



Australian Government

Department of Communications and the Arts

FESTIVALS AUSTRALIA PROGRAM—ACQUITTAL REPORT

GENERAL INFORMATION

The Acquittal Report is divided into five sections:

Section one: Project Summary
Section two: Documentation
Section three: Statistical Information
Section four: Financial Information
Section five: Certification

You can submit your acquittal report by one of the following ways:

By email:
festivals@arts.gov.au

By post:
Program Officer
Festivals Australia Program
Ministry for the Arts
GPO Box 2154
CANBERRA ACT 2601

By hand:
Program Officer
Festivals Australia Program
Ministry for the Arts
38 Sydney Avenue
BARTON ACT 2600

GRANT RECIPIENT DETAILS

Grant Recipient: Bluesfest Services P/L

Reference Number: FA000040

Name of Project: Boomerang Festival at Bluesfest

Name of Festival/one-off community event: Boomerang Festival at Bluesfest

Financial Year of project delivery: 2015-16

Grant Recipient Address: 2/142 Bangalow Road, Byron bay NSW2481

Contact Name: Monique Hartman

Position: Administrator

Phone: 0410 759 465

Email: Monique.hartman@bluesfest.com.au

SECTION 1—PROJECT SUMMARY

Please provide a summary of the project, or details of activities undertaken, in the box below.

Your summary should address each of the following points separately:

1.1 Details about the project or activities supported by this grant

Please briefly describe the project or activities undertaken as a result of the Commonwealth Ministry for the Arts/Australia Council funding provided to you. Your response may include describing your achievements / progress, including the diversity and depth of audience engagement, benefits and development opportunities for participating artists, communities, partners and other stakeholders.

Funding Amount	\$30,000.00
<p>Boomerang at Bluesfest was a dedicated indigenous arts & culture precinct located on site as part of the 27th Annual Byron Bay Bluesfest. It featured dance, music, workshops, healing and Talks & Ideas programs in a two-way cultural exchange, allowing Aboriginal access for over 100,000 festival patrons through arts, celebration and robust respectful conversations.</p> <p>Boomerang within the Bluesfest site was an opportunity to promote the event, develop loyal audiences, and build an awareness of First Nations Culture.</p> <p>The Boomerang Precinct event focused on elements of culture and performance that were a point of difference to the Bluesfest music stages.</p> <p>Boomerang was staged across three small venues, programmed by Rhoda Roberts. The following venues were :</p> <ul style="list-style-type: none">○ Dance Ground , sand circle○ Talks and Ideas○ Healing and Workshops <p>The Program was scheduled to run in conjunction with the set up and bump-in of two of Bluesfest's main stages Jambalaya and Crossroads to avoid noise bleed and performance interference.</p> <p>Boomerang at Bluesfest was a breakthrough cultural initiative for the NSW Northern Rivers and fervently embraced by Bluesfest patrons and the community alike. The audience reception was resounding through immediate response and participation, as well as surveys collected post-event and other anecdotal feedback including social media comments.</p> <p>It was particularly well received by families, with young children participating at very high levels of daily return rates. Relating to children and the youth community, Boomerang offered a tangible and enjoyable cultural education experience for young Australians who would otherwise not have access to, or seek out such a poignant and positive experience.</p>	

The Talks & Ideas Program gave people of all ages the opportunity to hear first-hand stories and perspectives on a wide range of topics including mental health, climate change, arts & culture, and much more from Indigenous people from not only Australia but Torres Strait, Fiji, Tibet and more.

Boomerang provided paid work for some of Australia and the world's most talented performing artists, and thanks to Festival Australia, it employed artists from remote Australian locations, giving them the opportunity to share their art with a large, diverse audience from all over Australia.

The ongoing benefits of this includes audience awareness of these artists and their work, increased followers and expanded audience base, potential ongoing and resulting work in the arts, networking opportunities, and more.

1.2 What was the impact of the project?

Please define the impact and attributes of your project in relation to, artistic practices, audience development, geographic reach, ongoing partnerships and cultural sector sustainability. Make particular reference to the benefits of the project for your community, your artform, your own professional development, your organisation, or any combination of these. You may wish to consider whether any of the following were significant outcomes of your project: skills or expertise gained; employment opportunities; audience size; new audiences; sales of artworks; opportunities for access to the arts; appreciation within the general community or specific communities for art; professional networks or community participation.

The benefits to Boomerang Festival as a brand, Bluesfest's offering, audience benefits, and artists opportunity were all significant.

The Boomerang precinct provided Bluesfest audiences with a rich, cultural experience many would otherwise not engage with. This includes Bluesfest's 100,000+ patrons whom visit Byron Bay for the festival, from all over Australia and the world.

Boomerang's community and business partnerships were a resounding success. Our fundraising activities brought businesses and the wider community together on multiple occasions in the months leading up to the festival. We developed strong, successful partnerships with several local businesses that have committed to a long-term partnership with Boomerang. Aligning our brand with these innovative businesses helped raise Boomerang's standing in the community, and widened our audience reach by actively cross-promoting through our social media channels and utilising these business' databases.

Through an all-year development program, Boomerang's team were able to share skills and knowledge with each other, providing on-the-job professional development for several team members in various areas of the event planning business including marketing, fundraising, administration, production, stage management, and cultural education.

This has strengthened the team by way of individual assets but also team building. It has built a positive rapport between Boomerang, Bluesfest, and the Sydney Opera House, as well as several locally based production businesses and event professionals. A well-equipped and united team means greater chance of success and professional execution of the event in the future, and ongoing employment opportunities for local arts and culture industry professionals.

Boomerang Festival worked closely with three performing arts and cultural based organisations to provide support for the Festival Director. The partnerships with NOPRA (Lismore) Sydney Opera House (Sydney) and Performing Lines (National) enabled an exchange undertaking where crew were paid by their own organisation as part of their RAP engagement.

Boomerang artists were given a platform to perform in front of a new, wide, diverse audience. This exposure opens artists to more performances experiences, touring prospects, increased fan base, merchandise and sales opportunities. Some artists have received future bookings as a direct result of their Boomerang appearances.

1.3 What were the successes and challenges of the project?

Your response should be a realistic appraisal of the achievements of your project. Discuss the ways your project implementation and outcomes may have differed from your original plan and describe how effectively the activities, as implemented, met the targeted participants and audiences' needs. Describe what your organisation has learned in terms of delivering similar initiatives in the future? It is not to your detriment to record problems or challenges, as these can, in themselves, be important learning exercises.

Successes

The Dance Program worked well and saw a slow build in audience numbers during the end of shows from Crossroads stage during the event, the early evening was very special and with word of mouth, audiences were gathering the minute the Crossroads acts finished. Maximum capacity was reached by the time of the Closing Ceremony.

We have received very positive feedback and written quotes from audiences.

The weaving artists were able to include elders who had travelled with them and volunteered much of their time to ensure there was one on one experience with audience members.

Innovative fundraising and marketing activities opened the festival up to exciting and promising opportunities to increase its viability over the coming years, and our community and business partnerships will strengthen that.

Cultural education for Bluesfest staff and patrons. Leadership is important to our vision and Boomerang/Bluesfest leads by example by demonstrating unification in action through mutual exchange of skills and knowledge.

Networking and exposure opportunities for artists. With a diverse range of artists from professional mainstream avenues to the community-based groups, there was an element of leadership and role modelling, along with networking across the Bluesfest artists roster and production teams, in addition to mainstream media coverage via the large Bluesfest media contingent.

Challenges

There were challenges with the Jamabalya stages due to the Talks and Ideas session often going over time. The audience were alerted to this and they were happy for the discussions to continue. But with fine tuning and more communications and PR in the lead next year we could really begin to see growth for this program as a commencement of the day and create a mini writers festival feel.

On the ground, it became evident there was a lack in the skill-base across ticketing procedures. This is an opportunity for upskilling and/or engaging a culturally informed staff member to represent Boomerang in this department in the future.

There were a number of learnings regarding layout of the site the setup period and the need to increase the overall production budget. For example:

- The healing and workshop programs were well attended but a separate venue for each next year would enable longer session times to cater for increased audiences and allowing a variety of Healing practitioners more time in working with audiences and not turning audiences away due to increased word of mouth and capacity.
- Wet weather highlighted the need for a covered stage area associated within the Dance Grounds venue.

Improvements for next year

The layout of the BOH area and Green Room needs to be restructured. With increased funding much of the learnings could be addressed.

- The layout similar to Blues artists BOH a much smaller version of a central area with dressing rooms backing onto the area and placed left of venues will work well.
- Ensuring there is specific staff for Green Room liaison.
- While marketing and communications was a success, having an identified staff member is now essential to continue the connections and develop the partnerships of those who have indicated support. This will be heavily reliant on funding to cover wages.

With a number of media areas interested, a specialised First Nations Publicity member would help liaise between our current PR and identify some significant opportunities. This will be addresses with the development of relationships with Indigenous Media outlets, some small funding and an exchange capacity building program similar to the staffing we encountered with the RAP focus of the NORPA, SOH and PL.

Increased budget of 5k for venue signage, 'what's on' and branding to ensure all patrons are aware of Boomerang activities throughout the festival.

Increase the art decoration to the site and look at a specific backdrop for staging with branding.

Development of specific merchandise; again this would be an allocated cost from the Boomerang Budget and discussion of the bestselling items.

SECTION 2—DOCUMENTATION

2.1 SUPPORT MATERIAL

As part of your conditions of funding, you may be required to provide documentary evidence for your project such as a copy of a recording or publication. If this is the case, this material will have been identified in the funding agreement you have with the Commonwealth Ministry for the Arts. You may also choose to support your report with illustrative material, if you wish.

Please list below any material you have provided with your report. Please also list details of the copyright holders of any documentation you have provided with this report.

Item <i>e.g. print, photo, publication, CD, DVD, tape, published book, poster, catalogue etc.</i>	Copyright Holder/s (individual or organisation)	Contact Details
Program	Bluesfest	02 6685 8310
Video	Ben Knight	0422883943
Bluesfest + Boomerang wrap-up video	Brown Dog Productions	

2.2 FEEDBACK

Please attach to your report any response or feedback to your project. Please tick the relevant boxes to indicate the nature of the responses you have attached.

- ☒ Responses from other people involved in the project.
- ☐ Responses to the project from the festival organisers.
- ☐ Responses to the project from other funding bodies.
- ☒ Media coverage

SECTION 3—STATISTICAL INFORMATION

3.1 PROJECT ATTENDANCE AND PARTICIPATION

	Attendance and Participation Numbers			Total
	Paying	Unpaid	Complimentary	
<i>Audience</i>	86,558	0	5223	91,781
<i>Participants</i>	900	0	1650	2550

3.2 PROJECT TEAM

Category	Total
Project team size (personnel incl artists involved)	24 + 258 = 282
Number of personnel (incl artists) that identify as Aboriginal and/or Torres Strait Islander	184 with a further 54 as First nations
Number of personnel (incl artists) that identify as persons with disability	2
Number of female personnel (incl artists)	200
Number of male personnel (incl artists)	182
Number of Non-Specific personnel (incl artists)	0

3.3 PROJECT LOCATION

Name of Festival/One-off Community Event	Project Title	Primary artform of project (e.g. music, film, puppetry, craft, visual arts)	Location of project (incl State/Territory and Town/City and ASGC Remoteness Areas code ¹)
Boomerang at Bluesfest	Boomerang at Bluesfest	Dance, weaving, talks & ideas, healing, music – Indigenous arts & culture	Byron Bay, NSW (RA2)

3.4 PARTNERSHIPS AND COLLABORATION

Partnerships e.g. financial (including in-kind), artistic and creative	Provide details of how this partnership/collaboration contributed to your project
Bluesfest	Venue provision, infrastructure, staff, administration
B-A-S-E productions	Discounted production (equipment hire & staffing)
Sydney Opera House	Staffing
NORPA	Staffing
Performing Lines	Staffing
Byron Hire	Equipment hire
Harvest Café	Fundraising events
Three Blue Ducks	Fundraising events
Virgin Australia	Flights
Elements of Byron	Accommodation
Byron @ Byron Resort	Accommodation
Common Ground	Marketing & PR
Ben Knight Photography	Photography & Videography
Arakwal Aboriginal Corporation	Local support/Welcome to Country
Australian Good Food Guide	Marketing & Media coverage
Enkompass	Social Media support

SECTION 4—FINANCIAL INFORMATION

4.1 INCOME AND EXPENDITURE STATEMENT (GST EXCLUSIVE)

Please list all income and expenditure items that are relevant to the project funded by the Commonwealth Festivals Australia program. Income and expenditure must be listed as separate identifiable items.

Please note: While you can retain any surpluses derived from the project's earned (or non-grant) income you are required to repay the Ministry for the Arts the relevant portion of any unexpended or unused grant funds issued under the Festivals Australia program.

Income e.g. Festivals Australia funding, interest, own contribution, sponsorship, donations and fundraising, financial partner contributions, in-kind support, support from other sources (specify)		
	Actual \$	Budget \$
Festivals Australia funding (GST exclusive)	30,000.00	30,000
Fundraising	10,605.19	0
Australia Council funding	149,861.63	149,861.63
Total income	190,466.82	
Expenditure e.g. wages, salaries, fees and allowances, administration/overhead costs, production, program and direct costs, promotion, documentation and marketing costs, access costs, other (specify)		
	Actual \$190,466.82	Budget \$179,861.63
Artists	43,954.55	43,954.55
Consultants, Staff & Sundry	26,150.00	26,150.00
Site, Infrastructure, Security & Catering	64,547.54	62,115.00
Production	27,573.30	29,243.00
Marketing	12,608.45	10,500.00
Travel, Accom & Visas	11,587.77	26,000.00
Total expenditure	186,421.61	
Balance of funds (income less expenditure)		762.74

4.2 ACTIVITY GENERATED INCOME STATEMENT (GST INCLUSIVE)

Source (examples only)	\$ value
Venue fees	
Catalogue sales	
Merchandising sales	
Publication sales	
Ticket sales	
Other	
Total earned income	0

SECTION 5—CERTIFICATION OF ACQUITTAL REPORT

Certification must be Completed

I certify that:

1. The information provided in this final report:
 - gives an accurate account of the Activity/Project;
 - is true and correct; and
 - is not misleading or deceptive in any way.

.....

Signature Date

31/05/2016

Monique Hartman

Position: Administrator, Boomerang Festival

Signature of the Person authorised to execute documents and legally bind you by their execution.

2. All Grant funding and any interest earned on those funds, was expended for the purposes of the Activity and in accordance with the Grant Agreement and that the Grantee has complied with the Agreement.

.....

31/05/2016

Signature

Date

Please print name

Position in institution:

Signature of the Chief Financial Officer / Person authorised to execute documents and legally bind you by their execution.

Notes:

- 1) Certification may be made by a single signatory, where appropriate.
- 2) Any interest earned on the Grant, or additional funding provided by the Department, must be included.
- 3) The Department may request financial statements to be provided as evidence.

Four Winds Bermagui First at the Festival

Report to the Department of Communications and the Arts

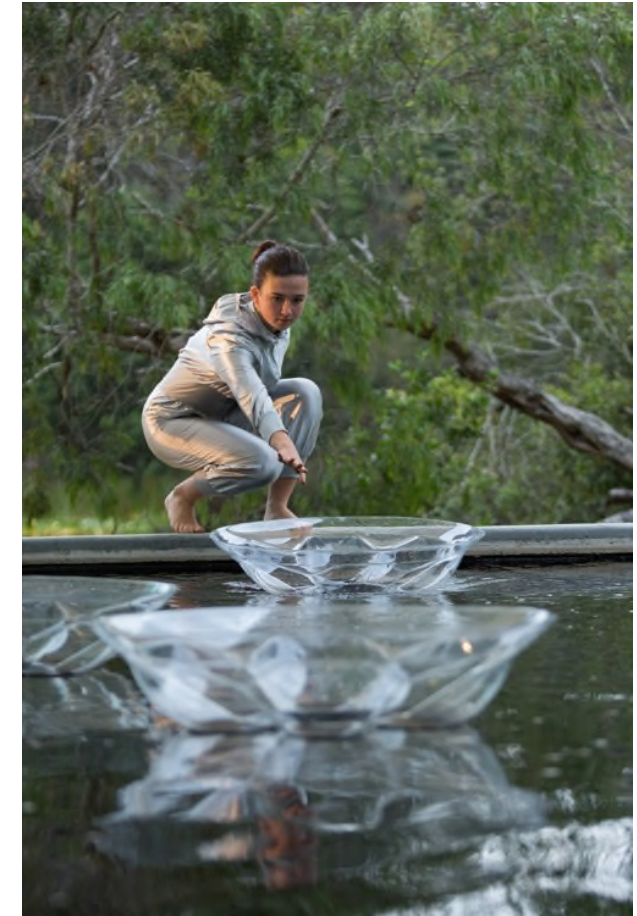
Date 25th May 2016

Prepared by David Francis, Executive Director



Australian Government

Department of Communications and the Arts



Four Winds Concerts Inc. is grateful to the Australian Government Department of Communications and The Arts for supporting First at the Festival with a grant of \$39,325 (inclusive of GST).

'First at the Festival' was our free opening, outdoor event at the award winning Four Winds 2016 Easter Festival. This single, discrete activity brings together local physical theatre company fLiNG with internationally acclaimed contemporary music ensemble Ensemble Offspring in a newly devised performance of the iconic Philip Glass minimalist work Music with Changing Parts. The performance closes a day of free performances around Bermagui which engage our community as participants as well as audience members. It officially opens the 2016 Festival which continues with two full days of performances given by a roster of acclaimed international and Australian artists.

.....an audience ready to react to the most important of the messages, how music talks to souls and bodies with no borders, no class, no race, no age, nothing... just music and living beings...

It will stay a long time in my memory...

Paolo Pandolfo

Report against schedule C: Duration of the activity

	Event	Notes
Local Launch	Our Festival launch featured our Artistic Director and Ensemble Offspring exploring the concept of minimalism.	The Festival Launch formed part of a Four Winds Open Day and attracted 400 people, largely from the locality. We were delighted that Peter Hendy MP attended.
National Launch	The Festival was launched on-line and via press releases by our national press agency Blake Chalkley who are Canberra based.	The press interest in the Festival resulted in a positive review of the Festival in Canberra City News. The Philip Glass performance which was the cornerstone of First at the Festival was mentioned in this review. Referring to the diversity of the Festival, Helen said "To this end, Dean programmed free events at Barragga Bay on Good Friday (notably a Philip Glass concert)"
Production Equipment	We engaged CODA to provide all technical equipment and sound engineering for the Festival. It was delivered and operable by 21 st March 2016	The feedback regarding the sound production was excellent: 'Four Winds is a gem. The standard of concerts, production and performers in 2016 was second to none. The organisation of the Festival was outstanding, the surroundings and facilities exceptional, and the atmosphere wonderful.' From audience survey via Survey Monkey

Four Winds 'First at the Festival' Report

	Event	Notes
Artists logistics Confirmed	<p>First at the Festival comprised a number of events in the lead-up to the festival:</p> <ul style="list-style-type: none">• Free 'pop-up' events in Bermagui throughout Good Friday• Four School Visits• Major free performance of Glass' <i>Music with Changing Parts</i>	<p>All artists were contracted and were willing, enthused participants in the First at the Festival program of events. These events provided a pre-cursor to the main free concert and ensured that the audience were 'primed' for the performance of the Glass.</p> <p>Four Winds engaged Carlos Gomes – Director to oversee the production of the Philip Glass Performance.</p>
Vendors and Catering Confirmed	<p>The free concert of Glass' <i>Music with Changing Parts</i> took place in Natures Concert Hall which is about 9kms south of Bermagui. The Festival site was fully set up with all necessary amenities for a large audience to enjoy their visit to the Festival site.</p>	<p>To ensure accessibility we allowed audience members to bring their own food and drink. However, local traders benefitted from the opportunity to sell their produce to an audience of 650 people.</p>
Risk Assessments	<p>Our production manager Neil Simpson ensured all risk assessments were in place particularly for free events in and around Bermagui.</p>	<p>We had no reported incidents throughout First at the Festival.</p>

Four Winds 'First at the Festival' Report

	Event	Notes
Volunteers Recruited	Our volunteer team delivered support to all aspects of First at the Festival from artist care to car-parking, from assisting with the free-bus transportation to stewarding.	We recruited 100 volunteers who assisted with the delivery of the Four Winds 2016 Festival.
Schools Visits	Festival musicians, including the Artistic Director visited four local schools on Tuesday 22 nd March 2016.	The sessions introduced young people to musical instruments, some from non-western traditions, as well as minimalist music. 120 children were reached directly through these visits.
First at the Festival	We presented a dawn to dusk program of events on Easter Friday which was our First at the Festival Program Audience numbers exceeded expectation. We achieved attendance figures of just over 1000 for the free events. Because they were not ticketed we do not know how many of the 1000 attended more than one event, but the free 6pm concert alone had 650 attendees.	Taikoz at 7am: Dawn on the Headland 10am: Penny Quartet Lamont St Park 11am: Alex Rainieri: Strangers in Paradise 12noon: Nicholas Ng: Information Centre 1pm: Taikoz and Stonewave: Skate Park 2pm: Winds at the Fishermans Wharf 4pm: Processions to Free busses 6pm: Free concert Philip Glass <i>Music with Changing Parts</i>

Report against schedule C: Duration of the activity

	Event	Notes
Evaluation	We forwarded all ticket purchasers on-line questionnaires as well as volunteers and artists. We achieved a 17% response rate for the audience questionnaire which means it is a representative sample.	All respondents indicate very high satisfaction rates with 98% stating that they would attend the Festival again in the future and 86% stating that they would recommend Four Winds to others. 91% of respondents stated they liked the majority or all of the program. These are impressive results and we are delighted that we have addressed concerns from previous festivals.

Four Winds 'First at the Festival' Report

Report against schedule G2: Activity Budget

	Amount	Actual	Comment
Artists Fees Ensemble Offspring	\$4,000	\$4,000	As per contract
Fling Physical Theatre Co.	\$8,000	\$8,000	As per contract
Ensemble Offspring Accommodation/Travel/Per Diems	\$4,000	\$4,000	As per contract
Equipment Hire Piano	\$6,000	\$6,000	Total costs for piano hire for whole festival = \$15,000. We were able to use the piano for other performances thus deriving maximum value from this investment.
Sound	\$7,500	\$7,500	Proportion of total sound costs for Festival
Engineering Sound	\$1,550	\$1,550	As above
Directors Fee	\$3,500	\$3,500	As per contract
Schools Program Additional Artists Fees and Travel	\$1,200	\$1,200	This allowed us to send artists to four schools in the local area and provided the context for the free opening concert.
Total	\$35,750	\$35,750	

Comment: The grant we received enabled us to present a series of free events in and for the community, as well as for local school children. These events had tangible costs and without this grant we would not have been able to stage the First at the Festival series.

The total budgeted cost of the 2016 Festival was \$370,000, therefore this grant represented approximately 10% of the 2016 Festival costs.



A member of Fling Physical Theatre opens the performance of Music with Changing Parts. (1)
 The audience as dusk settles on Natures Concert Hall - Free Concert. (2)
 Members of Fling close the free concert at dusk. (3)
 Pop up performances at Bermagui Skate Park (4) and Nicholas Ng at the Information Centre (5)



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Ministry for the Arts
GPO Box 2154
CANBERRA ACT 2601

By hand:

Program Officer
Festivals Australia Program
Ministry for the Arts
38 Sydney Avenue
BARTON ACT 2600

GRANT RECIPIENT DETAILS

Grant Recipient: Tyalgum Music Festival

Reference Number: FA000093

Name of Project: A musical tent: The Gyuto monks join Camerata of St. John's at Tyalgum

Name of Festival/one-off community event: Tyalgum Music Festival

Financial Year of project delivery: 2016

Grant Recipient Address: 81 Roland Ave, Wahroonga, 2076

Contact Name: Anna McMichael

Position: President and Co-artistic Director of Tyalgum Music Festival Inc

Phone: 0406218351

Email: mcmichaelanna@gmail.com

SECTION 1—PROJECT SUMMARY

Please provide a summary of the project, or details of activities undertaken, in the box below.

Your summary should address each of the following points separately:

1.1 Details about the project or activities supported by this grant

Please briefly describe the project or activities undertaken as a result of the Commonwealth Ministry for the Arts/Australia Council funding provided to you. Your response may include describing your achievements / progress, including the diversity and depth of audience engagement, benefits and development opportunities for participating artists, communities, partners and other stakeholders.

Funding Amount	\$14,000
<p>This grant supported the 2016 Tyalgum Festival of Music to present the Gyuto Monks of Tibet, renowned as the worlds' lowest harmonic singers, to feature in a range of unique activities during the festival held on the second weekend of September, 2016. The Monks were resident for the whole weekend (Friday to Sunday) and provided a diverse range of activities for the local regional community and festival attendees. During daylight hours the Monks were set up in an open tent on the main Street of Tyalgum where they created a sand mandala over two days, gave harmonic singing and meditation workshops, talks and ran classes for children to make toy yaks out of recycled material. More than this, the Monks provided a focus for the community throughout the weekend by showcasing their caring and open nature and obvious pleasure in communicating with anyone wandering past or coming into their tent. All of these activities were free for the community.</p> <p>In the ticketed events within Tyalgum's iconic Community Hall, the Gyuto Monks featured in the opening and closing concerts of the Festival with their chanting and also performed on Saturday evening with Queensland's premiere chamber orchestra, the Camerata of St John's. This concert featured an original collaborative composition by Australian composer, Kim Cunio, featuring the Monks, the Camerata of St John's, soprano Heather Lee, and oboist Eve Newsome. There was considerable excitement amongst the festival community about this concert which was matched by the performance. The piece provided a unique collaborative experience which beautifully balanced the tonal possibilities of the Monks ancient Tibetan harmonic singing, soaring soprano and oboe, all balanced by the beautiful Camerata strings. The two movements that made up this piece closed the concert and it was obvious at the end of the concert that the work had been an emotional experience for audience members fortunate enough to be there for this unique experience.</p> <p>For future collaborations, this activity has provided a special opportunity for both the Monks and the Camerata of St John's to work on a collaborative framework which could be used in future collaborative endeavours of both groups. It has also provided a valuable addition to the repertoire.</p>	

1.2 What was the impact of the project?

Please define the impact and attributes of your project in relation to, artistic practices, audience development, geographic reach, ongoing partnerships and cultural sector sustainability. Make particular reference to the benefits of the project for your community, your artform, your own professional development, your organisation, or any combination of these. You may wish to consider whether any of the following were significant outcomes of your project: skills or expertise gained; employment opportunities; audience size; new audiences; sales of artworks; opportunities for access to the arts; appreciation within the general community or specific communities for art; professional networks or community participation.

Audiences at the ticketed events and community members were part of a unique cultural experience during the weekend. Having the Gyuto Monks present over the whole weekend provided a focus for a wider audience than usual to attend the festival to experience ancient cultural practice. For some this also included attendance at ticketed festival events for the first time. Prior to the festival there was a lot of community interest in how and when they could experience the activity of the Gyuto Monks. To make this a real focus, the festival committee made special A4 programs which were distributed amongst the local businesses advertising when the free activities were taking place across the weekend. This provides clear evidence of audience development and appreciation within the general community through the activity.

Audiences at the Saturday evening concert experienced a unique cross-cultural collaboration that provided a rare opportunity to hear a new Australian composition. For the artists involved, the outcome was a showcase for chamber orchestra, soloists and the chanting of the Gyuto Monks. The collaboration was successful for the three main contributors, the Monks, Camerata and the composer Kim Cunio. For the Gyuto Monks the event provided a means to amplify their ancient harmonic singing arts through the combination with chamber orchestra and will provide a piece that can be performed at other events in which they participate. For Kim Cunio, the activity provided a focus for him to spend a lot of time communicating with and experiencing the singing of the Monks so that the composition could have cultural meaning as well as being a purely artistic pursuit. For the Camerata of St John's, the activity provided another collaborative forum to excite the musicians and open up further possibilities for cross-cultural collaborations. To this end, the festival committee is in discussions with Camerata about another collaborative event for the next festival.

1.3 What were the successes and challenges of the project?

Your response should be a realistic appraisal of the achievements of your project. Discuss the ways your project implementation and outcomes may have differed from your original plan and describe how effectively the activities, as implemented, met the targeted participants and audiences' needs. Describe what your organisation has learned in terms of delivering similar initiatives in the future? It is not to your detriment to record problems or challenges, as these can, in themselves, be important learning exercises.

A realistic appraisal of the achievements of the project would label this an outstanding success. The collaboration between the Gyuto Monks of Tibet and the Camerata of St John's, performing the music of Kim Cunio was a real festival highlight that was delivered without any major challenges. Kim's composition was completed well in advance of the performance and, because Kim regularly communicated with the Monks, he wrote the composition around traditional chants. The Camerata of St John's, as well as soloists Heather Lee and Eve Newsome, were able to rehearse the pieces in the few days prior to the festival as planned. It was obvious that all collaborators were excited by the collaboration. This was reflected in the reception by the audience and feedback received afterwards. Many audience members reported feeling spiritually exalted by the performance. From an organisational perspective, all of the collaborators were extremely easy to work with and the committee was not aware of a single major concern.

The Gyuto Monks brought a positive attitude to all of their interactions throughout the whole weekend. The tent in which they held activities, classes and built the sand mandala provided a real focus for the community of festival attendees and local community members was a real focus during the daylight hours. All of their sessions were well attended and their smiling presence walking up the main street of Tyalgum provided a unique cultural impact to the festival.

The only challenges in the collaborative activity related to a small amount of extra costs not budgeted for initially. However, this was more than offset by the increased audience size at

the other ticketed events during the festival. In part this was because of the public interest in the Gyuto Monks and their presence over the whole weekend.

This activity has provided the committee with a successful template for future collaborative activities as part of the festival. The warmth with which the Monks were received by the community has increased the confidence of the committee to introduce other cultural activities outside of the experience of many people from the region.

SECTION 2—DOCUMENTATION

2.1 SUPPORT MATERIAL

As part of your conditions of funding, you may be required to provide documentary evidence for your project such as a copy of a recording or publication. If this is the case, this material will have been identified in the funding agreement you have with the Commonwealth Ministry for the Arts. You may also choose to support your report with illustrative material, if you wish.

Please list below any material you have provided with your report. Please also list details of the copyright holders of any documentation you have provided with this report.

Item <i>e.g. print, photo, publication, CD, DVD, tape, published book, poster, catalogue etc.</i>	Copyright Holder/s (individual or organisation)	Contact Details
<i>Photos Gyuto monks concert together with Camerata of St Johns</i>	<i>Tyalgum Music Festival</i>	
program	Tyalgum Music Festival	
video	Dom Blake/Tyalgum Music Festival	

2.2 FEEDBACK

Please attach to your report any response or feedback to your project. Please tick the relevant boxes to indicate the nature of the responses you have attached.

- ☐ Responses from other people involved in the project.
- ☐ Responses to the project from the festival organisers.
- ☐ Responses to the project from other funding bodies.
- ☐ Media coverage

SECTION 3—STATISTICAL INFORMATION

3.1 PROJECT ATTENDANCE AND PARTICIPATION

	Attendance and Participation Numbers			Total
	Paying	Unpaid	Complimentary	
<i>Audience</i>	450	1500	60	2010
<i>Participants</i>		200		200

3.2 PROJECT TEAM

Category	Total
Project team size (personnel incl artists involved)	33
Number of personnel (incl artists) that identify as Aboriginal and/or Torres Strait Islander	0
Number of personnel (incl artists) that identify as persons with disability	0
Number of female personnel (incl artists)	13
Number of male personnel (incl artists)	20
Number of Non-Specific personnel (incl artists)	0

3.3 PROJECT LOCATION

Name of Festival/One-off Community Event	Project Title	Primary artform of project (e.g. music, film, puppetry, craft, visual arts)	Location of project (incl State/Territory and Town/City and ASGC Remoteness Areas code ¹)
<i>Tyalgum Music Festival</i>	Gyuto Monks and the Camerata of St John's	Music	Tyalgum NSW, ASGC RA2

3.4 PARTNERSHIPS AND COLLABORATION

Partnerships e.g. financial (including in-kind), artistic and creative	Provide details of how this partnership/collaboration contributed to your project
<i>Artistic collaboration between Camerata and the Gyuto Monks of Tibet</i>	The two groups found a meaningful way to rehearse and perform for the first time culminating in a unique concert event.
<i>Creative partnership between Kim Cunio and the Camerata of St John's</i>	Kim Cunio has collaborated with the Gyuto Monks previously but this was his first experience collaborating with the Camerata of St John's on a new work. The collaborative concert event was a festival highlight for many audience members.

¹ The ASGC Remoteness Areas code can be obtained from <http://www.doctorconnect.gov.au/locator>. The ASGC Remoteness Areas are Major Cities, Inner Regional, Outer Regional, Remote and Very Remote.

SECTION 4—FINANCIAL INFORMATION

4.1 INCOME AND EXPENDITURE STATEMENT (GST EXCLUSIVE)

Please list all income and expenditure items that are relevant to the project funded by the Commonwealth Festivals Australia program. Income and expenditure must be listed as separate identifiable items.

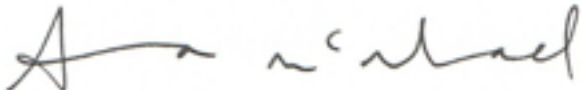
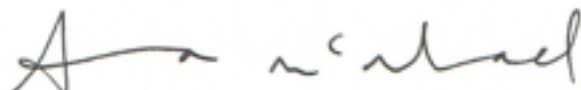
Please note: While you can retain any surpluses derived from the project's earned (or non-grant) income you are required to repay the Ministry for the Arts the relevant portion of any unexpended or unused grant funds issued under the Festivals Australia program.

Income e.g. Festivals Australia funding, interest, own contribution, sponsorship, donations and fundraising, financial partner contributions, in-kind support, support from other sources (specify)		
	Actual \$	Budget \$
Festivals Australia funding (GST exclusive)	\$14,000	\$14,000
Queensland Conservatorium, Griffith University	\$1,000	\$1,000
Arts NSW	\$1,000	\$1,000
Other Financial Partner contributions	\$2,400	\$2,400
Ticket Sales	\$4,635	\$5,000
Own Contribution	\$2,666	
Total income	\$25,701	\$23,400
Expenditure e.g. wages, salaries, fees and allowances, administration/overhead costs, production, program and direct costs, promotion, documentation and marketing costs, access costs, other (specify)		
	Actual \$	Budget \$
Camerata of St John	\$13,000	\$13,000
Artist Fee Gyuto Monks	\$6,000	\$6,000
Artist Fee Kim Cunio	\$2,000	\$2,000
Artist Fee Heather Lee	\$500	\$500
Accommodation	\$1,900	\$1,900
Marquee Hire	\$924	
Hall Hire 20%	\$360	
Music Hire	\$267	
Sound and Lighting	\$450	
Promotion, Documentation and Marketing Costs	\$100	
Artist Fee Eve Newsome	\$200	
Total expenditure	\$25,701	\$23,400
Balance of funds (income less expenditure)	\$0.00	\$0.00

4.2 ACTIVITY GENERATED INCOME STATEMENT (GST INCLUSIVE)

Source (examples only)	\$ value
Ticket sales	\$4,635
Total earned income	\$4,635

SECTION 5—CERTIFICATION OF ACQUITTAL REPORT

Certification must be Completed	
<p>I certify that:</p> <ol style="list-style-type: none">The information provided in this final report:<ul style="list-style-type: none">gives an accurate account of the Activity/Project;is true and correct; andis not misleading or deceptive in any way. <div style="text-align: center;"></div> <div style="display: flex; justify-content: space-between;"><div>.....</div><div>.....</div></div> <p>Signature Date</p> <p style="text-align: center;">11/11/2016</p> <hr/> <p>Please print name Anna McMichael</p> <p>Position: President and Co-artistic Director of Tyalgum Music Festival Inc</p> <hr/> <p>Signature of the Person authorised to execute documents and legally bind you by their execution.</p> <ol style="list-style-type: none">All Grant funding and any interest earned on those funds, was expended for the purposes of the Activity and in accordance with the Grant Agreement and that the Grantee has complied with the Agreement. <div style="text-align: center;"></div> <div style="display: flex; justify-content: space-between;"><div>.....</div><div>.....</div></div>	

Signature

Date 11/11/2016

Please print name Anna McMichael

Position in institution: President and Co-artistic Director of Tyalgum Music Festival Inc

Signature of the Chief Financial Officer / Person authorised to execute documents and legally bind you by their execution.

Notes:

- 1) Certification may be made by a single signatory, where appropriate.
- 2) Any interest earned on the Grant, or additional funding provided by the Department, must be included.
- 3) The Department may request financial statements to be provided as evidence.

Festivals Australia Program February 2019

Festivals Australia Final Report

Application FA000949 From Cementa Inc.

Form Submitted 11 Apr 2020, 10:17am AEST

Festivals Australia Final Report

Before completing this report

Please answer the following question to confirm that you should complete this report.

Have you expended all the grants funds that you had budgeted for on this project?

- ☒ Yes - Please continue to complete the report
- ☐ No - Please contact the Festivals team to discuss whether you should submit your report now or whether your funding agreement may need to be varied.
- ☐ No but I have discussed this with the Festivals team and they have advised me to submit this report

When to submit

This Final Report should be submitted following completion of the project funded by Festivals Australia.

Tips for completing this form

This report is about the project funded by the Festivals grant. The facts and figures recorded should focus on what has been funded by the Festivals grant.

To successfully acquit your grant you must provide evidence that you have spent the grant funds in accordance with the terms of the Grant Agreement you entered into with the Commonwealth:

- You must have undertaken the activities that we agreed to fund.
- You must have spent the grant funds in line with the Grant Agreement.

Your report is also an opportunity to demonstrate the achievements of your project and the benefits that have come from undertaking your project. Things that may be relevant to your program include:

- Audience development, attracting new audiences or increased audience size
- Access to the arts, appreciation for art and your art form.
- Your organisation, your community, ongoing partnerships
- Professional development, skills or expertise gained employment opportunities.
- Cultural sector sustainability

Privacy Notice

The Department of Infrastructure, Transport, Regional Development and Communications will treat your personal information according to the [Privacy Act 1988](#) and the [Australian Privacy Principles](#). This includes letting you know:

- what personal information we collect
- why we collect your personal information
- who we give your personal information to.

Your personal information can only be disclosed to someone else for the primary purpose for which it was collected, unless an exemption applies.

Festivals Australia Program February 2019

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Form Submitted 11 Apr 2020, 10:17am AEST

The Australian Government may also use and disclose information about grant applicants and grant recipients under this grant opportunity in any other Australian Government business or function. This includes disclosing grant information on GrantConnect as required for reporting purposes and giving information to the Australian Taxation Office for compliance purposes.

We may share the information you give us with other Commonwealth entities for purposes including government administration, research or service delivery, according to Australian laws.

As part of your application, you declare your ability to comply with the *Privacy Act 1988* and the Australian Privacy Principles and impose the same privacy obligations on officers, employees, agents and subcontractors that you engage to assist with the activity, in respect of personal information you collect, use, store, or disclose in connection with the activity. Accordingly, you must not do anything, which if done by the department, would breach an Australian Privacy Principle as defined in the Act.

Grant Information

*** indicates a required field**

Grantee Organisation Name: *

Cementa Inc.

Must be the full legal name of the applicant organisation

Are you reporting as: *

- ☒ a direct funding recipient
- ☐ an applicant who received funding through an auspicing body

Project overview

The Project outline below, including dates, are automatically populated from your application.

Project Title:

SWIMMING POOL

Short Public Project Description

Swimming Pool is a site-responsive, participatory theatre performance that will be presented in Kandos' public, outdoor pool. The work celebrates and investigates Australia's relationship to the suburban pool.

Did your project have an element that will be publicly available during the course of the project (e.g. performance, exhibition etc) *

- ☒ Yes
- ☐ No

Your assessment of your project

We are interested to know whether you feel your project met your expectations. Please choose from the options below and then tell us a little more.

You will not be penalised in any way for how you respond to this question. We are genuinely interested in how things went for you and what things can be improved to help you succeed in the future.

In our opinion the project

- ☐ exceeded our expectations
- ☒ fully met our expectations
- ☐ partially met our expectations
- ☐ did not meet our expectations
- ☐ Other:

What went really well?

SWIMMING POOL was a highlight of the festival, with three sold out performances and a well received free performance for local High School kids. The performance was devised on a very tight schedule and included four young artists from Western Sydney and one young artist performing to audiences of over 60 people at a time. SWIMMING POOL was featured prominently and positively in all media attention that the festival received. It was highly praised from those who attended.

Must be no more than 150 words

What didn't go so well?

Funding approval came in later than expected which put our team and that of PYT Fairfield on the back foot. We were not able to do the thorough community consultation and engagement that would normally take place. We also were not able to canvas our regional performance communities adequately and failed to get the local contributor we were hoping for, and only had one young artist from the regional context instead of the two we had hoped for. The work had fewer artists involved than expected. We had blowback from the community because the performance and rehearsals required that we close the pool for a period. The festival happened to fall on the first very hot day of the year and upset a portion of our community. We also had support from our community that came to our defence in this matter

Must be no more than 150 words

Is there anything you would do differently? Tell us what, why and how:

We would definitely give ourselves more time to prepare and develop this project. It also could have used some more production support for the young director who had not worked in the challenging context of a regional small town swimming pool before. A more senior producer could have curtailed some of the decisions that were made from a lack of experience.

We would also have better advertised the pool closures to reduce the unexpected shock that created much of the angst around its closure.

Must be no more than 150 words

Who is involved in your project?

*** indicates a required field**

Key Personnel and Artist Details

Please report any changes to key personnel and/or artists involved in your project .

Have you had any changes to the key personnel or artists listed in your application? *

☒ Yes ☐ No

Changes to personnel and Artists

Please include any new key personnel or artists involved in your project. If the new person replaced someone listed in you application please note that in the "Role in the project" column.

Name:	Role in the project:	Confirmation:	Brief description of experience:
Bernadette Fam	performer. replaces Bibi Goul Mossa vi	*	Bernadette is an emerging Arabic-Australian interdisciplinary storyteller. Since graduating from Sydney Theatre School in 2017, she has been a member of PYT Ensemble, NToP's Playwrights of Parramatta, KXT's Step Up, and Q Theatre's Originate. Bernadette was a recipient of the 2019 Create NSW Young Creative Leaders Fellowship and is PYT Fairfield's 2020-2021 Artist-in-Residence.

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Sean Foster	performer. replaces Pedro Claudio		Western Sydney actor, in the PYT Ensemble 2019, graduate of Sydney Theatre School
Connor Rae	performer		Mudgee based actor, high school student
Neda Taha	performer		Growing up with mixed cultures Neda Taha combines her love for the guitar and 90s rap, Neda fell in love with both instrumental and lyrical music quickly throwing herself into the world of dance. In dance Neda has represented Australia with her award-winning dance crew The Pioneers at Hip Hop International in Las Vegas at the age of 16. Neda graduated a Cert. IV in music at EORA College and is still competing with The Pioneers nationally internationally
Jackson Stewart	performer		Western Sydney actor and comedian, in the PYT Ensemble for 5 years, recently premiered his own solo work SHOWREEL at Crack Festival 2019.
Steve Mayhew	Dramaturg		involved in the development, producing, managing and dramaturgy of new performances / installations with many artists / festivals and organisations over the past 20+ years. SA based.

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	If replacing a person listed in your application please note as 'replacement for Name'		Must be no more than 100 words
--	--	--	--------------------------------

Please tell us why your personnel or artists have changed: *

Because we received notice of our funding four months out from the festival, our ability to source the artists that we were originally intending was constrained. We decided to reduce the number of participating artists to give the work a more coherent structure and to relieve the young director of the responsibility of dealing with so many young performers under very challenging conditions. This reduction definitely created a better production

Project team diversity

When you applied for your grant you provided projected statistical information on your project's team. Please confirm the actual statistics for this project.

Enter a '0' for any fields that are not relevant below.

Diversity

Artists

Number of artists that identify as
Aboriginal and/or Torres Strait Islander: *

0

Number of artists that identify as
Culturally and Linguistically Diverse: *

3

Personnel

Number of personnel that identify as
Aboriginal and/or Torres Strait Islander: *

0

Number of personnel that identify as
Culturally and Linguistically Diverse: *

2

Gender

Artists

Number of female artists: *

3

Number of male artists: *

2

Number of gender X artists: *

Personnel

Number of female personnel: *

1

Number of male personnel: *

4

Number of gender X personnel *

Disability

Artists

Number of artists that identify as persons with disability: *

0

Personnel

Number of personnel that identify as persons with disability: *

0

Was the project disability led? *

☐ Yes ☒ No

A disability-led project is defined as one in which people with disability themselves are leading the creative development process.

Volunteers

Did your project involve volunteers? *

☐ Yes ☐ No

Project team size *

10

This number/amount is calculated.

Support and Partnerships

*** indicates a required field**

Financial Partnerships

If you had listed financial partners in your application please confirm the support you received from them for this project.

Did you have financial partners who contributed to this project? *

☒ Yes ☐ No

Name of Project Partner:	Amount contributed this reporting period	Cash / In-kind:
PYT Fairfield	\$5,000.00	In-kind *
Mid Western Regional Council	\$2,000.00	In-kind
	Total: \$7,000.00	
	Total investment in the project over all years.	

Creative Partnerships

If you listed Creative Partnerships in your application did any of these partnerships change ?

☐ Yes ☒ No

Access

*** indicates a required field**

Audience statistics

Gathering statistics about who accessed, participated in or benefited from your project helps us to measure the success of your project and the value of funding for the arts.

You provided projected access statistics in your grant application. Please now confirm the actual statistics for this project.

Please complete any of the areas below that are relevant to your project.

Access and Participation

Please list the locations where your project was undertaken. If there were multiple locations please enter these in chronological order.

- **Attendance** means numbers of people who attended, visited or were in the audience.
- **Participation** means numbers of people that actively participated in the project (other than the project artists and personnel). For example, workshop participants, active audience participants or participants of a fellowship program.
- **Beneficiaries** are those that have benefited from the project. This may be the best statistic to use for projects that don't have an attendance component, for example a capital works project. For projects with long term benefits please provide the beneficiaries to-date.
- Please put zero in any fields that are not relevant and a short comment in the **Reason for Not Including Statistics** box below the table.


Date	Address:	Attendance:	Participation:	Beneficiaries:
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21/11/1919	3 Saville Row Kandos NSW 2848 Australia	210	210	0
				
	Latitude: -32.85136 Longitude: 149.96891			
Must be a date.	Address Line 1, Suburb/Town, State/Province, Postcode, and Country are required.	Must be a number.	Must be a number.	Must be a number.

Total Attendance:

210

This number/amount is calculated.

Total Participation:

210

This number/amount is calculated.

Total Beneficiaries:

0

This number/amount is calculated.

Reason for not providing statistics:

Must be no more than 20 words - E.g. Attendance is not relevant as it is a capital works project.

Project Work Plan

*** indicates a required field**

Festival and project dates

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What date did the festival start?

This question is read only.

Available to the public on:

21/11/2019

What date did the festival finish?

This question is read only.

Stops being publicly accessible on:

24/11/2019

Festivals Funded Activity Start Date:

10/06/2019

Must be a date.

Festivals Funded Activity End Date:

27/12/2019

Must be a date.

Please outline below the key deliverables as set out in your Grant Agreement and report against them

Key Deliverables - Task/Activity undertaken:	Outcome - What was achieved by this activity?	Status:	Completion date:
Auditions for Swimming pool	auditions for regional artists held at Kandos. No locals showed up. good showing from midwestern university students	Partially Complete *	09/09/2019
Site Visit	done.	Complete	10/09/2019
zoom planning meeting w PYT	production meeting online	Complete	25/09/2019
pick up audition for local	special audition for local young performer	Complete	27/09/2019
first rehearsals	Five days of rehearsal at Fairfield Pool	Complete	04/11/2019
2nd rehearsals	10 days of rehearsal over 2 weeks prior to festival at Kandos Swimming Pool. Includes dress rehearsal	Complete	11/11/2019
1st performance	for high school	Complete	21/11/2019
2nd performance	festival performance	Complete	22/11/2019
3rd performance	festival performance	Complete	23/11/2019

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PYT / Cementa Debrief Meeting	Teams met for in depth debrief	Complete	12/12/2019
	If partially or not complete, please provide an explanation:		Must be a date - for incomplete activities please indicate the date it will be completed

Financial Acquittal

*** indicates a required field**

Project financials

Please confirm these figures are accurate for your project. They are automatically calculated from responses provided in previous pages.

GST status

☒ GST Inclusive ☐ GST Exclusive

This question is read only.

Total Festivals Australia grant amount received (GST exclusive)

\$58,350.00

This question is read only.
GST exclusive

Total Festivals Australia grant amount received (GST inclusive)

\$64,185.00

This value is inclusive of GST

Number of years of funding *

1

Income year 1 - Festivals Australia grant

Funding received - year 1 *

\$58,350.00

Must be a dollar amount.

Income year 1 - other (not including Festivals Australia funding)

Please outline any other income received during year 1 of your project, excluding the proposed grant amount. Include your own funds, funds being contributed by financial partners, in-kind support, or funds from other grant programs.

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Source	Source category	Amount	Cash or In-kind	Confirmation
Cementa		\$5,000.00	Cash	
PYT		\$5,000.00	In-kind	
Cementa		\$7,000.00	In-kind	
Mid West Council		\$2,000.00	In-kind	
		Must be a dollar amount.		

Expenditure year 1 - Festivals Australia grant

The expenditure of grant funds budget below must outline the items that grant funding was spent on for year 1 of your project.

List below only those items that were paid for with the grant.

For a breakdown of expenditure categories, click [here](#).

Expenditure of grant funds

Expenditure item	Expenditure category	Amount
Admin	*	\$2,577.00
Marketing		\$279.00
Program, Production & Touring		\$15,278.00
Allowances and oncosts		\$11,993.00
Creative Personnell fees		\$12,474.00
management/admin fees		\$1,884.00
performers/artists fees		\$14,025.00
production/technical fees		\$5,675.00
		Total: \$64,185.00
		Must be a whole dollar amount (no cents).

Expenditure year 1 - other (not including Festivals Australia funding)

List below any expenditure that was paid for **with funds other than the grant** for year 1 of your project:

For a breakdown of expenditure categories, click [here](#).

Expenditure of other income

Other expenditure item	Other expenditure category	Amount
------------------------	----------------------------	--------

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Project Coordinator		
PYT Staff in kind		
Cementa Staff in kind		
Cementa Marketing in kind		
Kandos Pool hire (via Midwest Council)		
		Must be a dollar amount.

Year 1 balance

The following figure is calculated. Your total year 1 expenditure has been subtracted from your total income including the Festivals grant amount and other income.

The balances **must equal 0** before you can submit your report.

Year 1 balance

\$0

This number/amount is calculated.

Supporting Information

*** indicates a required field**

Other Project Outcomes

Is there is any other information about your activity that you would like to share? For example, were there any additional outcomes? If the Festivals Australia funded project is part of a broader activity this may also be an opportunity to discuss your broader activity.

Links to other supporting material

You may wish to provide supporting documentation with your report. Examples of supporting documentation include, media coverage, an education kit, a video or images. Either upload a PDF document, provide links or social media handles.

Provide web links or social media handles here:

Description

https://cementa.com.au/blog/2019-12-18-continuing-the-conversation	blog post that contains links to most of the press we received and includes discussion around swimming pool and festival
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https://www.youtube.com/watch?time_continue=12&v=wMX797Z7mxE&feature=emb_title	ABC The Mix story on Cementa19. Swimming Pool gets a mention
This is the preferred format for video, audio, websites and images.	

Upload PDF documents here:

Filename: support material.pdf

File size: 2.8 MB

Promotional Material

From time to time the Department of Communication and the Arts uses images to promote a funded project. This may be to highlight the success of the project itself or the contribution that Festivals Australia has made. This may include but is not limited to publishing the image on our website, in annual reports, in promotional material, reports and case studies.

Would you like to provide promotional Image(s)

☒ Yes ☐ No

If you would like to provide an image that we may use please attach up to three 300ppi images below:

Promotional Image Details

To ensure your image is correctly attributed please complete the below for each image:

Title:	Date:	Description:	Promotional Image
SWIMMING POOL 1	23/11/19	Swimming Pool audience participation photo to Alex Wisser	Filename: alex-wisser-3001.jpg File size: 4.0 MB
SWIMMING POOL 2	23/11/19	photo Alex Wisser	Filename: DSC_0458.jpg File size: 4.5 MB
SWIMMING POOL 3	23/11/19	Connor Rae, regional youth performer rouses the audience. photo to Alex Wisser	Filename: alex-wisser-2860.jpg File size: 3.2 MB
The name given to the resource	Date the image was taken		

Copyright Licence Agreement

*

☒ I/we, affirm that I/we own the image described above and unconditionally give the Department of Infrastructure,

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Transport, Regional Development and Communications and its successors and assign, permission to digitise, host, print and publish online, the following images in perpetuity.

☒ I/we unconditionally license copyright to the Department to reproduce, (in print and electronic media), to copy, or crop the images listed above, without prior permission or remuneration on the condition that the images are correctly cited and attributed.

☒ I/we confirm that, in accordance with the Privacy Act 1988, we have the written consent of individuals appearing in the photographs and where children have been photographed, and they are not in a public place, and their identity can be established, parental consent has been acquired.

☒ I/we release the Department from any claims or demands arising out of or in connection to the use of these images.

Must be at least 4 choices selected

Certification

*** indicates a required field**

I the Applicant Contact am authorised by my group/organisation to complete this report and certify that to the best of my knowledge: *

☒ The information provided in this report is true and correct.

☒ The project has been undertaken in accordance with the Grant Agreement entered into with the Commonwealth

Must be at least 2 choices selected

Date of Certification: *

11/04/2020

Must be a date

We are interested in hearing your views

If you would you like to participate in a short survey about your experience as a Festivals Australia grant recipient please continue to the next page.

Would you like to participate in the survey?

☐ Yes ☐ No

From: Festivals <Festivals@arts.gov.au>
Sent: Thursday, 17 December 2020 10:11 AM
To: WRAY, Stephen
Subject: FW: Final Report FA000949 – request for further information [SEC=UNCLASSIFIED]

As discussed, additional clarification information from Cementa.

UNCLASSIFIED

From: cementa festival
Sent: Friday, 24 July 2020 11:47 AM
To: Festivals
Subject: Re: Final Report FA000949 – request for further information [SEC=UNCLASSIFIED]

To Whom it may concern,

Here is the budget, redrawn to include the original line item structure:

Director	\$7,260.00
Performers	\$14,025.00
Sound	\$3,840.00
Production Designer	\$5,159.00
On costs	\$4,241.00
Equipment	\$1,320.00
Production	\$2,806.00
Costume	\$232.00
Entry fees	\$1,282.00
Advertising	\$279.00
Documentation (PYT Staff)	\$1,884.00
Per diem	\$7,752.00
Transport	\$4,425.00
Accommodation	\$7,103.00
Admin/hire	\$2,577.00
	\$64,185.00

In answer to your query around the key deliverables: yes, there were four performances at the pool. This was reported in the What went really well section : "three sold out performances and a well received free performance for local High School kids."

My apologies for not addressing the workshops in the original report. I thought I had. Negotiations to include the workshops were at first very difficult with the High Schools due to the very short time frame in which we were working. What progress we made was scuttled when the bush fires began and the schools adopted a policy of not allowing their students off campus due to smoke pollution. We were thus unable to deliver these workshops. We did deliver one workshop to young people from Bathurst, Mudgee and our local area. This was delivered by creative producer Margie Breen to seven participants as a part of the auditioning process of the project.

Hopefully this clarifies any confusion and fills in any gaps in our original submission. Please let me know if you need any further information.

Yours,

Alex Wisser
Creative Director
www.cementa.com.au
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On Mon, Jul 20, 2020 at 11:09 AM Festivals <festivals@arts.gov.au> wrote:

Good morning Alex

Thank you for submitting the Final Report for the Festivals Australia funded project FA000949 *SWIMMING POOL*. I note there are several variances between the grant agreement and the final report which need clarification before the acquittal can be accepted. I have attached copies of the grant agreement and final report to make it easier for you to compare.

- The expenditure reported does not match the agreed budget in the executed agreement (see comparison below). Can you please provide a revised budget reporting the expenditure in line with the approved line items in the agreement, and provide an explanation of any variations.

Agreement budget	GST Ex	GST Inc
Tessa Leong fee (Director)	\$6,600	\$7,260
6 x performers fees (3 weeks)	\$15,300	\$16,830
Michael Toisuta - Sound Artist	\$2,400	\$2,640
Kevin Ng - Production Designer	\$4,200	\$4,620
On-costs	\$3,705	\$4,076
Equipment Hire	\$1,500	\$1,650
Production Materials	\$1,000	\$1,100
Costumes	\$500	\$550
Pool Entry fees	\$500	\$550
Design and Advertising	\$500	\$550
Video/Photo Documentation	\$1,600	\$1,760
Per Diems	\$7,070	\$7,777
Ground Transport	\$2,400	\$2,640
Accommodation	\$8,575	\$9,433
Admin/pool hire	\$2,500	\$2,750
Total	\$58,350	\$64,185

Final report budget	GST Inc
Admin	\$2,577
Marketing	\$279
Program, Production & Touring	\$15,278
Allowances and oncosts	\$11,993
Creative Personnell fees	\$12,474
management/admin fees	\$1,884
performers/artists fees	\$14,025
production/technical fees	\$5,675
Total	\$64,185

- Can you please confirm if the following activities took place in line with the key deliverables in the agreement. If they did not take place, could you please provide an explanation why:

o Workshops with Kandos and Mudgee High

o 4 x performances at Kandos Pools

Kind regards

Festivals Australia Team

Department of Infrastructure, Transport, Regional Development and Communications

Office for the Arts

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I would like to acknowledge the traditional custodians of this land on which we meet, work and live. I recognise and respect their continuing connection to the land, waters and communities. I pay my respect to Elders past and present and to all Aboriginal and Torres Strait Islanders.

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