



ACTNATIMUK

ANNUAL REPORT 2025



Acknowledgment 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.

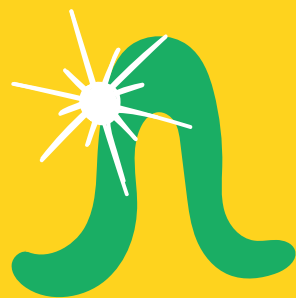
We pay respect to Elders past, present and emerging and acknowledge their sacred connection to land, water and community.



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INTRODUCTION



What is ACT Natimuk?

actnatimuk.com

ACT Natimuk is an artist-led, artist-run not-for-profit organisation with deep roots in the Natimuk community. Founded in 1979 as Arapiles Community Theatre, the organisation has evolved over more than four decades from its origins in musical theatre into a dynamic, multi-disciplinary cultural organisation.

ACT Natimuk supports a broad spectrum of contemporary artistic practice, including dance, visual arts, film, new media, projection, aerial performance, and experimental and cross-disciplinary work. Our membership brings together artists and practitioners with diverse skills, research interests and professional experience, applied across local, national and international contexts.

The organisation delivers a responsive and ambitious program that nurtures local artists, encourages experimentation, and supports the development of high-quality work distinctive to Natimuk and

its community. Central to this work is a strong commitment to participation, collaboration and community engagement through arts-led projects and events.

ACT Natimuk provides professional development, project support and access to resources through a suite of core programs that sit under Events, Skills, Support:

- ACT Natimuk Annual Program
- Nati Frinj Biennale
- Creative Services and Creative Lab
- Auspicing

Together, these programs underpin ACT Natimuk's role as a key cultural driver for the region, supporting artists and strengthening community connection through creative practice.

PEOPLE

In 2025 ACT Natimuk consisted of the following people:

EXECUTIVE COMMITTEE

Chair – D'Arcy Molan

Vice-Chair – Jacquie Tinkler

Secretary – Yingying He

Treasurer – Ross Tinkler

GENERAL COMMITTEE

Gail Harradine

Sue Pavlovich

Fari Islam

STAFF

Tracey Skinner – General Manager .4 FTE

Verity Higgins – Creative Services/Creative Lab Producer .3 FTE

Alison Eggleton – Nati Frinj Biennale Director .3 FTE

PROGRAM COORDINATORS

The Studio – Sue Pavlovich, Anthony Pelchen, Alma McKenzie

Goatfest – Ashlee Hendy

Palais de Pixel – Elaine Uebergang, Lynne Quick, Yingying He, Martin Perkins

Circus Jam – No Mi and Dawa Che

No Need For Rhythm – Tanja Golding

MEMBERS

56

2025 SNAPSHOT IN NUMBERS:

\$208,301 in state and federal funding

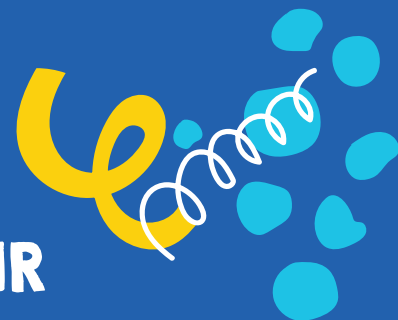
\$67,780 in earned and event income

\$42,938 in private and philanthropic support

58 events and exhibitions

67 workshops and skills sessions





MESSAGE FROM THE CHAIR

Dalk, hello, from Natimuk on Jadawadjali Country, a part of the Wotjobaluk Nations.

This year ACT Natimuk continued showcasing creative and cultural work in Natimuk, the Wimmera, and further afield. We have presented and refined established programs and created new partnerships and relationships. 2025 was a strong year of creative activity and community connection, culminating in a successful Nati Frinj Biennale festival and the news that our application for multi-year operational funding through Creative Victoria for a further four years was successful. Securing this ongoing support will underpin staffing and creative activity in the years ahead.

ACT Natimuk publicly supports the protection of Cultural Heritage at nearby Dyurrite/Mount Arapiles, and the self-determination principles of the Wotjobaluk Nations. These commitments are aligned with our Reconciliation Action Plan and Strategic Plan. This year was marked by significant truth-telling and intercultural dialogue at both state and regional levels, including Treaty processes in Victoria, the Yoorrook Justice Commission reports tabled to Parliament, the Victorian Parliament apology to First Peoples, and the 20-year anniversary of Native Title for the Wotjobaluk Nations celebrated through Barengi Gadjin Land Council. ACT Natimuk has continued to seek meaningful and respectful ways to build relationships, learning and cultural exchange.

I thank the Executive Committee for their leadership and support throughout the year. To Vice Chair Jacquie Tinkler, Treasurer Ross Tinkler, and Secretary Yingying He, it has been a pleasure to work closely with you. Thanks also to Committee members Gail Harradine, Sue Pavlovich, and Fari Islam for their valuable contributions and skills.

ACT Natimuk gratefully receives Creative Enterprises Program (CEP) funding from Creative Victoria, enabling the employment of part-time staff including a General Manager, Creative Services / Creative Lab Producer, and Nati Frinj Biennale Director. Thank you to Creative Victoria for this investment, and to Bridgette Bishop, our Sector Relationship Manager.

Tracey Skinner continued as General Manager, providing steady leadership and deep organisational knowledge across a complex Frinj year. Her contribution across strategy, operations and delivery has been invaluable. She also undertook bookkeeping responsibilities during the year.

Alison Eggleton, as Nati Frinj Biennale Director, led a highly successful and well-organised festival, delivering a large and diverse program with strong community and artist engagement and excellent feedback. The event attracted many locals and thousands of visitors to Natimuk and the wider region.

Verity Higgins, Creative Services and Creative Lab Producer, continued to strengthen partnerships, promote ACT Natimuk's work and support Creative Lab projects, all of which had outcomes at Nati Frinj and contributed to a successful Creative Lab Forum.

Our fantastic 2025 Reconciliation Week event was *Bridging Now to Next: Reconciliation Workshop and Walk*. Led by Traditional Owner, artist/curator, and ACT Natimuk Committee member, Gail Harradine and artist Aunty Glenda Nicholls, the event was delivered in partnership with Wurega Aboriginal Corporation, Gariwerd Wimmera Reconciliation Network and the Goat Gallery. The event exemplified ACT Natimuk's commitment to respectful cultural engagement and learning.

Palais de Pixel continued as a valued monthly cultural offering, supported by dedicated volunteers Elaine Uebergang, Yingying He, Lynne Quick and Martin Perkins.

Goatfest once again sold out over Easter, with thanks to new coordinator Ashlee Hendy.

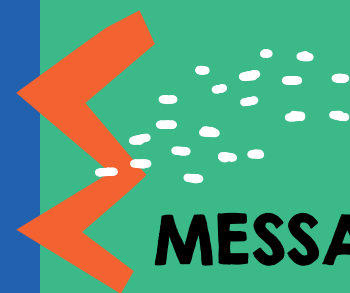
The Studio under the watchful eye of Sue Pavlovich, Anthony Pelchen and Alma McKenzie continued to operate in partnership with Beyond Community Inclusion and through Horsham College Alternative Programs, supporting inclusive access to creative practice.

Circus Jam facilitators No Mi and Dawa Che welcomed new and returning members with their infectious brand of skills, play and fun.

New addition No Need for Rhythm launched into the program under the guidance of Tanja Golding.

Thanks to all the staff, volunteers, community members and audiences who make ACT Natimuk's work possible through their ongoing participation and support.

D'Arcy Molan
ACT Natimuk Chairperson



MESSAGE FROM THE GENERAL MANAGER

2025: A Bumper Year

2025 was a year that can only be described as bumper for ACT Natimuk—across governance, operations and creative output. As a Frinj year, the organisation operated at full capacity, delivering an ambitious program while also consolidating significant strategic and structural work undertaken in the previous year.

A major focus in early 2025 was the finalisation and publication of the ACT Natimuk Strategic Plan 2025–2028. Building on extensive work throughout 2024, the completed plan now provides a clear and considered roadmap for the organisation's future. It articulates our artistic vision, community commitments and sustainability priorities, and is already guiding decision-making across programs, partnerships and resourcing.

Operationally, 2025 was a year of transition and groundwork. The organisation continued the shift of Made in Natimuk from a product-based model to a service-oriented Creative Services offering. While an official public launch was initially planned for mid-year, it became clear that aligning this transition with the 2025 initiative of the rebuild of three key websites—ACT Natimuk, Nati Frinj and Creative Services—required a more measured approach. With Nati Frinj in full production mode, the decision was made to defer the official Creative Services launch to ensure it receives the time and focus it deserves.

The website rebuilds represented a significant investment in the organisation's future. Long overdue, they are a critical part of strengthening ACT Natimuk's public-facing identity, supporting business development, and providing a clear, accessible digital home for artists, audiences and partners.

As a Frinj year, programming and event delivery dominated the calendar. In response to capacity and sustainability considerations, the Natimuk Open Studios Art Trail transitioned to a biennial event and was not presented in 2025. Similarly, formal Friends and Community Nights were limited to an end-of-year gathering. Instead, the year was marked by numerous smaller arts and community moments embedded within and building on Frinj activity—an intentional and appropriate recalibration that avoided overextending staff and volunteers during an already demanding year.

Funding and sustainability remained central concerns. With 2025 marking the final year of ACT Natimuk's existing four-year Creative Victoria support, significant time and energy was devoted to forward planning. This process also reinforced the need to build a dedicated business development function, with steps taken to begin addressing this gap.

None of the achievements of 2025 would have been possible without the extraordinary commitment of the ACT Natimuk team. Staff and volunteers pushed well beyond expectations, demonstrating resilience, generosity and an unwavering belief in the value of what we do. Their fortitude, creativity and vision continue to ensure the organisation evolves and grows in response to changing conditions.

As we move forward, ACT Natimuk remains committed to being bold, adaptive and deeply connected to community. The challenges ahead are real, but so too is our capacity to meet them.

Tracey Skinner
ACT Natimuk General Manager



COMMITMENT TO RECONCILIATION



ACT Natimuk's commitment to reconciliation was reflected in the 2025 Reconciliation Week event *Bridging Now to Next: Reconciliation Workshop and Walk*. Led by Traditional Owner, artist/curator, and ACT Natimuk Committee member, Gail Harradine (Wotjobaluk/Djubagalk/Jadawadjali), and Aunty Glenda Nicholls (Waddi Waddi, Yorta Yorta, Ngarrindgeri), the event fostered learning, reflection and relationship-building through a feather flower workshop and walking on Country.

The event received strong community feedback and reinforced ACT Natimuk's ongoing commitment to respectful engagement, truth-telling and cultural partnership.

Alongside this, ACT Natimuk contributed to the Horsham Rural City Council Reconciliation Week walk and display. The display included material highlighting ACT Natimuk's Reconciliation Action Plan, the *Becoming Nala* publication (First Nations Creative Lab), the *Bridging Now to Next* Reconciliation Workshop and Walk, and documentation from previous Reconciliation Week activities, situating ACT Natimuk's work within broader reconciliation efforts across the Wimmera.



PROGRAM



NATI FRINJ BIENNALE

In 2025, Nati Frinj returned with strong momentum and overwhelmingly positive feedback from audiences and artists. The festival reaffirmed Natimuk's place as one of regional Victoria's bold cultural destinations, attracting an estimated 3,200 people to a weekend of experimental art, performance and shared experience.

Supported by renewed funding, an upgraded website and a comprehensive printed and online program, the 2025 festival delivered its largest and most diverse program to date. Festival Director Alison Eggleton led a small, skilled team to deliver a professional and ambitious event activating venues and public spaces across the town.

The program was recognised for its artistic breadth and willingness to take risks, presenting digital installations, exhibitions, theatre, live music, circus, writing workshops and participatory works. A careful balance was struck between local and visiting artists, and between emerging and established practitioners, supporting artists to test ideas and engage with adventurous audiences.

Major collaborative works included Black Hole Theatre's *Journey of the Karen* involving 30 participants from Karen communities in Nhill and Horsham, delivering a powerful new cultural theatre work. The experimental AI-driven light and sound installation *LOOM* functioned both as an artwork and a professional development opportunity for creative teams and community participants. The First Nations short film *The Story of Becoming Nala* told a contemporary local Wotjobaluk family story through animation, narration and collaborative storytelling. Each of these works emerged from deep creative collaboration and significantly elevated both individual practice and the festival's creative impact.

Community participation remained central, with strong engagement through family programs such as *Circus for All*, workshops, visual arts and large-scale gatherings. Approximately two-thirds of events were free, ensuring broad access, with attendance returning to pre-pandemic levels and increased visitation from across Victoria.

Feedback from artists, audiences and local businesses was highly positive, reinforcing Nati Frinj's role as both an artistic platform and an economic and social contributor to the region.

"There were so many high-quality shows—I was blown away by the variety and excellence—but as always, it was the sense of community that made my weekend."

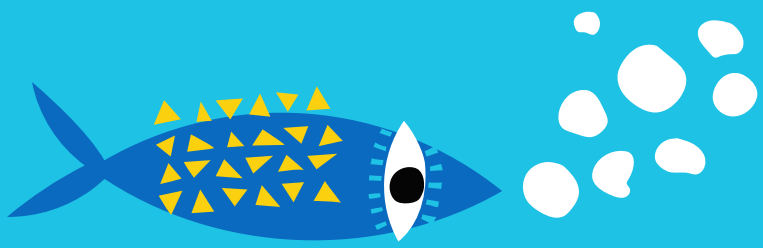


'Thank you for having me at such a wonderful festival. The program was full of variety and talent, the audiences were some of the best I've ever played to, and the vibe was (as the kids say) immaculate.'

- Artist David Salter



PROGRAM



'The Creative LAB grant provided me with resources and encouragement to deepen my practice'
– Creative Lab Artist



Creative Services and Creative Lab

In 2025, Creative Services and Creative Lab producer Verity Higgins focused on strengthening ACT Natimuk's sustainability through strategic development, artist support and partnership delivery. This work contributed to long-term organisational resilience while supporting a diverse range of creative practice.

Key priorities included the continued development of Creative Services communications and alignment with broader organisational branding and website redevelopment. Strategic planning, governance reporting and preparation of the successful Creative Victoria CEP application were significant components of the role.

Creative Lab remained a cornerstone artist-support mechanism, prioritising inclusive access through targeted opportunities including a First Nations-specific grant and support for neurodivergent practice.

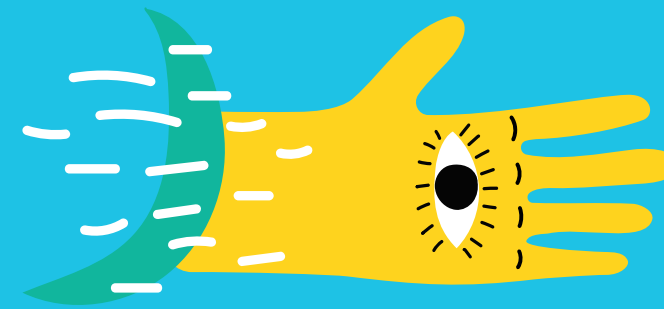
Three Creative Lab projects - Peter T Nathan's – *Natimuk Whispers*, Tarni Rees – *Landing Place*, and a component of First Nations Creative Lab recipient Dylan Singh's – *The Dreaming Project*. were presented at Nati Frinj, supported through sustained artist liaison and professional development.

Creative Services also delivered its first major external commission at the Glow Festival in Halls Gap, positioning ACT Natimuk as a valued creative partner contributing to regional recovery and wellbeing.

The year culminated in the Creative Lab Forum at Nati Frinj, where artists and the public gathered to share Creative Lab outcomes and launch the catalogue. Feedback affirmed the program's role in supporting high-quality practice and strengthening professional networks.



'Thanks so much ACT Natimuk for facilitating it all so beautifully'
– Glow Festival Artist



The Studio

The Studio continued to operate as a shared, high-quality arts workspace in 2025 through a joint social enterprise between ACT Natimuk and Beyond Community Inclusion (BCI). The partnership supports inclusive access to professional printing and painting facilities and equipment while fostering shared practice and artistic development.

Governance, maintenance and programming were collaboratively managed, with The Studio contributing to ACT Natimuk programs including Nati Frinj. A highlight of 2025 was the continued professional development and exhibition outcomes for BCI-supported ACT artists Jonathan Schoolderman and Malcolm James, including presentation at Nati Frinj, curated by ACT artist Anthony Pelchen. In 2025, The Studio currently hosted 10 ACT Natimuk artists.

The Studio was guided by values of inclusion, professional excellence and community connection.



Goatfest

Goatfest returned in 2025 as a sold-out Easter weekend highlight, continuing a tradition that has connected climbing culture, filmmaking and community since 2002. Coinciding with the annual climber's pilgrimage to Dyurrite/Mount Arapiles, the event once again activated the Natimuk Soldiers Memorial Hall.

For ACT Natimuk, Goatfest is a keystone event in its annual program—embodying the organisation's long-standing connection to climbing culture, place-based creativity and community-led arts practice.

A special feature of 2025 was *50 Years Revisited* by 'Hot' Henry Barber, reflecting on five decades of climbing culture. The festival also marked a successful handover to new coordinator Ashlee Hendy.

As both a fundraiser and cultural event, Goatfest continues to play a vital role in sustaining ACT Natimuk's programs while celebrating creativity and community.



Palais de Pixel

Palais de Pixel delivered a strong and consistent 2025 season, presenting 10 Australian and international films to growing audiences. Membership increased and attendance steadily built across the year. Audience numbers ranged from 8 -20 with a total of 135 for all screenings.

The July screening of *The Sapphires* marked NAIDOC Week and was a key moment in the program. October's screening of *Radical (Mexico)* was a standout, receiving a perfect audience rating of 5 stars.

As a regular, affordable and welcoming program, Palais de Pixel provides a low-barrier entry point to shared cultural experience and ongoing social connection through film.

Monthly screenings at NC2 were supported by a dedicated volunteer team and continued to offer an accessible, social cultural experience for locals and visitors alike.

Circus Jam

Circus Jam continued as a relaxed and inclusive creative offering in 2025, providing a welcoming space for people of all ages to connect through movement, play and shared learning. Facilitated by local circus practitioners Wobbly Spoon, the program supported skill-building, creative exploration and social connection in a non-competitive, low-pressure environment aligned with ACT Natimuk's commitment to accessible participation and creative wellbeing.

Delivered as monthly sessions from March to October, Circus Jam ran across eight sessions with consistently strong attendance, typically welcoming 15-20 participants per session. Participants ranged in age from approximately 4 to 60 years and included community members from Natimuk and surrounding towns. While circus skill development was a key focus, the most significant outcome was the strengthening of intergenerational and cross-community connections.

Program highlights included a guest workshop by Asking For Trouble and the creation of the short film *In-Twine*, presented at Nati Frinj 2025.

PROGRAM



No Need For Rhythm

No Need For Rhythm (NN4R) commenced in July 2025 following successful funding through the Horsham Rural City Council Small Grants Program. The offering was presented as a monthly, 1.5-hour open, Saturday evening session. In 2025, four standard NN4R sessions were held, alongside two special events presented as part of Nati Frinj.

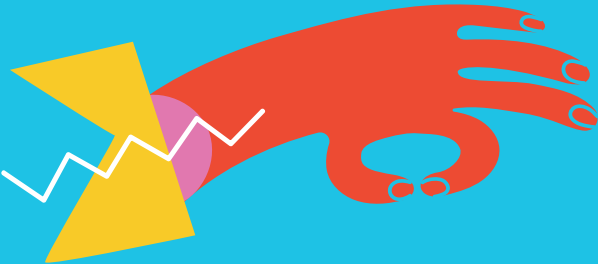
Attendance ranged from 2-15 per session with a total of 32 participants.

Two additional NN4R events were delivered during Nati Frinj: a teen dance hour and an open community dance event held in the *Loom* Grain Shed which saw 25 people attend.

Participant feedback highlighted NN4R as a valued addition to movement-based activities in Natimuk, with attendees describing the experience as akin to a movement meditation. Many reported feeling calmer afterwards and noted the value of a self-directed, low-pressure space to engage with movement at their own pace.



PROGRAM



PROGRAM



AUSPICED PROJECTS



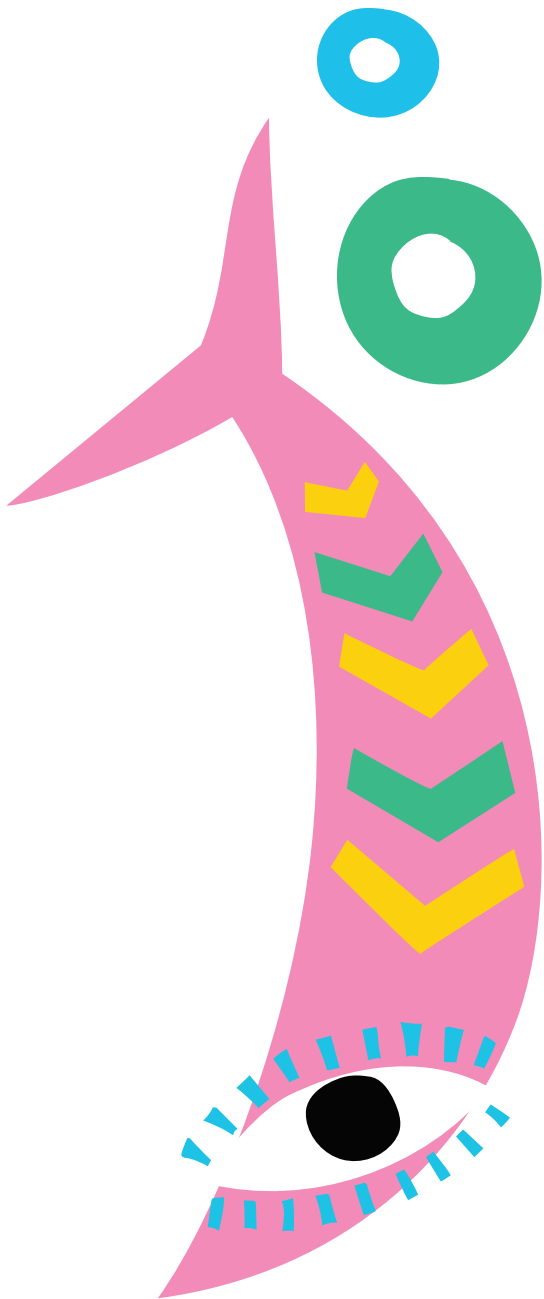
Natimuk Soldiers Memorial Hall -
Outdoor landscape project

In 2025, ACT Natimuk auspiced a Stage 1 Landscape Activation project at the Natimuk & District Soldiers Memorial Hall (SMH), supporting the revitalisation of the hall’s underutilised rear outdoor space. The project aligned with ACT Natimuk’s ongoing vision to activate the hall’s grounds for creative and community use, enhancing both everyday access and event opportunities.

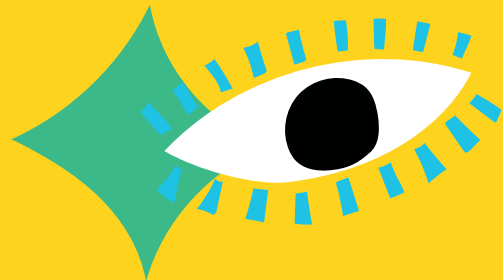
Stage 1 successfully transformed the space from an uneven, underused area into a functional, welcoming outdoor environment.

These upgrades have created a flexible space that can support informal gatherings, pop-up events, wellbeing activities, and future programming, including extensions of Nati Frinj and other ACT Natimuk events.

The project not only improves the hall’s usability but also reconnects the community with this historic cultural landmark, enhancing its role as a local gathering place.



FINANCIALS



ACT Natimuk bank accounts at end of 2025

BANK ACCOUNTS	2022	2023	2024	2025
Nati Frinj	\$11,702.28	\$9,721.21	\$15,778.01	\$10,022.66
ACT Main	\$4,827.01	\$45,719.64	\$37,787.46	\$25,663.09
MiN	\$4,437.86	\$2,130.36	\$4,506.97	\$3,193.19
DGR	\$10,083.38	\$8,056.76	\$8,747.86	\$6,565.66
Sandhurst Fund	\$40,333.35	\$41,538.14	\$38,416.71	\$40,103.07
The Studio	\$0.00	\$78.76	\$9.38	\$5.58
Total	\$71,383.88	\$107,244.87	\$105,246.39	\$85,553.25

ACT Natimuk’s financial position in 2025 reflects the scale and intensity of a Frinj year, with increased program delivery balanced by careful financial oversight and strategic planning. Income was generated through a mix of multi year operational funding, project grants, earned income, partnerships and fundraising, supporting staffing, creative programs and organisational development.

As 2025 was a Frinj year, the organisation finished the financial year with a deficit. This outcome was anticipated and aligns with ACT Natimuk’s established financial model which distributes financial outcomes across a two-year cycle. Under this approach, Frinj years carry higher expenditure, with interim years expected to generate a surplus to balance festival delivery over time. Due to Frinj Director Alison Eggleton’s dedicated and excellent grant writing, ACT Natimuk was successful in securing all Grants submitted in support of the Frinj and its associated projects. While the year concluded with a deficit, the careful use of Frinj reserves allowed for stronger artistic and community outcomes across projects.

2025 marked the final year of ACT Natimuk’s existing Creative Victoria Creative Enterprises Program (CEP) funding. During the year, the organisation applied for the next funding round and was successful in securing support for 2026–2029. Ongoing CEP

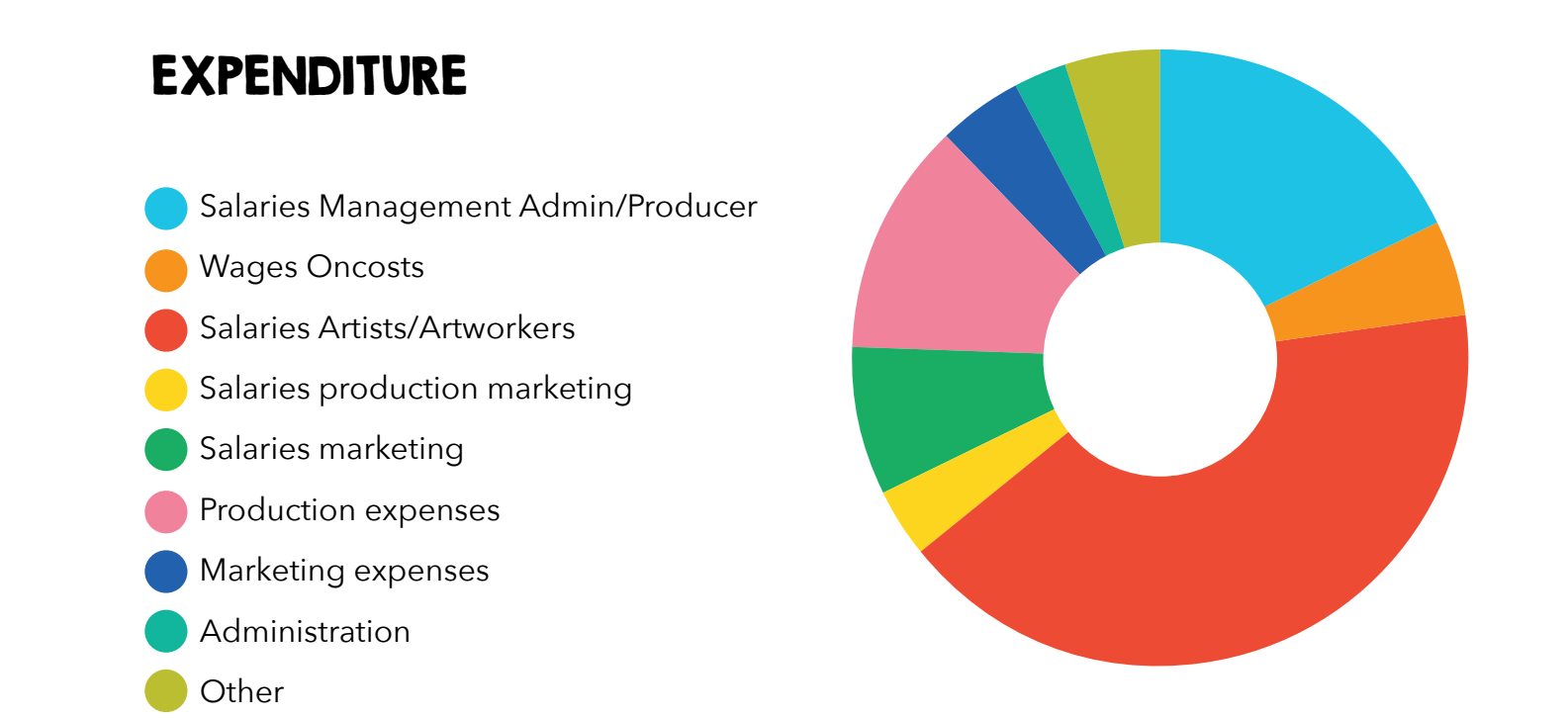
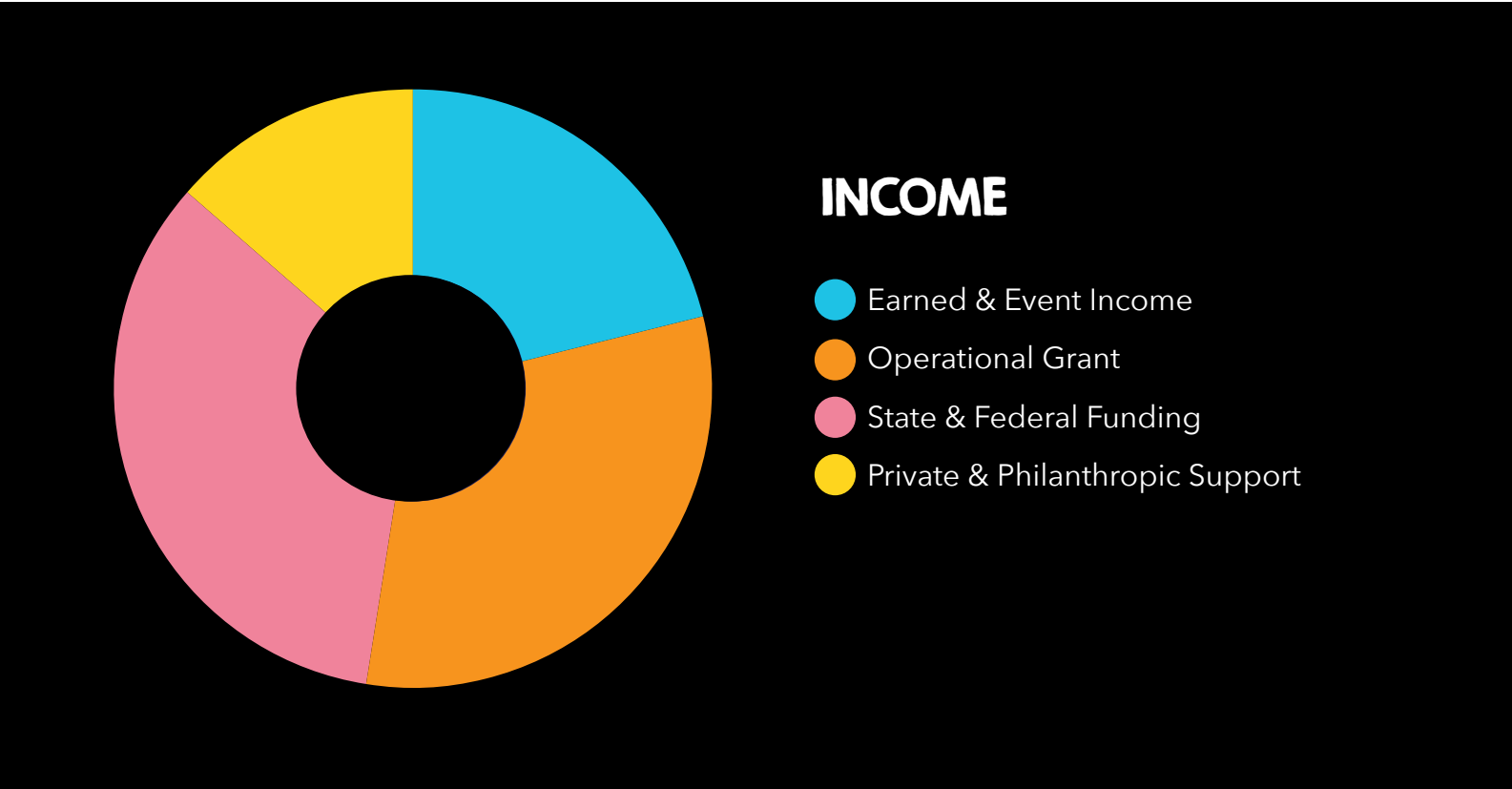
funding enables ACT Natimuk to employ three part-time staff and provides essential stability, allowing the organisation to plan strategically and explore innovative approaches to consolidation and growth.

The year also included a number of strategic investments. A total of \$7,000 was allocated to the redevelopment of ACT Natimuk, Creative Services and Nati Frinj websites. This investment addresses long-standing infrastructure needs and supports future sustainability, audience development and business growth.

All annual programs delivered by ACT Natimuk operated within budget or concluded the year with a surplus. These included Palais de Pixel, Goatfest, The Studio, Circus Jam and No Need for Rhythm, demonstrating strong program-level financial management across a demanding festival year.

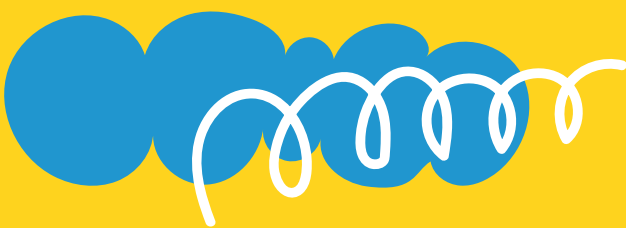
Following the retirement of long-serving bookkeeper Alison White at the end of 2024, General Manager Tracey Skinner assumed bookkeeping responsibilities in 2025, supported by Alison White in a consulting capacity. This transition ensured continuity, accuracy and organisational knowledge during a complex financial year.

Ross Tinkler
Treasurer ACT Natimuk



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

FINANCIALS



Arapiles Community Theatre

Balance sheet for the year ended 31 December 2025

	Note	2025 \$	2024 \$
Asset			
Current assets			
Cash at bank ACT 151903317		25,663	37,787
Cash at Bank MiN 153041546		3,193	4,507
Cash at Bank FRINJ 149559122		10,022	15,778
Cash at Bank DGR 161871223		6,566	8,747
Cash at Bank THE STUDIO 209497700		6	9
Sandhurst term deposit		40,103	38,417
		<u>85,553</u>	<u>105,246</u>
Trade Debtors		0	0
Income receivable		0	0
GST Input tax credit		13,333	2,559
Expenses Paid In Advance		0	0
		<u>0</u>	<u>2,559</u>
Total Assets		<u>98,886</u>	<u>107,805</u>
Liabilities			
Current liabilities			
Trade Creditors		998	21
GST Payable		13,315	663
Income received in advance		0	8,056
Total current liabilities		<u>14,313</u>	<u>8,740</u>
Net assets		<u>84,573</u>	<u>99,065</u>
Equity			
Retained surplus		84,573	99,065
Net worth		<u>84,573</u>	<u>99,065</u>

The accompanying notes form part of these financial statements

Arapiles Community Theatre
Income statement for the year ended 31 December 2025

	Note	2025 \$	2024 \$
Income			
Event/Box Office Income		41,247	13,787
Merchandise		3,162	0
Equipment rental		818	0
Activities & Services Income		20,859	0
Sponsorship		1,500	0
Donations		704	2,690
Fundraising		9,725	1,563
Memberships		624	1,105
Foundations		9,891	1,000
Philanthropic		1,000	0
Interest Received		1,694	1,896
Sundry Income		0	0
Brokerage fees (commissions)		0	0
Creative Victoria operational grants	3	100,000	100,000
Other Vic State Agencies		0	0
Local Government operational grants		0	29,879
Festivals Australia		50,000	0
Creative Australia		0	27,860
Other Commonwealth		4,401	0
Project Grant Creative Victoria		0	0
Project Grants other Vic State Agencies		61,956	21,944
Project Grants Local government		11,438	1,000
Total Income		<u>319,019</u>	<u>172,845</u>
Expense			
Allowances & on costs wages & fees		99,635	75,430
Artist develop & mentorship		0	0
Artist/musician fees		153,473	47,209
Community Education projects		0	0
Creative Personnel		0	0
Insurance		3,657	2,992
Legal, Finance & Governance		0	0
Management & Administration		0	0
Marketing & Business Development		0	0
Marketing & Promotions		15,016	3,040
Office consumables & resources		3,438	3,458
Rent & Running costs		1,575	2,058
Donations/Grants		0	9,000
Production & Technical		0	0
Production & Exhibition stage costs		29,764	14,025
Venue & Exhibition space costs		2,250	1,533
Travel & Touring costs		8,187	86
Workshops, Classes & Seminars		0	0
Contributions		3,780	3,515
Auspiced expenses		0	2,898
Sundries expenses		12,737	3,796
Total expenditure		<u>333,512</u>	<u>169,039</u>
Surplus/(deficit) for the year		<u>(14,493)</u>	<u>3,806</u>

The accompanying notes form part of these financial statements



PHOTO CREDITS

Front/Back page Loom, Nati Frinj Image: Michelle McFarlane

Inside Acknowledgement page RAP artwork, ‘Girrin and Dyanip’. Artist: Thomas Marks

Pg 8 Feather flower workshop led by Auntie Glenda Nicholls, Reconciliation Week. Image: Jacquie Tinkler

Pg 9 Walk on Country (Dyurrite) led by Gail Harradine, Reconciliation Week. Image: Tracey Skinner

Pg 10 Rural Hot Bitches, Nati Frinj. Image: Suzanne Phoenix

Pg 11 Top left: Rachel Raynor, Atomically Correct, Nati Frinj. Image: Michelle McFarlane
Top right: Beatroute & the Nang Nangs, Nati Frinj. Image: Suzanne Phoenix
Centre: Nati Frinj Parade. Image: Suzanne Phoenix
Bottom: Yumi Umiutare, Cabaret Out of Whack, Nati Frinj. Image: Suzanne Phoenix

Pg 12 Top: ‘Arapiles’ artwork Tarni Eldridge
Bottom: Creative Lab recipients, Creative Lab Forum Nati Frinj. Image: Verity Higgins

Pg 14 Left: The Studio. Image: Anthony Pelchen
Right: Goatfest

Pg 15 Circus Jam. Image: No Mi Che

Pg 16 No Need for Rhythm at Loom, Nati Frinj. Image: Michelle McFarlane

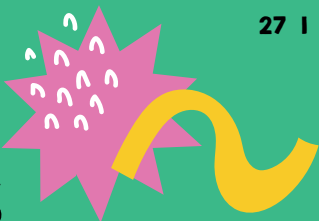
Pg 17 Top: Journey of the Karen, NatiFrinj. Image: SuzannePhoenix
Bottom: Portrait of a King, NatiFrin. Image: SuzannePhoenix

Pg 18 Top: Dame Granny Smith, Nati Frinj. Image: Michelle McFarlane
Bottom: Slay Queen, Nati Frinj. Image: Michelle McFarlane

Pg 19 Sky could be blue, NatiFrinj. Image: SuzannePhoenix

Pg 20 David Salter Clinic, Nati Frinj. Image: Michelle McFarlane

Pg 21 Circus For All workshop, Nati Frinj. Image: Michelle McFarlane



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PARTNERS & SUPPORTERS

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