

Strategic

Plan

2025-2028


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FACTORY

A woman with white body paint on her face and chest is carrying a baby in a pink outfit. She is performing a traditional dance at night, with other dancers visible in the background. The scene is illuminated by blue and purple lights.

The Cad Factory studios are located on the ancient, unceded **Wiradjuri lands** of the **Narrungderah people** and the ancient, unceded **Eora lands** of the **Gadigal people**



Vic McEwan's installation for Gawlar Laneway Art and Music Festival Broken Hill, 2023. Photo: Vic McEwan

The Cad Factory's clarity and insight enable them to devise and deliver critical and ambitious projects and programs, with patience, emotional intelligence and creativity.

Ros Abercrombie

EXECUTIVE DIRECTOR, REGIONAL ARTS AUSTRALIA

Executive Summary

With twenty years experience in creating, presenting and supporting contemporary art practices, the Cad Factory has earned a strong reputation as a committed, productive, and ethical organisation that has built meaningful relationships with a wide range of partners and communities.

Delivered by our dedicated staff and supported by the diverse expertise of our highly skilled board, we are well positioned to deliver on the goals of this strategic plan, which include:

Goal #1: Making Art

Goal #2: Supporting Socially Engaged Practices

Goal #3: Connecting Beyond the Artworld

Goal #4: Strengthening our Organisation

Our Story

2004–2008: Cadogan St Marrickville, Sydney

2004: The Cad Factory launches with its first gig at Cadogan St Marrickville NSW.

2004-2008: Regular gigs and exhibitions.



The Cad Factory's Cadogan Street, Marrickville warehouse, 2005. Photo: Alex Wisser

2008–2010: Handley St Marrickville, Sydney

2008: The Cad Factory moves to Handley Street Marrickville NSW.

2009: Receives first arts funding from the Australia Council for the Arts to host a series of ten 'Music, Filming and Art Parties'.

2010: Last gig in Sydney on 6 August.



The Cad Factory's Handley Street, Marrickville warehouse, 2009. Photo: Alex Wisser

2010–Present: Sandigo NSW

2010: The Cad Factory moves to the Old Birrego School in Sandigo NSW.

2010: Launch of the Cad Factory residency program, inviting national and international artists to make work in a regional context.

2014: The Cad Factory becomes a not-for-profit organisation and launches its new, purpose-built recording studio and residency space in Sandigo NSW.

2014: Cad Factory Artistic Director Vic McEwan received Inaugural Create NSW Regional Arts Fellowship.

2016: Cad Factory Creative Producer Sarah McEwan received the Create NSW Regional Arts Fellowship

2017: The Cad Factory receives charity status.

2018: Invited to participate in the Tate Exchange program (UK)

2018: The Cad Factory receives the Council for the Humanities, Arts and Social Sciences Distinctive Australian Work Prize.

2020: Invited to participate in the Tate Exchange program (UK).



The Cad Factory's Strontian Road, Sandigo property, 2011. Photo: The Ronalds



The Cad Factory's CASE Incubator Studio at Harcourt Parade, Rosebery, 2023.
Photo: Vic McEwan

2023–Present: Rosebery NSW

2023: The Cad Factory opens a studio in the inner-Sydney suburb of Rosebery to promote a rural and urban flow of artistic ideas and practices.

2023: Launch of More Than a Fish Kill Documentary at National Museum Australia.

2023: ABC Radio National Big Ideas Program Broadcast (over 1 million views).

2023: Cad Factory Artistic Director Vic McEwan receives Regional Arts Australia National Fellowship.

2023: Cad Factory Artistic Director Vic McEwan becomes the first artist to receive a PhD through the Faculty of Medicine and Health at the University of Sydney.

2023: Cad Factory Artistic Director Vic McEwan receives the Council for the Humanities, Arts and Social Sciences Distinctive Australian Work Prize.

2024: The CASE (Contemporary Art Socially Engaged) Studio is launched as a national hub for the development of socially engaged practices at the Art Gallery of NSW.

2014–2023 Statistics

Delivered
187 workshops

Presented
97 artistic outcomes

Had an in-person audience of
209,359 people

Delivered
121 public talks

Generated an income of
\$2,833,143

Held
230 developments, residencies, recording sessions and consultations

Engaged
946 artists

Our Future 2025–2028

Our Mission

The Cad Factory is an artist led organisation that collaborates with diverse sectors to create contemporary, experimental, **socially engaged art** that enacts a more inclusive, compassionate and sustainable world.

Our Vision

That **socially engaged art** is recognised across all sectors of society as an impactful and collaborative creative process that generates the conditions for positive social change.

Our Values

Innovation

We push the boundaries of contemporary art, embracing experimentation and creativity to address complex social, cultural, and environmental challenges.

Inclusivity

We create art that embraces diverse voices and perspectives, ensuring that more people can participate in shaping a more equitable world.

Collaboration

We believe in the power of partnerships, working together with diverse communities, sectors, and artists to create the conditions for meaningful change.

Sustainability

We prioritise practices that promote environmental, social, and cultural sustainability, ensuring that our work contributes to a better future.

Social Impact

We are dedicated to creating art that not only inspires but also transforms, using creativity as a catalyst for social progress and meaningful change.

What is Socially

Engaged Art

Socially engaged art brings artists out of their studios and into active engagement with the world around them. By bridging the gap between art and everyday life, it challenges traditional boundaries in the art world, encouraging artists to enact care for, and with, others. Through creative experimentation and new approaches to artist processes and outcomes, socially engaged art has the potential to create the conditions for meaningful change.

The Cad Factory achieves this by building collaborative partnerships that connect diverse artists, communities, and sectors to create high quality, contemporary art that inspires, challenges, and transforms. Our work opens spaces for learning through shared knowledge, connection, and storytelling.

Realising the full potential of socially engaged art to drive social, cultural and environmental change requires significant shifts within and beyond artistic practice. This includes rethinking long held ideas about artistic knowledge and value, expanding understanding of the benefits of arts collaborations within non-arts sectors, and developing new models for professional development, networks and funding to support socially engaged artists.

The Cad Factory is committed to shaping a blueprint for how socially engaged art can redefine the future of the arts sector and beyond.



'Pangala: Returning Home' at the junction of Lake Menindee and the Barka River, 2023.
Photo: Jacqueline Cooper courtesy of the National Museum of Australia

Menindee Fish Kill Projects

These creative responses to the Menindee Fish Kill events of 2019 and 2023 brought together diverse knowledge systems - art, science, and ancient knowledges - to address community trauma stemming from cultural, environmental, economic, and political crises. By partnering with Wiradjuri and Barkindji community members, the Department of Primary Industries and Clontarf Academy at Narrandera High School, the project delivered workshops, site specific performance and installations, and the creation of a documentary that continues to be screened to diverse audiences.

These outcomes encouraged dialogue and understanding, empowering participants to collaboratively process their experiences of grief, and advocate for sustainable solutions in their community.

Face to Face:

The New Normal

This four-year project examined the impact of contemporary art on the clinical experiences of patients with facial nerve paralysis. It developed methods for enhancing communication between clinicians and patients, deepened understanding of the psychological effects of facial nerve disorders and their associated stigmas, and it identified ways clinicians can meet patients' expectations of care with the aim of improving the overall treatment experience.



Vic McEwan, 'Face to Face: The New Normal', Wagga Wagga Art Gallery, 2022.
Photo: Jacqueline Cooper



'Shoulder to Shoulder' at the Pinnaroo Village Green, 2023.
Image: Melanie Muddle

Shoulder to Shoulder

The Cad Factory were invited by The Pinnaroo Project to deliver a major socially engaged process and outcome, which we called Shoulder to Shoulder. This contributed to a three-year study by Flinders University that investigated how participating in art activity might impact the health of the community. Their study found that the arts had major impacts on health and wellbeing in areas such as reduction in rates of depression, lower smoking rates, healthier eating, and a reduction on government spending for health services.

My inclusion in the Cad Factory's CASE Incubator program for socially engaged artists changed my artistic practice (and my outlook on my life). It revolutionised how I thought about my career options, opened me up to a wealth of possible modes of practice and future collaborations, and consolidated my commitment to building a career around excellence, social justice and community.

Dr Sarah Penicka-Smith

CONDUCTOR AND SOCIALLY ENGAGED ARTIST



Year 1 CASE Incubator alumni artists Sarah Penicka-Smith, Sunita Bala, Harriet Body, Diane Busuttil at the Cad Factory Sandigo. Photo: Vic McEwan

Goals and Actions



Goal #1: Making Art

The Cad Factory is an artist led organisation that creates art, conducts research and explores new methods and materials that enable the development of our socially engaged practices.

Painting collaborators Lorraine O'Hara and Sarah McEwan at the supported studio the Art Factory, Wagga Wagga, 2022. Photo: Jordy Bos



Goal #2: Supporting Socially Engaged Practices

We are dedicated to advancing socially engaged art as a recognised and thriving field of practice. Through initiatives such as The CASE Incubator Studio, we will provide opportunities for creative development, empowering artists to make meaningful contributions to society.

The CASE Incubator Studio launch, Art Gallery of NSW, 2024. Photo: Kimberley Beattie



Goal #3: Connecting Beyond the Artworld

Our ambition is to expand the understanding of contemporary and socially engaged art practices among non-arts sectors and the general public. We will achieve this through advocacy, education and cross-sector collaborations, promoting the relevance and value of art in diverse contexts.

Narrandera High School Clontarf Academy students at the Narrandera Fisheries Centre caring for rescued fish from the Darling Barka River in Menindee. Photo: Vic McEwan



Goal #4: Strengthening our Organisation

To ensure long term success, we are focused on building financial resilience, enhancing operational capacity, and securing resources necessary for sustainable growth.

Year 1 CASE Incubator alumni workshop at the Cad Factory Sandigo. Photo: Sarah McEwan

Goal	Actions	2025	2026	2027	2028	ACDP Alignment
#1 Making Art	Create new immersive, site specific work	3	4	1	1	First Nations, Regional, Next Generation, Broad and Inclusive communities
	Devise, deliver and participate in exhibitions in traditional exhibition spaces	2	2	3	3	
	Support the sector by offering artist residencies	3	3	2	3	
	Support the sector by delivering the Joyce Spencer Textiles Awards	1	1	1	1	
	Support core Cad Factory Staff through professional development opportunities	3	3	3	3	

Goal	Actions	2025	2026	2027	2028	ACDP Alignment
#2 Supporting Socially Engaged Practices	Deliver an online, monthly community of practice for socially engaged artists	10	10	10	10	First Nations, Regional, Next Generation, Broad and Inclusive communities
	Work with major publication company Routledge to publish the first Philosophy of Socially Engaged Art Practice	1	0	0	1	
	Philosophy of Socially Engaged Practice to be included in university curriculums nationally and internationally	1	2	1	1	
	Place the "Philosophy of Socially Engaged Practice" book within bookshops of major art institutions nationally and internationally	2	1	1	1	
	Deliver presentations at conferences and events nationally and internationally	12	14	12	16	
	Deliver professional development workshops for socially engaged artists	3	3	3	3	
	Deliver professional development workshops focused on arts and health	3	3	3	3	

Goal	Actions	2025	2026	2027	2028	ACDP Alignment
#3 Connecting Beyond The Artworld	Build partnerships and relationships with non-arts partners	12	12	12	12	First Nations, Regional, Next Generation, Broad and Inclusive communities
	Build relationships with politicians (NSW and Federal)	1	1	1	1	
	Build relationships with government and public service	3	1	1	1	
	Create ongoing partnerships with regional development organisations and groups	3	1	1	1	
	Create ongoing partnerships with community organisations	5	5	5	5	
	Create academic partnerships	4	4	4	4	
	Create promotional material tailored for diverse sectors	1	1	1	1	

Goal	Actions	2025	2026	2027	2028	ACDP Alignment
#4 Strengthening our Organisation	Increase core funding from Create NSW	1	1	0	0	Regional
	Obtain multi-year funding from Create NSW	0	1	1	1	
	Diversify funding streams from additional sources	3	3	3	3	
	Increase staff numbers for strategic positions	2	1	0	1	
	Develop/deliver communications and strategic plans	1	0	0	0	

The Cad Factory

Strategic Program Delivery

The Cad Factory program is organised into 5 main streams:

1. Artform Development
2. Education and Knowledge
3. Cross Sector Partnerships
4. Environmental
5. Community of Practice

Following are some examples of upcoming projects, highlighting the range and diversity of our planned activities.

Our program upholds best practices, aligning with Australian standards for fair reimbursement and conditions for artists and collaborators.

Ongoing Program	Year	Program Stream
Joyce Spencer Textile Awards	2025, 26, 27, 28	Artform Development
Arts Health Mini Mentorship	2025, 26, 27, 28	Artform Development, Education and Knowledge, Community of Practice
Scene Shift Residency	2025, 26, 27, 28	Artform Development
Socially engaged art workshops for artists	2025, 26, 27, 28	Artform Development, Community of Practice
Socially engaged art workshops for arts workers	2025, 26, 27, 28	Artform Development, Community of Practice
Community of Practice (Monthly Zooms)	2025, 26, 27, 28	Community of Practice
International Socially Engaged Art Network	2025, 26, 27, 28	Community of Practice

Responsive Projects	Year	Program Stream
Major Site Specific Environmental Performative Installations in four locations along the Murray Darling Basin (QLD, NSW, SA, VIC)	2025, 26	Artform Development, Education and Knowledge, Environmental, Cross Sector Partnerships
Temora Hospital Artwork Commission	2025, 26	Artform Development, Cross Sector Partnerships
Individual Solo Exhibitions from Cad Factory Artists	2025, 26, 27, 28	Artform Development
Group Exhibitions Curated by Cad Factory Artists	2025, 26, 27, 28	Artform Development, Community of Practice
Invited Exhibitions and Festival	2027, 28	Artform Development, Community of Practice
Major Site Specific Environmental Performative Installations	2027, 28	Artform Development, Education and Knowledge, Environmental, Cross Sector Partnerships
International launch and book tour of Towards a Philosophy of Socially Engaged Practice	2026	Artform Development, Education and Knowledge, Cross Sector Partnerships, Community of Practice
Edinburgh University Residency	2026	Artform Development, Education and Knowledge, Environmental



Sarah McEwan, 'Unrequited Love (the Great Magpesis)', Murray Art Museum Albury, 2023. Photo: Jeremy Weihrauch

Environmental/

Operational Context

Operational Context	Description	Alignment with Strategic Goals
Reputation and Impact	Our reputation for ethical, innovative and partnership driven practices positions us as a leader in the sector, often called upon to contribute to its development and provide mentorship and learning opportunities regionally and nationally.	Goal #1 Making Art Goal #2 Supporting Socially Engaged Practices
Regional, National, and International	We deliver work and build partnerships across regional, national and international locations, contributing to broad conversations and articulating the value we bring to our communities. Despite the challenges posed by distance, expense, communities, resources and sector perceptions, we consistently deliver meaningful work and maintain a strong advocacy presence.	Goal #1 Making Art Goal #3 Beyond The Artworld Goal #4 Strengthening our Organisation
Organisational Strength	Our skills-based board, experienced staff, extended network of collaborators, and core organisational values, enable us to be a forward thinking and responsive organisation with a substantial track record. We have built significant infrastructure in both regional NSW and Sydney to facilitate a creative 'flow' between these locations. We identify the potential impact of losing key staff, building strategies to expand our practices and team members.	Goal #2 Supporting Socially Engaged Practices Goal #4 Strengthening our Organisation
Leveraging Partnerships and Cross-Sector Collaboration	We have a proven track record of cultivating substantial cross-sector partnerships, placing us in a prime position to leverage future opportunities while supporting the cross portfolio aims of the Revive: National Cultural Policy.	Goal #2 Supporting Socially Engaged Practices Goal #3 Beyond The Artworld
Economic and Funding Landscape	We recognise that challenges arise from the instability of our art sector, our small staff numbers, and the competitive funding landscape. Our mitigation strategies include diversifying income streams, expansion of collaborating skill sets, and strengthening of organisational foundations.	Goal #4 Strengthening our Organisation
Social and Cultural Perceptions in the Arts	We address perceptions that regional and socially engaged art practices are 'lesser' than urban, studio-based practices by contributing to advocacy initiatives, and presenting high-quality outcomes that challenge these biases.	Goal #3 Beyond The Artworld
Global Issues and Contemporary Relevance	We situate our work in the context of global challenges, and respond with ethical, contemporary practices that enable communities to discuss their world in new ways. We have a primary focus on practices that align with concepts such as socially engaged arts, arts and health and creative recovery.	Goal #1 Making Art Goal #2 Supporting Socially Engaged Practices Goal #3 Beyond The Artworld

Partnerships

The Cad Factory has a substantial reputation for building strong, meaningful and ongoing partnerships. During 2025–2028 we will continue to grow our relationships with the following partners:

Arts and Culture

Local, State and National

- Arts Health Network NSW/ACT (AHNNA)
- National Museum of Australia
- CASE Incubator Alumni
- Western Riverina Arts
- Brand X
- Griffith Regional Art Gallery
- Murray Art Museum Albury
- Narrandera Arts and Community Centre
- The Art Factory Supported Studio
- The Australian Opal Centre
- Regional Arts Australia
- Regional Arts NSW
- Country Arts South Australia

International

- Open Eye Gallery, UK
- Tate Liverpool, UK
- Preus Museum, Norway

Community and Management Groups

- Tuckett Family
- Falls Creek Management Committee
- Narrandera Arts and Community Network

Education

Local, State and National

- University of Sydney
- University of New South Wales
- University of Canberra
- Queensland University of Technology
- Clontarf Academy, Narrandera High School

International

- Manchester Metropolitan University, UK
- University of Salford, UK

Government and Public Sector

- Narrandera Fisheries Centre, Department of Regional NSW
- Narrandera Shire Council
- NSW Chief Scientist & Engineer
- NSW Department of Primary Industries and Regional Development

Health

- Health Infrastructure NSW
- Griffith Base Hospital
- Temora District Hospital
- Murrumbidgee Local Health District
- Sydney Children's Hospital (Randwick)
- Sydney Facial Nerve Clinic
- St Vincent's Hospital

Evaluation and Impact

The Cad Factory is recognised for making significant impacts while maintaining a strong identity and ethical vision. To measure these impacts, we will take a comprehensive approach that integrates narratives, numbers, and beyond.

We will use Key Performance Indicators (KPIs) such as audience numbers and number of new works created, alongside qualitative measures that capture the depth of engagement and experiences of participants, stakeholders and audiences.

We will focus on the following evaluation methods:

- Conducting surveys of participants, partners, and audiences to gather both quantitative data and qualitative feedback on their experiences.
- Collecting verbal feedback from participants, partners, and audiences to capture personal narratives that reflect the depth of engagement.
- Collating correspondence from partners, audiences, and artists to understand the broader impact of our work and the relationships we build.
- Gathering written feedback from school students and teachers to assess educational outcomes and the impact of our programs on students.
- Organising project debriefs to reflect on successes, challenges, and areas for improvement.
- Monitoring media coverage to evaluate public perception and engagement/uptake with our initiatives.
- Tracking key stakeholders' public dialogue about us to gauge our influence and reputation within the broader community.
- Calculating the economic impact within the regions where we operate to illustrate our contribution to local economies where relevant.
- Compiling and analysing relevant statistics to support our impact claims and evaluate the effectiveness of our strategies.
- Develop both project-specific and organisational Impact Frameworks to deepen our understanding of the diverse outcomes generated by our work.



'The Caring Effect: Perspectives on Care' workshop, Wagga Wagga Art Gallery, 2022. Photo: Jacqueline Cooper

Financial Plan

Historically, the Cad Factory has strategically reinvested funds back into our program to expand the impact and reach of our work, while being conscious of the need to build and maintain stable reserves.

Our 2025-28 projections will focus on increasing reserves through diversified income streams, increased workshop and training delivery, increased multi-year operational funding, philanthropic support, and other earned income sources.

This plan is informed by historical data and anticipated achievements, providing a realistic, sustainable trajectory of growth to support our strategic priorities.

Managing Risk

The Cad Factory maintains a multi-tier risk management process that includes:

- A comprehensive suite of governance policies and procedures;
- A two-tier financial management system supported by an annual sign off, quarterly review of operational and project budgets by the board;
- An annual independent audit;
- Annual renewal of insurances including our Public Liability, Equipment, Volunteers, Workers and Directors Indemnity insurances;
- An annual review by staff and board members of our strategic plan to maintain its relevance and track our key performance indicators;
- Maintaining a detailed risk management matrix;
- And conducting project-specific risk assessments for each project.

While our full Risk Management Matrix is available for viewing on our [website](#), an overview is provided here.

Artistic/Programming

Risk	Mitigation
Relationships with artists damaged	<ul style="list-style-type: none"> • Maintain strong links with artists regionally, nationally and 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, adhering to best industry practices and legal requirements.
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

Risk	Mitigation
Our messages become confused, such that communities and funding bodies 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-newsletters.

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 crises if required. • Have senior leaders from across different sectors on our board, including those with strong financial experience. • Develop diversity in funding types received. • Demonstrate impact
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-to-date.

Marketing and Communication

Plan Overview

The Cad Factory's marketing and communication strategy is driven by the following themes:

- Amplifying Regional Voices: Empowering and centering regional stories as an integral part of the Australian story and showcasing the significance of regional arts within the broader national arts landscape.
- Contemporary Arts Events: Providing audiences with unique, large-scale events that create new connections between art, environment, and community.
- New Environmental Art Engagements: Exploring innovative art forms that respond to environmental and ecological concerns.
- Renewable Energy Initiatives: promotion of solar power commitment to the creation of all artistic outcomes, reinforcing sustainable practices.
- Site of Conflicts and Collaborative Knowledge Production: Engaging media with dialogue about complex issues and diverse knowledges.
- National Cultural Policy: One of the aims of the national cultural policy is the integration of the arts across all portfolio areas. Our program, through its partnership model, will achieve this national aim.

Target Audiences

- Government (Federal, State, and Local): Engaging directly with policymakers, local councils, and state and federal government departments to promote artistic, regional and cultural narratives. Collaborate with these key stakeholders to promote key events.
- Academic and Scientific Communities: Partner with universities and cross sector partners (e.g. health and science) to connect with interdisciplinary audiences and knowledge through conferences, publications, and targeted marketing.
- Media (Local, Regional, and National): Leverage relationships with media outlets for interviews, features, and news segments. Utilise partner networks to expand media coverage. Create media opportunities for general interest audiences.
- Public and Community Groups: Develop relationships with regional communities, community groups, and local organisations in the areas we are developing work.
- Arts Audiences: Target socially engaged and general arts communities through features in major art publications, both print and online, regional art networks, sector conferences and forums.

Marketing and Communication Methods

Our engagement strategy will include a combination of digital and print ads, social media, community relationships, face to face engagement, sector engagement, documentation, presentations at conferences, and creating our own publications. We will work closely with all partners to ensure communication channels are cohesive and strategic.

Resources and Responsibilities

To deliver this strategy, we will commit the following resources:

- Branding and Marketing Materials: Professional branding elements, print and digital assets.
- Partnership Agreements: Formalised marketing and communications roles and responsibilities for each partner.
- Budget: Allocation for design, marketing and distribution.
- Personnel:
 - Communications Manager: Overseeing marketing strategies and partner communications.
 - Project Assistant: Managing logistics, events, and community engagement.
 - Creative Producer: Leading creative marketing direction and ensuring alignment with the marketing and communications strategy.
 - Artistic Director: Partnership management

Staff and Board

Our board is made up of highly experienced senior managers from the Public Service, Marketing, Performance and Museum sectors. These skills enable us to have sound and secure governance and make strategic business decisions.

Board

Co-Presidents: Keith Besgrove and Kirsten Wehner

Treasurer: Tahni Froud

Public Officer: Vic McEwan

Secretary: Sarah McEwan

Member: Beate Duesterwald

Member: Lisa Middlebrook

Staff

Artist and Artistic Director: Vic McEwan

Vic is an interdisciplinary artist exploring sound, video and installation. He is a researcher and director, interested in landscape, communities, remote spaces and cross-artform collaboration. Vic holds an award winning PhD from the University of Sydney as the first artist to be accepted into the Faculty of Medicine and Health.

Artist and Creative Producer: Sarah McEwan

Sarah is an artist, musician and artist-curator who likes to time-travel through the past in order to learn from what has happened before and to understand, navigate and create the world she wants and needs in the present and the future. In the spirit of ethically engaged practices, she values community, collaboration, gentleness and embracing differences.

Office Manager and 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 has a long history of volunteer community engagement.



Vic McEwan, 'Shadow and Consequences: Falls Creek #4', 2024

Over the past 5 years the depth, reach and impact of the Cad Factory's work has increased substantially as they have emerged as global leaders in socially engaged arts practice, growing capacity in this sector through mentorship and training programs and developing rich traditions, particularly in the health and environmental sectors.

A/Professor Claire Hooker

SYDNEY HEALTH ETHICS AND PRESIDENT, ARTS HEALTH NETWORK NSW/ACT



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FACTORY