

THE CAD FACTORY
STRATEGIC PLAN
2021-2024

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PURPOSE

TO CONNECT AND SHARE WITH PEOPLE AND PLACES ACROSS DIFFERENCE



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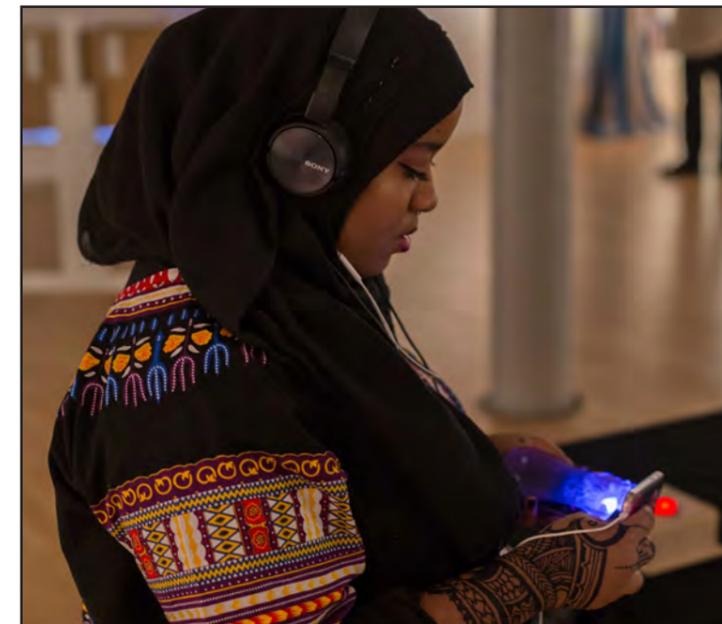
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▶ MISSION

The Cad Factory is an artist-led organisation creating an international program of new, immersive and experimental work guided by authentic exchange, ethical principles, people and place.

▶ VISION

To be an established contemporary arts organisation celebrated at home and recognised globally.



Top Left: Joshua Henderson in his studio at Bluecoat Gallery, Liverpool UK, 2019. Image: George Ellis
Top Right: Vic McEwan, *If They Spend the Time to Get to Know Me*, 2020, UNSW Galleries. Image: Jessica Maurer
Bottom Left: Sarah McEwan, *Feelings from Bodies*, 2019, Wagga Wagga Art Gallery. Image: Jackie Cooper
Bottom Right: *The Harmonic Oscillator*, Vic McEwan, 2017, Tate Liverpool. Image: Vic McEwan



VALUES

BUILDING EMPATHY
ALWAYS BECOMING
SHARED RESPONSIBILITIES
ADVENTUROUS ENTHUSIASM
EMBRACING THE UNKNOWN



Top: *Buckingbong to Birrego: Walking into Country*, 2015, Sandigo. Image: Jacob Raupach
Bottom: Kristen Hersh Performance, 2016, Boree Creek Hall. Image: Daniel O'Brien
Opposite: *Vanishing Point 4*, 2015–2017, Julie Montgarrett, Narrandera Travelling Stock Reserve.
Image: Vic McEwan

EXECUTIVE SUMMARY

This 2021–2024 Strategic Plan is a significant milestone for the Cad Factory. It sets ambitious goals for re-visioning the word through contemporary art.

Many of the Cad Factory's projects over the last fifteen years has generated insight into the ways in which artistic experience can create opportunity for new understandings. In our creative process and practice we aim to provide people with tools to talk about their world in new ways.

The Cad Factory's future plans involve broadening our reach both regionally and globally. In particular, we want to address the notion that living in regional locations shouldn't deny people access to a wealth of knowledge and experiences.

We believe the next phase of the Cad Factory will allow us to make bold contributions to ethically driven contemporary arts practice.



BACKGROUND

The Cad Factory is based in an old school house built in 1886 within Birrego, NSW, in the Narrandera Shire Council Local Government Area, about 550km southwest of Sydney. The Australian Bureau of Statistics states that:

- Approximately 5800 people live in the LGA
- 90% of land is used for agricultural purposes
- 9.8% of the population is Indigenous
- The median income is \$575/week
- The median age is 44

The Cad Factory became a not-for-profit incorporated association in 2014, receiving charitable status in 2018. Prior to this, the Cad Factory, which was founded in November 2004, operated in an independent capacity, with no formal structure.

The Cad Factory started as a music and art venue in rented accommodation in Sydney. In 2010 we moved to Birrego NSW, 30km from Narrandera. This move shifted our practice as we became inspired by the landscape and community of the Riverina and explored new terrain new communities and new ways of making.

Now we are known as an organisation that explore ethical practice, often using different artforms in site specific ways, often in unconventional and regional spaces. A recurring theme of our work is the many contrasts between urban and non-urban environments and the differences in how people relate to, and understand these places.



Left: *On Common Ground*, 2015, Second Beach Narrandera. Image: James T Farley
Grid: The Cad Factory in Marrickville, 2006–2010. Images: Alex Wisser

After the move to Birrego, the Cad Factory developed new processes that considered how artists engage with diverse partners in everyday life.

The Harmonic Oscillator (2015–2017) is a prime example of this. Working with Dr Clive Parkinson who runs the UK's longest established arts and health unit, Vic McEwan used artistic approaches to explore the effects of sound and noise levels within hospital spaces on patient recovery. This project delivered outcomes including artworks, an EP, a radio documentary and a book that shared a case study of the value of arts in non-arts settings. This project was a significant exercise in how the arts and health could productively intersect and generate outcomes beneficial to both sectors.

A guiding philosophy for the Cad Factory is that if art is about the human experience, then what better way to explore it than by collaborating with diverse people. Within the Cad Factory's art practice, the sharing and bringing together of many voices, is how we tell complex and nuanced stories.

“Within the Cad Factory's art practice, the sharing and bringing together of many voices, is how we tell complex and nuanced stories.”

OPPORTUNITIES AND CHALLENGES

▶ OPPORTUNITIES

O

- We are able to build and increase awareness of our work through a diverse mix of regional, national and international artistic outcomes
- We are able to think, act and respond in reflexive and open ways due to our underlying organisational principles and values
- We provide people with tools to talk about their world in new ways
- We address structural inequalities through contemporary arts practice and the ethics that we bring to the organisation and our projects
- We are able to leverage our supportive local community
- We have highly experienced staff leading the organisation
- We have a skills-based board of highly professional people from diverse sectors that have built and can maintain our business

▶ CHALLENGES

C

- Maintaining financial opportunities for projects in a highly competitive funding climate
- Managing funding and staffing changes
- Distance to people, organisations, venues, resources due to our regional location and local, national and international remit
- Communicating the value that we bring to our local region in a way that is understandable for stakeholders to build and leverage upon.
- Diversification of income streams
- Perceptions of regional and community based arts practice
- Addressing and managing complex global issues, for example climate change and COVID-19.

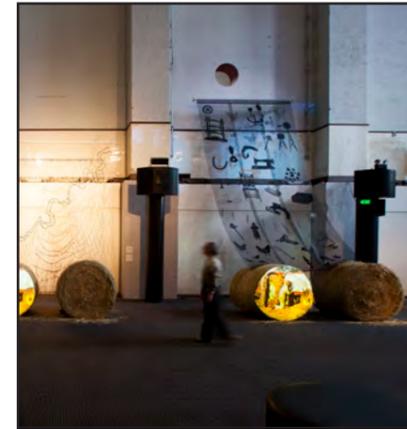
MARKETS AND COMPETITION



▶ LOCAL MARKET

We work with artists and organisations in the wider Riverina region that includes Wagga Wagga, Narrandera, Leeton, Coleambally and Griffith. We acknowledge how the people and landscape of this region has grown us and continues to nourish us as an organisation.

As Narrandera is a low socio-economic town, with a median income of \$575/week (note: minimum wage is \$740.80/week) we do not charge for events as that would create a significant barrier for local people to attend.



▶ NATIONAL MARKET

Having established the Cad Factory in Sydney and programming there for six years as part of a supportive community of artists, we maintain links to various art institutions, curators and artists who have been integral in how the Cad Factory story has unfolded.



▶ REGIONAL MARKET

We see our place as firmly being part of the larger regional Australian story and maintain strong links to the peak bodies of: Regional Arts NSW; Country Arts SA; and Regional Arts Australia. We see that through their support we embody our visions for regional arts practice that is defined by its regional location, yet its reach and impact stretches globally.



▶ INTERNATIONAL MARKET

Since 2015 we have been making regular trips to the UK to work with various institutions in Liverpool and Manchester. We will continue to maintain and grow these connections to expand the international reach of our organisation.

We have been developing relationships with various academics and universities in America since 2017. Over 2021–24, we are developing new relationships with artists based in Los Angeles, USA.

COMPETITION

We believe that the arts is not a competition and therefore we do not see ourselves as being in competition with other arts organisations, despite limited resources. The Cad Factory presents one particular kind of artistic voice, amongst many voices within our creative sector. It is the many voices that make our society rich, diverse and inclusive. Everybody deserves to develop their creative practices and we should not perceive their exploration as a deficit to us. As such, we seek to acknowledge the success of others while understanding the nuance of our own organisation, so that we can look to diverse streams of funding and development opportunities.



Top Left: Narrandera High Student Collaborators, 2014, The Cad Factory. Image: Sarah McEwan
Bottom Left: Vic McEwan Performance, 2016, Artlands Dubbo. Image: Alex Wisser

Top Right: *Shadow Places*, 2016, Museum of Applied Arts and Sciences. Image: Marinco Kojdanovski
Middle Right: *The Harmonic Oscillator*, 2017, Tate Liverpool. Image: Vic McEwan
Bottom: *A Night of Wonder*, 2013, SunRice Mill Coleambally. Image: Mayu Kanamori

PARTNERS



The Cad Factory has a substantial reputation for building strong, meaningful and ongoing partnerships. This will continue over 2021–2024 by growing our relationships with:

Bluecoat (UK)
Blue Mountains Cultural Centre
Burnie Regional Art Gallery
Burra Regional Art Gallery
Charles Sturt University
Griffith Regional Art Gallery
Health NSW
Kalinda School
Manchester School of Arts
Museum of the Riverina
Music NSW
National Museum of Australia
Narrandera High School
Narrandera Arts Centre
NSW Department of Primary Industries

Omeo Dance
Port Pirie Regional Art Gallery
Regional Arts NSW
Riverina Community College
St Josephs Primary School
Swan Hill Regional Art Gallery
Sydney Facial Nerve Clinic
Tate Liverpool (UK)
Tamworth Regional Gallery
Ten Days on the Island
The Art Factory Supported Studio
University of Sydney
Wagga Wagga Art Gallery
Western Riverina Arts

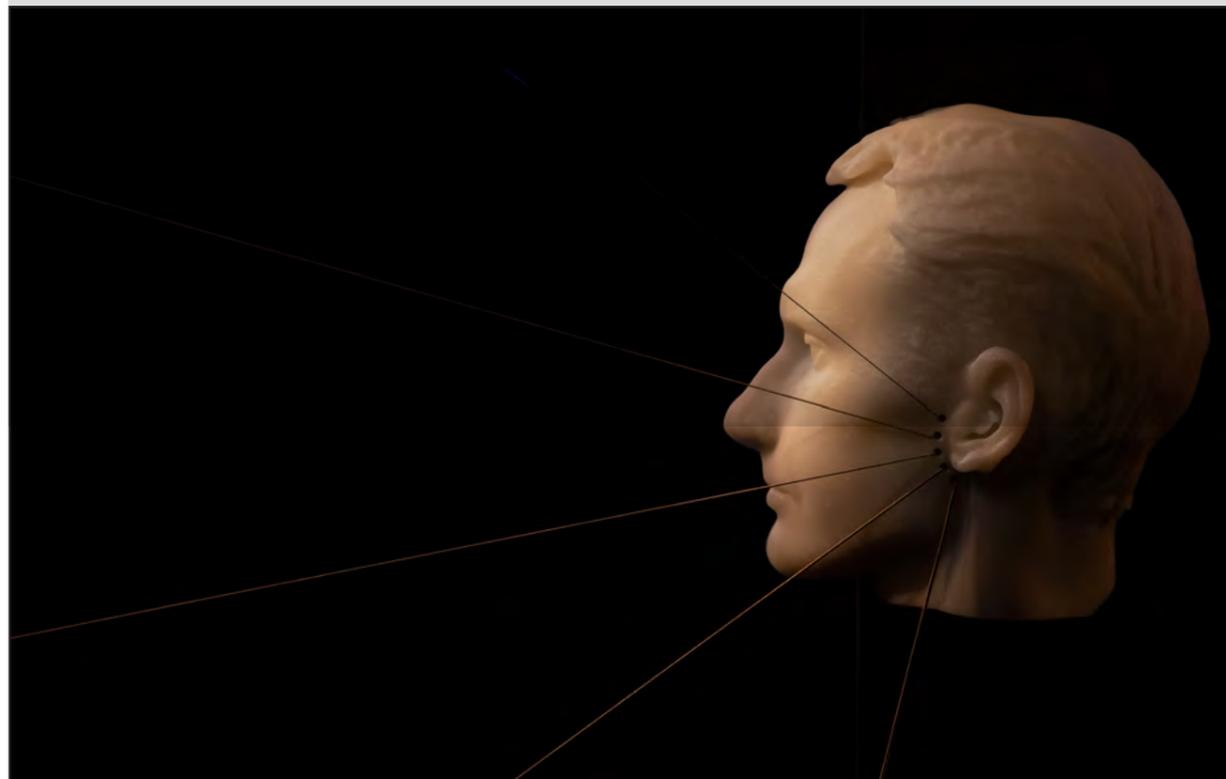
Top: Yield Forum on Supported Studios, Griffith Regional Art Gallery, 2019. Image: Sarah Dissegna
Right: *Wild Brush Dreaming*, Kath Withers, 2017, Narrandera Arts Centre. Image: Sarah McEwan



STRATEGIES, ACTIONS AND GOALS

▶ We have set ourselves targets for 2021–2024 that we estimate are achievable based on our 2016–2019 combined statistics where we:

- Worked with 174 Artists
- Directly engaged 562 pre-school, primary and high school students
- Delivered 105 Workshops
- Gave 57 public presentations about our work
- Held 89 research periods, residencies or developments to support the creation of new work
- Presented 33 artistic outcomes
- Reached an audience of 72,474 people
- Raised \$1,067,820.30 in income through funding, sponsorship, donations and commissions
- Achieved Registered Charity status



Facial Nerve Harp, 2019, Vic McEwan



Top Left: Pop-up Supported Studio at Lake Wyangan, 2019. Image: Sarah McEwan
 Top Right: The Leeton Lacemakers demonstrating in the Narrandera Common, 2015. Image: James T Farley
 Bottom Left: today a flea is performing Hamlet, 2013, Scott Howie, Grong Grong Motel. Image: Daniel O'Brien
 Bottom Right: Engine Coil, 2017, Peter Fraser and Vic McEwan, Narrandera Traveling Stock Reserve. Image: Vic McEwan

Strategy 1

DELIVER A YEARLY PROGRAM OF LEADING CROSS-DISCIPLINARY CONTEMPORARY ARTS PRACTICE

ACTION	GOAL 2021–2024
Partner on exhibitions with institutions that support contemporary art excellence	4
Push the boundaries of contemporary arts practice through delivering outcomes with non-arts partners	8
Partner on projects with international people and/or organisations	6
Provide residencies/developments and space for artists to develop new artworks	50

Strategy 2

PROVIDE OPPORTUNITIES, ACCESS AND KNOWLEDGE FOR ARTISTS, AUDIENCES AND COMMUNITIES

ACTION	GOAL 2021–2024
Reach an audience of people who have experienced our work in real life	150,000
Collaborate with, or provide opportunities for artists	150
Present new artistic outcomes	25
Deliver workshops to artists, students and community members	90
Provide one-on-one mentoring, project and collaboration opportunities for regional NSW artists	4
Directly engage pre-school, primary and secondary students	500
Give public presentations to share contemporary art practices	50

Strategy 3

NAVIGATE COMPLEX ISSUES THROUGH ARTS PRACTICE

ACTION	GOAL 2021–2024
Deliver a performative installation that explores contemporary social and environmental issues that impact Australia	1
Deliver one exhibition engaging with the position of women and queer identities from an international, national and regional perspective	1
Deliver an exhibition exploring facial nerve paralysis	2
Deliver all outdoor artworks via Solar Power, where possible	5
Provide mentoring to artists and organisations around Solar Power usage for projects via workshops	4

Strategy 4

BUILD MEANINGFUL PARTNERSHIPS AND RELATIONSHIPS

ACTION	GOAL 2021–2024
Value our local stakeholders by ensuring we partner with Western Riverina Arts, Griffith Regional Art Gallery, Riverina Community College and Wagga Wagga Art Gallery on projects	8
Develop new partnerships with organisations	4
Work with primary, secondary or tertiary students as collaborators	3
Enhance local connections by maintaining our meetings with our Local Advisory Group consisting of Narrandera residents	8

Strategy 5

CREATE A VIABLE, SAFE, DYNAMIC AND CONNECTED ORGANISATION

ACTION	GOAL 2021–2024
Be invited to present work through commissions	3
Secure philanthropic funding	\$60,000
Maintain strong governance through succession planning and growth of board numbers	2
Employ a General Manager	1
Employ a Local Producer to develop projects with the Narrandera Community	1
Employ a communications staff member to develop and mature the public face of our organisation by building awareness of our projects and their impacts across a wide range of communities and amongst artists	1
Explore and define the Cad Factory brand including developing a new visual style	1
Plan, develop and secure funding for an exhibition that celebrates 20 years of the Cad Factory (to be presented in 2025)	1



Right: *Facial Nerve Harp*, Vic McEwan, 2019-20, Tate Liverpool UK. Image: Vic McEwan

EVALUATION OF SUCCESS

▶ The Cad Factory is known for having a clear identity and ethical vision as an organisation. Although our program changes from year to year, our beliefs and values remain the same in aiming to have social, cultural and economic impact for artists and community through diverse artistic activity.

The ambition of the Cad Factory, matched by their amazing ability to deliver on that ambition, is unparalleled in regional NSW. The quality of work that the organisation is able to achieve is testament to the respect with which Vic and Sarah McEwan are held by their partners, their tireless work ethic and their deeply felt convictions on ethical practice in communities.

Scott Howie, Eastern Riverina Arts Regional Development Officer

Our organisational reputation is important to us, and we will know we are successful if we maintain this reputation amongst our community, partners, audiences and peers. Whilst all working methods of The Cad Factory are based on processes of deep listening, we will assess our processes and outcomes by utilising various impact assessment tools when necessary. These include:

- Surveys of participants, partners and audience
- Collating verbal feedback of participants, partners and audience
- Collating correspondence from partners, audience or artists
- Written feedback from school students and teachers
- Project debriefs
- Media Monitoring
- Monitoring key stakeholders public dialogue about us
- Calculating the economic impact we have in the regions that we work in: hotel nights, money spent in local businesses etc
- Collating and monitoring any relevant statistics

We will know that our aims for social, cultural and economic impact are successful by analysing the measurement tools listed above. This will allow us to not only gauge the success of our program, but to enable us to have continued and meaningful reflection on our processes, aims and outcomes, to move forward and strengthen our organisation while contributing to the economy of Narrandera.



Top Left: Finalist in the NSW/ACT Regional Achievement and Community Awards. Image: Courtesy of the event
 Top Right: Receiving a donation from Bendigo Bank Narrandera & District Community Branch. Image: Janet Brown
 Bottom Left: Vic McEwan with Arts Minister George Souris accepting his 2014 Create NSW Regional Fellowship. Image: Regional Arts NSW
 Bottom Right: Arts Minister Troy Grant with the 2017 Create NSW Regional Fellowship recipients. Image: Alex Wisser

FINANCIAL HEALTH STATEMENT

The Cad Factory's finances are managed by a Finance Sub-Committee who meet quarterly in order to prepare financial papers for the Cad Factory board. We are steadily building reserves in order to create strong foundations for a sustainable future.

Our success in receiving DGR and Charity status opens up new possibilities to attract investment from diverse funding streams. To date, we have received donations and funding from AMP, Sidney Myer Foundation, The Nelson Meers Foundation, W & A Johnson Family Foundation and Bendigo Bank Narranger & District Community Branch as well as running end of financial year donation drives.



Top: Audience in Tate Liverpool, 2020. Image: Vic McEwan
 Middle: The Grapevine Trio, 2013, Yenda. Image: Candice Bianchini
 Bottom: *Buckingbong to Birrego: Walking into Country*, 2015, Sandigo. Image: Jacob Raupach

FINANCIAL FORECASTS 2021-2024

2021-2024	Year 1	Year 2	Year 3	Year 4
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INCOME

Create NSW 4 Year Funding Request	\$130,000	\$130,000	\$130,000	\$130,000
Other NSW Government Funding	\$95,000	\$32,500	\$67,000	\$43,000
Other Government Funding	\$84,500	\$118,500	\$105,000	\$130,000
Core Activity Income	\$6,000	\$8,000	\$6,000	\$0
Private Sector/Philanthropic	\$22,000	\$30,000	\$32,500	\$16,500
All Other Income	\$47,400	\$55,050	\$62,650	\$81,980
TOTAL INCOME	\$384,900	\$374,050	\$403,150	\$401,480

EXPENDITURE

Wages, Salaries, Fees	\$292,944	\$279,218	\$306,016	\$305,499
Production/Core Activity Costs	\$35,990	\$31,080	\$28,930	\$31,400
Marketing and Promotions	\$10,655	\$11,630	\$14,920	\$15,070
Administration	\$31,050	\$36,600	\$35,975	\$31,915
All Other Expenses	\$9,000	\$8,500	\$9,000	\$9,000
TOTAL EXPENDITURE	\$379,639	\$367,028	\$394,841	\$392,884

Surplus	\$5,261	\$7,022	\$8,309	\$8,596
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MANAGING RISK

ARTISTIC/PROGRAMMING	
RISK	MITIGATION
Relationships with artists damaged	<ul style="list-style-type: none"> • Maintain strong links with artists regionally, nationally, internationally. Be an active member of the arts industry • Pay people on time • Champion artists rights and consider their welfare • Be a responsible and ethical employer
Unexpected Program Changes	<ul style="list-style-type: none"> • Maintain flexibility and assess changes as they occur
PERSONNEL	
RISK	MITIGATION
Burn-out of key personnel/ Loss of key staff	<ul style="list-style-type: none"> • Maintain a collaborative work environment • Regularly review salaries and pay structure • Ensure leave entitlements are fulfilled and taken • Ensure adequate provisions for care of all personnel are in place
Reputational Damage	<ul style="list-style-type: none"> • Always consider the ethical implications of decisions • Adhere to our Principles and Values • Maintain strong links with stakeholders

MARKETING AND COMMUNICATIONS

MARKETING AND COMMUNICATIONS	
RISK	MITIGATION
Our messages become confused such that communities and funding groups do not value us	<ul style="list-style-type: none"> • Clear and understandable communications about who we are, what we do, and why it is valuable to the wider community
Needing to communicate changing information	<ul style="list-style-type: none"> • Ensuring our website is always up to date • Regular social media posts and e-news
FINANCIAL/LEGAL/OPERATIONAL	
RISK	MITIGATION
Loss of funding	<ul style="list-style-type: none"> • Maintain strong relationships with key funding bodies (government, private, philanthropic) • Maintain economical working methods • Ensure healthy financial reserves to be able to respond to funding crisis if required • Having senior leaders from across different sectors on the board with financial experience • Develop diversity in funding types received
Unexpected Expenses	<ul style="list-style-type: none"> • Maintain healthy financial reserves • Have solid financial practices to ensure all financial information and reporting is up date

BOARD, LOCAL ADVISORY GROUP AND STAFF



Top: Board Members Sabiene Heindl, Keith Besgrove, Kirsten Wehner, Tahni Froudust
Middle: Staff Vic McEwan, Sarah McEwan, Kimberley Beattie
Bottom: Local Advisory Group Lindee Russell, Kerri Weymouth, Julie Briggs, Matthew McLellan, Emma Piltz. Image: Sarah McEwan

▶ BOARD

Our board is made up of highly experienced senior managers from the Energy, Public Service, Performance, Museums and Galleries sectors. These skill enables us to have sound and secure governance and make strategic business decisions.

Co-Presidents: Keith Besgrove and Sabiene Heindl
Deputy President: Kirsten Wehner
Treasurer: Tahni Froudust
Public Officer: Vic McEwan
Secretary: Sarah McEwan
Member: Beate Duesterwald

▶ LOCAL ADVISORY GROUP

We have a local advisory group that meets twice a year and additionally on an ad hoc basis to advise us on connecting what we do to our Narrandera Community. This group is made up of local artists, a scientist, community activists, local business owners and a local Councillor.

Members: Julie Briggs
Lindee Russell
Emma Piltz
Matthew McLellan
Sandra Carberry
Tracey Lewis

▶ STAFF

Artistic Director: Vic McEwan

Vic is an interdisciplinary artist exploring sound, video and installation. He is a producer and director, interested in landscape, communities, remote spaces and cross-artform collaboration.

Creative Producer: Sarah McEwan

Sarah is an artist and musician interested in feminisms. Sarah studied painting at Sydney College of the Arts, and Fashion Design at East Sydney TAFE. She has a diploma in Education from Western Sydney University.

Project Assistant: Kimberley Beattie (Part-time)

Kimberley has qualifications from the University of Sydney and Charles Sturt University in Environmental Science and Social Engagement. She is President of the annual Narrandera Koala Count Committee.

