

The background of the cover is a photograph of a sunset or sunrise over a body of water. The sky is a mix of orange, yellow, and light blue, with a bright sun visible in the center. The water is dark blue, and there are some rocky islands or shorelines visible in the distance.

ACTNATIMUK

Annual Report **2020**



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Blown Around, 2020, Mary French.
Figures are propelled by the windstorm created within the Travelling Lantunda Pavilion. Photo: Mary French
Annual Report designed by argraphicdesign.com.au



ACKNOWLEDGEMENT OF COUNTRY

ACT Natimuk acknowledges the Traditional Custodians of the land upon which we are located, the Wotjobaluk, Jaadwa, Jadawadjali, Jupagulk and Wergaia and all the lands on which we meet and work.

We pay respect to elders past, present and emerging and acknowledge their sacred connection to land, water and community.

INTRODUCTION

What is ACT Natimuk?

actnatimuk.com

ACT Natimuk is an arts organisation that drives and presents cultural activities in the West Victorian community of Natimuk and beyond. It has an auspicious history as an organisation that has supported performing arts for many years. Originally established as the Arapiles Community Theatre in 1979 and presenting musical theatre, it has evolved over the past 20 years by extending its vision. It now supports arts in a variety of genres – disciplines such as dance, visual arts, film, new media, projection, aerial performance and experimental works. ACT Natimuk provides this support through a suite of programs:

ACT Natimuk Presents

Nati Frinj Biennale

Made in Natimuk

ACT Natimuk major Projects & Partnerships

2020 Snapshot in Numbers:

\$116,782	in state and federal funding
\$1,285	in private and philanthropic support
290	audience reached
7	events, exhibitions and workshops across Regional Victoria

People

In 2020, ACT Natimuk consisted of the following people:

EXECUTIVE COMMITTEE

President Dave Jones

Vice-President Jacqueline Shulz
(Jillian Pearce to July 2020)

Secretary Sue Pavlovich

Treasurer Mary French

GENERAL COMMITTEE

Cameron Abraham

Anna Ferguson

Anthony Schellens

Gail Harradine
(Tracey Skinner to April 2020)

STAFF

Hannah French General Co-Manager

Tracey Skinner General Co-Manager
(Adam Demmert General Manager to April 2020)

Hannah French Nati Frinj Biennale Director

Verity Higgins Made in Natimuk Producer

MEMBERS

Jillian Pearce	Mary French
Anna Ferguson	Anna Loewendahl
Hannah French	Dave Jones
Sean Keown	Carolynne Hamdorff
D’Arcy Molan	Elaine Uebergang
Sue Pavlovich	Jacqueline Shulz
Tracey Skinner	Yingying He
Greg Pritchard	Gail Harradine

Message from the Chair

2020 has been an unusual year for ACT Natimuk. The effects of the COVID-19 pandemic have been far reaching with considerable impact on many of ACT Natimuk's exciting programs as well as implications for future ACT planning.

Goatfest, largely organised by Tracey Skinner in 2020, was one of the early victims. Despite having the most comprehensive lineup of films ever, the decision was made to postpone the Easter delivery of the event and reschedule for later in the year. As time went on and it became apparent that restrictions were not to be eased any time soon, the decision was made to hold the festival as an online event in November. The event had good attendance and may well serve as a model for 2021. Goatfest acquired a new sponsor in 2020 (Climbing Anchors) who are keen to continue their support for the festival into 2021.

The Goat Gallery had been capably run by Sue Pavlovich again this year though COVID-19 caused planned exhibitions and events to be cancelled. Gallery owners Rob Grenfell and Genevieve Lilley resumed permanent residence in Natimuk during the lockdown and have now resumed the running of the Gallery space.

Palais De Pixel was also impacted by COVID-19 with only 2 screenings able to take place before the program was suspended until further notice.

Verity Higgins has continued in her role as producer for Made In Natimuk(MiN) and though the landscape for large-scale events has shifted dramatically this year, Verity amongst other things has been negotiating a spot for MiN artists in the 2021 Bendigo White Night event.

In spite of the challenges presented by the pandemic ACT Natimuk has continued to progress and evolve.

Adam Demmert resigned from his role as General Manager and was replaced by two new General Co-Managers. The dual role was created with an additional 1 day per week to be funded from the ACT Natimuk's reserves in addition to the 1 day per week that was drawn from the OIP funding. This new dual General Manager role was filled by Hannah French and Tracey Skinner.

One of few upsides of the COVID-19 pandemic, the JobKeeper payments have allowed us to support some of our staff (Verity, Hannah and Adam) through the last 9 months. Over this time Adam has been exploring possibilities for philanthropic options that might become an increasing critical source of revenue for the organisation in the coming years.

In addition to their Organization Investment Program (OIP) reporting obligations and the compilation of the 2019 Annual Report, they have been hard at work creating and seeking future funding opportunities. On the latter front, application have been successful for a number of new projects including:

- Splash of Circus-a youth circus program led by Dawa and No Mi, 2 local circus artists
- Grist – the creation of a portable outdoor venue for future ACT programs
- Strategic Plan – Forward thinking and strategic planning for the future of ACT Natimuk
- Lantunda – A traveling iteration of Mary French's successful Lantunda.

Over the course of the year ACT Natimuk has undertaken a rebranding exercise with a new logo designed by Adele Rohrsheim and a long overdue update of the ACT Natimuk website. A new donation portal was established and work began on the first stages of an online membership sign-up. Much of this work has been undertaken by the General Co-Managers

Steps have begun to proactively engage with First Nations artists and arts projects in our region. ACT Natimuk is moving forward with a Reconciliation Action Plan and Cultural Competency training for Committee and staff has been organized.

The OIP funding from Creative Victoria has been extended for a further year into 2021 which in addition to covering the roles of the General Co-Managers and Made in Natimuk producer, will be a massive boost to the 2021 Nati Frinj Biennale.



Goatfest Online 2020 home viewing. Photo: Dave Jones



ACT Natimuk Strategic Planning Workshops. Photo: Tracey Skinner

Strategic Planning Review

With a new Strategic Plan on the calendar for 2020, strategic planning sessions that had been planned for earlier in the year were finally held in December. The process was led by Anna Loewendahl with another session to follow in early 2021. Informed by these Strategic Plan conversations, another meeting took place to discuss the Nati Frinj and how decisions made during the strategic planning would impact on the Nati Frinj. A decision was made to tap into ACT Natimuk's reserves to continue the organisation's activities. Primarily it was decided to fund a new initiative- Creative Lab through the MiN model. A residency program that would attract artistic talent to the area. An opportunity to foster new work and artists and ideally feed into the Nati Frinj festival.

Mary French has continued her role as treasurer for the year and has been assisted again in this position by bookkeeper Alison White. In light of the ACT Natimuk's strong financial position a decision has been made in the recent strategic planning session to invest \$50,000 from our savings to build the organisation over the next 12 months.

Chairperson Leave of Absence

Due to work and other commitments I was unable to fulfill the role of Chair in the later part of the year and Vice Chair Jacqui Schulz stepped up to capably fill the role in my absence. Many thanks to Jacqui for taking this on at short notice.

Thanks to the combined efforts of the ACT Natimuk Exec, Committee, members, our staff and the broader Natimuk community, ACT Natimuk has continued to progress and evolve in spite of this year's challenges and I shall look forward to seeing many of these efforts bear fruit in 2021.

Dave Jones

ACT Natimuk Chairperson

Message from the General Manager

2020 started off happily with the handing over of the General Manager reigns from Adam Demmert to two new General Co-Managers, Hannah and Tracey, who started in the role in early April 2020.

As COVID-19 sent the state into lockdown, Tracey and Hannah worked remotely to manage ACT Natimuk's ongoing administrative functions as many planned events were not able to proceed.

The ACNC report was finalised through Tracey's hard work, and a Related Parties policy was written.

The 2019 Annual Report was also produced to a professional standard, and the OIP actuals reporting was completed in May.

A new brand for ACT Natimuk was also created through hours of input from the committee, members and the wonderful graphic designer Adelle Rohrsheim.

Whilst some of ACT Natimuk's regular programs were suspended due to COVID-19 restrictions, Goatfest took the brave step into the world of live online presentation. With its film format, it seemed an obvious leap and after a successful event in both attendance and fundraising, it will continue to be offered alongside the live component moving forward. A new prize sponsor, Climbing Anchors also came on board for 2020 with a keenness to continue this sponsorship.

During this time the general managers also worked to secure funding offered to all OIP organisations by Creative Victoria – the Strategic Investment Fund(SIF). Stage 1 was automatically allocated, and Stage 2 required ACT Natimuk to nominate areas in which we would plan our response to and recovery from the impacts of Covid-19. We nominated pivoting activities and stimulating activities and are delivering on these into 2021.

A key part of this SIF Stage 2 application was an exploration of philanthropic income streams, developing our next strategic plan and undertaking cultural competency training. We also sought funds to put towards the development stage of a new silo projection residency.

2020 also saw ACT Natimuk respond to a funding opportunity for the Wimmera Mallee – the Creative Activation Fund. For this we pitched the ongoing silo projection residency, but were unsuccessful. The application process however helped distill the idea, and through the networks developed in seeking support for this project, future opportunities for partnership and collaboration have been identified. Creative Victoria also gave constructive feedback on the project idea, and have indicated it is something to keep exploring.

During 2020, further funding opportunities have arisen through the RAF Boost program – with three stages of Relief, Recovery and Renewal. In 2020 ACT Natimuk was successful in an application to the Recovery stream of this program, and will be delivering a new portable venue titled GRIST as a result of this.

The OIP projections report for ACT Natimuk was also successfully submitted in December 2020 and we feel optimistic that in 2021, with all COVID-19 adaptations and approach to agility in place, we will see the organisation achieve great things.

Tracey Skinner, Hannah French
General Co-managers

Nati Frinj Artistic Director Report

In February 2020 the Nati Frinj director Hannah French attended the World Fringe Congress, which was conveniently being hosted by Adelaide Fringe. There she met Fringe directors from across Australia and the world.

She produced a report on her findings from this, which were circulated in April 2020.

Hannah also got to see a few excellent shows, and also caught a new show by the Empty Swing group who performed at Frinj 2019. They are keen to come back.

In late 2020 Hannah held the first Frinj community catch up to start hearing ideas from the community for Frinj 2021. There was a strong support for the festival and keenness from those excited to create work, and those wishing to support the festival as volunteers.

Nati Frinj has also been discussed at length during ACT Natimuk's strategic planning process, and key actions from this will be reflected in an operational plan for the festival in early 2021.

During 2020 Hannah also maintained the Frinj emails and has undertaken small administrative tasks during the uncertain lockdown times of the pandemic. With great optimism Hannah looks forward to Frinj 2021, and all the possibilities of live streaming, outdoors and online events that a COVIDSafe edition of Frinj has to offer.

Hannah French
Nati Frinj Biennale Festival Director

PROGRAM

Made in Natimuk

madeinnatimuk.com

Made in Natimuk (MiN) is a suite of work created in and/or inspired by the small yet vibrant Victorian township of Natimuk. It is also a platform for the marketing and promotion of these works and associated artists to other regional and metropolitan centres both in Australia and overseas.

THE MIN BRAND

MiN is now a recognisable brand among presenters across Victoria and increasingly across Australia. The works that appear on the MiN website and marketing collateral represent a wide range of works that are agile, scalable, and adaptable for presenters seeking works with excellent community engagement outcomes.

ACTIVITY

COVID-19 IMPACT

The impact of COVID-19 on MiN activity was considerable. Not only did it result in cancelled (and a dearth of) opportunities – National Celtic Festival, Glow Festival, APAM@Darwin Festival 2020, Showcase VIC 2020, a reconnoiter trip to WA – but it also redirected the focus to a period of arts advocacy, readjustment, reflection, consolidation, and investigation of ways to navigate the new normal.

READJUSTMENT

The second stage of planned marketing workshops for MiN artists with facilitator Charee Smith was moved from an in-person collective weekend format scheduled for March to virtual one-on-ones scheduled over a number of weeks.

CONSOLIDATION

Speaking to the consolidation tack through 2020, MiN connected more directly and deeply with the General Managers and Committee members, and as an arm of the ACT Natimuk organization MiN contributed to the thinking and supported the work on a number of initiatives including applications to the Strategic Initiative Fund, the Creative Activation Fund, and Regional Arts Fund.

INVESTIGATION

Alongside this consolidation the MiN producer also took up several opportunities offered by a range of arts organizations to attend sessions looking at new ways of working, presenting and experiencing art in this post Covid-19 landscape. These included – VAPAC's 'Facing The Future- Venue Programming Over the Next 2 Years', Critical Stages at Art State Independent Theatre Forum – 'Regional Arts Practice in a New World', Artlands Conversation #3: 'Connection in Times of Isolation', Critical Stages' 'Reimagining the future of Touring' Forum, Australia Council and Pattern Makers 'COVID-19 Audience Outlook Monitor Phase 2'. A component of this investigation also included virtual attendance of some performances. The information garnered through these sessions guided some of the thinking around the short-term future directions for ACT Natimuk and MiN.

For example a focus on presentation opportunities not too far afield and/or effective ways to deliver projects without in-person presence, the consideration of delivering outdoor events and/or small audience size when indoors, ways to collaborate with other artists virtually, ways to deliver work virtually.

BUSINESS AS USUAL

Although through 2020 opportunities were greatly limited MiN still developed and submitted some proposals/EOIs. These included submissions to Glow Festival (cancelled), Rising (Melbourne) and Curiosity (Brisbane) (both unsuccessful) and by invitation to White Night Bendigo for a reiteration of Poppet, as well as a presentation of Face-Off (TBC). A data-base of New Zealand Presenters was also compiled in preparation for a travel bubble across the Tasman and given the limited other opportunities for international presentation in the near future.

REFLECTION

During the latter part of 2020 much time and thinking went on ACT Natimuk's next Strategic Plan. This including interviews with the facilitator, Anna Loewendahl, to review MiN's goals and risks from the last plan and surveying all the MiN artists to gather their input on a review of, and the future for, the Made in Natimuk model. These all fed into the ACT Natimuk Strategic Planning.

Goatfest

The Goatfest Climbing Film Festival held its inaugural event in 2002. The festival was created as a way of raising funds for ACT Natimuk administration. With Natimuk's strong history of climbing - the town itself placed next to world class climbing location Dyurrite/Mt Arapiles - it was a vision that has seen the festival grow in popularity year after year. Traditionally held over the Easter long weekend, it takes advantage of the annual climbers Easter pilgrimage to Dyurrite/Mt Arapiles. The weekend draws visitors from across the country and internationally and the event is always a sell-out. It is an opportunity for climbers to create and view films (be they amateur or professional) and to enjoy the global camaraderie that is part of being a member of this great community.

Plans and organization were already underway for Goatfest 2020 when COVID-19 turned everyone's world upside down. The decision was made in the early days of the pandemic and before the announcement and restrictions were put in place, that Goatfest would be postponed until further notice. Our concerns were for the small community we live in and especially the elderly members. As time rolled on, it became apparent that a return to anything resembling 'normal' would be quite a way off and ACT Natimuk had started to look at ways of restarting and continuing events in a Covidsafe way. At this stage of the game, online events were the only way to go and Goatfest with its film format, seemed like a perfect choice. We scheduled Goatfest Online 2020 for October 10.

Goatfest in its face to face format has a spontaneous, raw feel to it which is all about community. We wanted to recreate that as close as possible. Budget didn't allow us expensive, high quality live streaming options. We settled on a Zoom component for live content such as welcomes and interviews and following this, all attendees would then head to the film platform Vimeo, where we had previously uploaded and curated the playlist of submitted films. This gave attendees a high quality film experience. They would then return to Zoom at a given time for further interviews, voting and winner announcement. Attendees were able to use the chat function which offered another great opportunity for community interaction.



10 | Simon Madden Firetail Goatfest 2020 Winner Jury Choice.
Photo: Jess Davis

The night went well and feedback was positive. We messaged the audience before the festival started to explain that Goatfest involved multiple tech systems (and was reliant on internet connection, both for their own personal systems and ourselves). There were a number of small technical issues but nothing that impacted peoples experience of the event.

Rather than set a price for tickets, we configured a donation based system. Fundraising has always been a key component of Goatfest but for this year, our focus was providing continuity of the festival and to present something that continued to gather and build community. Surprisingly, funds raised were ¾ of what we would normally raise, given the absence of revenue from food and beverages.

Attendance numbers were hard to gauge due to the donation based tickets where people would donate for a number of people. Many families and interstate visitors where smaller groups were allowed, viewed it as a group. One hundred tickets were sold but feedback after the event gave us a guesstimate of over two hundred people attending. Tickets for viewing the films on the Vimeo platform also occurred after the event.

Goatfest had a new prize sponsor in 2020 – Climbing Anchors. They provided vouchers for the Audience Choice- \$200, Jury Choice-\$200 and our new Kids Award-\$50. We are hoping to encourage more kids to engage in filmmaking in the future.

I was able to participate as much as I could on the night even though I had other plans, and am still making my way through the videos and thoroughly enjoying them.

I also really liked seeing everyone online together and some chats happening so that the community aspect was there. I actually don't mind online events, as they are often easier to participate in for people who are far away, so it draws an even wider, or different, audience than the face to face version.

Goatfest online attendee

Goatfest

14 films were submitted to compete:

- Vertigo
- The Nati Ninjas (Kids film)
- The Imaginary Line
- Bandula
- Rite of Passage (Kids film)
- Red Tide
- Firetail
- Slackline for a Cause
- Rodellar Part 2 aCravita
- Knot like That (Kids film)
- The Guardian Angel
- The Mitre Sanction
- Arenite
- Mirage



The Nati Ninjas Goatfest 2020 Kids Award Winner



Goatfest outside viewing NSW. Photo: Emily Small

WINNERS

Jury Choice – Firetail

Audience Choice – Mirage

Kids Award – The Nati Ninjas

Special Commendations – The Imaginary Line

Kids Award commendations – Knot Like That
– Rite of Passage

Special event itinerary:

Opening festival interview: Dave Jones & Edwin Irvine – History of Goatfest

After intermission interview: Simon Mentz with kids from the Kids Award submissions

Financials:

Income : \$1568

Expense : \$350

Profit : \$1218

*One of the best things...
no chairs to put away, no toilets
to clean.
– Dave Jones, long time
Goatfest aficionado and
organizer*



Firetail Goatfest 2020 JuryChoice winner



Goatfest Online 2020 Covidsafe home viewing.
Photo: Dave Jones

Palais de Pixel

Held on the second Monday of every month from February to November, Palais de Pixel, aka ‘Palais’ delivers a program of new and old films from around the world. Palais is run by an adept team of volunteers, Lynne, Ying and Elaine.

Palais opened 2020 with its February film ‘Wajib’ followed by the very popular March offering ‘The Songkeepers’. With encouraging attendance, Palais 2020 was off to a great start. By 23rd March, the organizers of the much loved regular event on the Natimuk calendar, sent an email to all members explaining that Palais would be suspended until further notice due to Covid-19. Members were advised that paid up memberships could either be put on hold until it started again or refunds could be arranged. All members chose to put them on hold.

From a financial outlay perspective, the impact was minimal. Film rights were only paid for the first two of the program. Rental fees for the space NC2, where Palais is held were minimal. No refunds were requested. There was an outlay for the film dvd’s although these would be carried through to when Palais was able to return. Potential revenue which never eventuated was approximately \$1500.

The greatest impact was the social connection that Palais de Pixel provides to many in Natimuk and even a little further afield. The demographic that attends is diverse and it is this that makes Palais the loved event that it is. There are also a number of community members, due to ageing or parents of young children that find that this is often one of the few opportunities they get to socially engage.



Palais volunteers Lynne Quick and Elaine Uebergang

Semi regular email correspondence was maintained with members, encouraging the opportunity to use the Palais library of dvd’s of past films. Members were kept informed of the various film festivals now showing in digital format such as the St Kilda Film Festival which Palais had hosted in Natimuk in 2019.

Palais de Pixel was missed and there was much excitement for its return when the lessening of restrictions was announced.

As of March 2020, when the program was suspended membership remained at \$55 full membership (10 films) and was taken up by 16 people. A \$25 trial membership for 3 films was also on offer, and chosen by 6 people.

Following suspension due to COVID19, all members chose to put their membership on hold until Palais returned.

Access to the Palais Lending library of past films continued to be available for full members.

The 2020 program showed 2 films noted below:

February *Wajib*

March *The Songkeepers*

One of the strengths of the movie club is the social element and bringing the town together. “That’s one of the beauties of Palais. I think people like the pre-drinks as much as they like the film. The actual catch-up. It’s a really good cross section of the community that comes along. There aren’t a lot of other instances where socially there are people, from all different dimensions from Natimuk, coming together. People hang around afterwards to have a chat.”
– Elaine Uebergang,
Palais de Pixel organiser

Horsham Times article



Sensorium III, 2020, Sue Pavlovich. Photo: Sue Pavlovich

Goat Gallery

The Goat Gallery presented one exhibition and residency in February-March 2020. COVID-19 prompted the gallery building owners to return to live permanently in Natimuk, and restrictions came into play to close the venue.

The gallery will in future be operated and managed by the owners with opportunity for ACT Natimuk to exhibit at the venue.

Due to closures the 2020 exhibition schedule was cancelled.

2020 Program

Feb-March- Sensorium III

April-Dec 11 Exhibitions cancelled

Sue Pavlovich

The Goat Gallery Curator till March 2020

ACT NATIMUK PRESENTS



A Splash of Circus... Photo: Chris Michaels

A Splash of Circus

Commencing in November 2020, A Splash of Circus was a program in circus arts led by the newly-arrived NICA alumni No Mi Che and Dawa Che, responding to the social disconnection being felt as a result of COVID-19.

The project was made possible through a Horsham Rural City Council COVID-19 Response Grant. ACT Natimuk applied to the Arts and Culture stream of the program, which offered a series of 10 workshop sessions for 12 young participants. Initially, the program was structured to be flexible around periods of lock-down and opening up. Luckily, the timing was perfect, with all 10 sessions being able to proceed in-person.

A Splash of Circus has sparked a new generation of physically active and circus enthused young people in Natimuk. Outcomes from the program include new social connectivity for newly arrived young people and their families, friendships and social inclusion for many young people who live in Natimuk but haven't connected socially before, new skills in juggling, hula hooping, acrobalance

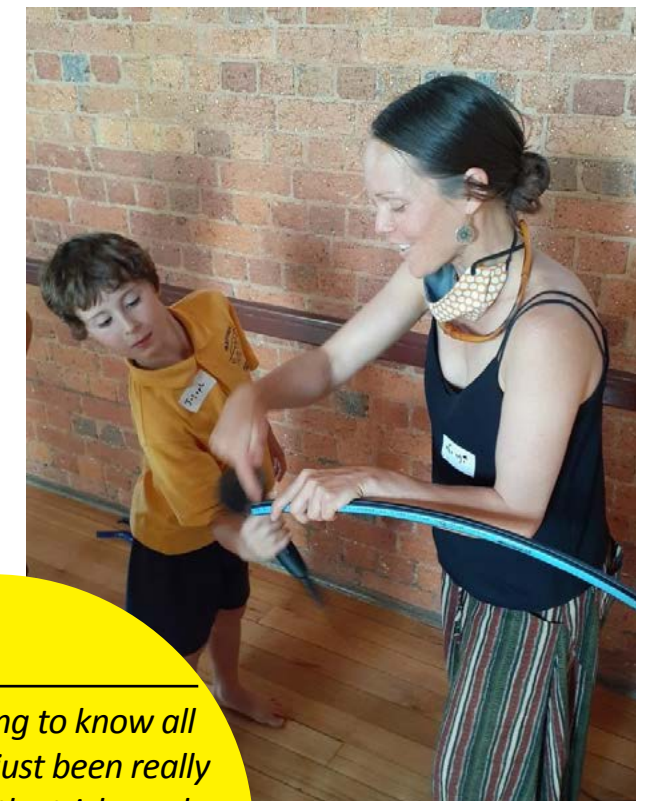
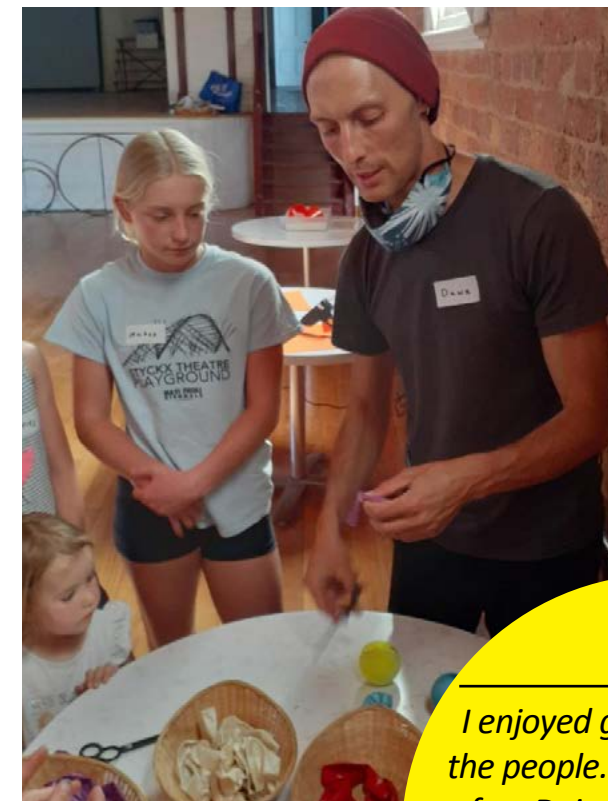
and adagio movement and a desire to keep going! All twelve of the young participants have loved the program and have found it a wonderful experience after coming out of the difficult year of social disruption in 2020.

For the facilitators of the program No Mi and Dawa, they have had a wonderful experience meeting new families in Natimuk and building on their networks here. They already have further arts project opportunities arising from having their skills widely known in the township, and are also looking forward to working with ACT Natimuk to secure funding for the next stage of the project, ideally with a performance outcome at Nati Frinj.

Another outcome of the project are the series of videos sharing the techniques of juggling ball and hula hoop making, and also the skills shared in the workshops.

Over the life of the project (which continued into 2021) workshops had an 87.5% attendance rate, with 6 out of the 12 participants not missing a single class.

A Splash of Circus



I enjoyed getting to know all the people. It's just been really fun. Doing all the tricks and learning new things. No Mi and Dawa are like, really fun!
– Dusty Schellens, participant



A Splash of Circus... Photos: Chris Michaels

FINANCIALS

Finance Report

2020 was a quiet year financially for ACT Natimuk, although lots happened to advance our organisation’s branding and exploration of philanthropy, streamlining of membership and investigation of funding opportunities.

We employed four staff during the year. Adam Demmert was General Manager for some of the initial part of the year, with Hannah French and Tracey Skinner beginning the role in April 2020.

JobKeeper came into effect in May, with Adam, Hannah and Verity all eligible to receive the JobKeeper top up. This saved us \$29,280.00 in wages. Together with Strategic Investment Fund 1 offer of \$18,000.00, this helped our organisation to survive Covid-19, when there were fewer traditional forms of income available to us. Eg MIN fees.

Creating an online version of Goatfest meant that we made almost as much money as we would in a traditional year, but no need to organise food, drinks etc.

Our total equity at the end of 2020 was \$111,659.

Our savings investment account held \$91,156.10. Unfortunately, due to the pandemic, this account made two thirds less interest than usual.

Grants received were:

- Creative Victoria- Strategic Investment Fund 2 \$23,050.00
- Horsham Rural City Council Covid Arts/Event grant- Splash of Circus \$5,000.00
- Regional Arts Victoria Boost Recovery Grant- GRIST \$15,000.00

At our recent ACT Strategic Planning Day it was agreed we should ‘increase our art and increase our admin.’ It was indicated that ACT Natimuk members would like to see a ‘Creative Lab introduced’ in 2021, with \$20,000.00 allocated to this from our investment account

Also to come from our investment account was \$30,000.00 for Frinj, to support the employment of a Sound and Lighting Production Manager, an assistant Frinj Director and extra hours for a Production Manager.

Finally, to be paid for from our Strategic Investment Funding 1 of \$18,000.00 and our JobKeeper savings, \$29,280.00 (a total of \$47,280.00), it was indicated that we add one day per week to the Frinj Director’s role, (starting Feb 1) one day per week to the MIN Director’s role, to manage the Creative Lab (starting April 1) and one day per week to General Manager Tracey’s role to manage GRIST and some of the expectations set out in the Strategic Investment Fund 2 Grant. This adds up to \$44,901.37 (including on costs and fees)

OUR BANK BALANCE AS OF 31/12/20 IS:	
Nati Frinj	\$8,544
ACT Main	\$59,191
MiN	\$16,874
DGR	\$6,140
Sandhurst Investment	\$91,451

Thank you to the Board, the General Managers, ACT members and particularly bookkeeper Alison White, and auditor Michael Ryan, for their input into our financial planning this year.

Arapiles Community Theatre Income statement for the year ended 31 December 2020

	Note	2020 \$	2019 \$
Income			
Event Income		0	32,592
Activities & Services Income		0	8,217
Sponsorship			
Donations		1,285	1,056
Fundraising		0	8,475
Foundations		0	17,746
Interest Received		807	1,421
Sundry Income		1,397	
Brokerage fees (commissions)			2,600
Creative Victoria operational grants	4	22,901	75,000
Creative Victoria SIF1		18,732	
Creative Victoria SIF2		5,222	
Local Government operational grants		0	29,879
Festivals Australia		0	45,000
Project Grant Creative Victoria	3	0	40,000
Project Grants other Vic State Agencies		0	9,072
Project Grants Local government		0	6,500
Total Income		50,345	278,058
Expense			
Allowances & on costs wages & fees		4,916	22,426
Artist develop & mentorship		0	7,392
Artist/musician fees		1196	49,544
Community Education projects		0	12,129
Creative Personnel		0	35,398
Insurance		905	3,421
Legal, Finance & Governance		1,310	2,156
Management & Administration		23,906	55,459
Marketing & Business Development			
Marketing & Promotions		3,191	16,542
Office consumables & resources		2,427	1,469
Production & Technical		0	80,528
Production & Exhibition stage costs		0	0
		4,226	
Rent & Running costs			5,043
Sundry expenses		700	409
Storage		0	3,606
Travel & Touring costs		40	5,582
Travel for administration			
Venue & Exhibition space costs		0	985
Workshops, Classes & Seminars		7,528	1,130
Total expenditure		50,345	303,129
Surplus/(deficit) for the year		0	(25,161)

Arapiles Community Theatre

Balance sheet for the year ended 31 December 2020

	Note	2020 \$	2019 \$
Asset			
Current assets			
Cash at bank ACT 151903317		59,191	5,699
Cash at Bank Min 153041546		16,874	17,586
Cash at Bank FRINJ 149559122		8,544	12,089
Cash at Bank PUB 161871223		6,140	3,640
Sandhurst term deposit		91,451	70,881
		<u>182,200</u>	<u>109,865</u>
Trade Debtors		0	44,110
Income receivable		0	0
GST Input tax credit		0	4,122
Expenses Paid In Advance		1,153	0
		<u>0</u>	<u>48,232</u>
Total Assets		<u>183,714</u>	<u>158,097</u>
Liabilities			
Current liabilities			
Trade Creditors		791	8,938
GST Payable		1,337	0
Income received in advance		69,927	37,500
Total current liabilities		<u>72,055</u>	<u>46,438</u>
Net assets		<u>111,659</u>	<u>111,659</u>
Equity			
Retained surplus		111,659	111,659
Net worth		<u>111,659</u>	<u>111,659</u>

THE ROAD AHEAD – COVID-19 IMPACT & GROWTH

Like many arts organizations, Covid-19 threw the plans for ACT Natimuk's 2020 out the window. After a brief settling into the new reality of life as a not for profit Community arts organization, we turned our eyes and ears towards how we would best use this time of uncertainty, to be of benefit. Our local community connection 'bread and butter' programs such as Palais de Pixel, Goatfest and the visual arts program at The Goat Gallery disappeared overnight.

From a financial perspective, COVID-19 responses such as JobKeeper were instrumental in providing the support we required to think thoughtfully about how we would move forward. Government bodies such as Creative Victoria, funded projects we created to ground and solidify the organization such as Philanthropy, Strategic Planning and Cultural Competency. Funding organizations like Regional Arts Victoria and the local council Horsham gave us an opportunity to rethink how ACT might create and present art into the future and to support our community through the arts. How to not only plan but incorporate back up plans into the project. New methods of delivery plus Plan B's.

The zoom component of meetings, again whilst challenging to some and certainly missing the human connection of face to face, allowed people previously unable to attend meetings or brainstorm, the ability to connect a little more with the organization. Much of the content of these brainstorm is now evident in the new projects and plans for the future.

And might we dare to think, that some of this may not have come to fruition if not for this exceptional situation we found ourselves in?

The organization took the opportunities proffered and although challenging, embraced the new road ahead. With a vibrant and adept Board, Committee and staff we found our feet quickly and focused on a new trajectory of Pivot and Stimulate. Although ACT Natimuk has a history of working with digital imagery and artists, these projects have always been delivered to a live audience. COVID-19 has pushed the digital delivery of both live and recorded content towards the top of our list.

The ability to provide financial support via projects to local artists during 2020 was not as extensive as we wished but we set in place conversations and projects that now as we have entered 2021, are starting to bear fruit.

There is no doubt that we continue to recover from the impact of COVID-19 and having been through the last year of shifting goal posts, know that at any time, our plans and intended projects are at risk of being cancelled. The experience has strengthened our resolve and agility and with the ACT Natimuk's history of being able to shapeshift when required, we are confident and look forward to embracing further what the pivot has presented to us.

ACKNOWLEDGEMENTS

PARTNERS & SUPPORTERS

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CREATIVE VICTORIA

Splash of Circus was made possible through support from Horsham Rural City Council via their Covid Support Arts/Events activation grant

Horsham Rural City Council
urban rural balance



ACT Natimuk would like to thank Regional Arts Victoria for their Regional Arts Fund Recovery Boost for 'Grist'



The Australian Government's Regional Arts Fund is provided through Regional Arts Australia, administered in Victoria by Regional Arts Victoria.

Goatfest prizes are sponsored by Climbing Anchors. We thank them for their support

CLIMBING ANCHORS

ACT Natimuk would also like to thank all of the volunteers and audiences that support our work.

