

ACTNATIMUK

Annual Report **2022**





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Cover: Tower Moment, Bamboo Exquisite, Nati Frinj. Nati Access/
Nati Silks/Victorian HighliningSlacklining community/Y Space
Photographer:Michelle McFarlane

Left: The Pattern Maker, Gillian Turner. Performer Jillian Pearce.
Nati Frinj 2022. Photo: Marg Huxtable

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Welcome to Country with Uncle Ron Marks, Nati Frinj 2022. Photo: Michelle McFarlane.

ACKNOWLEDGEMENT OF COUNTRY

ACT Natimuk respectfully 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 a not-for-profit arts and cultural organisation based in the town of Natimuk on Wotjobaluk/Jadawajali Country in the Wimmera region of Western Victoria. Established in 1986, and previously known as Arapiles Community Theatre (ACT), the group has an illustrious history supporting performing arts events within the district. Over the past 23 years ACT Natimuk has extended its vision to support arts over a broader range of disciplines, including dance, visual arts and film. The name ACT Natimuk now speaks more to this extended vision.

ACT Natimuk has a strong community participation and engagement focus through various arts, cultural projects, and events. We provide professional, project, and resources support through a suite of programs:

- ACT Natimuk Presents
- Nati Frinj Biennale
- Made In Natimuk (MiN)/Creative Lab
- ACT Natimuk major Projects & Partnerships

2022 Snapshot in Numbers:

\$200,309	in state and federal funding
\$201,050	in 3 major commissioned projects
\$30,716	event and sales revenue
\$7,990	in private and philanthropic support
14	events, exhibitions and workshops across Regional Victoria

People

In 2022 ACT Natimuk consisted of the following people:

EXECUTIVE COMMITTEE
Chair – Sue Pavlovich
Vice-Chair – D’Arcy Molan
Secretary – Abby Watkins
Treasurer – Mary French

GENERAL COMMITTEE
 Yingying He
 Gail Harradine
 Melissa Cook

STAFF
Tracey Skinner – General Manager
Greg Pritchard – Nati Frinj Biennale Director
Verity Higgins – Made in Natimuk Producer

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MEMBERS	
Olivia Page	Melissa Cook
Carolynne Hamdorf	Hannah French
Anthony Pelchen	Jacqui Schulz
Cassy Velinos	Tracey Skinner
Meg Dennison	Abigail Watkins
Mark Gould	D’Arcy Molan
Fari Islam	Mary French
Tarni Eldridge	Gail Harradine
Paul Molan	John McKee
Sherrin Molan	JP Pearson
Danny Wade	Rayanne Chebbou
Melissa Powell	Petar Vrankovic
No Mi Che	Zlatko Balazic
Dawa Che	Joy Durston
Elaine Uebergang	Jillian Pearce
Yingying He	Lauren Coman
Sue Pavlovich	Tanisha Lovett
Adam Demmert	Eleanor McDonald
Catherine de Vaus	Yama Harradine
Bec Hopkins	Malcolm James
Greg Pritchard	Genevieve Lilley

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Message from the Chair

ACT Natimuk was successful in obtaining Creative Enterprises Program (CEP) funding for four years from Creative Victoria (2022-2025). We are grateful and mindful of our regional responsibility in receiving this investment considering the state-based arts funding that is available. The \$400,000 grant has enabled us to employ a General Manager for two days per week over four years, a Made in Natimuk (MiN) Producer for one day per week, and a Nati Frinj Biennale Director one day per week in a Frinj year. There is also a retainer of \$5000 over non-Frinj years to support grant writing, artist fees, and future program development.

2022 has been a grounding year for ACT Natimuk. It was guided by the ACT Natimuk Strategic Plan which provides forward thinking and strategic planning. Through our strategic planning process we decided to invest \$50,000 of our savings in Frinj and Creative Lab which we implemented in 2022, as the 2021 Frinj was delayed due to COVID-19.

Tracey Skinner continued as General Manager, ensuring the Reconciliation Action Plan developed, philanthropy expanded, and grant writing applications were completed and submitted (with contributions from various ACT Natimuk members). External philanthropic workshops and mentoring sessions continued for the General Manager and Committee, as part of the forward-looking strategy.

Verity Higgins continued in her role as producer for Made in Natimuk (MiN), negotiating on behalf of MiN artists with projects based in South Australia and New Zealand as well as within Victoria. She also managed the five Creative Labs from 2021 to the 2022 Frinj, and one new 2022 Creative Lab funded by our success in obtaining CEP funding.

ACT Natimuk has acted as the auspice organisation for several major grants which were impacted by the deferral of the 2021 Frinj; Festivals Australia Bamboo Exquisite grant and a Regional Arts Victoria grant for a theatre production, with both grants implemented at the 2022 Frinj.

ACT Natimuk continued to proactively engage with First Nations artists and arts projects in our region. The ACT Natimuk Reconciliation Action Plan process has received provisional endorsement from Reconciliation Australia. Thanks to a team of members, Gail Harradine for guidance, and Tracey Skinner for keeping the process on task.

Projects delivered in 2022 included:

- Circus Club, led by local artists Dawa and No Mi Che and supported by a Horsham Rural City Council Community Grant.
- The portable outdoor venue Grist had a number of presentations – in the Natimuk Open Studios Art Trail, Nati Frinj Biennale 2022, private event bookings and operated as a bar at member events.
- The Natimuk Open Studios Artist Trail had another successful run in September. The Goat Gallery owners, ACT members Genevieve Lilley and Rob Grenfell, returned permanently during the pandemic, and are managing as a private gallery with a serious community commitment.
- Palais De Pixel continued the lovely in-person screenings through 2022.

Gatherings was a commissioned project through Northern Grampians Shire and delivered across four towns/weekends and venues across a wide range of art forms. It provided our General Manager Tracey with the opportunity to develop skills as a producer, which complemented the studies she undertook in this field during 2022.

There were two ACT Natimuk projection support commissions: one for the City of Adelaide (Face/off) and one for the Horsham Rural City Council (First Nations artist projections in Horsham for Reconciliation week).

The 2021 Frinj Director Hannah French formed a Frinj program, artists, funding, Covid Safe training, and commenced publicity and venue planning. Due to the COVID-19 pandemic, the Frinj festival was postponed to the last weekend in October 2022. The 2022 Frinj Director Greg Pritchard implemented the Frinj with many of the previously scheduled programs. Tracey Skinner took on the role of Frinj Production Manager.

Mary French continued her role as Treasurer and Alison White has continued as Bookkeeper in 2022.

Sue Pavlovich
ACT Natimuk Chairperson

Message from the General Manager

From the beginning, 2022 was gearing up to be a busy year. COVID-19 was still very much in our lives but it was obvious that the lockdown restrictions were beginning to ease, most definitely in regional areas. Many of the events and projects we had planned for 2020 and 2021 that had to be cancelled or put on hold, were queued up and stamping in the stable ready to be released. It was indeed a slightly breathless year with time management skills being crucial to success. I continued to be challenged in my role as ACT Natimuk General Manager, developing new skill sets, and it was certainly a lesson in building confidence in the role. Hannah French, my colleague and co-General Manager, stepped away from the shared role, and I must thank her for her guidance and experience and her continuing support. We worked really well together and having a shared sounding board was a huge benefit.

Key points:

- In January, we put together a proposal for a Northern Grampians Shire Council arts and community event. We were successful with this proposal and Gatherings 2022 was born. We engaged with community groups to create and develop art and this was influenced by the ACT Natimuk signature style of lights, projection and animation; the process culminated in 4 separate successful events in May and June in Halls Gap, Stawell, St Arnaud, and Great Western.
- The Natimuk Open Studios Art Trail was realised in its full form in October, having been postponed due to COVID-19. 2021 had seen a teaser trail when there was a break in lockdown restrictions, but 2022 gave us the opportunity to really get a handle of what we could do and what its future might look like.
- Grist was used in a variety of projects throughout the year. We learnt what it was capable of and how we can better improve the structure for wider use.

- Circus Club, inspired and developed from our earlier program ‘Splash of Circus’ continued to grow in popularity. A dedicated social media promotion continues to get the word out to the wider community.
- Goatfest was unfortunately cancelled, due mostly to lack of volunteer resources. Planning work had already started along with a small cache of films. With the promise to try again in 2023, at least there was a collection of films to be added to.
- Members’ event nights occurred every two months with a selection of member artists showcasing their works. As enjoyable as they were, turnout was relatively small. Keen to continue them, the organisation reassessed and the decision was made to open them to the wider community in the following year with more concerted promotion.
- Our Reconciliation Action Plan (RAP) was conditionally approved towards the end of the year. Expressions of Interest and a brief were sent out to local First Nations artists for RAP artwork submissions and research undertaken to find a First Nations graphic designer to design the document.

Admin and reporting tasks were a huge component of the past year. I continued to work on developing more streamlined systems to manage the workload. CEP and ACNC report requirements were submitted along with a number of grant applications and acquittals. Another great example of teamwork was the relationship with Treasurer Mary French who committed so much time in ensuring the mammoth task of managing finances of ACT Natimuk was kept on top of. I learnt so much around the juggling of finances, especially due to COVID-19 impacts, and this was only possible due to keeping an eye on the ball coming from behind, the ones thrown into left field, and those presently visible in front.

Tracey Skinner
ACT Natimuk General Manager



Creators Pop Up Market, Carolynne Hamdorf. Nati Frinj 2022. Photo: Suzanne Phoenix.

PROGRAM



Something in the Dark, Black Hole Theatre collaboration with Wotjobaluk/Ngarrindjeri Playwright Tracey Rigney and local artists. Nati Frinj 2022. Photo: Suzanne Phoenix.

NATI FRINJ BIENNALE 2022

natifrinj.com

The 2022 Natimuk Frinj Biennale was a do-over of the cancelled 2021 Frinj. Director Hannah French and committee had made the call to postpone the previous year's festival due to concerns about public safety in the face of the ongoing pandemic.

The 2022 Frinj incorporated many aspects of the 2021 program and introduced new elements. The program had 66 individual shows and events over the weekend of 28th, 29th and 30th October. Despite a program that in the last days was impacted by flooding, sickness and other difficulties the Nati Frinj again demonstrated that is an important regional festival.

Greg Pritchard took on the role of 2022 Frinj Director, working closely with Production Manager (and ACT Natimuk General Manager) Tracey Skinner, Volunteer Co-ordinator Lauren Urquhart, the ACT Natimuk board and an excellent group of volunteers to deliver a program of innovative arts and culture.

Greg Pritchard had co-founded the festival in 2000, and was again director in 2002. He was involved in many of the major Frinj projects since, returning from NSW where he moved in 2010.

THE PROGRAMME

The 2022 program again featured an eclectic mix of theatre, random happenings, visual art, music, and workshops, drawn from the Natimuk community and further afield. Festival favourites returned while some visiting artists engaged with the festival for the first time.

The curatorial principals behind the festival again ensured:

- a balance between locally created work and work from visiting artists
- collaborations between local artists and visiting artists
- specifically acknowledged the diversity of culture and experiences of our region
- inclusive of work by people living with a disability
- and that the festival was accessible to children and young people.

For the first time the festival included some of the work created through the ACT Creative Lab program, including Kat Pengelly's community engagement spectacular *Truck*, Sam Burke's *an apology I was never given and the one I never made* in collaboration with local artist Dave Jones, and Jacqui Schulz's bespoke performance *Very Long Distance*. The festival also had a Creative Lab launch event with other artists involved talking about the process and their work.



Final Frinj Fling, Nati Frinj 2022, Photo: Suzanne Phoenix.



Garage Girls, Three Birds Theatre & Shift Theatre. Nati Frinj 2022. Photo: Suzanne Phoenix.

The breakdown of events is as follows:

Bamboo Exquisite was a huge bamboo structure built in the days leading up to the festival. It was the site for circus, slackline and silk workshops, and the venue for Saturday night's performance with projections onto the silo, Russell Goldsmith's soundscore, circus skills, silk performance, dance and high-line walking. It reasserted Natimuk's premier position in the history of bamboo construction, and continued the legacy of Bambuco and Simon Barley. It was also one of the largest legal urban highlining events in the history of that activity in Australia. This was put together by previous Frinj festival director Kate Finnerty and choreographer Abby Watkins, with Y Space Jillian Pearce as consultant. The tower was built by Natimuk's own vertical access company, Nati Access. Its accompanying work, *Forest2*, (a forest of vertical bamboo) was a place of reflection for the weekend with a beautiful nuanced soundscape by the festivals sound artist in residence Russell Goldsmith.



Fabulous Fashion Fiesta opening parade. Nati Frinj 2022. Photo: Michelle McFarlane

5 theatre shows, and 20 performances
one locally produced hybrid event with projection and music
10 visual art exhibitions and installations, including a local artist pop up market
over 10 musical performances
— of which three were by local musicians
10 workshops and classes
— 9 of which were locally produced
a film program and several outdoor projection moments
a book launch about Climate Change

And as always, random unprogrammed events which are a main stay of the Frinj ethos.

IMPACT

The Nati Frinj Biennale is partly funded by Creative Victoria's CEP Program, through its support for ACT Natimuk. *Bamboo Exquisite* was funded by Festivals Australia to the tune of \$62,000. This was awarded in 2021 but Festival Australia generously carried the funding over for the 2022 festival. The Frinj was also supported by Horsham Rural City Council, the Art is Festival, Visit Victoria and RAV/RAF.

The philosophy of the Frinj Festival is driven by three core principles that drive the curation.

Frinj is:

- A space for artistic innovation, experimentation, creative risk and play. This was demonstrated by the one-off *Bamboo Exquisite* and several other works that artists debuted at the festival.
- Connects community through an ethos or participation and co-creation that provides an engaged and participatory audience experience.
- Anyone who dares to call themselves an artist, is one and Frinj support's their endeavour.

NATI FRINJ BIENNALE 2022 continued...

PARTNERSHIPS

A strong emphasis was placed on establishing stronger relationships with local Traditional Owners and the local Registered Aboriginal Party, Barengi Gadjin Land Council. Visiting company Black Hole Theatre has been instrumental in developing this relationship. This year they worked with Wotjobaluk/Ngarrindjeri playwright Tracey Rigney, local performers, technical guru Dave Jones and sound artist David Franzke to create the children's play, *Someone in the Dark*, which told the local story of the mallee fowl and her eggs.

ACT Natimuk Chairperson Sue Pavlovich facilitated the stunning *Bangarra Youth Program* demonstration.

A key to the success of the festival is the partnership with Grain Corp, allowing us the use of the silo and grain shed. This is very important in a town that has few large venues suitable for the scale of the work we make.

The festival would not have been possible without the support of Outlook Communications, and their exceptional knowledge of sound and lighting, to bring the artists ideas to their full potential.

TICKET AND AUDIENCE STATS

Total Sales: \$11,638.48

Total Orders: 227

Total Attendees for ticketed shows: 713



Lightstation Extravaganza, Human Designs. Nati Frinj 2022. Photo: Suzanne Phoenix

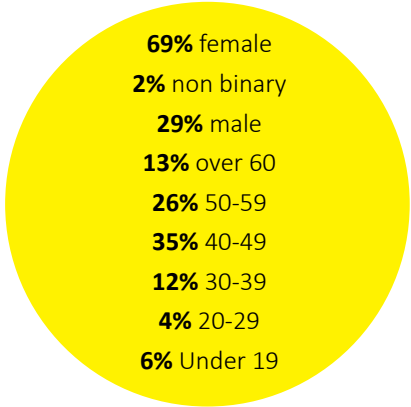
Frinj programming saw a mix of free and low-cost shows, with ticket sales being available online, at the Frinj hub box office and at the venue door. With many shows selling out prior to the festival, it is clear that the appetite for audiences to attend ticketed performances is strong.

Estimated total attendance for all events: 2500 people.

The month of rain leading up to the festival, with flooding and road damage from Ballarat right through to the Murray saw audiences reduced, but we estimate there were 600 people at the silo for the *Bamboo Exquisite* performance on the Saturday night.

Frinj engagement/audience age demographic estimate:

* Figures based on data gathered from Frinj surveys. Ages and gender can reflect willingness to do surveys.



33% of audience members were not from Horsham or Natimuk

6% were from Interstate

Only **30%** had never visited the festival before. We have a very high return visitation rate.

The average number of nights people stayed in the area was three.

COMMUNICATIONS

Marketing and promotion of the festival was conducted predominantly online, with Facebook, Instagram and electronic newsletters being sent to the 400+ subscribers, to the Frinj mailing list. Media releases were periodically sent to local media outlets including ABC local radio, The Weekly Advertiser and The Mail Times. Each outlet covered the festival prior and after the Frinj weekend, with the ABC, The Weekly Advertiser and The Mail Times sending journalists to the event.

NATI FRINJ BIENNALE 2022 *continued...*



Sensorium at Forest, Sue Pavlovich. Nati Frinj 2022. Photo: Michelle McFarlane.

THE TEAM

The festival was incredibly supported by a huge team, with a few paid and numerous volunteer staff. Key positions in addition to the Production Manager and Volunteer Coordinator were Production Support staff (5 paid, plus more volunteers and volunteer Hub managers). We were also lucky to have volunteers in the roles of ushers, hub staff, parade wranglers, working bee helpers, dishwashers, door ticket sales and chair movers. Our production manager was able to find billets in town for 56 artists, an incredible feat in a town with a population of only 600 people.

ENGAGEMENT

Community engagement throughout the planning, development and delivery of the festival is vital to ensuring ownership and involvement at the grass-roots level. However, this year a lot of that work had been done leading up to the cancelled Frinj. For those of us working on the Frinj we thought there was a noticeable lack of engagement after the three-year break. The Natimuk Primary School community's engagement was in the year previously with the *Nati Frij project*, where the Pitcha Making Fella's had worked with them to paint old refrigerators that were displayed around the streets during this year's festivals. Previously created street banners were also hung in the street to welcome visitors. And Mary French's mosquito puppets led people across the creek to the Toast Bar and sustainability conversations.

FEEDBACK

Verbal responses to the festival were extremely positive, with everyone happy the Frinj 'was back' after the cancelled year.

When asked to respond to their sense of captivation, 75% of survey respondents strongly agreed. 75% of respondents also strongly agreed that Frinj fostered, connection, had a local impact and cultural contribution.

Festival highlights for many were Bamboo Exquisite, Shift and Three Bird's Theatre's production of *Garage Girls* in the old garage, Mark Penzac's *Black Cat*, in the old courthouse, and *Lightstation Extravaganza* in the Wide Load silo on the forecourt of the old garage. Other people listed *Truck*, and their involvement in this show as a highlight.

Key feedback was received in regard to scheduling. Rain, sickness and other factors cancelled or moved several events after the program was printed. With our post-COVID-19 hats on we tried to program events outside and then the prolonged rain up to the festival (miraculously decreasing over the three days of the event) meant wet weather contingencies and things moving inside.

NATI FRINJ BIENNALE 2022 *continued...*

*"It's hard to narrow it down to one – the great variety of art and performance is part of the charm of Nati Frinj. But a special mention for wonderful Bamboo structure events – with the silks, high line and slack lines."
– Frinj festival goer*



an apology I was never given and the one I never made, Sam Burke Creative Lab recipient. Nati Frinj 2022. Photo: Michelle McFarlane.

FRINJ FUTURE

Looking to the future, it would be excellent to further build on the festival's strengths, that of making large scale and innovative work with local artists collaborating with artists from outside the area.

We would like to continue the relationships we have with artists who have delighted audiences previously, and seek further diversity in programming from our region. We would like to increase the First Nation involvement in the festival.

We have a paucity of venues and though we were able to create two field bin venues through the Grist project supported by funding from RAV/RAF we continue to lose venues suitable for performance and showing visual art. This restricts our ability to increase ticketing revenue. This year, for the first time, we took 15% of ticket sales.

Greg Pritchard

Nati Frinj Biennale 2022 Director

GOATFEST

The Goatfest Climbing Film Festival began in 2002 and was created as a way of raising funds for ACT Natimuk administration. Traditionally held over the Easter long weekend, the sellout event draws visitors from across the country and internationally. Goatfest provides an opportunity for climbers from near and far to create and view films. To celebrate the art of films, the art of climbing and enjoy social connection.

Goatfest 2022 was on track to be the first fully live audience Goatfest presentation since the pandemic was announced. The 2020 and 2021 events, although both digital presentations with a small 60 person audience combination for 2021, were successful and well received. An important aspect of the Goatfest Climbing film festival is the opportunity for a dispersed climbing community to gather face-to-face and is as much a social event as it is an arts event. People were appreciative that it continued

in a constantly changing environment but there was much excitement in the possibility of a fully live version. However, as the event got closer there were a number of issues which arose that threatened it proceeding. One of the main obstacles was the lack of human resources available in order to run the event which has always been volunteer run. When a number of key volunteer people apologised and pulled out last minute, it was evident that the event could not occur, and despite many call outs and promotion for volunteers, Goatfest was cancelled.

It was disappointing to all as we had survived the challenging two years of Covid lockdowns and still managed to run Goatfest. The decision and announcement of the cancellation of Goatfest 2022 was made, pre-event ticket sales were refunded and we promised to try again in 2023.

PALAIS DE PIXEL

2022 saw the regular Palais de Pixel program return to normal without the COVID-19 lockdowns of previous years and enjoyed a full program without interruptions. Again, it was held on the second Monday of every month from February to November by the Palais volunteer team of Yingying He, Elaine Uebergang and Lynne Quick. Average attendance was 8-10 for the year and remained steady, even after COVID-19 restrictions were lifted by May. Ten films in total were shown at NC2.

Films shown were:

- Ali’s Wedding
- Incendies
- This Beautiful Fantastic
- JoJo Rabbit
- Fisherman’s Friends
- The Wedding Banquet
- Green Book
- Carpharnaum
- Backtrack Boys
- Parasite

“Palais is a good opportunity to have a relaxing night out, catch up with people and watch a film.”
– Palais de Pixel member

Other key points –

- 2 Australian films
- 10 full members
- 7 trial memberships
- 13 casual visitors
- Total of 104 filmgoers, including members and visitors, i.e. average 10 per month
- Attendance per month ranged from 5 to 19
- Cost of membership and benefits for full membership remained the same as per 2021



Random Frinj happening, Street Hair Salon, Nati Frinj 2022. Photo: Suzanne Phoenix.

MADE IN NATIMUK (MiN)

madeinnatimuk.com

2022 began on a positive note with the contracting of ACT Natimuk to deliver the Northern Grampians Shire Outdoor Activation Gatherings Project.

Both to save ACT Natimuk some money (given the slight shortfall in CEP funding) and also given that I was working in a producing capacity for 14 days until June for the Northern Grampians Outdoor Activation Project, the ACT Executive ratified my suggestion to drop down from two to one day per week until the end of June. The 2 days per week recommenced from July 1 in the lead up to Nati Frinj 2022.

Although there were still some upheavals due to COVID-19 there was greater confidence in holding events and hence more presentation opportunities to apply for/express interest in MiN product.

Dave Jones' *Face Off* looked to be having a good run with successful applications for White Night (Bendigo and Geelong) and also for the Unleashed Festival in Adelaide. Unfortunately when it came to the crunch due to budget constraints the White Night bookings were cancelled. The Unleashed Festival presentations did go ahead and *Face Off* was very well received in two locations over two weekends as part of the laneways component of the Festival. Working with the City of Adelaide was a great connection to make for potential future MiN opportunities. Dave did an excellent job installing and presenting the work, ably supported by Greg Pritchard, ensuring high quality, engaging outcomes in both locations.

Expressions of interest for large-scale projection, aerial performance and shadow puppetry projects were also put in for Wakehurst UK (unsuccessful) and the Commonwealth Games Cultural Program (TBA).

Other approaches from presenters such as the Horsham Gallery for their Spark Program for a project focusing on environmental issues, and the City of Monash for an urban projection work were made, and involved putting together proposals and budgets but didn't proceed due to a range of reasons. Presenters still seemed to be feeling their way/sounding producers out about what was possible and juggling budgets post COVID-19.

One of the MiN objectives is to pitch to attend and present product/s at arts markets/showcases. Having been successful with being selected to present at APAM in 2021 it was affirming to follow this up with being selected to pitch *Space and Place* at APAX 2022 (Australian Performing Arts Exchange) in Sydney in September. With ACT Natimuk being such a small organization, it was

especially valuable to be able to capitalise on the fact that our General Manager, Tracey Skinner, was also in attendance at APAX as a Local Giant (Regional Producer skills development program).

Following strong interest expressed by the director of the Cessnock Performing Arts Centre at APAX, I began work on a project plan to deliver a version of *Space and Place* on the Poppet Head in Cessnock. This included making connections and starting to build interest with local organizations/individuals including an environmental festival, local government, a primary school, a creative arts business and the local First Nations Land Council. I applied for a RAF quick response grant for a reconnoitre visit to further develop these relationships and canvas the site. This application was unsuccessful but encouraging feedback to reapply was provided, so I plan to rework and resubmit in early 2023.

A major focus of my work was facilitating and administering the second year of the Creative Lab program. This included overseeing the roll out of the second 3 creative lab projects and liaising with all 6 artists/projects for the website content and the catalogue production. One of the expectations of the Creative Lab recipients was that they share the artistic explorations they each undertook at a Creative Lab presentation and Launch event at Nati Frinj 2022.

This was a major highlight for me in 2022, providing the platform to hear about 6 very unique creative and highly considered journeys. It felt a real privilege being able to facilitate the circumstance that enabled these to happen.

I invite you to check them out here –

<https://actnatimuk.com/creative-lab/catalogues/>

3 works were further developed and presented as part of Nati Frinj 2022 and 1 work was presented as part of Frinj Trim in 2021. 3 of these 4 attracted additional funding. An additional work was piloted over Nati Frinj 2022.

As part of my role I also undertook more general ACT Natimuk arts administration work such as following up MiN inquiries, contributing to the newsletter, writing reports & press releases, attending meetings, evaluating the Creative Lab program, helping to proofread and contribute to applications/publications.

Verity Higgins

Made in Natimuk (MiN) and Creative Lab programs.



'The facilitation by Verity Higgins was excellent. We were provided with ample time to supply information and images with friendly reminders along the way. I really enjoyed the presentation aspect and I am delighted that the professionally produced brochure has been assigned an ISBN. This creates a place in art history for Creative Lab participants. I have only positive feedback.'
– Kat, Creative Lab participant

Face Off, Dave Jones. Adelaide Unleashed. Photo: Dave Jones.

MEMBERS NIGHT EVENTS

Members' night events were normally held at the Soldiers Memorial Hall and designed as perks of ACT Natimuk membership, as a way to regularly bring us together in a social environment with nibbles, drinks, and if we were lucky, hot chips. There was always an arts focus for the night, as a way to share and showcase our practice, new projects and ideas, to foster collaboration and appreciation for each other's work, and build new artistic and social relationships.

This year we were amazed and entertained by the film *Natibat Circus*, which was an offshoot of *A Splash of Circus* program—a youth circus made up of local young people and run by No Mi Che and Dawa Che of Wobbly Spoon, who are circus performers and instructors based in Natimuk. Sue Pavlovich covered the hall with tactile objects in primary colours that invited participatory and social interactions. The objects and their strategic positioning had adults playing in scenes of exploration, movement, humour, rest, and comfort, with their inner-child at the forefront. Sue's hammocks and other objects would be used in the *Bamboo Exquisite* performance and installation at the Frinj festival in 2022.

In reconciliation week (27 May to 3 June) our event occurred in Horsham as ACT Natimuk was commissioned by Horsham Rural City Council to project artworks from local First Nations artists in Firebrace Street, which was renamed Yangga Tyerrang Street (Young gun Ch-rang) meaning Walk Together, for the week. ACT members Tanisha Lovett and Yama Harradine, and other artists, had their work projected on to buildings and shopfronts every night for the week. D'Arcy Molan gave a presentation on his PhD project which focuses on the Wimmera region through his matrilineal connection to the area. His project investigates 'adaptive work' by settler/non-indigenous artists with Wotjobaluk artists, community arts approaches and place-based arts, and is partly a case study of Natimuk (and by extension ACT Natimuk).

John McKee introduced his and creative partner Zlatko Balazic's work to ACT Natimuk via a short film they had made which showcased their 'Human Designs' collaboration. Their work incorporates lights, sound, and CGI in interactive and sculptural objects to produce a blending of various mediums and technologies. John and Zlatko's *LightStation Extravaganza* was presented at the Frinj festival in 2022 and was a hit with a wide range of people and age groups. Our last event for the year was a Christmas breakup event where the Grist bar was in operation, and this members' night was a relaxed way to see out 2022.

Tracey Skinner, Sue Pavlovich, D'Arcy Molan, and Mary French help organise and set up these nights, with various contributions from other members.



End of year slideshow. Members event. Photo: Tracey Skinner.



Sensorium preview, Sue Pavlovich. Members event. Photo: Tracey Skinner.

ACT NATIMUK PRESENTS

BAMBOO EXQUISITE

Bamboo Exquisite involved construction of two bamboo structures for the Nati Frinj Biennale 2022 – Tower and Forest2. The structures were host to Exquisite Moments and playful activations at Dawn, Day and Dusk.

A Festivals Australia Grant, through ACT Natimuk, supported *Bamboo Exquisite*, continuing and building on the legacy of Simon Barley’s Bambuco, bringing new collaborators into the bamboo construction and performance culture of Natimuk. Coordinated by Creative Producer Kate Finnerty and supported by Jillian Pearce (Y Space), *Bamboo Exquisite* saw two Natimuk artists develop their arts practice and present new works as part of the 2022 Nati Frinj.

TOWER

Anthony Schellens (Nati Access Company) designed and constructed the purpose-built Tower, using 10m lengths of bamboo. The finished tower was 20m long, 10m wide and 13m tall. Tower was a hive of activity during the day with slacklining and silk workshops and transformed into a spectacular highlining/aerial performance at dusk.

Y Space aerial performer and local climber Abby Watkins was Artistic Director and choreographer of the 20min Tower Exquisite Moment at dusk. This involved local silk students and teacher Bec Hopkins from Nati Silks, slackliners and performers coordinated by Paul Mackrell, sound support and stunning light installations from Outlook Communications and soundtrack from sound artist Russell Goldsmith.

FOREST2

Forest2 acknowledged the first Y-Space and Bambuco collaboration in 1999 which instigated a great partnership and overseas adventures. Designed by Y Space Director Jillian Pearce, Forest2 was informed by Y Space/Bambuco collaborator Erik Pootjes’ interest in the Fibonacci sequence.

Daily at the Frinj, Forest2 was activated by local artist Sue Pavlovich and sound artist Russell Goldsmith, and became a space for contemplation, movement exploration and playing. Further activation was provided by circus workshops led by No Mi Che and Dawa Che (Wobbly Spoon), and slackline workshops by slackline performers.

BEHIND THE SCENES....

The weather! With a tight timeline to build the structures, install lighting and sound, and rehearse for the performance, construction team, artists and sound and light installation battled wind and rain, squeezing work and rehearsal around it (and sometimes through it). This meant the different elements worked and rehearsed in isolation, requiring good planning and communication to build the elements which would ultimately combine for the performance. The build finished on time (just) and a great crew of people ensured it all came together in time.

In an ideal world we would have more time to play with projections on the bamboo and against the GrainCorp Silo. We sourced some 360 degree highlining footage from Dyurrite/Mt Arapiles that became part of the performance, more time would have allowed us to develop this further. We could also have played/ experimented more and incorporated the shadows of Forest2 into the Tower performance.

THANKS TO...

The volunteer Exec who are the engine room behind ACT Natimuk, along with the paid GM role, provided Bamboo Exquisite with:

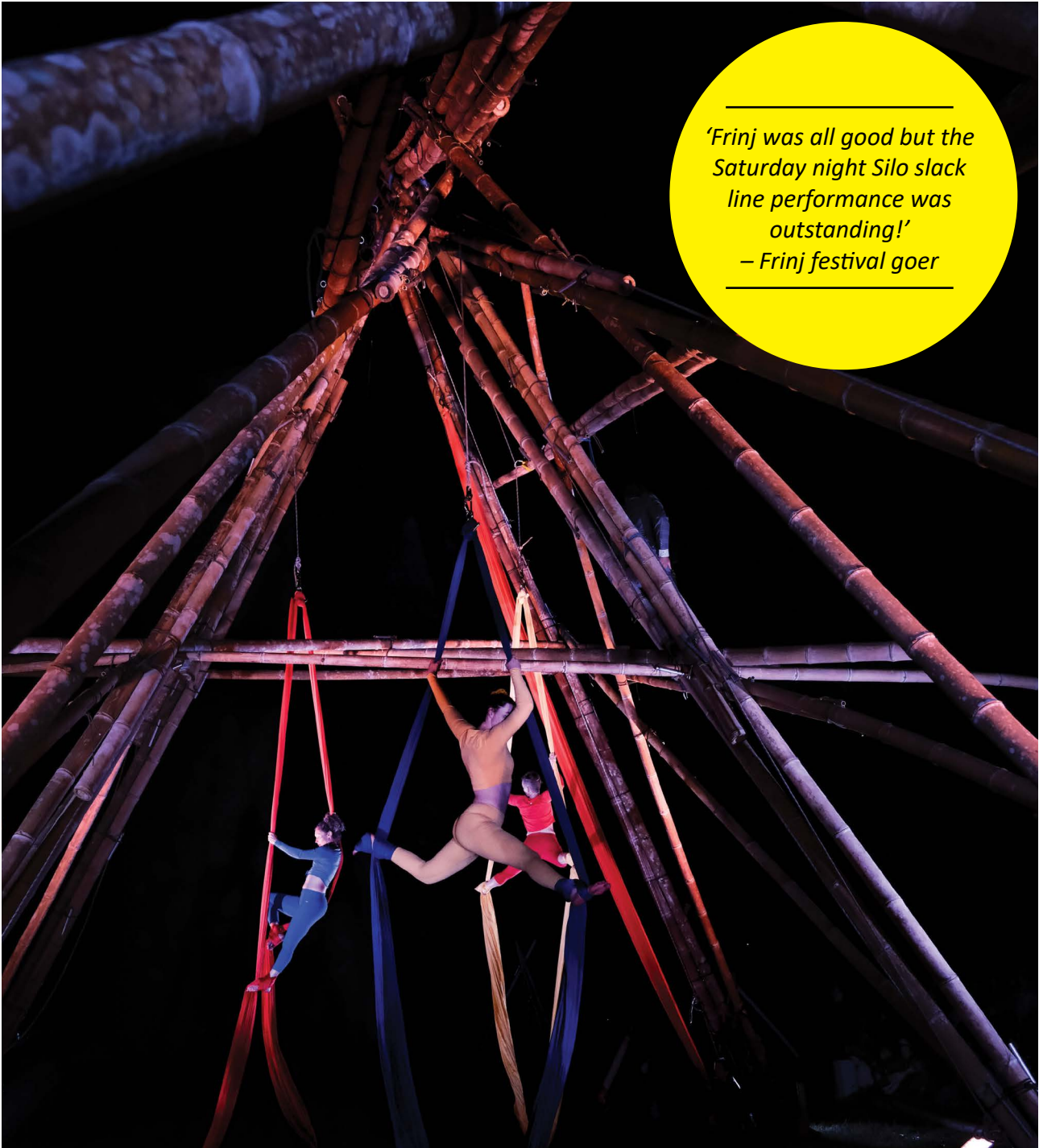
- local auspice of funds
- insurance cover for Public Liability, Public Indemnity and Volunteer insurance
- professional advice and support
- \$20,000 for new bamboo at short notice

The ACT Natimuk General Manager played a vital role for the project in supporting the insurance investigations to cover this work for the festival.

LEGACY

The biggest success of Bamboo Exquisite was the opportunity it gave to local artists and performers to develop their skills, experiment and ultimately celebrate the culture of bamboo construction, aerial performance, climbing and slacklining in our community.

Kate Finnerty
Bamboo Exquisite Artistic Director



‘Frinj was all good but the Saturday night Silo slack line performance was outstanding!’
– Frinj festival goer

Nati Silks group, Bamboo Exquisite. Nati Frinj 2022. Photo: Suzanne Phoenix.



Tower moment Highlining, Bamboo Exquisite. Nati Frinj 2022. Photo: Michelle McFarlane.

CIRCUS CLUB



Isabelle Hoskins hula hooping and flying on No Mi Che.
Photo: Dawa Che

Circus Club expanded rapidly in 2022 and often had a full house of people from our community ready to play, dance and explore their bodies in creative ways. Mama's and Bubba's came along, some prep and 1st graders, primary and secondary schoolers, many climbers from around the world on their travels (as well as regular ones) and older hip members of the community who never missed a beat. There were roughly 12-20 people each week. Facilitators No Mi and Dawa Che continued to share their love of circus and community so generously.

Donations from the Circus Club were used to buy more equipment, including poi. Frank Henry from Hamilton led many a fun session learning how to use this new prop. These Circus jams ultimately left everyone feeling joyful, playful and connected to the amazing community we have here in Natimuk.

Key highlights for Circus Club in 2022 were the ongoing weekly sessions throughout the second half of the year and the workshops at the Nati Frinj Festival.

NATIMUK OPEN STUDIOS ART TRAIL

The Natimuk Open Studios Art Trail (NOSAT) is a community artist-led trail that offers opportunities for local artists to show their work and engage with their local community and attract visitors from further afield. The aim of the program is for attendees to meet artists' face-to-face, gain insight into their creative practice, and learn more about their studio art spaces.

With Natimuk's history of artists and art offerings, our vision is to firmly cement this visual arts trail as a regular event, and to refine the concept as we go. The trail consisted of 11 artists working in a range of mediums such as drawing, painting, textiles, photography, built and found objects, silversmithing, and printmaking. There were eight non-indigenous artists, and three First Nations artists in this iteration of the trail, who all have a range of family, cultural, and personal connections to Natimuk and the region more broadly.

NOSAT 2022 featured: Hannah French—who was set up in Grist, Anthony Pelchen at the Nati Café, Goat Gallery artists Genevieve Lilley, Eleanor McDonald, and Malcolm James. Carolynne Hamdorf at her Creators Pop Up Studio, Gail Harradine (Wotjobaluk, Djubagalk, Jadawadjali), Tanisha Lovett (Gunditjmara, Wotjobaluk), and Yama Harradine (Wotjobaluk/Djubagalk/Wergaia) at the Natimuk Soldiers Memorial Hall, Tracey Skinner at the Boarding House Studios, and Alison Eggleton at The Drawing Room. While visitors to the trail found their way with maps and brochures produced by Tracey Skinner,

there was also the option of joining a guided tour of the studios and art spaces by local artist D'Arcy Molan.

The trail received great feedback from the artists and the visitors both local and further away, and it was noted that the program ran in a collegiate and collaborative manner. There is excitement about how we could continue to grow NOSAT, not only for the benefits of the artists, but to develop this further as a notable event on the arts, culture, and tourism calendar for the region. Tracey Skinner was a central organiser and producer of this program in her role as GM, as well as being a featured artist.



In good taste, Alison Eggleton. drawing room studio.
Photo: D'Arcy Molan

GRIST



Grist projections. Artist Dave Jones. Photo: Jacqui Schulz.

During a time when it was difficult for community to connect indoors, Grist provided an exciting space for that to happen outdoors in the open air. Community members were able to gather, and enjoy not only the social aspect of the gathering but to also enjoy a space that offered and complimented arts practice within Natimuk. There was excitement within the community that the town had a quirky venue and were excited for the future and how Grist could be used. As we moved into 2022 and all COVID-19 restrictions were lifted, previously planned but cancelled events in 2021 where Grist was to appear were rescheduled. With funding from the Regional Arts Fund, we were able to commission a promotional video trailer for Grist. Artist and videographer Jacqui Schulz did an amazing job creating the short, sweet and funky promo.

Hannah French used Grist as a studio location on the Natimuk Open Studio Arts Trail where she not only displayed her work but also created art on site and was able to engage with the visitors that attended Grist.

Mary French created a small projection installation at a private event within the structure of Grist. This provided inspiration for future internal projections work and there is much excitement about how this can be developed further.

Human Designs artists Zlatko Balazic and John McKee created an immersive experience with Lightstation Extravaganza at the Nati Frinj Biennale 2022. Audience were able to enter the closed and darkened space and engage directly with the art.

Grist also operated at select times as a bar supporting a DJ and projections.

Grist was hired out a number of times for private events because of its capacity to be transported off site, and it was used as a mix between a funky bar, DJ space and projection 'theatre'.

An unplanned benefit from the build of Grist was the creation of another customised field bin which we have named 'Wide Load'. Our original purchase was for two bins. One was slightly damaged and was used as material to help create Grist. However, after some discussion and the donation of corrugated iron, it became obvious that there was another skeleton, and that with a little extra work it could be another portable space. Similar to Grist but without the bar aspect and a wide door opening that would make it more accessible. Further work will be done in order to create a ramp. This structure is perfect for intimate and immersive theatre experiences.

Grist's on site home is now located at the Natimuk & District Soldiers Memorial Hall. This partnership with the local Hall Committee and HRCC who own the hall asset is an exciting move to enliven and activate the outside area of the much loved community hall. With many of the issues and restrictions of 2020-22 no longer in place, our plan in 2023 is to develop and promote a number of community events and private hire that will benefit the hall and local artists and develop this creative precinct vision. We aim to be able to engage Grist in events that aren't strictly located in Natimuk, but further afield in nearby Horsham.

PARTNERSHIPS

RECONCILIATION WEEK PROJECTIONS



Wotjobaluk/Djubaalk/Wergaia Artist Yama Harradine. Reconciliation Week Projections.
Projection artists/Producers, Dave Jones, Greg Pritchard Photo: Dave Jones

Horsham Rural City Council commissioned ACT Natimuk to produce a series of projections along Firebrace Street in Horsham throughout Reconciliation Week 2022. Submissions of artwork, both existing and newly developed from local First Nations artists, were facilitated and selected by Horsham Rural City Council and curated by ACT Natimuk to fit on selected building sites, located along Firebrace Street, which was temporarily renamed ‘Yangga Tyerrang’ Street meaning ‘walking together’.

Greg Pritchard and Dave Jones were tasked to bring the artwork to life via large scale projections.

Jillian Pearce created a Shadow Lab performance with the Wotjobaluk Dancers led by Ben Muir and this was included in the works projected.

On the whole the process was fairly smooth and a good process. Artists were happy with the way their works were presented, the shop owners were all very friendly

and generous in their support of the project and allowing us access at all hours. Feedback from community and visitors was very positive with the hope that this could happen again.

As the projection artists (and assessing the project for future reference), a better production outcome would involve a longer lead-in time. The selected artwork in a variety of different formats and proportions was supplied to us very late in the project with our understanding that it was ready to go for the projections. It required unplanned time to resize and animate the works and although this was done reasonably quickly it would have been beneficial to have some discussion around this ahead of time. In the ideal scenario, the artists would be aware of which building their work was destined to be projected on and be able to create something specific that worked in the space.

GATHERINGS 2022

grampiansgatherings.com

Gatherings 2022 was a project commission working in partnership with Northern Grampians Shire Council and funded by the Department of Jobs, Precincts and Regions, COVID Safe Outdoor Activation Fund 2021 program.

The series of free community arts and cultural events across 4 towns in the shire – Stawell, Halls Gap, Great Western and St Arnaud occurred during May and June. The aim was to work with local artists and community to either bring previously created artworks to life or to develop art in response to it. At a time of isolated communities due to Covid, the events drew people together in a Covid safe way and encouraged visitation to the areas. The project team was made up of Tracey Skinner, Program Producer, and the four Creative Producers - Jacinda O’Sullivan - Stawell, Jillian Pearce - Halls Gap, Verity Higgins - Great Western, and Mary French- St Arnaud.

Stawell’s event Out of the Box, produced by Jacinda O’Sullivan, engaged with community groups and artists via workshops and performance. Chalk Art gallery created art along the sidewalks and encouraged the community to join in the drawing fun. Annie Mac’s Illuminate art created a magical light inspired shopfront and Pioneer Lane had interactive art elements combined with the historical interpretive signage along the laneway. The amazing physical theatre group 5Angry Men ran an afternoon workshop with local youth where everyone had the opportunity to hang, swing and ring the bells on the huge metal ‘spider’ structure. Local silks and rope artist Nina Robertson thrilled with her graceful aerial movements.

The evening started off with performances from local musicians and as the sky darkened the 5Angry Men

launched into ‘The Bells’ performance. Flying high on the swinging ropes, ringing the bells and creating laughs with their cycling antics. A new experience for the Stawell community which went down a treat.

Halls Gap Moth Trail produced by Jillian Pearce, was a winter walking tour of intimate art and light experiences throughout central Halls Gap.

Sixteen places and spaces, each with a distinctive projection/art experience created with the Halls Gap community started from the business centre of Halls Gap and wound throughout the town ending at the Botanical Gardens and provided a never ending treat of projection visuals. Eight different Moth Trail artists/community groups created films and shadow work. The Eastern Maar dancers shadow lab film was projected onto the foliage of a large tree. Local Margot Sietsma’s ‘talking head’ told local stories from the hollowed trunk of another. Brightly coloured painted imagery created by the Halls Gap Primary School students and inspired by Steffen Schultz’s Gariwerd Colours book took flight through animator Dave Jones wizardry. Artwork by Gunditjmara and Wotjobaluk artist Tanisha Lovett, was given an Augmented Reality makeover by Dave Jones and overlayed a local mural painting by Kyle Tournay, bringing it to life. Visitors were able to use their smart phones or the supplied iPads to view the artwork in Halls Gap pop up park.

Three community Artist galleries presented their work through the new medium of projection and interspersed along the trail were three different audience participatory experiences. Covid did rear its head unfortunately and the planned event opening ‘Opera in the Air’ with an opera singer singing across the Gap from high on a rooftop, was pulled at the last minute.



The Moth Trail, Halls Gap. Halls Gap Primary School art.
Creative Producer, Jillian Pearce. Photo: Marcus Thomson.



Lights On, St Arnaud. Insect Torch puppets.
Creative Producer, Mary French. Photo: Marcus Thomson.

GATHERINGS 2022 *continued...*



New Vintage, Great Western. Exhibition light boxes. Creative Producer, Verity Higgins. Photo: Marcus Thomson.

The trail was co-created with many community groups including Halls Gap Primary School, Budja Budja Neighbourhood house, Botanical Gardens and others.

St Arnaud's Lights On was a weekend not to miss. Producer Mary French assisted by Jacinda O'Sullivan, worked with community to create a projection playground. A 'shadow lab' workshop was held to capture shadow images of local people. 36 people attended, which was way beyond expectations. Many people came to see their shadows projected in two sites on Saturday. A highlight was the Historical Society contribution, which featured a storyline and lots of fabulous props. This piece appeared on a wall all of its own.

Other workshops were held at each of the schools, with 60 students participating. Their work was projected on one or more of the seven projection sites. The secondary school students were each paid an artist's fee for their work. They were mentored by animator Hannah French.

Some of St Arnaud's iconic murals came to life via augmented reality during daylight hours on the Friday. Murals by artist Kyle Tourney, were overlayed with Augmented Reality. Animation artist Desiree Cross spoke extensively with members of the community whose families and friends were depicted in the murals to ensure the content was thoughtfully developed.

Saturday evening in St Arnaud was abuzz with busker Rhys Crimmins. He brought the vibe, bringing a mixture of covers and originals and the audience, keeping warm by the outside fire, joined in with clapping and a spot of dancing. Projections, animations and lights hit selected locations around the Town Hall region.

The animation projections were created by artist Hannah French who worked with many of the young folk of St Arnaud, featuring St Arnaud icons including Love's cottage, Edna Walling's Garden, the gold era, patterns in the main street and the local ducks. Dancer and VCA graduate Kate Douglas was employed as a choreographer

and artist. Kate's beautiful movements appeared as shadows and were mirrored by live performances in the laneway, interacting with a neon lattice, designed by Kate. Sounds and music for this performance and one of the projections, was created by local musician Jay Jones.

Great Western New Vintage produced by Verity Higgins was originally slated to take place as the first event in May but COVID-19 impacted the event and it was postponed until the end of June. Last minute work ensured the community was updated. In retrospect, the programming turned out to be a better option than the original with the the two events components opening on the same day rather than days apart. New Vintage rounded off the Gatherings series with an exhibition of photographs of local characters presented on larger than life light boxes in Seppelts Winery gallery space. Photographer Marcus Thomson captured the images of local characters in the wine industry, accompanied by words written by writer Lauren Mitchell. The exhibition continued for another month at Seppelts after which it went on to Bests. The exhibition opening had approximately 100 attendees, many of them directly linked to the people and wineries displayed in the light boxes. Great Western has a long history of winemaking but this exhibition was an opportunity to learn more about the newer additions to the industry. A high quality catalogue was created with the photographs and the words of Lauren Mitchell gave a beautiful insight into these people and the work they do. Lauren had come to the region to visit and speak to all participants, and feedback from many who visited the exhibition over time was extremely positive and interested to understand a little more about Great Western and its winemaking community members.

On Saturday evening, the new award-winning film 'Blind Ambition' was screened in the large outdoor area of Best's Vineyard. Audience was invited to rug up, buy themselves a meal or a glass of wine and settle down to enjoy the movie. Given it was winter and people were sitting for an extended period of time, a future event screening would be better placed in warmer months.

'For a cold night there was a great turnout for the Stawell event. I'd love to see more art and culture for our town. I did love the aerobatic woman, she was amazing!'
— *Stawell Gatherings attendee*



Out of the Box, Stawell. 5Angry Men on the Spider. Creative Producer, Jacinda O'Sullivan. Photo: Marcus Thomson.

ACT NATIMUK – COMMITMENT TO RECONCILIATION



Creation Dance in Shadow, Wotjobaluk Dancers. Co-Producers Ben Muir, Kelly Saylor and Jillian Pearce. Photo: Tracey Skinner.

ACT Natimuk continues working on its Reconciliation journey and taking steps towards a more inclusive approach with best practice working relationships at its core.

Our Cultural Protocols and Cultural Safety policies created in 2021 were an important step in this process to inform what and how we approach the work we engage in with First Nations people. And to ensure that our Exec Board, Committee and staff, which can change throughout the years, has a firm understanding on how the organisation approaches and develops these relationships.

We began the process to develop our Reconciliation Action Plan (RAP) in 2021 and after feedback from Reconciliation Australia, our plan was conditionally approved at the end of 2022. We started the process to find a local First Nations artist to create the artwork for the RAP document and researched to also find a local First Nations graphic designer to create the document itself. Thomas Marks, Wotjobaluk/Gunaikurnai artist was successful with his submission. The initial concept sketches and first drafts were exciting, unique and spoke beautifully to the RAP and the journey of reconciliation. Thomas then began on the final artwork to be completed in 2023.

Throughout 2022, ACT Natimuk provided opportunities, support and worked with First Nations artists in a variety of ACT Natimuk events. Natimuk Open Studios Art Trail exhibition, Nati Frinj Biennale exhibition, Bangarra Youth Program dance event and contributed financial assistance to artist Tracey Rigney for development of a new work 'Someone in the Dark' presented by Black Hole Theatre and premiering at the Nati Frinj.

All Board, Committee, staff and RAP working group members undertook and finalised their cultural competency training through the Centre for Cultural Competence Australia. We continue to have First Nations representation on our committee, RAP working group, and in our membership, and are grateful to have their guidance.

FINANCIALS

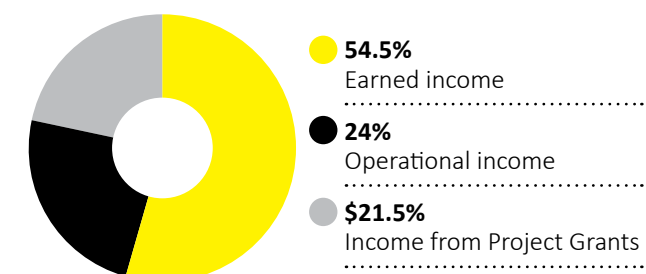
FINANCE REPORT

ACT Natimuk bank accounts at end of 2022

Nati Frinj	\$11,702.88
ACT Main	\$4827.01
MiN	\$4437.86
DGR	\$10,083.38
Sandhurst Managed Fund	\$40,333.35

2022 was a significant year for ACT Natimuk.

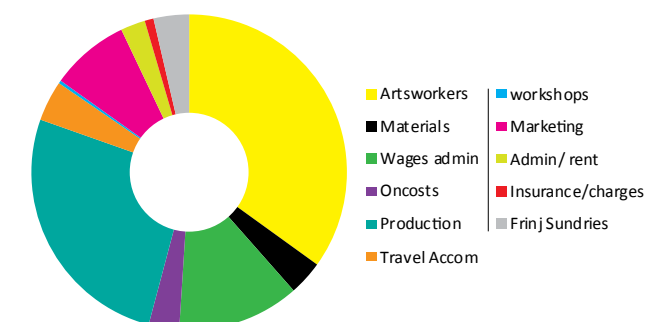
The pie chart below depicts our percentage of income from a range of sources.



Income came from:

3.7% Audience income
0.8% Merchandise/Royalties
46.0% Activities and services including commissions/hire
1.5% MiN Income
1.8% Private sector—memberships, donations, fundraising
0.7% Other
24% Operational Grants
21.5% Project Grants

The pie chart below depicts Expenditure 2022



\$501,132.47 Expenses for the year
\$440,156.09 Gross income for the year
-\$60,976.38 Operating profit for the year

Note: Frinj Director wages are included in the artswoker figures, as this role requires creative producing and directing.

In a Frinj year it is usual to have an operating profit of between -\$25,000 and -\$45,000.

In 2022, we had an unexpected expense of having to purchase bamboo for *Bamboo Exquisite*. This was due to the postponement of the 2021 Frinj festival and deterioration of the bamboo we intended to use. With allowance made for \$5,000 coming from the total cost of the bamboo, (\$12,190.00), coming from the Bamboo Exquisite budget, this still meant an extra unexpected expense of \$7,190.00. We also planned for, and invested, \$30,000 in extra production expertise for Nati Frinj, using Outlook Communications, as our provider. Even with a significant discount from Outlook Communications, this was a major expense for the festival.

Earned MiN fees were only marginally less than predicted, even with the cancellation of 'Face Off' a MiN product, for Geelong and Bendigo White Night festivals.

Significant commissions from Northern Grampians Shire Council and Horsham Rural City Council, a total of \$180,000, meant that earned income exceeded income from grants.

ACT Natimuk was pleased to contribute \$5000 to assist Wotjobaluk/Ngarrindjeri artist Tracey Rigney in the development of a new work, *Someone in the Dark*, premiered at Nati Frinj.

More detail can be sourced from the MYOB reports prepared by Alison White.

Thank you to the ACT executive, General Manager Tracey Skinner and book-keeper Alison White and auditor Michael Ryan for their assistance with ACT financial reporting and documentation.

Mary French
ACT Natimuk Treasurer

Arapiles Community Theatre

Balance sheet for the year ended 31 December 2022

	Note	2022 \$	2021 \$
Asset			
Current assets			
Cash at bank ACT 151903317		6,493	18,972
Cash at Bank Min 153041546		4,438	20,607
Cash at Bank FRINJ 149559122		22,755	8,304
Cash at Bank PUB 161871223		11,734	12,206
Sandhurst term deposit		40,000	142,474
		<u>85,420</u>	<u>202,563</u>
Trade Debtors		1,135	0
Income receivable		0	0
GST Input tax credit		13,399	3,620
Expenses Paid In Advance			0
		<u>14,534</u>	<u>3,318</u>
Total Assets		<u>99,954</u>	<u>206,183</u>
Liabilities			
Current liabilities			
Trade Creditors		12,504	907
GST Payable		2,663	302
Income received in advance		5,000	64,200
Total current liabilities		<u>20,167</u>	<u>65,406</u>
Net assets		<u>79,787</u>	<u>140,774</u>
Equity			
Retained surplus		79,787	140,774
Net worth		<u>79,787</u>	<u>140,774</u>

The accompanying notes form part of these financial statements

Arapiles Community Theatre

Income statement for the year ended 31 December 2022

	Note	2022 \$	2021 \$
Income			
Event Income	4	16,308	515
Merchandise	4	3,624	
Activities & Services Income	3	208,702	105
Sponsorship			
Donations		6,565	6,500
Fundraising		1,000	1,042
Memberships		426	0
Interest Received		943	414
Sundry Income		2,192	645
Brokerage fees (commissions)			0
Creative Victoria operational grants		100,000	127,098
Creative Victoria SIF1			0
Creative Victoria SIF2		0	17,828
Other Vic State Agencies		539	9,711
Local Government operational grants		5,055	0
Festivals Australia	5	64,200	0
Project Grant Creative Victoria		0	0
Project Grants other Vic State Agencies	4	21,269	40,720
Project Grants Local government		9,336	5,000
Total Income		<u>440,156</u>	<u>209,578</u>
Expense			
Allowances & on costs wages & fees		97,937	99,123
Artist develop & mentorship			0
Artist/musician fees		153,565	39,797
Community Education projects			0
Creative Personnel			0
Insurance		4,812	1,800
Legal, Finance & Governance		115	467
Management & Administration		11,760	5,624
Marketing & Business Development			
Marketing & Promotions		40,410	4,245
Office consumables & resources		0	0
Production & Technical		0	14,763
Production & Exhibition stage costs		130,764	2,831
Rent & Running costs		840	1,156
Sundry expenses		2,493	2,816
Hiring Expenses		5,670	0
Bamboo		12,191	
Travel & Touring costs		20,603	4,050
Various Frinj Expenses	4	18,153	
Workshops, Classes & Seminars		1,819	3,781
Total expenditure		<u>501,132</u>	<u>180,463</u>
Surplus/(deficit) for the year		<u>(60,976)</u>	<u>29,116</u>

The accompanying notes form part of these financial statements



Congratulations, we did it. Tower designer and builder, Ant Schellens, Nati Access. Bamboo Exquisite, Nati Frinj 2022. Photo: Michelle McFarlane.

ACKNOWLEDGEMENTS

PARTNERS & SUPPORTERS

ACT Natimuk is supported by the Victorian Government through Creative Victoria.



Circus Club was made possible through support from Horsham Rural City Council via their Community Development Grants program and Partnership of the Reconciliation Week projection project.



The Nati Frinj Festival was supported by the Victorian State Government, Visit Victoria through the Regional Community Events Fund.



The Grist project was made possible by the Australian Government's Regional Arts Fund and Regional Arts Victoria which supports the arts in regional and remote Australia.



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

The Bamboo Exquisite project has been assisted by the Australian Government through the Festivals Australia program.



Graincorp for their continued support in the use of the Natimuk Silos and Grainshed.



Outlook Communications for their support with sound and lighting.



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