

Regional Arts Fund – Project Fund March Round 2018

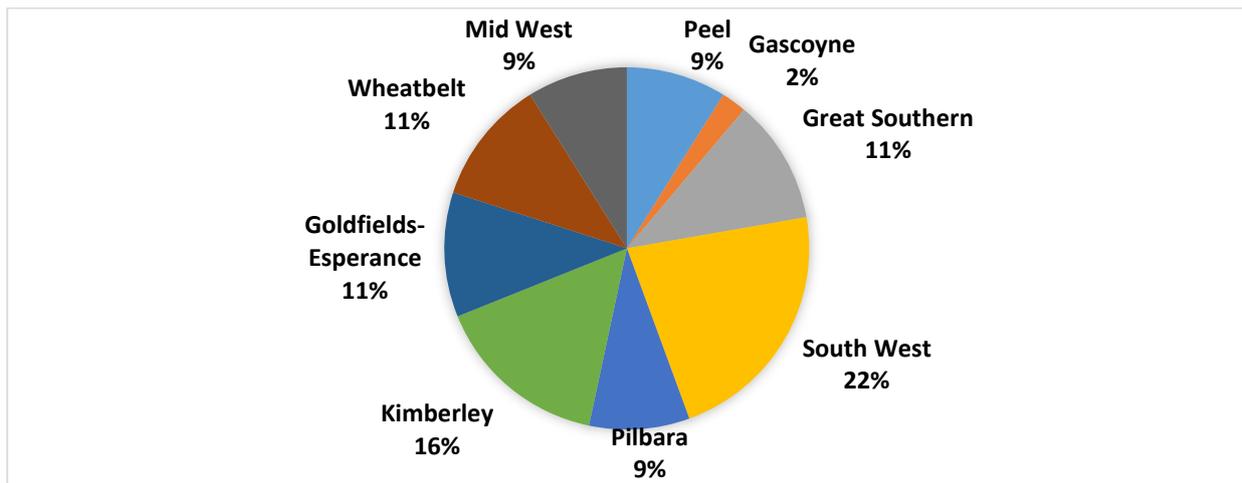
Feedback on applications

Applications for funding through the Regional Arts Fund - Project Fund closed on Friday 16 March 2018, and assessment of applications by the Regional Arts Fund Panel took place on Monday 23 April 2018.

Overview

- 44 eligible applications were received requesting a total \$797,745.
- Applications were received from all nine regions in Western Australia.
- 26 (59%) of the 44 applications were first time applicants.

Regional Arts Fund March 2018 Round	APPLICATIONS (No.)		APPLICATIONS (\$)	
	Received	Approved	Requested	Approved
Project Fund	44	6	\$797,745.00	\$95,593.00



Overall Feedback

The Panel noted that a record number of applications were received this round, though there was no increase in the available funding allocation. It follows that the Panel recognised a number of applications that met all required criteria to a high standard, and would in other circumstances have been funded, had to be declined. A number of deserving projects were unable to be funded due to budget constraints. The funded projects met all criteria to a very high degree and demonstrated well developed applications.

The unprecedented level of competitiveness in the round required the Panel to identify reasons not to fund eligible projects despite the applications being of a level that warranted positive consideration. Small flaws or omissions in applications necessarily led to them being declined. Consequently, a key recommendation from the Panel to applicants is to pay particular attention to the detail of their application to ensure any planning or management concerns the Panel may have, are addressed. The decision making in this round and the number of applications declined is not a reflection on the quality of the projects, but rather the circumstances and how stringent the Panel must be in applying application criteria.

Areas that needed attention and development for future applications included:

- Where professional artists are engaged, examples of their work need to be included.
- Partnership letters need to acknowledge the partnership development, and demonstrate partner support and/or commitment to the project.
- Letters of support need to demonstrate the support and/or commitment the partners, key participants or artists named in the application have given for the project. Support can be demonstrated through formal confirmations, support letters and/or testimonials.
- Letters of support need to be signed and dated, noting that the Investment Officer completes spot checks to verify letters of support before Panel assessment.
- An application budget must balance and be submitted in the correct template.
- Budget Notes are a vital tool when assessing an application's effective use of resources. The notes tab should include clarification of costs, a breakdown of fees and expenses, and should correspond directly with the budget and application.
- All sections of the application should relate to one another. Make sure you have correct and consistent information in the written component, budget and support material.
- Where a project involves Indigenous cultural content, evidence of appropriate consultation, appropriateness of the project and support should be provided.
- Clearly identify the stage of the project that is requesting support through the Regional Arts Fund in both the budget and written component of the application.
- All applicants could not be more strongly encouraged to submit a draft to the Investment Officer for review, and have the draft reviewed by another person familiar with the project. Budget documents should be submitted with drafts.

For more information on the Regional Arts Fund program please contact Fleur Hardy, Investment Officer at Country Arts WA on 9200 6200 or email fhardy@countryartswa.asn.au

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Successful Applicants

Alana Hunt |\$9,065 |Kimberley

Cups of nun chai from WA to the USA

The participatory memorial *Cups of nun chai* is an award winning body of work by Kununurra artist Alana Hunt that emerged from the summer of 2010 when over 118 people died in pro-freedom protests in Kashmir. Through shared cups of tea, personal conversations, public media intervention and memory, the work explores some of the most challenging areas of contemporary life. Alana will travel to Centre for Stories (Perth) to hold an artist presentation before travelling to New York to hold her first solo exhibition and a series of artist presentations at leading American universities Brown, Parsons, and Tufts. For an early career artist working remotely at the intersection of socially engaged art and the social sciences this opportunity can have a lasting impact on her practice.

Christopher Young |\$15,000 |South West

Eight

This project will look at end-of-life cultural experiences, how people respond to such experience and the environments and institutions they encounter. These experiences are universal and this work has the capacity to extend dialogue within the arts as well as in connection to larger social issues. Christopher will develop a body of people-less photographic work in regional locations utilising spaces such as hospitals, doctors' surgeries, funeral homes, churches and garage sales. Christopher's work will pose the question "How does the confronting nature of these spaces affect the creation of images within them and the subsequent interpretative experience?".

Stuart Campbell |\$14,967 | Pilbara

Future Dreaming

A virtual reality documentary that brings to life the future dreams of three young Aboriginal Australians. Directed by Western Australian virtual reality artist Sutu (aka Stuart Campbell), *Future Dreaming* will transform interviews about the daily lives and dreams for the future held by these young people into virtual reality paintings that will animate in time with the subject's audio narration and original score. The project will develop Sutu's virtual reality art and youth mentoring skills in an exciting new format of digital art and storytelling.

Kim Perrier |\$15,000 |South West

Carbonature - Blackwood Congregation

Carbonature is the culmination of five years' development by Bridgetown sculptor Kim Perrier, resulting in two new sculptural styles that use charcoal and forest timber to depict the human form. Kim will deliver workshops within the local community to create one large scale collection of *Carbonature* sculptures as a cooperative and collaborative project. Community members will be trained in the artform and will create their own work of thirty permanent life size sculptures, a 'tribal gathering', under Kim's guidance.

Denmark Arts Council Inc. |\$14,700 | Great Southern

The Big QC

The Big QC will bring Denmark's community together to explore the 25-year history of the 'Brave New Works Festival' and extrapolate its future. Stories will be informed by a series of community interviews, an extensive archive of video, photographic and written material and community arts workshops resulting in musical compositions, theatrical snippets, contemporary dance, written and spoken word. This material will be brought together and presented as three multi-art form performances; *The Big QC*.

Theatre Kimberley Inc. |\$26,861 | Kimberley

The Pitts in Kimberley Pindan - Artists in residence with the Sandfly Circus

The highly talented and experienced 'Pitts Family Circus' will provide a four-week residency with Theatre Kimberley to work with local trainers and emerging circus performers of the Sandfly Circus to develop a wide range of circus skills. This project will provide an opportunity for young people in the Kimberley region to train with some of the best solo and duo circus performers in Australia.

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This program is proudly funded by



Australian Government

Regional Arts Fund