

ACTNATIMUK

STRATEGIC PLAN 2020–2024





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.

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Cover and Rear Page(pg 20) Poppet Bendigo, Made in Natimuk 2018. Photo: Michelle McFarlane Photography

Left: Old Ways. Photo: Gail Harradine (Wotjobaluk)

Strategic Plan designed by argraphicdesign.com.au

EXECUTIVE SUMMARY

CURRENT CONTEXT

ACT Natimuk creates, tours and presents unique creative experiences from a strong connection to place. We demonstrate state wide creative significance.

The community of Natimuk is on the traditional lands of the Wotjobaluk people, Half-way between Melbourne and Adelaide, and 25 kms from the regional centre of Horsham. Dyrurrite (Mt. Arapiles) looks over this tiny town.

Natimuk is home to a mixture of farmers, miners, rock climbers, professionals (working locally and remotely) and artists from diverse disciplines. Many of the creatives have enduring connections to national and international cultural activity.

As a reconciliation-led arts organisation we hope to create space for people to engage, learn and reflect. A small regionally based organisation, ACT Natimuk has a role to play in supporting respectful adaptations to change and an evolution of community values.

ACT Natimuk is driven by a small committee of volunteers and is well supported by the diverse wider community. The creatives on the committee have significant capacity that extends beyond their own practice, working for the benefit of the community. This was demonstrated in the delivery of extensive art projects such as Natimuk's Small Towns Transformation and Poppet Project (Bendigo), a diversity of artforms, significant public art delivery, arts education, arts advocacy and the Nati Frinj Biennale (Nati Frinj).

ACT Natimuk is in its seventh year of Organisational Investment Program (OIP) support from Creative Victoria. This funding has been used to employ a General Manager, a Frinj Festival Director and to program the Nati Frinj. Further to this, it has introduced the touring arm of the organisation, Made In Natimuk (MiN) along with branding and the employment of a part time MiN Producer.

The MiN model allows Natimuk associated creatives and their works to enjoy ongoing success within regional, national and international contexts. This contributes to the long-term viability of creating work in a remote/ regional location, increasing the potential of creatives prepared to base their practice 4 hours from Melbourne and 5 hours from Adelaide. The inherent community engagement, collaborative practice or participatory practice of the MiN work allows festivals and other presenters the opportunity to build capacity, tailor works to local audiences and provide a unique collegiate experience for its own artists and audiences.

Many MiN works are initially developed for presentation at the Nati Frinj which has a growing reputation among artists and audiences alike. Nati Frinj offers local artists a platform to showcase their work, and also acts as a laboratory and testing ground for visiting artists to collaborate and 'play' with Natimuk - the place, the people, the landscape. Despite being small, Nati Frinj is a unique and impactful festival that punches above its weight in the wider ecology of art making in our state.

ACT Natimuk (registered name 'Arapiles Community Theatre') is an incorporated organisation with Consumers Affairs Victoria and obtained Deductible Gift Recipient (DGR) in 2018 with the Australian Charities and Not for Profits Commission (ACNC).



THE PLAN AHEAD - CONTINUING PROGRAMS AND NEW INITIATIVES

This high-level strategic document outlines our plan for four years, to be delivered across two distinct stages, Grounding and Reaching. It will inform our key programs' operational plans.

Grounding

The first two years involve actions responding to the new ways of working due to Covid-19 and harmonising this with the cultural ecology of Natimuk and surrounds. During this period ACT Natimuk will focus on policies, practices and key relationship building and investment in local creatives' practice. Funding for First Nations advice and creatives will be sought. Cultural Competency Training completion is expected of the ACT Natimuk Board and staff.

The organisation will grow member numbers to support the new initiative Creative Lab, board succession and volunteer capacity to support our events. During this period ACT Natimuk will establish a cohort of passionate supporting philanthropists.

Activation of Natimuk's Soldiers Memorial Hall building and grounds as a creative precinct for performing and visual arts in the township will be a focus of this period. Complementing this are 'new normal' Covid-19 safe behaviours, being flexible and being adaptable.

FINANCIAL PLAN

ACT Natimuk will invest funds accrued through careful planning over many years - to develop and extend the organisation's capacity. It will employ additional creatives to deliver these existing and new programs. This investment also allows ACT Natimuk to support and mentor emerging and established creatives including an equity focus on First Nations creatives.

This investment will allow ACT Natimuk's international reach, national reach, regional reach and local reach, and build focused creatives' engagement. ACT Natimuk will develop a permanent arts precinct of regional significance in Natimuk to encourage a diverse range of creatives to live in Natimuk and surrounding areas.

The major ACT Natimuk programs Nati Frinj and MiN will continue through this strategic plan period. Goatfest and Palais de Pixel will continue to engage our communities. ACT Natimuk will develop Creative Lab into a major program, a Natimuk-based program for creatives to develop new works. This will align with our equity work with First Nations creatives.

ACT Natimuk will develop digital and online delivery through its programs as well as in person delivery. The delivery of these is supported through a strong volunteering culture with each program having its own sub-committee.

Reaching

The subsequent two years will see the organisation build on the lessons learnt, including new flexibilities in community engagement and cultural performances and exhibitions, including ongoing online events, performances and exhibitions. From a strong base ACT Natimuk will have presence and significance locally, across regions, nationally and internationally.

Should ACT Natimuk not receive future significant OIP (or equivalent) funding beyond 2021, the organisation will adapt to deliver a smaller program and undertake initiatives on a project-by-project basis. Partnering and working with Creative Victoria and Regional Development Victoria are viewed in this Strategic Plan as significant to ACT Natimuk. Beyond the initial two years of this Strategic Plan, the addition of philanthropy and marketing of art products will diversify our income streams. This will provide an ongoing, but very slender buffer, to the vagaries of grant funding.



OUR VISION

ACT Natimuk is an organization that supports and invests in opportunities for artists to push the boundaries of their practice.

ACT Natimuk invites collaboration with artists and communities regionally, Australia wide and internationally.

OUR VALUES

Our aspiration is for our small regional town to creatively touch the world by continuing to build a culture of diverse, sustainable and inclusive arts practices and programming.

We are financially sound, visibly present and engaged with our communities.

OUR MISSION

The Arts are an integral aspect of human well-being.

We create the opportunities for people to push the boundaries of art making, whilst bringing people together in participatory and culturally enriching ways.

OUR PRINCIPLES AND OUR GOALS

PRESENCE To creatively touch the world – we are visibly present

PRACTICE To build a culture of diverse, sustainable and inclusive arts practices and programming – we invent and support opportunities for artists to push the boundaries of their art practice

ENGAGEMENT To bring people together in participatory and culturally enriching ways – we are engaged with our communities

RECONCILIATION To recognise, respect and develop relationships with First Nations people. To communicate, consult and seek consent in an inclusive manner.

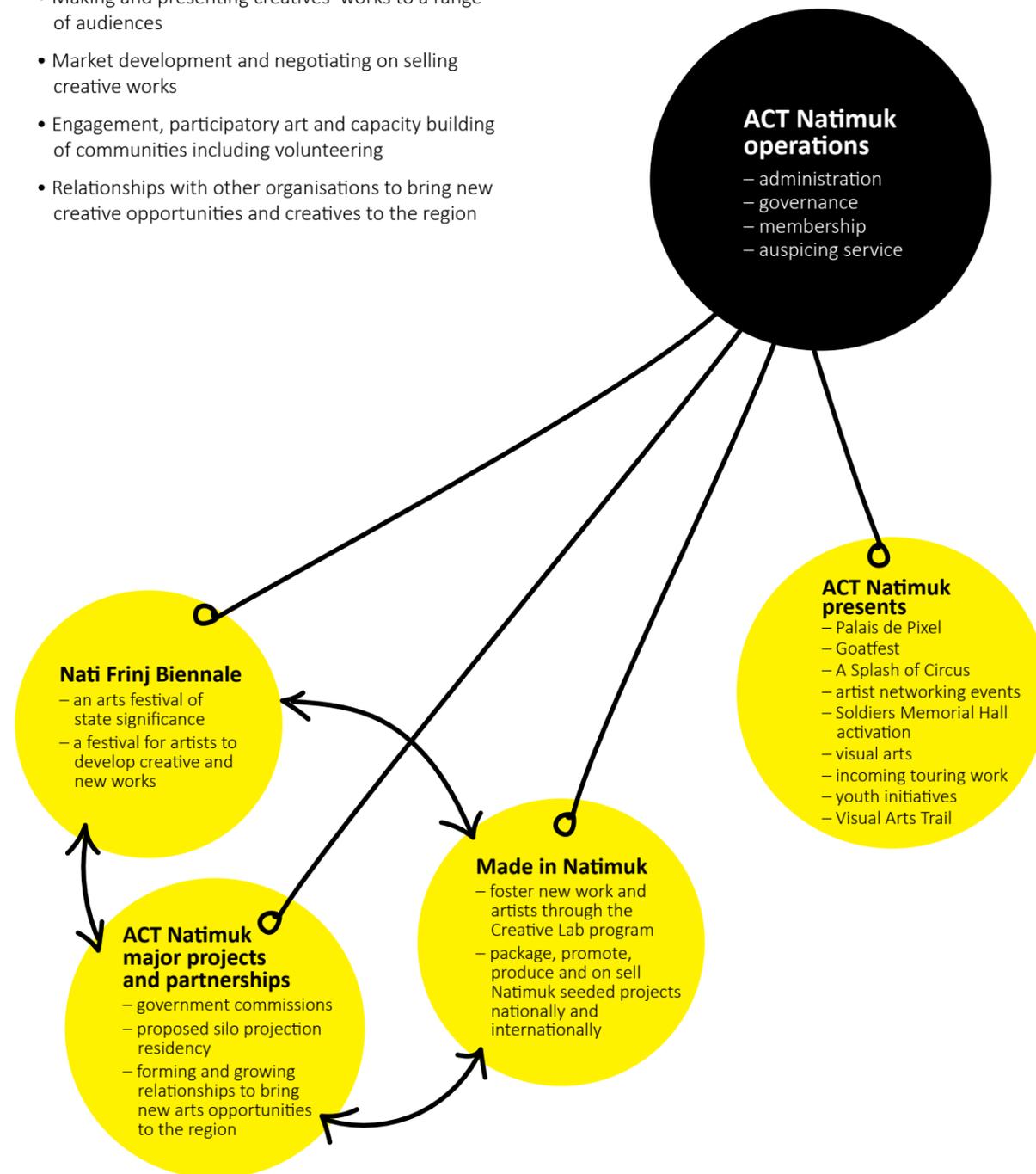
CONFIDENCE To operate with confidence and sustainability – we are financially strong, responsibly governed, skilfully marketed and environmentally responsible

WHAT WE DO – OUR PROGRAM

ACT Natimuk provides opportunities for

- A viable and sustainable creative practice in regional Victoria
- Professional development and creative exchange for local and visiting artists
- Equity and inclusive engagement practices for local First Nations creatives
- Making and presenting creatives' works to a range of audiences
- Market development and negotiating on selling creative works
- Engagement, participatory art and capacity building of communities including volunteering
- Relationships with other organisations to bring new creative opportunities and creatives to the region

We do this through a suite of programs. Some stand-alone and some are interlinked. The delivery of these is supported through a vibrant established volunteering culture with each program having its own sub-committee.



GOVERNANCE

The strength of ACT Natimuk's board has been an ability to 'shapeshift' and arrange its capacity around the individual projects it chooses to deliver. This model has allowed the organisation to achieve a high level of cultural agency (self-determination and creative independence) over the past 18 years.

ACT Natimuk has established and consolidated the development of local and regional arts administrators and producers, moving away from a solely volunteer organisational structure. This achievement sees ACT Natimuk realise the capacity that was envisaged in its 2016 – 2020 Strategic Plan.

BOARD, COMPRISING OF EXECUTIVE AND COMMITTEE

ACT Natimuk's board comprises seven members, drawn from the membership of the organisation. Current Executive positions are Chair, Vice Chair, Secretary, Treasurer and three Committee Members. Executive meetings take place every two months, alternating every two months with Committee meetings open to the wider membership of the organisation.

GOVERNANCE

The Board and General Managers are developing policies and processes that ensure ACT Natimuk's accountability, compliance and community expectations.

Specific work is being done on a robust Reconciliation Action Plan. Environmental sustainability, accessibility for arts practice/participation, respectful relationships, diversifying membership will be articulated through the period of this strategic plan.

MEMBERSHIP

ACT Natimuk encourages anyone and everyone to become a member. Membership comprises of creatives in Natimuk and the wider region, and those passionate about supporting the endeavours of the organisation. Membership fees are minimal ensuring ACT Natimuk is accessible. Members receive email updates, and invitations to four social events per year.

STAFFING

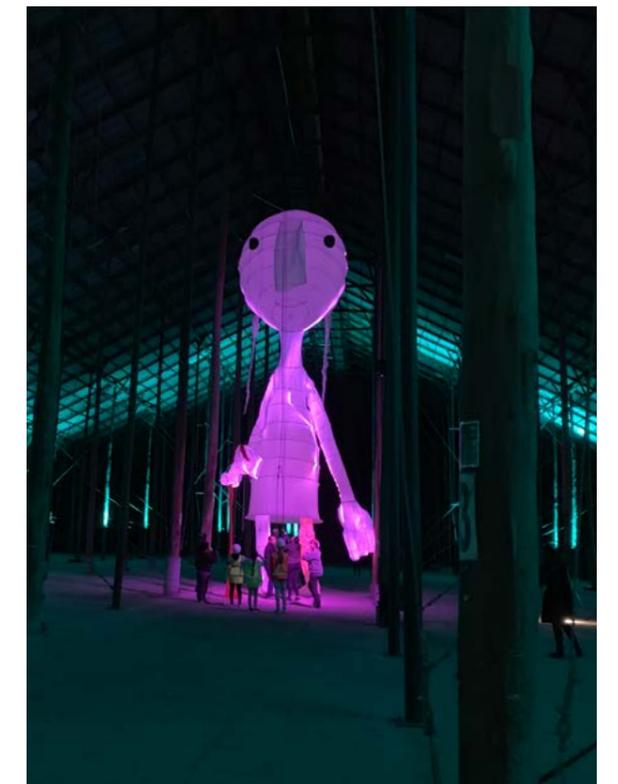
Part-time contract roles are General Manger, creatives, MiN Producer and Nati Frinj Director. ACT Natimuk also engages a qualified Bookkeeper who is paid by invoice. Paid positions in addition to this are engaged for key projects and events, such as Nati Frinj. New initiatives will require funding for staffing with ACT Natimuk funding reserves being used to seed the Creative Lab.

This Strategic Plan outlines initiatives that will increase staffing. Paid positions are all subject to funding.

RISK MANAGEMENT

ACT Natimuk is exposed to risk regarding the employment of staff. We rely on volunteerism and government grants. With DGR status achieved we will develop philanthropic financial support to supplement and make paid positions sustainable.

For example, MiN and the Nati Frinj generate income from state government grants, Goatfest and Palais de Pixel from entry fees. We have identified philanthropy and public donation as a strategy to support our financial sustainability. The new initiatives will connect us with other potential funding partners such as Regional Development Victoria with the activation of Soldiers Memorial Hall.



Highly Strung at the Stick Shed. Murtoa Big Weekend 2019. Produced by Dave Jones with Jillian Pearce and Anthony Schellens. Photo: Dave Jones

PROGRAM STRATEGIES

The following strategies will be used to develop operational plans across ACT Natimuk’s programming activities. These plans will demonstrate the specific actions and measurements that deliver on each strategy. Operational plans will be developed for Nati Frinj, MiN and ACT Natimuk Operations, which includes ACT Natimuk Partnerships/Projects/Presents/Supports

PROGRAM AREA	PRESENCE (To creatively touch the world - we are visibly present)	PRACTICE (To build a culture of diverse, sustainable and inclusive arts practices and programming - we invent and support opportunities for artists to push the boundaries of their art practice)	ENGAGEMENT (To bring people together in participatory and culturally enriching ways- we are engaged with our communities)	RECONCILIATION (To recognise, respect and develop relationships with First Nations people. To communicate, consult and seek consent in an inclusive manner)	CONFIDENCE (To operate with confidence and sustainability - we are financially strong, responsibly governed, skillfully marketed and environmentally responsible)
Nati Frinj Biennale	<ul style="list-style-type: none"> • Have a visible street presence during the festival including increase in outdoor venues/precincts. • Increase the online presence of the festival, including live streaming. • Seek opportunities for collaboration with artists from around the region, the state, the country, the world. • Promote Frinj as a festival of state-level significance for the arts sector in Victoria. 	<ul style="list-style-type: none"> • Be a platform for artists to develop and present new work. • Develop strong curatorial guidelines. • Support Natimuk-based artists and ACT Natimuk members to have sustainable practice and work. 	<ul style="list-style-type: none"> • Increase community engagement activities through programming participatory art events. • Program for diverse audiences and community participation through a wide range of arts experiences. • Increase universal access to participation in the festival. • Roll out good community engagement, build on actions that deepen quality of experience engaging with the festival. 	<ul style="list-style-type: none"> • Facilitate culturally safe spaces and arts projects towards and during the festival. • Present opportunities and new works by First Nations creatives in the festival. 	<ul style="list-style-type: none"> • Finance: Set targets for increased income generation. • Governance: Clearly outline engagement pathways with the festival. • Marketing: Increase reach to audiences through digital platforms. • Environment: Implement environmentally sustainable initiatives that educate and contribute to positive environmental outcomes. • Develop and implement Frinj Operational Plan.

PROGRAM AREA	PRESENCE (To creatively touch the world - we are visibly present)	PRACTICE (To build a culture of diverse, sustainable and inclusive arts practices and programming - we invent and support opportunities for artists to push the boundaries of their art practice)	ENGAGEMENT (To bring people together in participatory and culturally enriching ways- we are engaged with our communities)	RECONCILIATION (To recognise, respect and develop relationships with First Nations people. To communicate, consult and seek consent in an inclusive manner)	CONFIDENCE (To operate with confidence and sustainability - we are financially strong, responsibly governed, skillfully marketed and environmentally responsible)
Made In Natimuk	<ul style="list-style-type: none"> • Refresh and represent MiN work for the current market contexts. 	<ul style="list-style-type: none"> • Increase the sustainability of regional arts practice and cultivate new artists’ product for MiN through establishing a Creative Lab. • On sell MiN artists’ work and expertise. 	<ul style="list-style-type: none"> • Invest in artists’ practice, collaborations and community partnerships. • Support sustainable work for regional artists in a changed market place. 	<ul style="list-style-type: none"> • Robust and inclusive opportunities embedded for professional engagement of First Nations creatives. • Invest in First Nations creatives, practice and works. 	<ul style="list-style-type: none"> • Develop and implement a MiN Operational Plan. • Evaluate and refine the MiN model and Creative Lab initiative.
Major Projects/Partnerships	<ul style="list-style-type: none"> • Continue to develop and present major projects that collaborate with diverse communities. • Create and activate a cultural precinct to operate from. 	<ul style="list-style-type: none"> • Developing and extending artistic practice opportunities for work through major projects including cultivating emerging artists’ practice. 	<ul style="list-style-type: none"> • Continue to foster relationships with other arts and cultural festivals and organisations. 	<ul style="list-style-type: none"> • Foster relationships with the individuals and organisations of the Wotjobaluk Nation. Facilitate opportunities for First Nations creatives through all levels including Committee, conceptual engagement and inclusion in programs. 	<ul style="list-style-type: none"> • Evaluate associated KPIs. • Major projects are soundly governed and financially managed.

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ACT Natimuk Presents	<ul style="list-style-type: none"> • Increase the number of music, film and visual art events. 	<ul style="list-style-type: none"> • Develop a culture of producer-led activation of a range of arts and cultural events within the organization. 	<ul style="list-style-type: none"> • Invest in the next generation of artists and audiences. • Increase the diversity of participation in and access to ACT Natimuk activities. 	<ul style="list-style-type: none"> • Commission cultural services. • Facilitate opportunities for First Nations led creative activity and presentation of creative works. 	<ul style="list-style-type: none"> • Evaluate associated KPIs. • Develop financial model that enables producer-led activation.
ACT Natimuk Operations	<ul style="list-style-type: none"> • Communicate the ACT Natimuk brand nationally. • Create, activate and operate from a cultural precinct. • Continue to support and expand community programs, events and projects auspiced by ACT Natimuk. 	<ul style="list-style-type: none"> • Develop and consolidate appropriate policies and procedures for the organisation. • Continue to support and expand the number of artists' projects auspiced by ACT Natimuk. 	<ul style="list-style-type: none"> • Continue to serve membership, communities and audiences. • Develop and implement a succession plan. • Communicate the relevance of ACT Natimuk to engage a diversity of artists and community. 	<ul style="list-style-type: none"> • ACT Natimuk Board has an Indigenous member. • ACT Natimuk Reconciliation Action Plan in early stage. • Adopt a framework for the Protocols for Communication, consultation and consent. (ref: NAVA Valuing Art, Respecting Culture 2001. Page 5) within the processes required by ACT Natimuk as an ACNC registered body (ref: ACNC Working with Partners: Considerations). Implement all the Protocols in Practice. 	<ul style="list-style-type: none"> • Develop and implement ACT Natimuk Operational Plan, which includes ACT Natimuk Partnerships/ Projects/Presents/ Support, with specific actions that deliver on strategies. • Evaluate associated KPIs. • Increase and diversify funding streams across programming. • Consolidate financial and auspice model of support for artists and community-led projects and events.

References used in the ACT Natimuk Program Strategies: Reconciliation.
 Valuing Art, Respecting Culture. NAVA 2001.
 Working with Partners. Considerations. ACNC Governance Toolkit (Current as at 7.3.2021)
 Ethical Conduct in Research with Aboriginal and Torres Strait Islander Peoples and communities: Guidelines for Researchers and Stakeholders.
 Protocols for Using First Nations Cultural and Intellectual Property in the Arts. Australia Council for the Arts, 2019. (esp. P.27-29 Protocols in Practice, P.31-36 14.3 Principle 3. Communication, consultation and consent).



Galaxias, Geelong After Dark 2019 Made in Natimuk - Produced by Y Space. Photo: Mary French

FINANCIAL SUMMARY

2021 found ACT Natimuk in a strong financial position. The decision was made to invest up to \$50,000 of ACT resources into the following two areas for the 2021 year:

\$20,000 to pay artists formally participating in the Creative Lab.

\$30,000 to Nati Frinj to adequately support the Frinj Director, production, digital delivery and First Nations Elders and creatives input into the festival, in a safe and inclusive manner.

Due to Covid-19 responses, an additional \$36,000 accumulated in 2020 and has been allocated in a variety of ways, including to employ one of the General Managers for extra days during the year. These additional funds will also ensure the timely delivery of the extensive, new 2021 initiatives, provide extra hours for the Frinj Director to deliver Frinj 2021, and enable extra time for the MiN Producer to implement and manage the Creative Lab.

INCOME GENERATION STRATEGIES

The following income generation strategies will be detailed in each program's operational plan and are as follows:

ACT Natimuk Operational Plan

1. Implement the philanthropic policy
2. Set the base fee of 5% fee for artist's projects auspiced by ACT Natimuk
3. Increase State Government funding, via opportunities such as OIP, from \$75,000 per year to \$105,000 per year, to truly reflect the cost of running ACT Natimuk programs to the level it does.
4. Increase the number of entrepreneurial fundraising programs

Nati Frinj Operational Plan

1. Increase box office sales
2. Take a production support and marketing fee from major presented projects.

MiN Operational Plan

1. Increase the number of artists and range of work to on sell through MiN
2. Charge for creative consultancy services for the skills of artists.



14 | The Procession, Nati Frinj 2019. Artists: Thomas and Wells. Photo: Theresa Harrison Photography

EXPENDITURE

ITEM	2021	2022	2023	2024
Salaries, wages, fees, performers, artists, arts workers.	\$90,479	\$45,400	\$96,723	\$45,400
Artists Fees	\$20,000	\$20,000	\$20,000	\$20,000
Program Development Creative Lab				
Salaries, wages and fees Production	\$31,000	\$5,000	\$38,000	\$5,000
Salaries, wages and fees, Management and Administrative	\$53,011	\$53,100	\$56,600	\$53,100
Production, exhibition, touring	\$23,000	\$31,600	\$55,100	\$31,600
Other programs and expenses	\$15,700	\$30,700	\$19,527	\$30,150
Marketing	\$5,000	\$3,000	\$5,000	\$3,000
Administration	\$1,500	\$1,200	\$1,500	\$1,200
Philanthropy Development	\$3,750	\$1,000		\$1,000
Cultural Competency	\$3,000		\$1,000	
Strategic Planning	\$4,800			\$5,000
TOTAL EXPENDITURE	\$251,240	\$191,000	\$293,450	\$195,450

INCOME

ACTIVITY	2021	2022	2023	2024
OIP Investment Program or similar	\$75,000	\$105,000	\$105,000	\$105,000
Commonwealth Government Funding			\$30,000	
Other Victorian State Government Funding	\$56,000	\$41,600	\$41,600	\$41,600
Local Government Funding	\$12,000	\$10,000	\$10,000	\$2,000
Event Income Frinj	\$14,000		\$40,000	
Merchandise	\$5,000		\$5,000	
Other Activities and Income including fundraising	\$26,800	\$16,500	\$37,000	\$19,000
Memberships	\$200	\$300	\$350	\$350
Donations	\$3,740	\$2,500	\$2,500	\$2,500
Philanthropy	\$5,000	\$8,100	\$15,000	\$18,000
MiN Fees	\$1,000	\$7,000	\$3,000	\$7,000
ACT Contribution	\$50,000			
ACT Auspice and Frinj Fees	\$2,500		\$4,000	
TOTAL INCOME	\$251,240	\$191,000	\$293,450	\$195,450

APPENDIX 1: ACHIEVEMENTS 2014 – 2020

2014

- First three-year (OIP) support from Creative Victoria- successful
- Made in Natimuk (MiN) commences
- First formal ongoing engagement contracts of MiN and Frinj Director
- Launch of MiN at Nati Frinj Festival
- Touring of MiN product to Singapore and throughout Regional Victoria
- The Verj- RAV Small Town Transformation grant successful

2015

- Second Frinj with paid Frinj Director engaged
- MiN touring four works from the 2015 Nati Frinj
- The Verj- RAV Small Town Transformation implemented and acquitted
- First MiN Forum at the Frinj

2016 - 2020 STRATEGIC PLAN PERIOD ACHIEVEMENTS 2016

- Employed per annum a casual contract MiN Producer (0.2)
- Ansett Aflight- MiN project in partnership with Hamilton Performing Arts Centre
- Financial accounting changes to the calendar year
- MiN Producer presents at Artlands Dubbo
- The Verj- RAV Small Town Transformation acquitted
- MiN project Opera in the Air, Yea
- Min project In My Day, Singapore

2017

- OIP support from Creative Victoria
- Employed per annum a casual contract GM (0.4) and a MiN Producer (0.2)
- Paid per annum a Frinj Director (Equal to 0.02)
- Paid qualified Bookkeeper per invoice (Equal to 0.05)
- Governance tasks: Childsafe Policy, Deductible Gift Recipient (DGR) process with Tax Office commenced. Change of financial cycle from financial year to calendar year
- MiN Project Lantunda The Story of Mannanon for the National Celtic Festival. The beginning of an ACT Natimuk partnership with the National Celtic Festival
- MiN Project Red versus Blue for Tyrendarra Show
- Nati Frinj
- Goat Gallery full year program
- Natimuk and Nati Frinj the subject of the ABC's Backroads
- RCC Commission Grant for 'Poppet' 2018

2018

- OIP support from Creative Victoria
- Employed per annum a casual contract GM (0.2) and a MiN Producer (0.2)
- Employed per annum a casual contract Frinj Director (0.075)
- Paid qualified Bookkeeper per invoice (Equal to 0.05)
- Governance tasks: DGR with Tax Office obtained. Reporting to ACNC rather than CAV.
- Collation of historical organisational material in one place
- MiN: Presentation of Dancecard
- Poppet: Eight ACT Natimuk artists and technicians employed for this 'Space and Place' inspired major community event, engaging 100 performers. A \$300,000 project with a cast of 100 community members of all ages.
- Goat Gallery full year program
- MiN project Lantunda Time Machine Oakleigh for Monash City Council
- Reprisal of Lantunda, The Story of Mannanon for Geelong after Dark
- MiN Project Red Versus Blue for Tyrendarra Show



Styckx Theatre Playground. Produced by Y Space, Nati Frinj 2019. Photo: Michelle McFarlane

2019

- OIP support from Creative Victoria
- Employed per annum a casual contract GM and a MiN Producer (0.2 each)
- Employed per annum a casual contract Frinj Director (0.2)
- Paid qualified Bookkeeper per invoice (Equal to 0.05)
- Governance tasks: Childsafe Policy review, Sustainability across Frinj delivery
- 2019 Snapshot in numbers:
 - \$205,951 in State and Federal funding
 - \$54,000 in kind funding
 - 26,277 audience reached
 - 298 events, exhibitions and workshops across Regional Victoria
 - 128 artists paid
 - 6 major partnerships and collaborations
- Upskilling of bamboo building and aerial performers via workshops for YSpace, building on workshops and training begun during 'Poppet'
- Frinj 2019 Snapshot: 66 local artists and 80 visiting artists. 120 events across 31 locations
- MiN: Inservice for MiN artists in media/marketing. Presentation of Dancecard
- 'Galaxis' at Geelong After Dark: Exploration of a 'pared back' version of Space and Place. Seven MiN artists employed
- Goat Gallery full year program-1809 visitors, 17 exhibitions

2020

- OIP support from Creative Victoria
- OIP extended by one year, till end of 2021
- Employed per annum two part-time GM (0.2 each) and one MiN Producer (0.2)
- Employed per annum a part-time contract Frinj Director (0.075)
- Paid qualified Bookkeeper per invoice (Equal to 0.05)
- Governance tasks: Related Party policy, Reconciliation Action Plan, Philanthropy project commenced, Strategic Plan review
- Public facing tasks: Updating the face of the web-page, online membership portal
- Rebranding of the organisation via a new logo design
- ACT Natimuk General Managers join the Soldiers Memorial Hall Committee and co plan for activation of this space
- Funding applications for 2021: 'GRIST' and Strategic Investment Fund successful
- Jobseeker support for some staff at some times, varying, due to Federal eligibility changes
- MiN: Inservice for MiN artists in documenting work for marketing
- Funding obtained for a travelling version of Lantunda
- Goat Gallery to mid-March
- Circus skills workshops for children (three sessions)
- ACT Natimuk the subject of a completed thesis on the work of the organisation
- MiN negotiations for White Night Bendigo
- First Goatfest online held. Successful audience participation and revenue raised

APPENDIX 2: SWOT

STRENGTHS

- ACT Natimuk has a vibrant reputation, known for delivering successful consecutive events like the Nati Frinj, Goatfest over 18 years
- Activities serve a wide variety of local, state and national and international audiences
- Community of creatives comprising of visual and performance artists, arts workers, farmers, rock climbers, educators who contribute to the creative vibrancy of the organisation, and its activities
- Diversity of creative talent in Natimuk and surrounds which attracts other creatives
- Versatile established volunteer base of members and non-members, which can expand/contract dependent on the event
- History of developing collaborative projects between local creatives and with creatives nationally and internationally
- A calendar of locally grown arts touring through MiN

WEAKNESSES

- Reliant on a small base of creatives for executive and committee
- Over reliance on annual funding cycles to implement activities
- Reliance on external funding can lead to missed collaboration opportunities
- Horsham Rural City Council (HRCC), Business Horsham and Grampians Tourism are perceived as dismissive of the economic benefit of the creative activity by ACT Natimuk programs
- ACT Natimuk identifies as a reconciliation-led arts organisation. It is at an early phase of this identity.
- ACT Natimuk does not yet have paid First Nations advisors
- ACT Natimuk is situated in a town without an existing ongoing creative hub.

OPPORTUNITIES

- Range of creative project models in place to strengthen, promote and empower local arts practice e.g. Nati Frinj, MiN, Creative Lab, Projections initiative, reconciliation-led engagement with the Wotjabaluk Nation, annual collaboration with North Melbourne Arts House
- International artist collaboration with Melaka Arts and Performance Festival (MAP Fest)
- Horsham AsiaLink artist in residency program
- ACT Natimuk has a role to play in supporting respectful adaptations to change and an evolution of community values. This supports the aim of us being a reconciliation-led organisation.
- Improvements to ACT website, social media and online program presentation, to engage new audiences, raise awareness and take ACT Natimuk product beyond our regional borders
- Youth focused creative engagement projects
- Community groups engagement with Nati Frinj and other events
- Further development of creative projects that engage public spaces on the Natimuk Verj
- Activation of the Soldiers Memorial Hall as a performing and visual arts venue for the community and for tourism
- Covid-19 recovery grants invested into ACT Natimuk programs and initiatives
- Non-local collaboration opportunities through the Creative Lab
- Development of relationships with First Nations creatives, elders and community
- Projection residency
- Philanthropy
- Develop policy documents on: environmental sustainability, inclusion of First Nations and diversity of membership, artist engagement, OH&S, cultural competency, respectful relationships, accessibility for arts practice/participation.
- New arrivals to the town and surrounds due to the pandemic

THREATS

- Changing demographics due to Covid-19 and lack of regular international visitors
- Covid-19 re public gatherings/venues/numbers budgets, rapidly changing government rules, impact on international projects, risk to interstate touring projects and commitments
- Members predominately mid-years arts background - limits growth and diversity of the organisation and its activities
- General Manager, MiN Producer and major project roles require funded positions to retain high-profile creatives
- Lack of sufficient public transport within the town and between towns and the region limits engagement
- OH&S impacts the use of some unconventional spaces for creative events
- Distance from Adelaide and Melbourne limits hiring of resources like staging, food vans
- Ongoing competition within the region for limited regional arts funding.
- ACT Natimuk projects are so varied that insurance is constantly customised to be adequate – invites legal threat
- Resident creatives can be transient or have greatly geographically dispersed work locations
- Climate change affecting local liveability



The Printed Garden exhibition Jenny Peterson Nati Frinj 2019



Once and For All, produced by Such as They Are. Nati Frinj Biennale, 2019. Photo Michelle McFarlane Photography

