nationally and internationally, but also to support them within the frame of living and working in the state of Tasmania."

(continues overleaf)

Case study

Dean Greeno, Artist

"I'd classify myself as an artist; an Indigenous artist. I'm very focused on representing my people in the journey that they're taking now. My own mother is an artist, she's a national living treasure. And my father has got artwork in the National Gallery, and several spots around Australia. So I've been fortunate to be surrounded by that. This program challenges every part of what I thought I was as an artist. It was terrific to break things down then to rebuild it back in a different approach.

What really works with these artists was them telling their own stories, from their own background, their own on-Country experiences. When local Tasmanian people convene for these sessions, you'll find there are a lot of very personal shields up because of their own battles. And the fact that they unpack their own backgrounds first, drop the shields, and allow then the process of knowledge transfer and the important aspects of what they are here to visit.

They don't bring the local baggage; they're not caught up in the local politics of Hobart; who did this and who got such and such money from this grant. They haven't got any of it to unpack or to deal with. They just come in a neutral being, job is done. But they also know how to arrive on-Country and who to talk to.

What worked about this was that they (the mentors) brought their knowledge and their skills. It was amazing. The ability to unpack it in front of a big variety of backgrounds was very important. And I think it worked a million percent. It was really really good."

Brigitte Wolfe, Artist

"I'm not originally from here. I'm a Gundungurra woman from NSW, and I've been in Tasmania for 26 years. I was interested in art at a very young age, probably a bit seriously in the last 20 years. This program just blew me away to see what could be done and to take a different step out of the art that is still art.

Having access to this kind of environment is a great opportunity as an artist because you are extending your repertoire. You're not just exhibiting or working in a mentor sense but you're actually extending your art into a different area.

What makes it work is taking a fresh perspective; the new eyes coming in. Seeing what you don't normally see. Having that one-on-one chat. It's having that perspective to see what's out there, what's happening, what's current. And how they've navigated through their own journeys with their stories. Here in this place it's about design. And it's much needed."

4. Equity

Successful collaborations are ones in which all major partners benefit from the project, in terms of input into the project, financial return, and wider community benefits. It is worth taking the time to establish and articulate up front how major partners will benefit from the project.

KEY POINTS

Work as co-creators and take time to develop a joint vision.

Develop equal partnership arrangements.

A visiting company should take care to not impose itself on a community.

Be clear on what each partner will value from the project.

Respect the knowledge of the host region.

Try to understand each other's context and objectives and incorporate those into the project design.

Communicate openly and honestly.

Respect the character of the local community rather than imposing an external perspective.

Bathurst Memorial Entertainment Centre and Patch Theatre

Bathurst, NSW

Connect with local government-owned venues

Take time to develop joint visions

Equal partnerships

Ask what the community needs and adapt

Work as co-creators

Visiting companies should not impose temselves on the community

Bathurst is Australia's oldest mainland colonial settlement; its history is at the core of its identity. The Bathurst Entertainment Centre, owned by Bathurst Regional Council, was built in 1965. In 2004 it secured state, federal and local government financial support to create a program called Local Stages to support the development of local performing arts practice. That program continues strongly in its major role in fostering local performing arts. A collaboration between the Bathurst Entertainment Centre and Patch Theatre and their Satellite touring program has since evolved. Based in Adelaide, Patch Theatre is Australia's leading theatre company for 4 to 8 year olds. The company tours nationally, developing shows from seed ideas.

The success of the partnership between the Bathurst Memorial Entertainment Centre and Patch Theatre hinges on the establishment of an equal partnership and working together as co-creators. Feeding content and learnings into the local university's theatre media course material helps to establish the longevity of this type of project by building capacity for creating theatre for young people.

Stephen Champion, Manager, Bathurst Memorial Entertainment Centre

"At its essence, it's been about treating them (the audience) as co-creators, sharing the processes with them, giving them ownership of elements that lead to projects, so that when they come and see a performance, they have a connection beyond being just an audience member, to the work. That's part of the idea of embedding the performing arts in the lives of young people.

Case study

On the simplest level, if you're buying in a show for an/the annual season, it's really important that the touring company doesn't think we've sold the show and how we have no investment in marketing, in skills development. It has to be an equal commitment to make the project work.

For regional collaboration to work it needs to be an equal relationship. So the most important thing for any work in a community is that a company coming from outside doesn't impose itself. It's like any relationship; you get out of it what you put into it. It's like a good friendship or a good marriage. The more you know about the other party the stronger the relationship gets and the more reward you get out of it.

One of the reasons we wanted to develop the relationship wasn't just because of schools, but it was also because of the university. The university has a theatre media course and they have a theatre for young people program. And so often those students will come and see productions for primary school students as part of their course. And we saw the potential to develop a much deeper understanding of theatre for young people and a much stronger theatre for young people course at the university."

Naomi Edwards, Artistic Director, Patch Theatre

"The partnership with BMEC was one of the most important things when I arrived at Patch because I saw the opportunity for us to truly be working with the communities we were presenting to. And to have the opportunity to bring artists to work directly with the children we were performing to. So we came up with an idea of Patch Satellite, which is where we were able to bring the entire creative team for a show into a regional area — our first one was here at Bathurst — and work across schools and kindergartens in that week and literally be posing the children the same questions as were asking ourselves as makers, as we were devising the work. And so many of their ideas have ended up in the show itself.

Successful collaboration is about having time and that flows through to more important things like having a similar vision. This is about finding like-minded people and taking the time to get to know what that means, rather than feeling like we are imposing our vision of something on them. Finding ways to have those conversations is important.

The incredibly valuable thing about Patch Satellite was being able to come away for a week as a team. As a team of artists to come away and really get to know the audiences and the teachers we're performing for, and get a sense and a feel for the town, spending time getting to know the presenter and the physical space. It means that when we make work we have those images really strongly in our minds and that they are part of our thinking. We're not just making a work that solves it for our audience and sending it out. There actually is very much a consciousness of who we are going to be spending time with when we go out on tour."

5. Slow touring & engagement

Current thinking suggests that it is more effective to do less over a longer period of time, rather than to tour many places quickly. It achieves deeper engagement with the community and the project will be more likely to leave a lasting legacy in the host community.

KEY POINTS

Take time to adapt to the resources available in each host town.

Encourage artists to spend more time in communities.

To engage more deeply with a few can be more valuable than shallow engagement with many.

Start small, work slowly, achieve greater outcomes.

" They're in there, at the local bakery and at the pub, talking about the show and building interest directly from the artist to the community beforehand about the show"

Chris Bendall
CEO
Critical Stages

Critical Stages and the Hoskins Centre

Armidale, NSW

Time for planning

Time for the conversation

Time to adapt to the resources of each place

Encourage artists to spend more time in communities

Situated within the Armidale School in regional NSW, the Hoskins Centre opened in 2009, providing Armidale with a purpose-built teaching and performance venue. The venue is used by several community organisations. In recent years, The Centre has collaborated with Sydney-based independent theatre touring company, Critical Stages, to stage touring one-man show *The Orchid and the Crow*. Critical Stages is a Sydney-based independent organisation that works to nurture and support artists by developing, staging and touring independent theatre.

The success of the partnership between The Hoskins Centre and Critical Stages relates to the time they dedicated to conversations, project planning, and, importantly, supporting the venue manager who undertakes this role as an extra job above his full time teaching load. Critical Stages believes the best collaborations happen when there is extra time to engage with communities and when a single performance is used to be the centre of a community event.
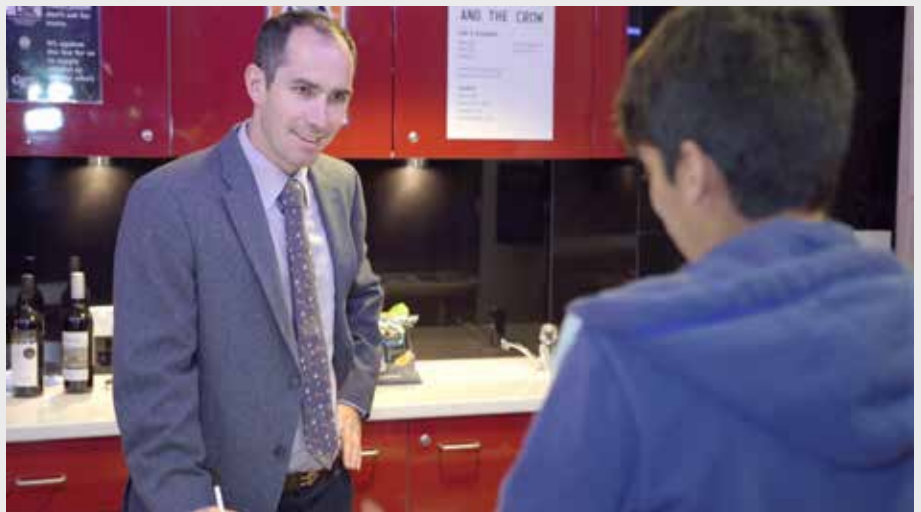
Andrew O'Connell, Hoskins Centre Manager

"Coming in to our venue, being a school, and not having a full theatre department and technicians to help out, the more accepting they are of that, the easier it is to work with them. And the challenge, of course, is, as well as being a teacher in an academic environment, having the time to connect with different community groups and getting bums on seats.

It's been great to have somebody who is working really hard alongside us, to promote a show, to problem solve, to make contact and at our venue in particular, where my job is three quarters being a school teacher and looking after an academic department, not having the time to do that and having other supporters there is really important."

(continues overleaf)

Case study

Chris Bendall, CEO, Critical Stages

"We're particularly interested in works that tell an engaging story; a story that people might want to listen to. Some of the times when it's worked brilliantly is when we've had an artist come into town a couple of days beforehand. And they're in there, at the local bakery and at the pub, talking about the show and building interest directly from the artist to the community beforehand about the show. One of my favourite experiences was when an artist had a little chat beforehand about who they were and why they were coming, there was a long interval where there was a soirée that had been organised and everyone got to talk about how they thought the show was going, including with the actors, and it felt a very engaged night and a positive night and there was a kind of event experience around it.

For partnerships to work it's about trust, and mutual respect and collaboration. It's about listening to the presenters that we're working with about what their needs are and what their audiences' and communities' needs are. That is what I like to focus on in order to make that relationship work best. Getting constructive conversations happening can be challenging in the industry, but it's so important. It's so important to build engagement before the tour.

The times it doesn't work brilliantly are when people have had assumptions that their tour will go well. Often, in these cases, they have not done their upfront work in the communities. Also, if producers or performers expect the venues to do all the work, things won't go well."

Jacqueline Hornjik, Audience Engagement Consultant, Critical Stages

"Critical Stages build relationships with audiences before the show, during the show, and after the show. One of the biggest things we can offer is our resources. Whilst we're a small organisation, we have a lot of skills that we can tap into to help them to build their audiences.

For touring shows to work well, I think the most important thing we need is time. Being able to have the time to talk to the local venues who quite often are by themselves there, or with very limited resources. A lot of the city based venues have more resources than the regional venues. So providing enough time for them to start the conversations.

Audience engagement isn't just about the communities that we go to. It's also about how the artists can contribute to those communities as well."

Daniel Tobias, Writer, Performer, Producer

"My work is called *The Orchid and the Crow*. It's a comedy about an aethiest that survives cancer by finding God in Lance Armstrong. The more we can do to help venues understand our shows and what kinds of people would like to see the shows, and how things will work, the better we are all going to be for it. In Armidale we will have a Q&A and we have some men's health groups to be part of that Q&A."

"The more we can do to help venues understand our shows and what kinds of people would like to see the shows, and how things will work, the better we are all going to be for it."

Daniel Tobias
Writer, Performer and Producer

Circa and Creative Regions

Bundaberg, Qld

Long-term engagement is needed for relationships to develop

Long-term connections create greater impact

Build trust, clarify expectations

Be clear on what each partner will value from the project

Respect the knowledge of the region that regional partners bring to the relationship

Creative Regions is an arts production company based in Bundaberg, located four hours north of Brisbane. The organisation undertakes a range of projects and partners with state and local government regularly. Creative Regions has developed a long-term partnership with Circa, a contemporary circus company based in Brisbane. Circa is committed to fostering the next generation of circus artists and runs regular circus programs with communities throughout Brisbane and around Australia. Circa and Creative Regions have a long-term partnership in delivering the Crush Festival, now in its 10th year, which showcases high quality arts and culture and provides professional development opportunities throughout regional Queensland.

Circa and Creative Regions were able to establish a successful long-term partnership by investing time into the relationship, aligning their values, building trust, and being clear about both parties' expectations from the collaboration.

Shelley Pisani, Artistic Director, Creative Regions

"The Crush Festival evolved out of community conversations way back when the arts sector wanted to get together and celebrate what we do with the arts locally. We've had the Circa team come up to Bundaberg and perform in Bundaberg for the last two years and perform with our local guys. Circa didn't just work with us, they worked with all the other creatives that got involved in the program along the way, which was really beneficial in building relationships locally for us as well. It's a project that we'll always be proud of because there were so many kids who got so much out of that project.

Company to company, we have a great relationship with Circa. We've got to know many many staff, so we've worked with the training centre team as well as some of the performers, and some of the performers have also come and run some workshops in the community.

(continues overleaf)

Case study

What makes regional collaborations work is respect for the knowledge base, of both the regional company and also the company that is coming into the region; a respect of what the local community actually wants and needs as well. So they're not imposing a tailor made program onto a regional community, it's something that's actually desired.

I think this partnership has built up our reputation to be able to deliver these longer term strategic projects. I think that in itself is a great outcome in the way that we work, and for Circa it's helped them to explore different ways of offering different opportunities to regional communities."

Charlie Cush, General Manager, Circa

"Through the Crush Festival came the partnership with Creative Regions in Bundaberg. It was originally called the Circa Crush Program where we look to build a young circus troop in Bundaberg, using young circus trainers, partnering with an organisation on the ground and working with young artists from that region to learn contemporary circus skills and create performances with our team of creatives.

Good collaboration is about building relationships, it's about building trust, it's about safe risk taking, it's about flexibility, it's about discipline. You are going to have challenges regardless, it's about being really clear about expectations, about being really clear about what success looks like. And then ensuring that there is value that each party is going to get out of that. And again being really clear about what that is.

What we did in Bundaberg and what we're about to do in Berlin, where we'll do seven shows a week for six months straight with one show, have the same DNA behind them. Because we've built a relationship with someone that shares our values, we've been able to establish a really clear picture of what value looks like for both parties, and then we've used our own skills and expertise, and resources to create something that has impact."

6. Working with individual needs

Projects do not always only involve staff at regional arts organisations, they may also involve different businesses, organisations and groups, and the individuals behind them — many of whom are volunteers.

Volunteer groups can be crucial drivers of cultural projects, particularly in smaller or more remote towns. It is important to treat them with care and respect and to be open and transparent about their roles and responsibilities. There are existing protocols available that provide more information on this.

KEY POINTS

Respect volunteers and the contributions they will make to your project.

Understand the deep connections between people in regional communities and value this connection as an important resource.

Talk about how to best engage with the community.

"
For regional collaborations to work it needs to be an equal relationship. The important thing for any work in a community is that a company coming from outside doesn't impose itself."

Stephen Champion
Manager
Bathurst Memorial Entertainment Centre, NSW

Nannup Music Club

Nannup, WA

Respect volunteers and their contributions

Communicate openly and honestly

Treat volunteers with care and respect

Respect the character of the local community

Understand the deep connections between people in regional communities

Case study

Nannup is a small, historic timber town in the centre of Western Australia's Southwest, on the banks of the Blackwood River. *Nannup Music Festival* is held annually over the WA Labour Day long weekend, over which time around 10,000 visitors come to town and the streets come alive with stalls, performances and activities. The Festival, now in its 30th year, is a community-spirited event operated by a passionate and dedicated team of staff and volunteers from the Nannup Music Club Inc. As a not-for-profit organisation, the Nannup Music Club relies heavily on the generosity, goodwill and dedication of high calibre enthusiastic volunteers to bring the Festival to life. Its volunteer base swells into the hundreds over the festival weekend.

The success of the *Nannup Music Festival* hinges on the model adopted whereby a paid arts worker takes on the responsibility of managing the volunteer team and treats individual volunteers with care and respect. The organisation commits to defining volunteer roles through role/position descriptions, rostering teams well in advance, delivering briefing and debriefing sessions, and providing volunteer insurances. As a result, the event is successful, and waiting lists for volunteers each year are long.

Volunteers come from all over the country and some visit from international locations each year.

Phaedra Watts, Director, Nannup Music Festival

"Thousands of people come here and the streets are lined with creative spaces, food stalls, market stalls, different arts bodies and scattered venues throughout the street and the town. Something I love about the Festival is that everyone seems to just drop a little bit of ego and be where they are and who they are.

(continues overleaf)

We have about 10 volunteers that are there all year for us, who are on call for anything we might need or coming in to check what is going on. But as we build up to the festival, there would be about 300 to 340 volunteers who come in to make it happen. And without them it wouldn't happen. The majority of people involved are locals and over the year as we're building up to the Festival there are more and more people who become involved. They have their say and bring ideas and contribute to the management of the event. There are a few people who are a key part of who we are but they don't necessarily live in Nannup, but they know Nannup and they're a part of that community. And it's also the wider community. We work as widely as we can and sometimes that might mean Margaret River or Busselton or somewhere else in the district. But that's how you extend into the wider community.

It works because volunteers are aware of what we are and who we are. So it's always a little bit slower, its always a bit more sensitive because it is a community, so that means it's not a city building block with another level in the elevator that you go to. The whole community and everyone is involved. Hearts and souls are poured into it. And it's about the openness of communication; being open to communicate and receive communication."

Wendy Slee, Volunteer Secretary, Nannup Music Festival

"If you walk down the street of Nannup perhaps you'd understand why people pop out of a shop and say hello, or you walk into a shop and say how are you. Everyone knows your first name and wants to know how your mum's going and things like that. The reason the Festival works so well is that first and foremost artists recognise that they don't need to change what we have here. People are aware and respectful of what the true essence of *Nannup Music Festival* is and it's got its own character and own spirit, and that essence we don't want to change. But if we can enhance it, and people are mindful of that, then we welcome all the advice and input and we can be mindful of how to keep it going and keep it growing. But we don't want it to lose its soul or its character by having people coming in with ideas we can change it for the better, or more like a city festival, or bigger festivals. I think part of what makes Nannup so special is that it's so totally unique."

Jenny Forbes, Volunteer

"I was passionate about my career, but having the chance to follow my dreams and do something meaningful was really important too. It's been the best way to get to know Nannup, get to know the people, develop some wonderful friendships and experience some fantastic music at the same time."

7. Ethics

As a minimum outcome, your behaviour and project should do no harm to those you work with. Consider how you intend to work with people and the effect it may have on them, their community or their town. Assess any potential risks to individuals or artists and protect the wellbeing of everyone involved.

KEY POINTS

Design research projects around the needs of the host community, not just the academic institution.

Demonstrate you will act ethically and stay safe.

Offer opt-in, opt-out options for community participants and review these options regularly for long-term projects.

Consider the level of risk of your project to the host community and plan projects accordingly.

Consider the benefit of your work to the host community and articulate why they should support you.

8. Legacy

Consider how your project will leave a positive legacy on the host community, considering how the community may benefit from the project after is has finished.

KEY POINTS

Factor in evaluation of the project or research outcomes once the project has ended.

Look for opportunities to link project content with tertiary course material.

Leave the community with new skills or opportunities they can pursue once the project has finished.

"

Because we've built a relationship with someone that shares our values, we've been able to establish a really clear picture of what value looks like for both parties, and then we've used our own skills and expertise, and resources to create something that has impact."

Charlie Cush
General Manager
Circa

4

Self-evaluation

Linda Joy, Artists on Tour

Self-evaluation

If you have worked collaboratively in regional or remote Australia on cultural projects or intend to do so, you may wish to assess your practice, in line with these guidelines. The following simple steps provide an overview of how you may go about conducting a self-evaluation.

Step 1
Define success

It is important for you to define what success means to you. Consider each of the eight principles as they relate to a recent or ongoing project. In your mind, how would you define success? Use the following table and examples as a guide and amend or add to it as required. You may have more than one definition of success for each principle.

Principle	Definition of success example
Relationships	Project partners were long-term or established before the project commenced. Trust and goodwill is present and felt by both (or all) parties.
Research & preparation	You can articulate why you chose that town to tour/work, or why you chose that partner to host. Logistics of touring were well considered and discussion with participating project partners.
First Nations engagement	Local contacts were reached who helped to make valuable connections with Aboriginal or Torres Strait Islander Elders or other important First Nations community members. Indigenous cultural protocols published by Australia Council for the Arts were taken into account and discussed with these contacts.
Equity	All major partners benefited from the project. They all had input into its design, received adequate financial return and could see wider community benefits.
Slow touring & engagement	The touring project was designed to engage with the host community deeply and meaningfully. The tour didn't resemble a fly in-fly out model or tokenistic workshops.
Working with individual needs	If volunteers were used, they were well briefed and the project and their expectations, given enough time to plan for their involvement, treated with care and respect.
Ethics	The project did no harm to the community or the project participants. Participants were clear about their expectations and given the option to discontinue their involvement if they wished.
Legacy	The project left positive lasting effects on the community.

Tennant Creek

Step 2
Assess your performance on each measure (principle)

Referring to the definitions of success you established for each principle, assign a score of poor, adequate, good, or excellent against each of the principles to define how well you performed in each area. The following table shows how you may go about doing this.

PRINCIPLE	POOR	ADEQUATE	GOOD	EXCELLENT	N/A
Relationships			✔		
Research & preparation		✔			
First Nations engagement				✔	
Equity		✔			
Slow touring & engagement			✔		
Working with individual needs				✔	
Ethics			✔		
Legacy		✔			

SELF-EVALUATION

Print the page overleaf and conduct your own self-evaluation.
There is also space to add your notes.

Regional Arts Australia
Collaborating with regional communities.
Guidelines and tools for regional arts and cultural engagement.

Self-evaluation

PRINCIPLE	POOR	ADEQUATE	GOOD	EXCELLENT	N/A
Relationships					
Research & preparation					
First Nations engagement					
Equity					
Slow touring & engagement					
Working with individual needs					
Ethics					
Legacy					

Nannup Music Festival

Step 3
Calculate overall success
Tally up your results. Consider how many poor, adequate, good, and excellent scores you gave yourself. Ask yourself whether you are happy with this result. Take into account the principles that are particularly important for your project and the self-assessment scores you gave yourself for these.

Step 4
Consider your next steps
Consider how you may use these results. You may wish to use them as a time for self-reflection and consideration of ways in which you may improve your standard of collaboration in your next project. It may be a good idea to discuss these results with your wider team, and with your regional project partners. An open, honest debrief may be the best way to build on your ongoing relationship with project partners and to set yourself up for more successful projects in the future. You may wish to refer to case studies and resources for further information on some of these principles.

"The critical things are having an established relationship (with the regional partner), being able to understand the context and being able to negotiate it and being flexible to work out best practice processes to get the best outcome for that particular project."

Philip Watkins
CEO
Desart, NT

5

Further resources

Further resources

Australia Council for the Arts.
Engaged Communities: Arts connecting with communities.
> www.australiacouncil.gov.au/programs-and-resources/engaged-communities

Australia Council for the Arts.
Protocols for working with Indigenous artists.
> www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists

Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), 2012.
Guidelines for Ethical Research in Australian Indigenous Studies.
> *www.aiatsis.gov.au/research/ethical-research/guidelines-ethical-research-australian-indigenous-studies*

Carmichael, A.
The 30 minutes Community Engagement Planning Tool: Performance specific.
Developed by Annette Carmichael for CircuitWest as part of the Creative Regions initiative,
delivered by State Government of Western Australia through the Department of Culture
and the Arts funded by Royalties for Regions.
> www.circuitwest.com.au/resource/community-engagement-planning-tools

Carmichael, A.
Activating Local Artists: Guide and Toolkit.
Developed by Annette Carmichael for CircuitWest as part of the Creative Regions initiative,
delivered by State Government of Western Australia through the Department of Culture
and the Arts funded by Royalties for Regions.
> www.circuitwest.com.au/resource/community-engagement-planning-tools

Carmichael, A.
Community Impact Reporting Tool.
Developed by Annette Carmichael for CircuitWest as part of the Creative Regions initiative,
delivered by State Government of Western Australia through the Department of Culture
and the Arts funded by Royalties for Regions.
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Acknowledgements

Acknowledgements

Regional Arts Australia commissioned NSF Consulting to conduct the project, in collaboration with Producer Rod Ainsworth , videographer Associate Media and Regional Arts Australia.

Consultation was conducted with more than 100 stakeholders throughout Australia including regional arts organisations, First Nations organisations, metropolitan based arts organisations, regional artists, academics, presenters, consultants and representatives of Local, State and Federal Government bodies.

Individuals consulted
This guidelines document was informed by qualitative interviews conducted with a number of stakeholders from across Australia. Interviews were carried out by telephone or face to face. Stakeholders were asked to think about their experience or knowledge of working on collaborative cultural projects in regional Australia and what they felt were essential ingredients for success. We thank them for their valuable contribution.

The table below identifies the individuals consulted. *An asterisk denotes they were a case study participant.

PEAK BODIES

Country Arts WA	Paul MacPhail	CEO
	Philippa Maughan	RAA Regional Touring Advisory Group
Regional Arts NSW	Elizabeth Rogers	CEO
Regional Arts Victoria	Joe Toohey	Executive Director (CEO)
Country Arts SA	Steve Saffell	CEO
	Louisa Norman	Arts Programming Manager
	Tammy Hall	Audience Development and Shows on the Road Producer
Artback NT	Louise Partos	Executive Officer
Regional Arts Australia	Simon Spain	Director
BlakDance	Merindah Donnelley	Executive Producer
Indigenous Arts Centre Alliance	Pamela Bigelow	Manager

REGIONAL ARTS ORGANISATIONS

Dja Dja Wurrung Clans Aboriginal Corporation Dja Dja Wurrung Enterprises Pty Ltd, Djandak	Rodney Carter	Group Chief Executive Officer
Desart	Philip Watkins*	CEO
BigHart	Scott Rankin	Creative Director
Creative Regions	Shelley Pisani*	Artistic Director
Creative Recovery Network	Scotia Monkivitch	Executive Officer
Dislocate	Kate Fryer	Artistic Director
Circuit West	Ryan Taaffe	Director
Tasmania Performs	Annette Downs*	Senior Producer
Indigenous Traditional Dance	Eve Pawlik*	Manager, Artists on Tour
Corrugated Iron Youth Arts	Jane Tonkin	Executive Officer
JUTE Theatre	Suellen Maunder	Artistic Director/ CEO
Vancouver Arts Centre, Albany	Amber Cordon	Team Leader
Barkly Regional Arts	Alan Murn	CEO
	Kathy Burns*	Artistic Director
Flying Arts	Kerryanne Farrer	Executive Officer

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Kickstart Tasmania	Jami Bladel	Artistic Director/ CEO
Red Ridge	Louise Campbell	Manager
Community Arts Network	Monica Kane	General Manager
DADAA	David Doyle	Executive Director
Nannup Music Festival	Phaeda Watts* Wendy Slee Jenny Forbes	Director Volunteer Secretary Volunteer
Childers Group	Michael White	Coordinator
ANKA	Lorna Martin	Projects Officer
Willurrarra Creative	Silvano Giordano	Director

REGIONAL LOCAL GOVERNMENT AREAS

City of Greater Bendigo	Maree Tonkin	Coordinator, Arts and Culture
City of Ballarat	Heidi Zukauskas	Creative Arts and Events Manager
Buloke Shire Council	Mark Remnant	Manager, Community services
Glenelg Shire Council	Susie Lyons	Manager, Arts and Culture
Moorabool Shire Council	Tania Barry	Coordinator Community and Recreational Development
Moira Shire Council	Marilyn Gourley	Team Leader, Arts, Culture and Events, Community Development
Municipal Association of Victoria	Francesca Valmorbida	Arts and Culture Policy Advisor
Scenic Rim Regional Council	Bronwyn Davies	Coordinator, Cultural Services

METROPOLITAN BASED ARTS ORGANISATIONS

Patch Theatre	Naomi Edwards*	Artistic Director
Performing Arts Touring Alliance	Merryn Carter	Coordinator
Critical Stages	Chris Bendall* Jacqueline Hornjik*	CEO Audience Engagement Consultant
Museum of Applied Arts and Sciences	Lisa Havilah Deborah Vaughan	Chief Executive Program Producer (Regional)
Theatre Network Australia	Nicole Beyer	Executive Director
PAC	Rick Heath	Executive Director
Ausdance Victoria	Michelle Silby	Executive Director
Design Tasmania	Karina Clarke*	CEO

REGIONAL ARTISTS

The Orchid and the Crow	Daniel Tobias*	Writer, Performer, Producer
Euphorium Creative	Julian Canny	Artist
My Black Dog project	Gabby Rose	Artist
Minjerribah Arts Alliance Project	Maria Belle Isle	Artist
Be Our Guest Creative Development	Emma Porteus	Artist

Hard Pressed project	Lizzy Robinson	Artist
Heartwalk 2018 project	Paula Fletcher	Artist
Design Tasmania	Dean Greeno*	Artist
	Bridgitte Wolfe	Artist
Artists on Tour	Linda Joy*	Artist
	Sarah Hope*	Artist
Tasmania Performs	Jane Longhurst*	Actor, Freelancer
	Nathan Maynard*	Playwright

TOURING PERFORMING ARTS ORGANISATIONS

AMPAG	Bethwyn Serow	
Bangarra Dance Theatre	Phoebe Collier	Touring and Development Manager
Circus Oz	Matt Hughes*	Programming Director
	Lou Oppenheim*	General Manager
Bell Shakespeare	Charlotte Barrett	Manager
	Fiona Hulton	Manager, Marketing
Sydney Dance Company	Anne Dunn	Executive Director
Opera Australia	Kate McMillan	Associate Producer, Touring
	Penny McCabe	Associate Producer, Touring
Opera Queensland	Lindy Hume	Artistic Director
Australian Ballet	Darren Conway	Production Director
	Dana Moran	External Relations, Government and Strategic Communications Manager
	Tessa Kay	Associate Producer, Regional Touring
Musica Viva	Tim Matthies	Former Manager, Countrywide Program
	Colette Vella	Director, Business Development
Melbourne Symphony Orchestra	Jennifer Lang	Senior Manager, Education and Community Engagement
Circa	Charlie Cush*	General Manager

TERTIARY INSTITUTIONS

Queensland Conservatorium Research Centre, Griffith University	Dr Brydie-Leigh Bartleet*	Director
University of Melbourne	Dr Marnie Badham	Lecturer, Centre for Cultural Partnerships, Faculty of the VCA & MCM
QUT	Dr Donna Hancox	School of Creative Practice
Uni SA	Dr Ruth Rentschler	Professor Arts and Cultural Leadership
Charles Darwin University	Melissa Royle	Events and Communications and Special Projects Coordinator, Office of Indigenous Leadership

STATE GOVERNMENT

Creative Victoria	Sue Doyle	Manager, Regional Development
Arts NT	Renita Glencross Kieren Grassmayr	Manager, Cultural Policy and Projects Broker, Policy and Projects
Create NSW	Grainne Brunson	Director Engagement, Partnerships and Development

FEDERAL GOVERNMENT

Australia Council for the Arts	Jeremy Smith	Arts Practice Director, Community, Emerging and Experimental Arts Australia Council for the Arts
Regional Development Australia	Robin Gregory*	Project Officer, RDA NT

PRESENTERS

Glen St Theatre	Bronwyn Edinger	Director
Bathurst Memorial Entertainment Centre	Stephen Champion*	Manager
Hoskins Centre, Armidale	Andrew O'Connell*	Manager

OTHER

Consultant	Annette Carmichael	
Volunteering Australia	Lavanya Kala	Policy Manager
Terri Janke and Company	Terri Janke	Solicitor
Community Arts Network WA (CANWA)	Monica Kane	General Manager
Cultural Development Network	John Smithies	Executive Officer
Arts Access Australia	Meagan Shand	CEO
Lavers Hill College, Victoria	Anthony Grayden*	Principal
Matrix on Board	Nerida Nettelbeck*	Director
Platform One Digital Services	Leonie Dickinson*	Consultant
	Professor Marcia Langton AM	
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Collaborating with Regional Communities
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