

ACT Natimuk Strategic Plan 2016 – 2020

Created by Carolynne Hamdorf, Jillian Pearce, Anthony Pelchen, Alison Eggleton, Mary French, Kane Hendy, Tracey Skinner, with input from Martin Bride and Greg Pritchard, facilitated by Anna Loewendahl.

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Cover Photograph — Highly Strung, Artistic Director Dave Jones, Nati Frinj 2011, featuring Y Space aerial performer and Festival Director Kate Finnerty performing with Phoebe Sparkles puppet. Photographer Melissa Powell.

ACT Natimuk Strategic Plan 2016 – 2020 designed by Kate Finnerty.

Executive Summary

ACT Natimuk: From its roots as an amateur theatre company in 1979, ACT Natimuk has developed into the diverse cultural entity it is today. It operates a vital program of activity with an approach that is two-fold: It not only supports the artists practice and the development of work that is unique to Natimuk via the Nati Frinj Biennale (NFB); but it also further expands on this with the development of a touring and partnership model called Made in Natimuk (MiN). This model allows the Natimuk associated artists and their works to enjoy continued success within national/international contexts whilst contributing to the long term viability and therefore, the possibility of increasing the number of artists prepared to base their practice 4 hours from Melbourne.

The inherent community engagement or participatory practice of the toured work allows festivals and other presenters the opportunity to build capacity and to provide a unique experience for its own local artists and audiences. In addition to MiN and NFB, we have a further four ongoing projects as part of our program that engage our local community: including Palais de Pixel, Goatfest, Partnerships and ACT Presents.

Current Context: Situated 320km North West of Melbourne in a town of 600 people, ACT Natimuk is driven by a small committee of artist volunteers who have traditionally arranged their capacity around the delivery of extensive art projects such as Small Towns Transformation (STT) and the NFB. Working on a financial year basis, ACT Natimuk is 18 months into its current Organisational Investment Program (OIP) support from Creative Victoria. This funding has been used to employ a Frinj Festival Artistic Director (Frinj AD) and to program the NFB. Further to this, it has introduced the new touring arm of the organization MiN along with new branding and the employment of a part time MiN Creative Producer (MiN CP)

The committee recognizes the challenges of supporting the work of these positions and partnerships on volunteer effort alone. It is now at a point of growth, ACT Natimuk must formalise its operations across the organization if it is to sustainably realise its vision and aspirations, as a relevant and effective body for the people it serves.

Financial Plan: The current financial plan proposes a significant and aspirational increase in funding from the OIP from 2017. This is to employ a General Manager (GM) and ongoing Financial Manager to support and extend the work of ACT Natimuk volunteers and our programs; in particular to increase the income streams for the NFB and MiN. It would also increase the Frinj AD paid role to better reflect the time commitment of the position over the year whilst maintaining both the level of OIP directed toward the Frinj Programming and the MiN CP role. In the non-NFB year there is a small incubator project that artists would leverage against to feed the development of new work for the following NFB year.

It is desirable that the role of the GM and Frinj AD begin from January 1st 2017 so as to develop and broaden the income streams and partnerships for the NFB that year. For this reason ACT Natimuk will make a transition from a financial year to a calendar year from 2017 with Creative Victoria doing the financial adjustment in between.

OIP Contingency Note: Should ACT Natimuk not receive the full OIP amount requested, there is the capacity to reduce the EFT of the paid roles. If ACT Natimuk receives only the starting investment of \$60,000, we would increase the Frinj AD role to .2 EFT in the Frinj year while introducing the GM position at .15. The Financial Management role would operate at .05. The Strategic Plan and KPI's would be reviewed to accommodate this.



L – Porcelain Punch, Nati Frinj 2011. Photographer Michelle McFarlane

R – MiN, The Freda Experience, Castlemaine State Festival 2015. Photographer Christine Sayer



Our Mission

ACT Natimuk is an arts organisation that drives and presents cultural activities in Natimuk and beyond. Our purpose is to invent and extend our creative program, pushing the boundaries of art making whilst bringing people together in participatory and culturally enriching ways.

Our Artistic Vision

ACT Natimuk aspires to be a vital and effective creative enterprise that has the capacity to support our program, our artists and our community. Our operations will afford widespread engagement through diverse and provocatively relevant artistic projects. We balance our dual ambitions of growing the viability of our local artists and program, whilst presenting these practices on the national and international stage.

Our Values

- We believe in empowering artistic practice because creating culture sustains, nurtures and inspires meaningful community identity.
- We believe in a small regional town that can culturally touch the world.
- We believe in aesthetics of place, arising from who we are and the land we live on.

KEY GOALS

Artistic:

1. PRACTICE: Support, Extend and Strengthen
2. PARTNERSHIPS: Make and Maintain
3. PROGRAM: Present and Invent

Social:

4. PARTICIPATION: Engage
5. PARTICIPATION: Communicate

Economic

6. GOVERNANCE: Strengthen and Sustain
7. FINANCE: Strengthen and Sustain

Artistic Rationale



'Anyone who dares to call themselves an artist is one.'

Artistic Philosophy of the Nati Frinj Biennale

Shadow Lab - Nati Frinj 2009, artist Jillian Pearce, community arts project. Photographer Michelle McFarlane

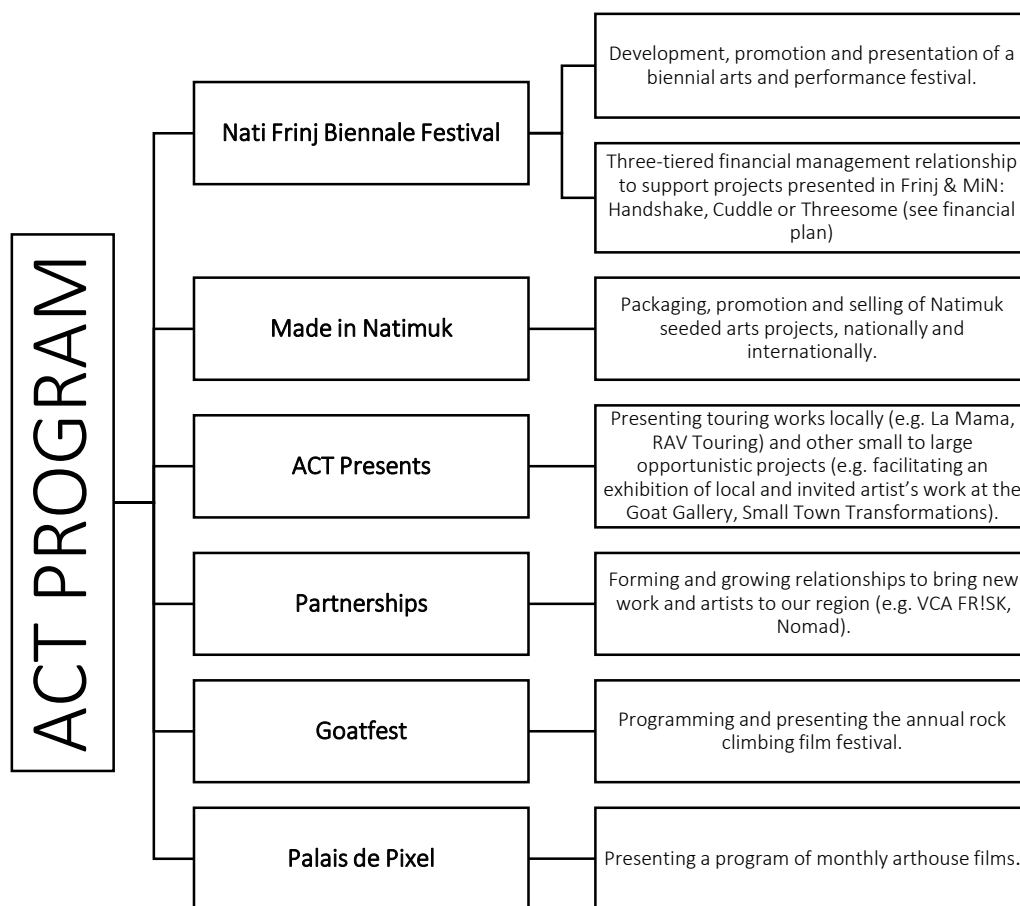
WHAT WE DO

ACT Natimuk provides a unique contribution to the cultural landscape of Victoria as an arts engagement organisation that supports a breadth and diversity of creative practices in a rural context. We provide opportunities for the development of new work by local artists through collaborations, locally and further afield. In doing so, we have begun to make living and practicing here more viable. Professional development and artistic exchange are provided through the suite of projects in our umbrella program, whilst being open to emerging artists and project ideas. We also offer urban artists formal professional development, exchange and an immersive rural cultural experience. Furthered by promoting, marketing and selling of locally made products nationally and internationally, our organisation affords multiple presentation prospects for otherwise underrepresented artists. Our suite of six core activities also provide regular arts events in the Natimuk and regional cultural calendar. Many of our projects include participatory elements from the making through to presentation, this inherently involves community engagement and capacity building.

These projects offer our community avenues to express themselves in ways that they would not otherwise have access to, contributing to building a strong cultural identity.

OUR ARTISTIC PROGRAM

ACT Natimuk has a suite of six projects within its core program of activities. The delivery of these is supported through strong volunteering culture across the ACT Natimuk programs with each program having its own sub-committee. Thus people on these committees are not necessarily members of ACT Natimuk under which the program operates. How does this work? Imagine ACT Natimuk as a train engine, driving our program with each project as a carriage onto which ACT Natimuk members and project team can hop on or off at any point. People can also attach more carriages if they have a great idea. On the following page is our program, with descriptions:



ARTISTIC INFLUENCES

Three factors shape the flavour of the work created in Natimuk:

Art Practice

Through NFB and MiN, ACT Natimuk creates a vital forum of public presentation that directly allows local artists and invited artists to further their own practise within and beyond Natimuk.

Art Philosophy

During NFB, anyone who dares to call themselves an artist is one! This is an important arts growing model of engagement for the region.

Art Environment

The work of professional and emerging artists is influenced by the isolation of the town, the commitment to living here (4 hours from Melbourne) and environmental extremes within this vast space on the edge of Little Desert.

ARTISTIC PRINCIPLES BEHIND NATI FRINJ BIENNALE

The festival's curated season has at least one of the following principles inherent in the work

- A live participatory arts practise with meaningful engagement of the community.
- A strong conceptual base to the artist practice.
- Strong partnerships between artists that inform a vibrant Natimuk based practice.
- Tour-ready work/models adaptable to other presenting contexts.



Hay and Thespian Parade - Nati Frinj 2005, Opening Event. Photographer Michelle McFarlane

CURATORIAL SELECTION PROCESS

Nati Frinj Year

Frinj AD facilitates the initial expression of interest for artist work. The Frinj AD and a committee of practising artists view the work in relation to the four artistic principals. Work is divided into the Curated and Umbrella Frinj Programs.

The Curated Festival Program

Informed by work that will become part of the new MiN business model. Funding is secured for this Curated Program through the work of the Frinj AD position and artist committee.

The Umbrella 2015 Program

Is also informing MiN. These projects have attracted significant levels of funded support either independently or in joint presentation with Frinj. This independent income stream is significant for a small rural festival as it demonstrates the quality of artists who use the festival, create artist employment opportunities and extend the capacity of the festival to deliver a high quality program beyond its' resources. This income is not recorded in our reporting budget but represents over \$40,000 of external funded projects as part of the Frinj program.

Non-Nati Frinj Year and the Made in Natimuk

Work from the most current and previous festivals becomes part of MiN and toured to other presenters. "Work in Development" is also identified and curated against the same 4 artistic principals. Support is sought through other partner investment. This work would be presented as part of the next Nati Frinj Year to tour in the next Non- Frinj Year.

Historical Context

ACT Natimuk was established as the Arapiles Community Theatre in 1979 and became incorporated in 1980. Originally based in the Natimuk Memorial Hall this group was the first formal amateur theatre group in the Natimuk region. Before incorporation, performances and revues by the CWA, churches, bands and schools had taken place in this heritage overlaid hall. The Arapiles Community Theatre name was based on their membership, with people travelling from a wide area surrounding Mount Arapiles to make shows together. Plus the core aim of the group was to 'ACT'.

The ACT was a vibrant presenter of musicals and plays until the late 1990s. They often had 12 week rehearsal periods, and took the shows on tour to surrounding towns. They also wrote their own shows, for example presenting the world premiere of the musical 'Pride and Prejudice' in Gymbowen. The impetus to make shows however dwindled and the ACT gradually began to shift in its purpose, changing as the demographic of Natimuk evolved with an influx of rock climbers and artists. New members began to make new work, creating physical, digital, and participatory performances. In 2012, the ACT unofficially rebranded to ACT Natimuk to reflect this shift, whilst still recognising its distinguished history of amateur theatre. ACT Natimuk still trades under Arapiles Community Theatre and is based in an office at NC² (the Natimuk community centre).

ACT Natimuk is now primarily known for running an innovative regional arts festival - the Nati Frinj Biennale (Nati-being the local vernacular for Natimuk). Every two years, since 2000, work of quality and originality are created and presented as part of this artist driven festival. Over time the work has developed its own unique identity and style. Collectively, the work created is audacious, original, raw and edgy. *"One could travel far and wide and never encounter such a sweet and intimate festival experience."* John Fuller- festival regular.

ACT Natimuk activity now includes a touring arm Made In Natimuk (MiN) to collectively brand, promote, produce and tour Natimuk and collaborating artists' and companies work. It aims to unify the energy, capacity and skills of artists, their work and the 'creative brand' coming from Western regional Victoria.

ACT Natimuk was successful in gaining one of the first round of Small Town Transformation (STT) grants from the Victorian government (\$350,000) in 2013-2014, as well as successfully receiving 3 year funding from Arts Victoria's through the Organizational Investment Program (OIP) of \$45,000 per year.



*Rising Lights - Nati Frinj 2015, artist Dave Jones, interactive experience with 'The Thing' STT 'Verj' Project.
Photographer Michelle McFarlane*

Geographical Context - Where We Are Based



ACT Natimuk is based in Natimuk, a small artistic community of 600 people, 320km (4 hours) North West of Melbourne. The largest town, Horsham, is 25 kms away with a population of 14,000. Rising out of the surrounding agricultural plains of the Wimmera, 8 kms West of Natimuk is Mount Arapiles, which is an international destination for rock climbers. Both climbers and artists have integrated into the largely farming based town, to form a unique community that has become a rich environment for creativity.

Our Recent Achievements

1. Successfully delivered the 9th Nati Frinj Biennale Festival in 2015, including:

- A new website with 13,000 visits and 210,000 hits in the first 6 months of operation
- A strong social media campaign with over 700 likes in the first 2 months of launching the Facebook site
- 17 new works premiered, a further 62 works presented and 68 artists engaged by the festival
- A total of 3500 people attended with estimated 2000 local/regional audiences and 1500 city based audiences.
- Created \$61,000 worth of work for artists and \$33,000 for creative personnel
- In addition, the Umbrella Program included \$41000 of funded arts projects within the festival and not shown within ACT Natimuk Books or figures above
- Creative Vic Culture Counts Survey

2. Launch of MiN as a touring, branding arm of Natimuk and associated artists.

- Developed MiN Website with over 12000 visits and 130,000 hits in the first 18 months
- Presented at Australian Performing Arts Market, 2016
- MiN was the featured project at Showcase Victoria, 2015
- Presented at Regional Arts of Australia Conference, Kalgoorlie 2015
- Presented the MiN Forum at Nati Frinj Biennale
- Generated \$51,000 worth of work for MiN Artists



Leading to....

3. MiN products touring in local, state and international contexts

In first 18 month period since the launch of MiN, (Oct 2014- March 2016), Artists work has been presented at Singapore, Castlemaine Festival, Dookie Erthed, Showcase Victoria, Yea Carnivale, Brimbank Council, Kaniva Regional Cultural Forum, Lake Charligrark Youth Festival and Hamilton PAC, to audiences of over 10,000 people.

4. New Partnerships

- *FRISK Fest* 2014 and 2015: 2 year partnership between ACT Natimuk, Victorian College of the Arts and Horsham Rural City Council (HRCC) presenting 4 performances in 2014 and 2015 seasons. Over two years, theatre graduate's work was performed to over 150 regional students and 200 local audience attending performances and masterclasses
- *Time_Space_Space_Nomad*: ACT Natimuk partnered with Arts House (Melbourne) and HRCC hosting the international residency and artist exchange in Natimuk. 30 artists visit Natimuk for 1 week residency.

5. Continued to present two core fundraising projects

Palais de Pixel with 9 international film nights shown annually and *Goatfest*, the climbing film festival with audiences of over 200 drawn from visiting climbers across Australia.

6. Delivery of Small Towns Transformation project

- A partnership with Regional Arts Victoria (RAV) and HRCC to deliver a \$350,000 arts transformation project, *The Verj*.
- Saw the employment of a local creative producer and project manager as well as the artists and creative personnel employed at 2.85 EFT which represented a total of \$185,434, all creative team were regional artists.
- *The Verj* has increased the activation of a public space through art installations and landscape design creating a place of gathering and connection for our community.

7. The Emergence of the Goat Gallery Project – with over 20 exhibitions from 2014 through to the present day.

8. Initiated Formalising Organisational Operations

- Introducing paid positions in the roles of: Frinj Artistic Director and core team roles of Production Manager, OHS officer, Volunteer Coordinator, MiN Creative Producer, Book keeper and Financial Auditor.
- Formalising the organization and financial management procedures for more effective delivery of the ACT program.

Miniscurity - Goat Gallery, Nati Frinj 2015, community artists. Photographer Angie Connell



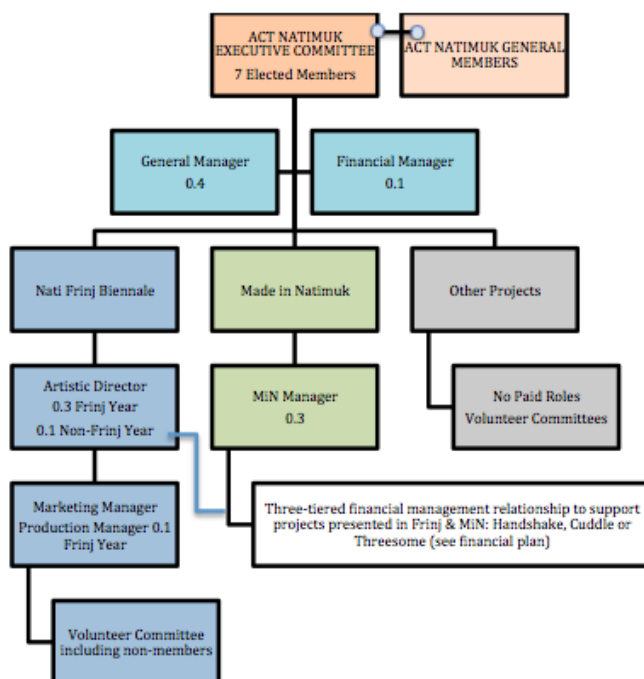
Governance

ORGANISATIONAL STRUCTURE

ACT Natimuk is a not for profit, incorporated arts body, operating for 26 years. The group has 19 members, is energised with a volunteer executive and has simple operating and management systems. Over the past few years, the ACT has received in excess of \$1 million in government funding and sponsorship. It has successfully delivered all projects and acquitted all monies. It recently received DGR and TCC status.

ACT Natimuk's board is comprised of highly experienced volunteers who have a broad range of applicable skills. Their role is to invent, advise, assist and oversee the overall operations of the organisation. ACT Natimuk is a structure through which members, their collaborators, and the community can trial and present work. ACT Natimuk is not a place or a person but a skills-based collective.

ACT Natimuk operates on a two-year cycle based on a Frinj year and a non Frinj year. Below is a diagram showing our governance structure including the proposed positions of General Manager, Finance Manager and proposed EFT of existing positions of MiN Creative Producer and Frinj Artistic Director and Production Manager.



To date, the strength of ACT Natimuk governance has been its ability to 'shapeshift' and arrange its capacity around the individual projects it chooses to deliver. This model has allowed the organisation to achieve a high level of cultural agency (self-determination and creative independence) over the past 15 years. We have outgrown our current organisational capacity.

Over the past 18 months, ACT Natimuk has received support as a developing organisation through Creative Victoria's Organisational Investment Program and has undergone a strategic planning process. Through this we have recognised that to operate sustainably to achieve our vision, goals and program, we must grow and formalise our operations. Consequently, ACT Natimuk is in the process of implementing significant changes to the governance and financial management procedures using the 'Good Governance Principles and Guidance for Not-for-Profit Organisations' as issued by the Institute of Company Directors.

These have informed the following objectives toward improving our organisational strategies, increasing efficiency, ensuring clear and transparent communication with stakeholders and meeting regulatory compliance.

Objectives:

1. Have clearly defined roles and responsibilities within the board and staff positions.
2. Through an annual skills audit, ensure that the board is comprised of people who have a broad range of skills that build the effective capacity of the organisation.
3. Conduct an Executive meeting once per month with the broader ACT Natimuk membership meeting quarterly around a social 'fun activity'.
4. Oversee the appointment and/or ongoing employment of key paid positions within ACT Natimuk including, General Manager, Frinj Artistic Director, Made in Natimuk Creative Producer and Financial Manager/Book Keeper.
5. Review the Strategic Plan and operational performance annually through monitoring the Goals, KPI's and strategies through the role of the ACT Natimuk General Manager.
6. Ensure effective communication is maintained with stakeholders through the General Manager.
7. Establish clear and effective financial management processes, including quarterly reporting and annual audit process within a calendar year reporting term.
8. Ensure a culture of ethical decision-making in relation to the way ACT Natimuk business is conducted.

OUR BOARD OF MANAGEMENT

The 7 member Executive is guided by its decision making charter and is responsible for appointment of key contractors; overseeing financial accountability and investment; reporting and acquittals; OHS and legal compliance. Volunteer event teams are responsible for project delivery, planning, communications/marketing, partnership management, on ground OHS, budget control, evaluation, documentation, community engagement and participation. ACT Natimuk membership is highly experienced at managing complex multi-arts events through both their volunteer and professional capacities.

The General Membership to ACT Natimuk is refreshed annually after the AGM. Members pay a small annual fee to join and offer skills and services they can bring to either specific programs or the management team. Much of the work load, effort and activity of ACT Natimuk is undertaken by the volunteer executive and a small number of paid staff. This has been identified as a key business risk and an area that requires further resourcing and support. This issue will be addressed as a priority in the 2017- 2019 Organisational Investment Funding.

The Board has a strong range of arts company experience, reflect a wide range of arts practice, and have solid administration and management skills. Many board members have had an association with ACT Natimuk for over 10 years. Because of this succession planning and board renewal has been seen as a priority. Having a small population to draw from does make it problematic to seek local representation, however, at the last AGM at least two new members signed up and ACT Natimuk will continue to seek industry expertise on the board.

ACT Natimuk also values a diverse representation on the board and proactively seeks to have balanced gender representation in positions of leadership and to see representation from Indigenous, CALD, youth and older persons living in our community. Based on an analysis of our membership demographics we identified our strengths and weaknesses to be addressed in our goals.

Identified Strengths: Members are largely local residents, all have artistic or production related experience, many to advanced levels, many enduring relationships with ACT Natimuk, many mature artists (40+ - 50+) with strong practices. Membership consists of representatives from a number of independent small arts companies including Transience, Y Space, and TransVision Theatre.

Identified weaknesses: Few members have financial training (or at least interest in undertaking it within management), few young people (we are mainly 40+), few people who don't identify as artists, few new members, lower male membership with two-thirds women. We are not culturally diverse however this is reflective of Natimuk population.

Board of Management and Key Positions

Member Name	Position	Skills
Carolynne Hamdorf	President	<ul style="list-style-type: none"> 25yrs regional arts organisation experience (exp) Funding writing exp. Visual artist. Past Board member of RAV, experienced freelance project manager and educator. Managed large budgets
Greg Pritchard	Vice President	<ul style="list-style-type: none"> 16 yrs regional arts organisation exp. Funding writing exp. Visual artist (internationally) Current AD for RAA conference. Arts company operator. Previous President
Mary French	Treasurer	<ul style="list-style-type: none"> Public artist, educator and sculptor. Experienced community installation and performance director. Business owner, long-term Natimuk resident. ACT member since 2005
Kane Hendy	Secretary	<ul style="list-style-type: none"> Runs own private IT business, Experience in new technologies, lighting and outdoor installation. Event organiser for Nati Frinj. MYOB experience
Dave Jones	Executive member	<ul style="list-style-type: none"> Internationally recognised, prize winning animator, illustrator and director. Owner/director of art company Transience. Professional artist. Experienced fund writer and manager. Previous ACT Treasurer
Alison Eggleton	Exec. Member	<ul style="list-style-type: none"> Visual artist, Gallery curator, Project management exp. Previous Chairperson of the Horsham Art is Festival
Tracy Skinner	Exec. member	<ul style="list-style-type: none"> Local business, café owner, administrative and community engagement skills. Business management skills. Funding writing exp. Visual and Performing Artist. Project and event management and volunteer management experience

General Membership

Member Name	Position	Skills
Jillian Pearce	General Member OIP Coordinator	<ul style="list-style-type: none"> Director Y Space aerial physical theatre and performing arts company. Arts and Cultural Officer with the Horsham Council. Dancer and performer. ACT member since 2001
Sarah Natali	General member	<ul style="list-style-type: none"> Previous Public Officer for the ACT. Member for past 5 years. Supports the delivery of the Frinj production. Skills in volunteer management
Martin Bride	General member	<ul style="list-style-type: none"> Professional Community Facilitator. Ten years' experience in delivering OHS, reporting systems with local government, community groups and government agencies. Past Chairperson
Anna Loewendahl	General Member	<ul style="list-style-type: none"> Theatre Maker (internationally), Arts Co. AD 13 yrs project management skills, Current PhD candidate, arts company experience. Previous Vice President and secretary
Edwin Irvine	General Member	<ul style="list-style-type: none"> Performer, Visual artist, Town Planner and business owner, Project management skills, Previous Goatfest organiser. Previous President
Elaine Uebergang	General Member	<ul style="list-style-type: none"> Long term resident, event production and volunteer management, Palais De Pixel coordinator
Verity Higgins	General Member Made in Natimuk Creative Producer	<ul style="list-style-type: none"> Theatre Maker (internationally) Project Producer Funding writing exp. Previous RAV employee
Hannah French	General Member Production Manager/Associate Director Nati Frinj	<ul style="list-style-type: none"> Visual artist Project management skills Previous RAV marketing officer OHS, volunteer co-ordinator Frinj
Kate Finnerty	General Member Frinj Director	<ul style="list-style-type: none"> Nati Frinj AD, Previous Arts Is...Festival AD, Visual Artist, Project Producer, Funding experience. Performer



Members of ACT Natimuk in action at the 2015 Nati Frinj Biennale

KEY POSITIONS

Frinj Artistic Director

Kate Finnerty .3 EFT in the Frinj year and .1 in the non-Frinj year

Kate first came to the Wimmera (Natimuk) in 1998 on a climbing trip, since then she returned many times to scale the rocks of Arapiles (world famous climbing 10kms from Natimuk). In 2005 she was absorbed into the vibrant local community and began to develop her arts practise in a variety of disciplines; touring extensively throughout Australia and internationally with installation/construction as performance company Bambuco. Kate has worked as an aerial performer with Y-Space in Space in Place at the 2006 Commonwealth Games as well as the developing work of Styckx and more recently Highly Strung at the 2011 Natimuk Frinj Biennale (in which she was also the Frinj Festival Director). She was an aerial performer for Strange Fruit at the "Flock" performance for the Horsham Art is...Festival in 2011.

Kate has been involved with the Nati Frinj Festival since 2005 as a visual artist/designer, performer, and producer of the show Penelope's Peep Show before taking on the role of Artistic Director in 2009. In 2012-14, Kate was the Festival Manager of the Horsham Art is...Festival and in 2015 was the Creative Producer for their major project collaboration with Erth, "CultiVat". The 15/16 year was her fourth Frinj Festival delivered in October/November 2015

Left - Nati Frinj 2015 Festival Director Kate Finnerty (L) and Production Manager Hannah French (R)
Right - The Freda Experience, Nati Frinj 2015, MiN Creative Producer (and performer!) Verity Higgins



Made In Natimuk Creative Producer

Verity Higgins .3 EFT

Verity Higgins, a VCA graduate, has worked as a director, actor, project co-ordinator, and teacher in performing arts. She has directed for festivals, theatre companies, tertiary institutions, & as a freelance artist and received awards for screenwriting, directing, acting and project management.

In 2005 Verity worked in the UK as Associate Director and actor for a small touring company - North Country Theatre. On returning to Australia she took up a position of Regional Arts Development Officer with Regional Arts Victoria, based in Ballarat. In this role she produced a range of projects including a multicultural music festival, a large platypus geoglyph on the then dry bed of lake Wendouree for the state-wide [Fresh & Salty](#) project working with artists and Indigenous youth, a documentary, two youth theatre projects *GRIT 1&2* as part of VicHealth's LEAP program, and the [Central Highlands Virtual Choir](#) project. Verity has also directed and independently produced in collaboration with David Brown a documentary about the Sweet Mona's choir *The Big Sing*, which was acquired and broadcast on the ABC in 2010. Commissioned by Regional Arts Victoria, and also in collaboration with David Brown, Verity directed the *At The Coalface* documentary looking at the role in of arts in recovery following the devastating February 2009 bushfire in Victoria, and documented the 5 Small Town Transformation projects in 2014. Since returning to freelance work in August 2013 Verity has directed 5 plays from *Roulette* by Raimondo Cortese for the Canberra Academy of Dramatic Art, and performed in Tracy Bourne's new work 'The House at The End of the Line', 'Dr Blake' and the short films 'Broken' & The Man Who Caught Mermaid'. Most recently she has developed a new theatre work, 'The Freda Experience', for presentation at both the Castlemaine State Festival and Nati Frinj 2015.

Verity has set up the MiN Website, Project Scope and coordinated the presence of MiN at Showcase Victoria in May 2015 and Australian Performing Arts Market 2016. She is also an artist on the Made in Natimuk Dance Card with the premier of The Freda Experience for the Castlemaine Festival in March 2015.

General Manager

Role Description .3 EFT

- To maintain and improve communications across the organisation and with member stakeholders and partners.
- To broaden income streams and apply for funding.
- To maintain and develop partnerships, nationally and internationally.
- To centralise ACT Natimuk information and formalise processes along with the ACT Natimuk Board.
- To introduce “Friends of Frinj” scheme.
- To develop the marketing plan along with Frinj AD, MiN Manager and Board.
- To implement the arts incubator in the non Frinj year.
- To formalise the three tiered financial management relationship structure with Finance Manager.

Financial Manager

Role Description .1 EFT

- Oversee the practice sound financial management along with the ACT Natimuk Board, and paid positions.
- Conduct book-keeping for the organization.
- Implement three tiered financial structures that support the work of ACT Natimuk.
- Provide bi-monthly statements for the ACT Natimuk Board.

SUCCESSION PLAN

Due to the voluntary nature of our organisation and our very small population, ACT Natimuk struggles with sustaining organisational energy levels from its limited pool of members. To address this issue of replenishment, our Board will actively support its current and next generation of serving board members by;

- Creating opportunities for PD and exchange at least once per year. This could be through connection and excursions with other festivals and cultural organisation such as Regional Arts Victoria’s Regional Cultural Network or other festivals and projects.
- Through an annual skills audit, ensure that the board is comprised of people who have a broad range of skills that build the effective capacity of the organisation.
- Advertise or actively seek each year, new board members.
- Add free ticketing incentive for attendance to key ACT Natimuk programs.
- Employing a General Manager and Financial Manager will ensure leadership continuity. Consolidating managerial and financial structures will enable ease of communication and transfer of information.
- General Manager, in consultation with the board and project managers, will develop each project’s succession plan. (i.e. Nati Frinj Biennale, Made in Natimuk, Goatfest etc.) As we do not have a solid succession plan in place for the overarching legacy of ACT Natimuk business, the new role of General Manager will seek to address this component of a succession plan. This will outline the artistic capital we need to leave behind for future staff, board and other stakeholders and how we can change or exit in a planned way.

Our General Membership will actively support its current and next generation of members by:

- Creating social events around the quarterly general membership meetings that encourage social exchange and FUN.
- Add free ticketing incentive for attendance to key ACT Natimuk programs.
- Maintain the current separate project committee structures whereby volunteers can be part of subcommittee (such as Frinj Festival) while not having to attend general ACT Natimuk meetings.
- Communicate more effectively with the general membership around ACT Natimuk activities. (i.e. Progress Press and informal conversations)

RISK MANAGEMENT

ACT Natimuk board identifies and mitigates the risks on an ongoing basis

Key risks identified include:

- Limited financial security as a funded organization - Mitigated through annual review of the programs and activities. The organization is able to shift and shape operations to reflect capacity to deliver within the organization.
- Financial management - Introduction of a book keeper to support the work of the Treasurer and Board in the bi-monthly budgeting and reporting process.
- Conducting Activities and Events - Mitigated by extensive safety management plans inherent within the delivery of ACT Natimuk programs. This culture was first introduced in 2002 through Bill Coleby from Coleby Consulting working with the Nati Frinj Biennale.

Marketing and Promotions

Overview

ACT Natimuk aims to push the boundaries of art made and shared in regional Victoria. Focused on the small Western Victorian town of Natimuk, ACT Natimuk endeavours to actively engage local audiences and attract and develop a relationship with audiences from surrounding regional centres, towns and major capital cities.

Over the past twelve months, ACT Natimuk has also embarked on an exciting enterprise called 'Made in Natimuk'. This new model extends the reach and audience for art products developed and showcased in Natimuk and extends these services and products to existing Australian festival programmers and to a growing network of festival producers based in Asia.

Branding

ACT Natimuk functions as the overriding management system to support the delivery of various programs and projects. These include:

The Natimuk Frinj Biennale

Made in Natimuk

Natimuk Presents (traditional touring shows)

Partnerships with metro based arts agencies (VCA collaboration-*FRISK Fest*, Arts House *Time_Place_Space_Nomad*)

Time defined projects (Small Town Transformations)

Locally delivered regular activities and events (*Goatfest*, *Palais de Pixel*)

To make the most of the ACT Natimuk's volunteers and community resources, limited energy is expended in promoting the collective 'ACT Natimuk' brand. However, the composite parts listed above, each have their own identity and target markets. Their successful delivery continually defines and redefines Natimuk events as engaging participatory, good humoured and 'outside the mainstream' urban experience.



Competitive Advantages

In addition, ACT Natimuk has identified the following competitive advantages which make our endeavours attractive to sponsors, investors and audiences. These include:

- A loyal and growing audience base, made up of professional, informed and active consumers. There is a high repeat visitation to such events as *Goatfest* and the Nati Frinj Biennale.
- A unique and particular identity, which is borne out of being created in a small regional, progressive community and NOT a large, populated, urban context.
- Excellent local support.
- A good track record, both financially and managerially. ACT Natimuk has been running as a volunteer based arts organisation for the past 25 consecutive years. It is in the process of transitioning to a professional operation.
- Events are well known across the arts and climbing sector. There is strong word of mouth referral for events such as Frinj, *Goatfest* and our Partnership Projects.
- ACT Natimuk is open to trying new ideas, evolving and extending our offerings.
- We have artists and art making at our core and celebrate the making of art in non-urban locations as a critical point of difference, both for local artists, visiting collaborators and the audiences who attend the range of services and products available.



*Lantunda - Nati Frinj 2009, artists Mary French, Carolynne Hamdorf, Douglas Hockley, Stuart Mathieson.
Photographer, Michelle McFarlane*

Audience

The nature of the products and programs developed and supported by ACT Natimuk involve a high level of investment by the artists living and working in the Natimuk. Creative outcomes are nuanced and creatively biased by this investment. The unique experience provided through Frinj, *Goatfest* and the Partnership Projects has seen many performers & audience re-visit events, local sponsors stay true and the community and wider Wimmera audiences stay engaged and connected.

ACT Natimuk activities are different. They provide audiences and participants with high quality, 'out of city' experiences that are original and bespoke along with a strong, dynamic and tested brand. ACT Natimuk has high value outcomes, however its' business systems and models require support and redefining. This is also true in terms of greater investment and resourcing of the marketing of ACT Natimuk and the various programs it coordinates.

ACT Natimuk offers audiences a range of innovative ways to 'connect with', rather than 'passively attend' events and programs. Our audience is generally educated, informed and socially connected. They are interested in issues relating to the arts, the environment and sustainability. They don't mind travelling beyond the traditional 1.5 hour radius of the city to have a cultural experience that is authentic and connected to place. They don't require high-end accommodation and seek creative and experiential 'non packaged' activities that invite exploration, discovery and experimentation.

They like to explore, discover and experiment with new and emerging activities. (This profile has been defined by post event surveying at Nati Frinj and *Goatfest*, as well as receiving feedback from collaborating partners and visiting artists involved in MiN)

Target Markets

ACT Natimuk aims to focus its attention on the following key market segments:

- Investing in and involving local audiences;
- Developing and deepening audiences from regional centres and cities
- Exploring and extending international opportunities

Local Audiences

Ensuring ongoing programming is provided for local residents and the wider community is critically important to ACT Natimuk. These services develop good will and trust with the local community. They ensure that strong volunteerism and support is able to be drawn on in times when large projects such as Small Towns Transformation and Nati Frinj are delivered. The ongoing commitment to '*Palais de Pixel*' and '*Natimuk Presents*' are important opportunities for engagement between visiting artists and the wider community. The Partnerships Programs have also become a valuable 'bridge' or 'link' to develop the engagement of and experiences for local audiences/artists and visiting artists.

Regional Audiences

This group includes regional festival presenters and decision makers and regionally based artists who may present, collaborate or develop work for MiN or Frinj. Developing a solid and ongoing dialogue across the whole year, rather than just as the lead into an event or activity like *Goatfest* or Frinj, with this target group, is important. ACT Natimuk hopes to invest in the strategic engagement and maintenance of our audiences throughout the course of the whole year through the use of:

- Social media
- Managing data collected through events more effectively
- Applying more paid time and resources to marketing, audience development and engagement

Festivals that will be targeted to ensure we have more exchange between artists and greater collaboration possibilities include: Horsham Art is ...Festival, Frouteville (east Gippsland), the various Mildura festivals, Castlemaine State Festival, Ballarat Winterlude, Balmoral Arts Festival, Dunkeld Festival, Shepparton Arts Festival, Next Wave and Big West Festival.

In addition to regional audiences and regionally based festival presenters, ACT Natimuk will also maintain relationships with associations and organisations such as: Creative Victoria, Regional Arts Victoria, Horsham Rural City Council, Victorian College of the Arts, ArtsHouse Melbourne, and funding bodies such as Vic Health, Australia Council, Horsham Rural City Council, Tourism Victoria.

International Audiences

MiN will be presented at the Australian Performing Arts Market (Brisbane), Regional Arts Australia Conference, Long Paddock, Show Case and the Singapore Performing Arts Market. There is a history of touring performances internationally (Y Space, Bambuco, Transience, Anthony Pelchen), and an expectation that more MiN products will be delivered into Asian based festivals.

Marketing Ambitions

ACT Natimuk aims to consolidate its operations and promotions and build a more sustainable governance model, including greater definition of marketing outcomes. This will see the organisation gain wider and deeper recognition, through:

- A more strategic approach to promotions and media coverage,
- The establishment of a 'Friends of the ACT Natimuk';
- Consolidation and integration of our online presence;
- Exploration of new partnerships and investment through philanthropic agencies;
- Further consolidation and focus on the Made in Natimuk model and promoting creative products into Asia.
- Ensure the sustainability of the Nati Frinj is achieved by taking advantage of ongoing funding and commissioning new work and planning for more longer term outcomes due to the benefits of having consistent and known funding;
- Ensuring the sustainability of the Nati Frinj is achieved by taking advantage of ongoing funding to commission new work and plan for more longer term outcomes.
- Proactively promote the Made in Natimuk product at state & national performing arts markets.
- Inform and increase the producing capacity of Natimuk artists and their work.



Evaluation of Marketing Ambitions

Effective marketing and brand awareness outcomes will be assessed against a set of KPI's defined for each major ACT Natimuk project/program. These benchmarks will be determined at the start of the event or campaign.

KPIs could include:

- Event satisfaction by the audience- gauged by surveying
- No. of media stories taken up by major metro news & lifestyle magazines, including attribution to sponsors.
- Sponsor and partners recognition across the program- communications tracked

Marketing & business change measures

- Increase/change in Web visitation, e news 'sign ups', Twitter followers, FB likes;
- Attendance at all ticketed events increases.
- Bed nights at accommodation including camp grounds and private residencies are tracked and measured.
- Increase or change in the number of 'Friend of' sign ups.
- Website and social media campaigns are fully integrated

Our Websites:

www.actnatimuk.com

www.madeinnatimuk.com

www.natifrinj.com

Finances

Many ACT Natimuk members are professional artists and run successful arts companies (Y Space, Transience, Transvision, Thieves Theatre, in the past Bambuco). Over the past ten years, the ACT Natimuk has received in excess of \$1,000,000 in government funding and sponsorship. It has successfully delivered all projects and acquitted all monies. This has been achieved through volunteers, a handful of paid staff and excellent local support. Management of payroll for some larger funded projects such as Small Towns Transformations and Made in Natimuk, have been supported by Auspicious Arts.

Over the past 18 months ACT Natimuk has transitioned from a volunteer, project based approach to employing a part time book-keeper who provides the Executive Board with comprehensive monthly financial reports. Accounts are paid electronically between three executive members with the book-keeper receiving all accounts. Account lines have been reconciled with the Australia Council's financial categories. The Board is proactively recruiting additional members to ACT Natimuk who have finance and accounting expertise.

The executive team are ensuring that the financial and management structures that are in place enable the entity to stream-line administration, stay across the operations in an efficient and effective way and ensure artists and arts companies spend more time creating great art. **More art, less admin!**

Key Roles with associated financial strategies that support artist practice:

General Manager: Drive revenue raising and broaden income streams over the life of the OIP that support artists making work within Frinj Biennale and MiN contexts.

MiN Creative Producer: Raise revenue through 10% commission from on-sell of artists work fed back into the presentation of MiN within more marketing contexts.

Frinj Director: Drive revenue raising and broaden income streams for artists and programming within Frinj Biennale.

ACT Natimuk: Provide a three tiered financial management structure that allows for flexibility in the way artists practice can be supported. (see below)

The LUDIC model of Financial Management.

1. **The Handshake:** Nati Frinj Biennale program becomes an umbrella under which artists make their work. Work sold through MiN incurs a 10% commission from the artist to ACT Natimuk. Financial management in both Frinj and MiN are run independently of ACT Natimuk. Projects may have their own Public Liability Insurance or be covered by MiN. E.g. MiN on sell of *In My Day*.
2. **The Cuddle:** ACT Natimuk agrees to auspice small grants for artists at a 5% auspice fee. Public Liability Insurance is covered through ACT Natimuk's policy, e.g. Frinj and *Found* project relationship. In addition, work sold through MiN incurs a 10% commission from the project to ACT Natimuk.
3. **The Threesome:** ACT Natimuk agrees to auspice the artists project and covers the Public Liability of the project at a 5% auspice fee with Auspicious Arts managing the payroll of the project as a portion of that 5% auspice fee. E.g. *Opera in the Air* for Yea Carnivale Festival, 2016. In addition, work sold through MiN incurs a 10% commission from the project to ACT Natimuk.

Audit and Risk

Each major funded project undertaken by ACT Natimuk identifies risks associated with the safe and effective delivery of such projects. In most cases, working or sub committees are established to oversee the detail of such projects. At least one representative of the Executive sits on any funded project sub-committee. Project updates, including risk are presented to the Executive meetings which are scheduled once every two months.

Significantly funded projects are independently audited as a requirement of such funding. The Board occasionally audits procedures. This is done as per the financial management procedures review, undertaken in 2015 as part of its commitment to strategic planning and reviews. Financial security is a key risk for a small, mostly volunteer run arts entity. So to mitigate this, thorough budget reports are presented at each bimonthly executive meeting.

4 Year Budget

Income

Note: Income in 15/16 shows \$22 K accrued from previous years OIP and brought forward into Frinj Year. (Other Victorian State Funding)

Income demonstrates:

- Increase in Philanthropic support matched with Cultural Partnerships Australia Match Funding due to appointment of General Manager Position increasing from .3 EFT in 2017/18 to .4 EFT in 2018/19.
- Gradual and conservative estimate of increasing commissions received from sale of MiN work and auspicings role. (Other Activities income)
- Increase in the Box office and ticketing income in the next two festivals. (Event Income)

Note: Income does not demonstrate the amount of work increasing directly for artists over time. This money does not go through ACT Natimuk books but is monitored through direct consultation with the Artists.

Item	<u>2015/16</u> <u>Forecast</u>	<u>2016/17</u>	<u>2017</u>	<u>2018</u>	<u>2019</u>
Organisations Investment Program request	\$45,000.00	\$45,000.00	\$125000.00	\$125000.00	\$125000.00
Australia Council Grant	\$0.00	\$0.00	\$25,000.00	\$20,000.00	\$50,000.00
Commonwealth Government Funding	\$32,000.00	\$0.00	\$38,000.00	\$15,000.00	\$40,000.00
Other Victorian State Funding	\$22,000.00	\$0.00	\$10,000.00	\$15,000.00	\$20,000.00
Local Government Funding	\$6,000.00	\$0.00	\$6,000.00	\$0.00	\$6,000.00
Event Income	\$27,000.00	\$15,000.00	\$30,000.00	\$25,000.00	\$35,000.00
Other Activities and Income	\$3,500.00	\$3,000.00	\$5,000.00	\$7,500.00	\$10,000.00
Cash Sponsorship	\$0.00	\$0.00	\$2,000.00	\$2,000.00	\$5,000.00
In-Kind Support	\$80,200.00	\$44,225.00	\$61,900.00	\$28,675.00	\$61,900.00
Donations	\$0.00	\$0.00	\$0.00	\$5,000.00	\$7,000.00
Fundraising (Net)	\$3,000.00	\$2,000.00	\$4,000.00	\$4,000.00	\$4,000.00
Foundations	\$0.00	\$0.00	\$10,000.00	\$15,000.00	\$20,000.00
Total Income	\$218,700.00	109,225.00	\$316,900.00	262,175.00	\$383,900.00

Expenditure

Wages from 2017 worked out at \$70 K per year

2018 Demonstrates

- The Frinj Programming beginning in 2018 with the *Invent and Present* incubator model
- Reduced Frinj Artistic Director role for the out year. (From .3 EFT to .1 EFT)
- Increased General Manager role from .3 to .4 EFT.
- Decrease in volunteer ACT Natimuk management and OIP reporting due to appointment of GM

Item	<u>2015/16 Forecast</u>	<u>2016/17</u>	<u>2017</u>	<u>2018</u>	<u>2019</u>
Salaries, wages and fees – Performers, artists, arts workers, technical	\$61,500.00	\$20,000.00	\$86,000.00	\$73,000.00	\$112,000.00
Salaries, wages and fees – MiN Creative producer Frinj AD and production.	\$33,000.00	\$22,000.00	\$58,000.00	\$33,000.00	\$58,000.00
Salaries, wages and fees – Management and administrative	\$0.00	\$0.00	\$41,000.00	\$41,000.00	\$41,000.00
Production, exhibition and touring	\$13,000.00	\$5,000.00	\$25,000.00	\$27,500.00	\$31,000.00
Other programs and expenses	\$8,500.00	\$8,000.00	\$18,000.00	\$37,000.00	\$45,000.00
In-kind costs	\$80,200.00	\$44,225.00	\$61,900.00	\$28,675.00	\$61,900.00
Marketing costs	\$11,000.00	\$3,000.00	\$12,000.00	\$10,000.00	\$15,000.00
Infrastructure expenses (Administration costs)	\$11,500.00	\$7,000.00	\$15,000.00	\$12,000.00	\$20,000.00
Total Expenditure	\$218,700.00	\$109,225.00	\$316,900.00	\$262,175.00	\$383,900.00

Creative Victoria OIP Breakdown:

Activity	<u>2017</u>	<u>2018</u>	<u>2019</u>	<u>2020</u>	<u>Total OIP</u>
ACT Wages	41,500	41,500	41,500	41,500	
ACT Operations	5,000	5,000	5,000	5,000	
ACT Total	46,500	46,500	46,500	46,500	186,000
MiN Wage	25,000	25,000	25,000	25,000	
MiN Operations	5,000	5,000	5,000	5,000	
MiN Total	30,000	30,000	30,000	30,000	120,000
Frinj Wages	33,000	8,300	33,000	8,300	
Frinj Program/ops	40,500	15,200	40,500	15,200	
Frinj Total	73 500	23.500	73 500	23.500	194,000
Total	150,000	100,000	150,000	100,000	500,000
	(25,000)	+25,000	(25,000)	+25,000	

Goals, KPIs and Strategies

GOALS	KPI	Annual Targets					Strategies
		Current situation	2017 Frinj	2018	2019 Frinj	2020	
Artistic Goal PRACTICE: Support, Extend and Strengthen							
To support, extend and strengthen the sustainability of a Natimuk based arts practice.	Continued to prepare and present Nati Frinj program.	Y	Y	Y	Y	Y	Frinj Artistic Director (Frinj AD) to consult with current artists practice, regarding their relationship with the Frinj. Frinj AD to create relationships with new artists.
	Introduced regular participatory projects for young people.	0	1	1	2	1	Put out EOI for child focused projects and/or develop a project internally.
	Introduce arts project incubator in non-Frinj Year for presentation at Frinj and MiN.	N	Y	Y	Y	Y	General Manager (GM) and MiN Creative Producer (MiN CP) to consult, design and trial incubator.
	Increased ACT member PD opportunities, e.g. visits to other festivals/orgs.	0	1	1	1	1	Call out for suggestions. Plan and communicate events program to members and potential members. Allocate funds to these events. Do! Seek feedback. Repeat.
	Increased opportunities for artistic exchange; nationally and internationally.	1	1	2	2	2	MiN CP/GM/Frinj AD contact orgs, festivals, individual artists. MiN representation at APAM focusing on Asia & NZ.
	Developed MiN residencies with other regional presenters.		1	1	1		Identify and approach other regional presenters and negotiate potential projects. Deliver projects.
	Increased no. of external presenters attending MiN forum at Frinj.	2	3	0	5	0	MiN CP to identify and invite external presenters to attend the forums.
	Increased MiN work sold as a result of MiN Forum at Frinj.	3 (tbc)		4		5	MiN CP and artists to clearly articulate projects' touring models.
	Presented MiN at national and international arts markets and forums.	3	2	3	2	3	MiN CP to identify and organise presentations at strategic markets and forums

							in consultation with MiN artists.
	Increased work sold/and relationships established as a result of MiN presenting at national and international markets and forums.	3	3	4	4	5	MiN CP and artists to clearly articulate projects' touring models and potential for engagement.

Artistic Goal PARTNERSHIPS: Make and Maintain

Make and maintain cultural partnerships.	Maintain and deepen existing relationships with specific stakeholders.	Y	Y	Y	Y	Y	GM, MiN CP, Frinj AD to communicate with Creative Victoria, RAV, Auspicious Arts VCA, Horsham Rural City Council, Arts House.
	Developed relationships with new stakeholders.	y	y	y	y	y	GM, MiN CP, Frinj AD to coordinate approach to RDV, Australia Council, CPA, Philanthropics, Cultural Tourism Victoria and Grampians Tourism.
	Maintained or increased number of engagement residencies with other regional presenters.	1	1	1	1	1	Identify and approach other regional presenters. Negotiate potential projects. Deliver projects.
	Secured funding for a General Manager to assist in broader ACT partnerships.	y	y	y	y	y	Apply for OIP and secure funding for GM. Build partnerships through this position.

Artistic Goal PROGRAM: Present and Invent

1. Present and invent a vibrant and engaging ACT Natimuk program.	Increased number and range of arts products through MiN.	21	22	23	24	25	Identify and invite associated artists to join MiN. MiN CP to revise existing dance card and website on biennial basis.
	Maintained Frinj Programming.		Y		Y		Frinj AD programs biennial festival through EOI and direct commission.
	Developed arts incubator project in the non-year of Frinj.			Y		Y	Exec, Frinj AD and MiN CP Manager to consult, design and trial a new arts incubator model.
	Continue to present existing ACT Natimuk programs.	Y	Y	Y	Y	Y	Palais de pixel, Goat Fest, ACT Presents, MiN, Nati Frinj

							Biennale, Partnerships such as VCA FRISK, Nomad.
Social Goal: PARTICIPATION: Engage and Communicate							
2. Engage more local community and beyond.	Increased ACT membership, including diversity in age/arts/non-arts.	19	20	21	22	23	Talk to people individually. Promote opportunities, flexible contribution through call outs. Create ACT social fun events ACT Members are offered a membership incentive of a % off ACT events. Increased ACT member PD opportunities. Design and provide flexible model of membership. E.g. project based membership, core members, Exec. GM to survey members after initialising a year of participation strategies.
	Increased the number of projects that involve young people.	4	5	3	6	4	Free tickets for under 18yrs local people to ACT events. Approach local young people and talk about the ACT. Go into schools etc. Design youth specific projects (made by them).
	Increasing the number of local people engaging with ACT programs.	33%	40%	25%	60%?	30%	Participation: Create project that invite meaningful experiences. Audience: Present programs that invite meaningful experiences. Consult with members. Survey the town.
	Increasing the number of non-local people engaging with ACT programs.	6	3	8	4	10	MiN to extend the reach of Natimuk based work to other audiences. Measured by works presented in other regions.
	Increase the number of volunteers for Frinj Festival.						Develop the volunteering program through early registration & benefits strategy.
3. Strengthen communications	Increased number of articles, adverts, posters to	8	20	10	25	12	GM to develop and implement promotions campaign for the year.

locally and beyond.	inform local community of ACT events/ programs/opportunities.						Trial a variety of methods/ media platforms. Seek feedback. Revisit plan.
	Documentation of ACT events to be able to share locally and beyond on media platform.	y	y	y	y	y	Draw up an annual program of events – identify media needs and possible. documentation outputs. Approach/designate roles to take documentation and communicate it.
	Increased awareness of the new ACT Natimuk brand. (Increase in number of website visits & Facebook followers/likes by 20% per year on current trends for both MiN and ACT Natimuk)	20% increase	20	20	20	20	Officially rebrand and launch ACT as ACT Natimuk with new logo. Change name within constitution. GM, Frinj AD, MiN CP to write a strategic marketing plan that promotes the uniqueness of our artist driven org and programs. Monitor number of website visits & Facebook followers/likes.

Economic Goal GOVERNANCE and FINANCE: Strengthen and Sustain

<p>1. Stronger and Sustainable Governance.</p> <p>2. Strong, Sustainable Financial Management and Structure.</p>	Sustained ACT paid roles including MiN CP, Frinj AD, Production Manager, Volunteer Coordinator, Marketing and Promotions, OH&S Officer.	.6	.9	.4	.9	.4	Exec. to advertise, interview and employ new roles. Frinj AD to appoint Frinj related roles of Marketing and Promotions, Volunteer Coordinator, Production Manager and OHS.
	Introduce new ACT paid roles (including GM, Finance Manager).	0	.4	.4	.4	.4	Exec. to advertise, interview and employs new role.
	Centralise ALL ACT files and resources.	n	y	y	y	y	GM with member assistance will locate and collate historic and working files and resources into one location (computer and office).
	Met objectives outlined in Organisational Structure section of Strategic Plan.	n	y	y	y	y	Hold regular meetings, conduct annual skills audit, define roles & responsibilities, appoint and support key paid positions, annually review and monitor Strat Plan. Ensure effective communication with stakeholders, clear financial management and reporting.

							Ensure ethical decision making.
	Sustained ACT paid roles including MiN CP, Frinj AD, Production Manager, Volunteer Coordinator, Marketing and Promotions, OH&S Officer.	.6	.9	.4	.9	.4	Exec. to advertise, interview and employ new roles. Frinj AD to appoint Frinj related roles of Marketing and Promotions, Volunteer Coordinator, Production Manager and OHS.
	Confirmed structure for auspicing of MiN projects.		y				GM, Finance Manager and MiN CP to investigate legalities and organisations with similar structures. Formalize auspice structure for MiN, Frinj and other projects.
	Continued relationship with Auspicious Arts in the management of wages and on-costs for ongoing ACT paid positions.	y	y	y	y	y	GM, Finance Manager and MiN CP to understand and communicate relationship with Auspicious Arts and maintain effective communications.
	Increased Frinj box office income.	15 K	25K		30K		Frinj AD to consolidate ticketing culture and events introduced in 2015 Frinj. Frinj AD to present report on Frinj profit from tickets, funding, and philanthropic streams.
	Increase external income streams for ACT Natimuk programs incl Frinj, MiN et al. (e.g. Philanthropics, Creative Partnerships Australia, Australia Council- Excluding Creative Victoria OIP in figures.)	80K	131K	108K	197K	130K	GM with support from ACT exec, MiN CP and Frinj AD. Identify and apply for existing and new external funding and partnerships to broaden and increase income streams for the festival.
	Increased annual income for artists from ACT Program, ie: MiN and Frinj programs in particular.	Frinj 61K MiN 51 K	Frin 76K Min 70	Frin 20 Min 80	Frin 100 Min 90	Frinj 25 Min 110	GM, to assist negotiating partnerships with other organisations, Frinj AD to create paid work within the festival. MiN CP to sell work. Managers create and circulate short annual survey to gather data on artist's income from ACT Program, both through ACT Natimuk books and external projects.
	Increased MiN income.	2000	5K	7.5K	10	12 K	MiN CP sells work, and with Financial Manager present

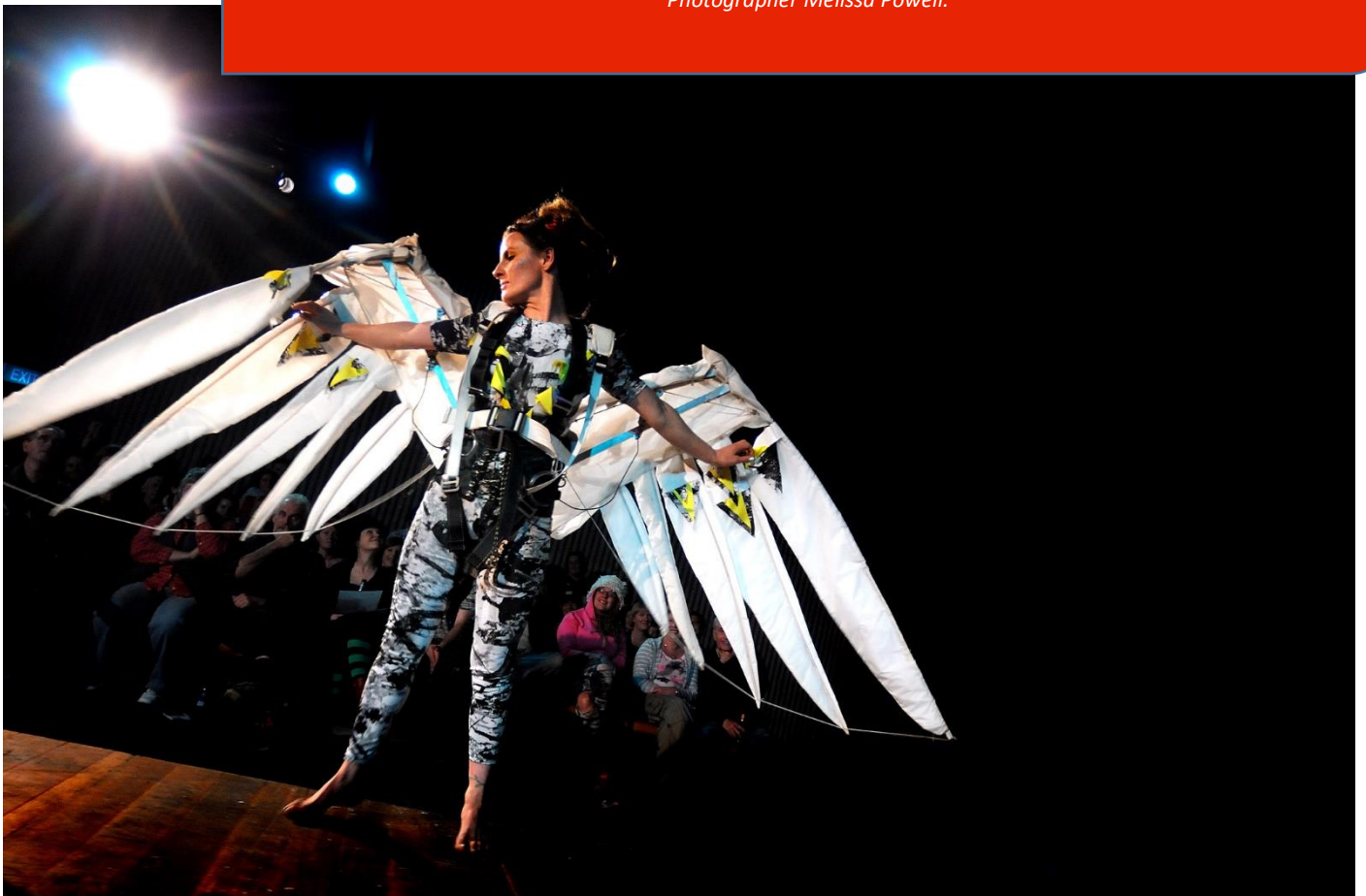
							report on commission and funding. MiN income fed back into presence at more marketing conferences.
	Raised money from patron Program.			5 K	7K	7 K	Introduced Friends of Frinj Program.
	Secured OZ CO for 4 year Organisational Funding.					Y	By 2020 have secured 4 year organisational funding from OZ CO.



L - Time Space and Place, Nomad 2016, Futurist Dinner P 2. Photographer Zoe Scoglio.

R – M.A.R.P, Maylasia/Natimuk Collaboration, Nati Frinj 2013. Photographer Gareth Llewellyn.

*Below – Feeling the Ceiling, Artistic Director Kat Pengelly, Nati Frinj 2011.
Photographer Melissa Powell.*



SWOT Summary

Strengths	Weaknesses
<ul style="list-style-type: none"> ●Has a vibrant regional reputation that is known for delivering successful consecutive events e.g., Nati Frinj, Goatfest. ●Activities serve a wide variety of local, state and national and international audience. ●Unique community of rock climbers, visual and performance artists, arts workers, and farmers who contribute to the creative vibrancy of the organisation and its activities. ●Diversity of artistic talent in Natimuk which attracts other artists. ●Versatile volunteer base of members and non-members, can expand/contract depending on event. ●Strong history of developing collaborative projects between local artists and with artists nationally and internationally. ●The development of the Natimuk <i>Verj</i> as a public space on which to gather, socialise and experience art in the centre of town. ●A calendar of locally grown arts touring product called <i>Made in Natimuk</i>, launched nationally in 2015. 	<ul style="list-style-type: none"> ●Reliant on a small base of creatives/artists for executive committee and members. ●Executive committee roles filled by volunteer energy which leads to burnt out. ●Small artistic pool of local artists and project drivers with no succession plan. ●No central point for organisation's information and documentation- communication with artists and cultural partnerships can be lost between projects. ●Over reliance on annual funding cycles to run activities. ●Reliance on external sources of funding leads to missed collaboration opportunities.
Opportunities	Threats
<ul style="list-style-type: none"> ●Number of creative project models in place to strengthen, promote and empower local arts practice e.g. Frinj, MiN and collaborations with Arts House and VCA graduate program. ● International artist collaboration with Melaka Arts and Performance Festival (MAP Fest) and the future Horsham AsiaLink artist in residency program to grow diversity. ●Improvements to ACT website and increase in social media use to engage new audience, raise awareness and take ACT product beyond our regional borders. ●Youth focused creative engagement projects through Arts House and VCA. ●Community groups engagement with Nati Frinj and other events to fundraise. ●Development of creative projects that engage public spaces on the Natimuk <i>Verj</i> 	<ul style="list-style-type: none"> ●Lack of professionalization of the organisation – response to new opportunities is limited. ●Member numbers static and predominately arts background - limits growth and diversity of the organisation and its activities. ●Executive committee roles and major project roles require funded positions to retain the involvement of our practicing artists and arts workers. ●HRCC, Business Horsham and Grampians Tourism continue to ignore the economic and cultural value of ACT activities. ●Lack of adequate public transport within town and the region limits engagement. ● OH &S requirements threaten the continued use of unconventional spaces. ●Distance from Adelaide and Melbourne limits hiring of resources e.g. staging, food vans. ●Two organisations (Art is...festival, Horsham and ACT Natimuk) in the region applying for the same funding. ● ACT projects are so varied that insurance is constantly customised to be adequate – invites legal threat.

All new members and artistic partnerships welcome, enquiries to ACT Secretary - Kane Hendy, PO Box 119, Natimuk 3409, kane@hendyconsulting.com.au