



**2018**  
**ANNUAL**  
**REPORT**



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## OUR PURPOSE

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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.

We are a multi-disciplinary organisation that engages with the real world to extract poetry from lived experience. We place people at the centre of our arts practice, believing that if the arts is about an exploration of the human condition, then engagement with human beings is the best way to make meaningful work.

The Cad Factory embraces opportunities to expand contemporary arts practice by working with diverse sectors such as health, business, education, community and the environment. We work independently and in collaboration to create new contemporary art and performance.

We devise, deliver and evaluate what we do within an ethical framework so we can confidently push ourselves and others.

Our programming is based on breaking down hierarchies and binaries that exist within our contemporary world; such as the division of regional and urban, man and woman or human and non-human. We understand these realities as being in complex, intra-connected relationships, rather than in opposition. The Cad Factory believes some of the best, most original, innovative and exciting ideas exist just beyond the things we know, where real and imagined borders are porous.

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2018  
**STATS**

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We employed

**12**

**ARTISTS**

We engaged

**232**

**STUDENTS**

We delivered

**5**

**WORKSHOPS**

We presented

**9**

**ARTISTIC  
OUTCOMES**

We gave

**15**

**PUBLIC  
TALKS**

We explored

**14**

**RESEARCH/  
DEVELOPMENTS**

We engaged

**16963**

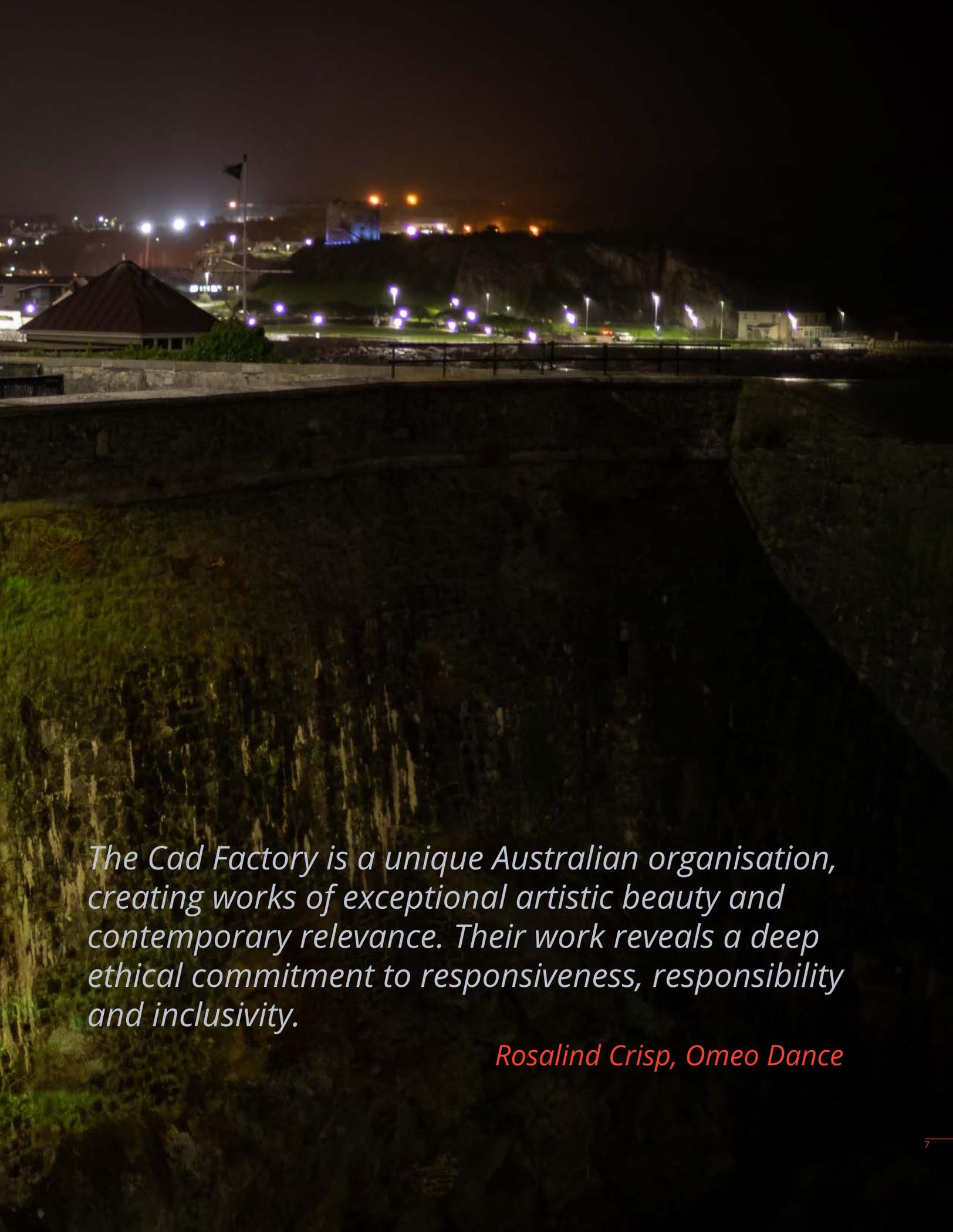
**AUDIENCE**



SM



*Specimen: Plymouth, Vic McEwan, 2018*



*The Cad Factory is a unique Australian organisation, creating works of exceptional artistic beauty and contemporary relevance. Their work reveals a deep ethical commitment to responsiveness, responsibility and inclusivity.*

*Rosalind Crisp, Omeo Dance*

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## PRESIDENT'S REPORT

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*From RENAY RINGMA*

As I sat down to write my report, my thoughts were firmly on the recent sobering news from the UN that nature is declining and species are facing extinction “at rates unprecedented in human history... with grave impacts on people around the world”.<sup>1</sup>

What does this mean for us as individuals and also as an organisation firmly committed to devise, deliver and evaluate what we do within an ethical framework?

The Cad Factory plays an important role in breaking down binaries, including those between humans and non-humans. Many of our previous and planned projects speak at multiple levels to issues such as extinction (Specimen), climate change (Clouds and Symphonies), biodiversity and ecological humanity (Shadow Places).

2018, like the previous year, saw us spend considerable time overseas in the UK and US. During these times our stories “born of the regional areas of the Riverina” are amplified in an international context. According to Vic McEwan,

“As our practice directs us to bear witness to, respond to and contribute to the world around us, we are attempting to enrich the understanding of this experience by placing it in different contexts.”

With this in mind, the last year saw us achieve a number of considerable milestones that place us on a new footing for 2019 and beyond.

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<sup>1</sup>Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) Report, May 2019

Highlights included:

- Received new substantial funding from Australia Council for the Arts and the Sidney Meyer Fund
- Continued to build our relationship with Bendigo Bank, including delivering the *Bendigo Bank Local Initiatives Program*
- Awarded the 2018 CHASS Prize for Distinctive Work for the Harmonic Oscillator
- Undertook *Unbind Me* exhibition and performative opening, created by Sarah McEwan
- Appointed Vic McEwan, Artistic Director and Sarah McEwan, Creative Producer, to permanent roles
- Doubled our engagement with primary and secondary students

As always the Cad Factory Board, Linda Luke, Sabiene Heindl and Jane Kries, have contributed significantly to the organisation along with Vic McEwan, Sarah McEwan our ongoing General Manager, Claire Harris and new-comer to the team, Kimberley Beattie. I am always in awe of what these amazing human beings create – their voices truly ring loud and pure!

In particular I would like to acknowledge and warmly thank Board Member, Jane Kries, for her contribution to the Cad Factory from 2016 to 2018. Her ability to provide practical guidance, forward thinking, leadership and a sense of optimism and fun was greatly valued and will be missed.

Board renewal has been a key focus for us during 2018, and so we are particularly pleased that in 2019 we are joined by three outstanding new Members; Keith Besgrove, Kirsten Wehner, and Tahni Froudust, to help us write the next important chapter in the Cad Factory's story.

I look forward to the next chapter.

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## ARTISTIC DIRECTOR'S REPORT

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*From VIC MCEWAN*

In my 2017 Artistic Director's report I talked about a sense that the Cad Factory was undergoing an immense shift which we couldn't quite articulate yet. And here we are at the end of 2018, sharing the work that we created over the last twelve months. Statistics, documentation and all the typical things that we share each year so that we can show, what I think, is an extraordinary output for such a small organisation.

What this annual report doesn't convey however, is that whilst creating all of this work throughout 2018, we have also put into place planning for 2019 and 2020 which promises to continue to create work of international importance from our small, regional location.

In many ways 2018 was a year of strengthening the foundation of the Cad, of realising and accepting our potential to contribute vast benefits across many sectors and communities, all guided by an ethical heart.

As we work towards new modes of artistic outcomes, partnerships and exchange, we also articulate the importance of individual artists and of the small to medium sized arts sector so that we can contribute to national discussions with confidence.

Our belief in the value that contemporary arts practice can bring to communities, different sectors and to all types of people, is unwavering.



*Creative Development at Real World Studio Box UK, Creative Development on the River Thames UK, Residency at the Women's Center for Creative Work, Los Angeles USA, Residency at Bundanon Trust, Presentation of Bendigo Bank Narrandera sponsorship, CHASS Award presentation.  
Photos: Vic McEwan, Kirsten Wehner, Sarah McEwan, Janet Brown, Lindy Allen*

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2018  
**CALENDAR**

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## **JAN**

Specimen development in London and Portsmouth UK

Critical Care launch and video screening at HOME Manchester UK

Keynote at Tate Liverpool UK

## **FEB**

Paper presented at Victorian College of the Arts Feminist Conference

## **MAR**

Lecture to Sydney University medical students

Open lecture at Sydney University

## **APR**

Hosted NSW and ACT Arts and Health Leadership Group retreat

Keynote at Patient Experience Symposium in Sydney

Residency at Women's Center for Creative Work USA

Unbind Me development at Wagga Wagga Art Gallery

## **MAY**

Residency at Bundanon Trust

## **JUN**

Albury Wodonga Forum

Unbind Me at Western Plains Cultural Centre

Performative Opening for Unbind Me

# JUL

Work experience student  
Kandos residency  
Unbind Me Installation  
Conversation and school  
holiday workshop  
2 x Narrandera High School  
workshops  
Performative Lecture at  
Wagga Wagga Art Gallery

# AUG

Manildra consultation  
The Rock Museum launch  
Presentation to Wagga  
Wagga Base hospital staff  
Sydney Facial Nerve Clinic  
development  
Development for DiRT and  
performance at Gippsland  
Gallery  
SHIFT Presentation Temora

# SEP

2 x Yield research and  
developments at Griffith  
Regional Art Gallery  
  
DiRT development and  
presentation at Critical Path

# OCT

DiRT performance at  
Artlands Bendigo  
Presentation at  
Artlands Bendigo  
Lecture at Bath Spa  
University UK  
Specimen development in  
Plymouth UK  
Won the CHASS Prize for  
Distinctive Work

# NOV

2 x Manchester  
Metropolitan University  
Lectures  
  
Presentation at Western  
Riverina Arts Network Event  
  
Clive Parkinson residency

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## KEY STRATEGY

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*First Key Strategy*

### **DELIVER EXCELLENCE IN CONTEMPORARY ARTS PRACTICE**

*We are committed to providing and broadening Australian contemporary visual, performance and installation arts practice that represents global excellence.*

#### **UNBIND ME**

Sarah McEwan presented the exhibition 'Unbind Me' at Western Plains Cultural Centre in Dubbo, NSW from 30 June – 2 September. 'Unbind Me' was an 'installation conversation' with 37 paintings created to tell a version of Western feminist history beginning with Hesiod (c700BCE) in the Iron Age and running through to contemporary artist 'Truth Tellers' who daringly look back and face our complicated world.

As part of the exhibition Sarah delivered a performative opening, a painting workshop and an 'installation conversation' with local artists. At a Western Riverina Arts 'network event' Sarah shared the project with her community and elaborated on her Create NSW Regional Fellowship journey, which 'Unbind Me' was a result of.

#### **DIRT**

DIRt was initiated by East Gippsland-based international dancer/choreographer Rosalind Crisp in 2017, drawing artists and ecologists together to ask how dance and arts practice might embody, understand and connect to unfolding environmental devastation within divided rural communities.

In collaboration with Vic McEwan, Peter Fraser (movement artist) and Andrew Morrish (facilitator), these seminar-performances shared processes and materials (dance, sound, video, texts) developed on Mt Delusion, where widespread industrial logging is converting complex native forests into agricultural mono-crops and where burning regimes in Marlo and Orbost are decimating local wildlife.

'DIRt' was presented at Gippsland Art Galley, Artlands Bendigo, Critical Path Sydney and onsite in Marlo and Mt Delusion in regional Victoria.

#### **THE HARMONIC OSCILLATOR WINS THE CHASS PRIZE FOR DISTINCTIVE WORK**

The Council for the Humanities, Arts and Social Sciences (CHASS) exists to raise awareness of Humanities, Arts and Social Sciences (HASS) and their critical role in building the societies of the future. Out of a field of 108 entries, the Harmonic Oscillator was the unanimous winner for its contribution to the sector.



*Unbind Me Performative Opening at Western Plains Cultural Centre, Dubbo 2018. Photo: Vic McEwan  
Prepared Hospital Bed (Video Still), 2018, Vic McEwan*

### PREPARED HOSPITAL BED LAUNCH

As part of the Harmonic Oscillator project, 'Prepared Hospital Bed' asks what memories lie within the rubble of a half-demolished hospital and how can we extract sound from within the very material structure of place to allow us emotional connections to all that has gone on there? This video and sound piece filmed over two days in the rubble of the half demolished decommissioned Alder Hey Children's Hospital in which this project began, creates sound by placing contact microphones on hospital beds and playing them with cello bows. This work was launched at a special event at Home Manchester, UK and then at the Wagga Wagga Art Gallery.

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## KEY STRATEGY

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*Second Key Strategy*

### **BUILD MEANINGFUL PARTNERSHIPS THAT NUTURE AND DEVELOP ARTS CAPACITY FOR COMMUNITIES, PEOPLE AND PLACES**

*We will actively connect with the arts and other sectors, service providers, community groups and national and local businesses to build relationships, tell stories and celebrate landscapes and the people that live within them.*

#### **SPEAKING ENGAGEMENTS**

Over 2018, Vic McEwan spoke at a number of significant public events that actively connected with the arts, medicine, health and the environmental humanities. These included:

January: Critical Care Book Launch, HOME Manchester UK  
January: Collaborative Conversation: Socially Engaged Arts Practice  
Tate Liverpool UK  
March: Sydney University Research Huddle  
April: Keynote at the Patient Experience Symposium, Sydney  
June: Smart Arts Creative Experiences, Murray Arts Wodonga  
July: Harmonic Oscillator, Wagga Wagga Art Gallery  
August: Shift Create/Change, Temora NSW, Eastern Riverina Arts  
August: The Harmonic Oscillator, Wagga Wagga Referral Hospital  
October: Solastalgia, Wild Fire & the Butterfly Kiss, Bath Spa University  
UK.  
October: Autumn Seminar, Manchester Metropolitan University UK  
October: Social Change Presentation to Master's Students at  
Manchester Metropolitan University UK  
October: A Place of Art in The Art of Place, Burnie Tasmania

#### **ARTS AND HEALTH RETREAT**

The NSW and ACT Arts and Health Leadership Group partnered with the Cad Factory to deliver a two-day planning retreat to contribute thinking to the development of Arts and Health across NSW and the ACT. This involved engagement with local Wiradjuri Elder Aunty Lorraine Tye who provided a workshop and shared her life story of arts and health.

#### **WORK EXPERIENCE STUDENT**

For a week we hosted a work experience student who is interested in film. He worked with us on developing a concept for a project, trialing ideas, building models and assessing the results.



*The NSW and ACT Arts and Health Leadership Group Retreat with Lorraine Tye, 2018*

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## KEY STRATEGY

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*Third Key Strategy*

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

*We will help grow and sustain artists, audiences and communities by providing connections, access and knowledge for people to share their voices within regional, national and international locations.*

#### **YIELD RESIDENCY**

Over two weekends in September, Jordy Bos, Layla Bacyo and Wayne Emerson from the Art Factory worked with Sarah McEwan and Griffith Regional Art Gallery to undertake a residency to develop workshops for Layla and Wayne to deliver during 'Yield', an upcoming exhibition celebrating the incredible contribution that supported studios make to the arts landscape.

#### **CREATE NSW REGIONAL FELLOWSHIP**

As part of Sarah McEwan's fellowship to develop new work she undertook:

A development period at Wagga Wagga Art Gallery in their E3 artspace

A residency at the Women's Center for Creative Work in Los Angeles

A residency at Bundanon Trust

These all contributed to the development of 'Unbind Me' and future projects to be delivered in 2019 and 2020.

#### **NARRANDERA HIGH WORKSHOPS**

Vic McEwan delivered two workshops to students who participate in the Links to Learning Program at Narrandera High School. The workshops focused on contemporary arts practice.

#### **SPECIMEN DEVELOPMENTS**

'Specimen' is an ongoing project that explores the Institute of Anatomy collection from the National Museum of Australia in relationship to colonisation, land use and species loss. In 2018 this project was continued to be delivered in both the UK and Australia and will result in an exhibition of photographic and video work to extend on the numerous site-specific outcomes delivered.

#### **ROCK MUSEUM LAUNCH**

The Rock Museum worked with Vic McEwan to create a sound installation to feature in their museum. This installation explored people's connections to important sounds that exist in the region.



*Jordy Bos, Layla Bacayo and Wayne Emerson on residency at Griffith Regional Art Gallery, 2018. Photo: Sarah McEwan*

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## KEY STRATEGY

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*Fourth Key Strategy*

### **NAVIGATE COMPLEX ISSUES THROUGH ARTS PRACTICE**

*Using art-based activity and projects, we will explore aspects of health including gender, environmental, social, economic and individual.*

#### **REGIONAL FEMINISM EXPLORATIONS**

Sarah McEwan continued her explorations of regional feminisms. Firstly, she presented the paper in collaboration with Julie Montgarrett called 'Invisible Mending: recent regional feminist activism' at Women, Art and Feminism in Australia since 1970: Doing Feminism/Sharing the World at Victorian College of the Arts. Secondly, Sarah presented 'How is regional feminism different and why does this matter?' at the National Regional Arts Conference, Artlands Bendigo.

#### **CLIVE PARKINSON RESIDENCY**

Clive Parkinson from Manchester Metropolitan University undertook a residency to begin explorations into mental health, suicide and grief with Vic McEwan for the presentation of an upcoming theatre production in November 2020.



*Sarah McEwan presenting at Artlands Bendigo, 2018. Photo: Jamile Arcus*

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## KEY STRATEGY

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*Fifth Key Strategy*

### **CREATE A VIABLE, SAFE, DYNAMIC AND CONNECTED ORGANISATION**

*We aim to become a more sustainable organisation by increasing funding, building organisational capacity and connecting interested supporters to us in more formal ways.*

#### **DGR STATUS**

In 2018 we were endorsed by the Australian Taxation Office to gain deductible gift recipient status.

#### **INCOME**

We received funding, sponsorship or donations from:

Create NSW

Narrandera and District Community Bank Branch of Bendigo Bank

Regional Arts NSW

Foundation for Regional and Rural Renewal

Sidney Meyer

AMP

Visions

Australia Council for the Arts

#### **BOARD**

Renay Ringma: President

Sabiene Heindl: Vice-President

Linda Luke: Treasurer

Sarah McEwan: Secretary

Vic McEwan: Public Officer

Jane Kries: Member

#### **STAFF**

Vic McEwan | Artistic Director: 2.5 days per week

Sarah McEwan | Creative Producer: 2.5 days per week

Kimberley Beattie | Project Assistant: 1 day per week

Claire Harris | General Manager: 1.5 days per week



*Prepared Hospital Bed Screening at HOME Manchester 2018. Photo: Sarah McEwan*

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## 2018 FINANCIALS

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	<b>ACTUALS</b>
<b>INCOME</b>	
Create NSW Program	70,000
Create NSW Regional Partnerships	24,204
Australia Council	29,192
Other Grant Funding	4,224
Project Management Fees	15,771
Donations	8,369
Earned Income	17,530
Sponsorship	25,000
Interest	457
<b>TOTAL INCOME</b>	<b>194,747</b>
<b>EXPENSES</b>	
Overheads	120,095
Project Expenses	71,726
<b>TOTAL EXPENSES</b>	<b>191,821</b>
<b>SURPLUS FOR 2018</b>	<b>2,926</b>

**Grief is a human,  
not a medical  
condition**





[www.cadfactory.com.au](http://www.cadfactory.com.au)

