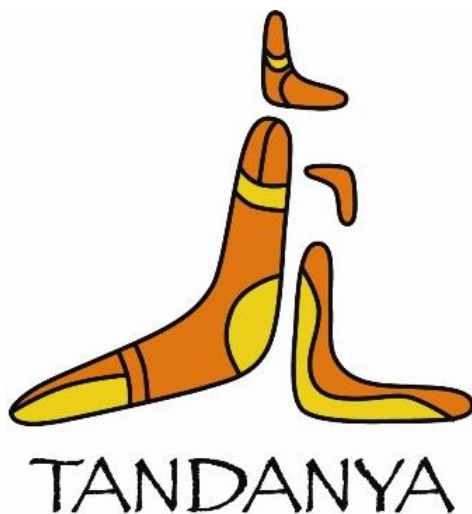




Government of South Australia

Arts SA



**NATIONAL ABORIGINAL CULTURAL INSTITUTE
MINISTERIAL ANNUAL REPORT 2013– 2014**

Prepared by

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4.1 AGENCY IDENTIFICATION

The National Aboriginal Cultural Institute, known as Tandanya, was established in 1989 under the *South Australian Associations Incorporations Act*.

Tandanya plays a unique and important role in the support and promotion of Aboriginal and Torres Strait Islander arts and cultures - a role which is reflected through all aspects of Tandanya's programs.

Tandanya's artistic and cultural programs are founded on the premise that our cultures remain strong and alive and our identity as the first Australians continues to be celebrated through contemporary arts and cultural practice built upon respect for tradition, and Aboriginal and Torres Strait Islander cultural laws and protocols.

Tandanya's core artistic and cultural activities include;

- Visual Arts – exhibitions program
- Cultural Performances and information
- Theatre and Performances
- Festivals and special events
- School education activities
- Tours.

Tandanya is governed by a 10 member Board who are required to be of Aboriginal and / or Torres Strait Islander descent. Tandanya's day to day operations are managed by the Chief Executive Officer with three core functions areas;

- Artistic and Cultural
- Corporate Services
- Commercial and Business Development.

In all commercial and business development activities, Tandanya seek to maximise opportunities for Aboriginal and Torres Strait Islander artists, performers and cultural instructors through our current commercial activities include;

- Retail and gallery sales
- Tours (including inbound and schools groups)
- Venue Hire.

4.2 CHAIRPERSON'S REPORT

As is our custom I would like to pay my respects to the Traditional Owners of the Country upon which the National Aboriginal Cultural Institute - Tandanya stands and recognise the ongoing connection the Kaurna people have to their country.

It has been a very busy time for the Board over the past year. Unlike last year we have managed to keep most of the previous Board. This has ensured there is continuity in terms of the strategic directions for the organisation.

Sandra Miller and Darren Hincks both resigned due to personal matters during the year and I thank them for their contribution to Tandanya. The elected members of the Board are Herb Mack, Craig Rigney, Trevor Lovegrove and Terry Stewart. The appointed members being Klynton Wanganen, Yan Robson, Margaret McCullum, Ribgna Green, Shirley Peisley and John Chester. At the first meeting of the Board I was elected Chairperson, Herb Mack Deputy Chairperson, Margaret McCullum Treasurer and Terry Stewart Secretary. Shirley Peisley has continued as Public Officer as well as being a Board member and she has given valuable support to the Board during the year. I would also like to state that Tandanya has again been well supported by the ALT and John Chester in particular.

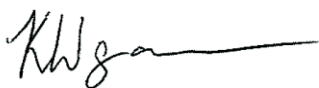
This year the Board has met bi-monthly basis instead of monthly with the Executive meeting between meetings to focus on key area's such as constitution reform and strategic directions. This has provided a bit more time for Tim and the staff to continue their good work without having to stop and organise Board meetings just when they build momentum. More adjustments to the Constitution is planned that will enable Tandanya to be better placed in terms of Enterprise Bargaining to keep existing talented staff and attract specialised expertise.

This year has been extremely busy with a number of events and tasks to undertake. In preparation for our twenty-fifth Anniversary Tandanya has continued to nurture partnerships with festivals, events, arts companies, educational institutions and organisations both locally and nationally with the view of having celebratory events throughout the year. This will provide an opportunity for the staff of Tandanya to showcase their skills and talent. The Policies continue to be reviewed and phased in.

One area in need of attention is membership. There is a need to lift our membership and review how we can lift our friends of Tandanya program to include corporate membership and provide more benefits for our members in general

The next few years are shaping to be an exciting time for Tandanya and the Arts scene in Adelaide. We are also exploring opportunities for strategic partnerships with organisations and building upon more collaboration in the future.

The Board thanks and acknowledges the work of Tandanya staff, whose professionalism and dedication has ensured Tandanya is a great place of support and promotion for artists to present their important stories of artistic excellence at such a high standard.



Klynton Wanganen
Chairperson

CHIEF EXECUTIVE OFFICER'S REPORT

I would like to acknowledge the Traditional Owners of this country the Kaurna people on which Tandanya's premises are situated. I respect the Kaurna people's spiritual, cultural connection to their country and heritage beliefs which are still as important to the living Kaurna people today.

Tandanya was established in 1989 under the *South Australian Associations Incorporations Act*. This year we celebrate our 25th Anniversary on the 1st October 2014. Tandanya is known as The National Aboriginal Cultural Institute; our organisation plays a unique and important role in the support and promotion of Aboriginal and Torres Strait Islander arts and cultures - a role which is reflected through all aspects of Tandanya's programs.

Over the past twelve months continuous improvement has been Tandanya's major organisational priority, guaranteeing a more efficient and effective service delivery by both governance and operational programs and recruitment of staff with the skills and knowledge to provide a professional business service delivery to our clients and communities respectively.

Tandanya has continued strengthening and increasing partnership initiatives with all Industry sectors including: University of Adelaide, Adelaide Fringe, Jam Factory, Adelaide Festival, and University of South Australia – DUCIER, Adelaide City Council, Port Adelaide and Enfield Council, Charles Sturt Council, No Strings Attached, Taoundi College and Carclew in providing cultural expertise, knowledge and advice towards developing major partnership arrangements for the future.

The Visual Arts 2013-2014 program highlighted the key areas of exhibitions and workshop opportunities for the year. The Spirit Festival and Survival program showcased established and emerging musicians across different genres, as well as cultural performers and dancers.

Tandanya also saw an opportunity to increase the scope of our Community Arts Engagement program improving our services through public workshops and continued to focus on youth development. In providing free workshops to build and promote cultural understanding and to encourage participants to explore a number of art forms, which included cultural weaving, storytelling and performance, painting, aerosol art and ceramics just to name a few.

In conclusion, we are now celebrating Tandanya's 25th Anniversary with all its achievements and successes as the National Aboriginal Cultural Institute. I have confidence in Tandanya's future strategic direction and ability to deliver on its KPIs for the next 3 to 6 years with the strong support from our Governances and Operational personnel currently commitment to engage with the Aboriginal people and non-Aboriginal people at local, national and international community levels.



Timothy Ritchie
Chief Executive Officer

4.3 PLANS AND OBJECTIVES

Tandanya Business Plan 2013-2015

The Tandanya Business Plan for 2013-2015 was ratified by the Tandanya Board. It is focused with clear strategies to increase income through sponsorship, philanthropic funding and partnerships.

Performance against South Australia Strategic Plan (SASP)

T6.1	<p>Improve the overall wellbeing of Aboriginal South Australians.</p> <ul style="list-style-type: none">• Tandanya's objectives and artistic programming aims to create opportunities that ultimately have a positive effect on the overall wellbeing of Aboriginal South Australians. The promotion and support of cultural expression, cultural maintenance, and cultural identity, represents core identified community needs for Aboriginal and Torres Strait Islander people. Emotional, spiritual and physical well-being is innately connected to cultural identity – and identity is expressed through cultural practices.• South Australian Aboriginal communities and/or individual artists have very limited opportunity to present and promote work produced in an environment in which cultural practices and identity are being supported. Through supporting cultural expression through the arts, the expression of heritage, identity and relationship to country is being further empowered. <p>All activities, both operational and artistic have the core objectives which aim to ensure:</p> <ul style="list-style-type: none">• inclusion and recognition• development, production and the showcasing arts / cultural practices• opportunities for communication, networking• public exposure, and the• potential to generate earnings / income.
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T30	<p>Increase the number of women on all state Government Boards and committees to 50% on average by 2014, and maintain thereafter by ensuring that 50% of women are appointed, on average each quarter.</p> <ul style="list-style-type: none"> • 40% of the 10 member Tandanya Board are women as of 30 June 2013 • 60% of the 10 member Tandanya Board are men as of 30 June 2013.
T50	<p>Increase by 10% the number of people with a disability employed in South Australia by 2020.</p> <ul style="list-style-type: none"> • No Tandanya employee as of 30 June 2014 identified as having a disability.
T52	<p>Have women comprising half of the public sector employees in executive levels (including Chief Executive Officers) by 2014 and maintain thereafter.</p> <ul style="list-style-type: none"> • No women held Executive Positions in the period July 2013 to June 2014 • Within the Management Team 2 women held senior roles.
T53	<p>Increase the participation of Aboriginal peoples in the South Australian public sector, spread across all classifications and agencies, to 2% by 2014 and maintain those levels through to 2020.</p> <ul style="list-style-type: none"> • 93% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander is situated in the salary category of \$0 - \$54,799. • 0% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander are situated in the salary range of \$54,800- \$69,699. • 50% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander is situated in the salary category of \$69,700 - \$89,199. • 0% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander is situated in the salary range of \$89,200 - \$112,599. • 0% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander is situated in the salary range of \$112,600+.

4.4 OPERATIONS AND INITIATIVES

Tandanya continues to promote the use of arts and cultural knowledge in strategic planning for its future development. This is evident in our completed 2013-14 programs, designed to broaden skills and build awareness around the need to harness Aboriginal and Torres Strait Islander talent. Our team clearly recognises that artistic expression fulfils an important role in cultural maintenance and the evolution within our communities. Through regular communication and co-ordination with wide reaching regional, rural and remote people, we have connected Aboriginal and Torres Strait Islander creative strengths and abilities, increased community involvement and demonstrated passion and commitment to the arts and crafts industry across Australia.

Program Development Activities

- Regular communication with individual artists, art centres, arts organisations and funding bodies – both locally in SA and interstate.
- Assessment of the Visual Arts Program and making contact with those involved with scheduled exhibitions including touring organisations, curators, artists and community art centres.

Operational and artistic initiatives addressed with core objectives:

1. Inclusion and recognition
2. Development, production and showcasing arts and cultural practices
3. Expanded public awareness with good promotions and marketing strategy
4. Increased potential to generate earnings

Working Partnerships Developed;

Local: Arts SA, Australia Council, CASM, Kurruru, Adelaide Festival Centre, Art Gallery of South Australia, the Spirit Festival, the South Australian Aboriginal and Torres Strait Islander Storytellers' and Writers' Group, the Southern Elders Weaving Group, Jam Factory, Adelaide City Council, Whitelion, Carclew, Windmill Theatre, No String Attached, Adelaide Fringe, Womadelaide, Anangu Arts & Cultural Corporation, Port Adelaide & Enfield Council, Charles Sturt Council.

Regional: Gab Titui Cultural Centre (Torres Strait Islanders), Country Arts SA, KickArts Contemporary Arts (Cairns), Desart.

Tandanya has provided a robust and diverse exhibitions program with catalogue publications that have an ongoing effect after thought-provoking presentations. We have explored 'diversity in expression' with artists and their new approaches in 2013-2014 by creating innovative partnering and a collaborative operational process to satisfy artists and audiences.

Artistic and Cultural

Tandanya continues to stimulate discussion, ideas, networks and opportunities for Aboriginal and Torres Strait Islander artists within the broader community.

VISUAL ARTS

On What Grounds

1 July to 26 July 2013

Shown in both Kaurna Gallery at Tandanya and the Adelaide Town Hall, to celebrate NAIDOC week 2013, the exhibition featured the works of Racquel Austin-Abdullah, Paul Clothier, Amy Pfitzner and James Tylor.

Crowne Plaza Adelaide

May to 25 July 2013

Tandanya Collections on Loan in the front foyer of the Hotel.

Spirit of Country – Paul Herzich

11 July to 8 September 2013

This exhibition was opened by Kaurna Elder Uncle Lewis O'Brien. Paul is a proud Ngarrindjeri and Kaurna man. His exhibition captured the Spirit of Country through a use of different mediums including steel, photography and readymade materials. The exhibition had a great smell and textual element.

Strong Women, Strong Paintings, Strong Culture

11 July to 2 September 2013

This touring non-selling exhibition was originally curated from the Sims Dickson collection in celebration of the Centenary of International Women's Day in 2011; the exhibition showed the works of senior Aboriginal women from the Central and Western Deserts. The exhibition included paintings, fibre, carvings, batik, etchings, and Tjanpi sculptures and baskets by more than 50 artists.

Marking Country: new paintings and prints by Papulankutja artists

July to 6 September 2013

The Papulankutja artists printmaking series emerged from story-telling, contemplation and ancestral connections that are evoked when initiating a painting. Each title signified the beginning - its genesis drawn from the original finger marks in the red earth. Story-telling, sand marking and song are harmonious with Ngaanyatjarra cultural practice and consistent with the social circumstances that identify artists of the desert. Three sales were made.

Our Stories from Our Place - Colleen Strangways

13 September to 21 October 2013

Shown in the Kaurna Gallery, the exhibition comprised a contemporary collection of works by Aboriginal digital artist and Arabuna woman Colleen Strangways. Colleen portrayed her culture in various photographic formats to bring about awareness and beauty found within the indigenous community. No sales were made.

Seeds of Life - Christina Gollan

1 November 2013 to 5 January 2014

Opened in the Main Gallery by Nici Cumpston, Curator of Aboriginal and Torres Strait Islander Art, Art Gallery of South Australia, the exhibition showed the ceramic and paint on canvas these artworks are by one of South Australia's leading Aboriginal ceramicists. Representing themes of South Australian flora and fauna, the works drew both visitor and peer admiration. Seventeen artworks were sold.

The Journey – Images from Give Up Smokes for Good campaign

1 November 2013 to 8 February 2014

Featuring portrait photographs, posters and a calendar of images of SA Aboriginal community members created by Drug and Alcohol Services South Australia (DASSA) and photographed by Richard Lyons, the exhibition promoted quitting smoking and building stronger healthier Aboriginal communities. The exhibition was a non-selling show in the Kurna Gallery.

Freshwater Saltwater

1 November 2013 to 13 February 2014

Featuring works from the Torres Strait Islands, Freshwater Saltwater spoke to the holistic connection of Aboriginal and Torres Strait Islander peoples to their culture and environment. Showing the works of twenty artists, including linocuts, ghost basket weaving, ceramic and other sculpture works, the exhibition was curated by Teho Ropeyarn from the UMI Arts Centre in Cairns and shown in Tandanya's main Gallery. Freshwater Saltwater then went on to tour several galleries in Australia.

Two works were sold through the exhibition, one to a private collector, and one to the Flinders University Art Gallery.

Night and Day Dreaming – Clifford Possum Tjapaltjarri

1 November 2013 to 13 February 2014

Major works of Clifford Possum from a private collection, including the rarely seen large scale painting Night and Day Dreaming (1989) were exhibited in the Western gallery alongside a photographic display of the artist at work. The exhibition coincided with Tandanya's Summer Holiday workshops and provided a background and inspiration to a series of workshops around the meaning of Aboriginal desert symbology in artwork.

3 Ways – Eddie Kitching, Norma Benger and May Rosas

14 February to 5 May 2014

Presented as a part of the 2014 Adelaide Fringe the exhibition showed the works of three Northern Territory artists and included works on canvas, in glass and jewellery. Opened by AFL legend Andrew McCloud, the exhibition sold four works on canvas.

Four Rooms

25 February to 5 May 2014

Presented by Tandanya and the Adelaide Festival, Four Rooms was an innovative and multi-sensory exhibition that comprised four individual room environments created by some of Australia's leading visual arts practitioners (Zane Saunders, Jenny Fraser, Gordon Hookey and Tess Allas and Vernon Ah-Kee) collaborating with international artists James Luna and Charlie Schneider. Each room featured new works, drawing on video, objects, sound and lighting to articulate alter/native responses to themes of space, time and authorship. While Four rooms was a non-selling exhibition, a comprehensive catalogue was produced which sold 34 copies.

Making Print

22 March to 10 May 2014

An exhibition of print works on paper from the Cicada Press research group from the College of Fine Arts at UniNSW that brought together the works of fourteen artists from diverse regions of Australia, including urban, regional and remote. Presented in conjunction with Cicada Press, the exhibition sold four quality edition prints.

Men's Work

15 April to 7 June 2014

Men's work explored the contribution of Aboriginal men in the visual arts. Drawn from Tandanya's permanent collection and other public and private collections, the exhibition explored notions of identity, knowledge of country, culture, tradition and contemporary expression in a range of visual mediums. The work of over 15 men was represented in the show, including works by Jacob Stengle, Ian Abdulla, Gordon Bennett and Joel Birnie. While predominantly a non-selling show, two works were sold.

Women's Work

12 June to 19 July 2014

Connecting with the Men's Work exhibition, Women's Work explored the contribution of Aboriginal women in the visual arts. Also drawn from Tandanya's permanent collection and other public and private collections, the exhibition explored notions of identity, knowledge of country, culture, tradition and contemporary expression in a range of visual mediums. The work of over 15 women was represented in the show, including works by Emily Kame Kngwarreye, Barbara Weir, Gabriella Possum, Judy Napangardi and Fiona Foley. While predominantly a non-selling show, one Tjanpi work was sold.

SPIRIT FESTIVAL 2014

The Spirit Festival is South Australia's premier Indigenous Arts and Cultural Festival. A free community event, Spirit Festival was held in Tarntanyangga (Victoria Square) for the first time in 2014. It was, as usual, smoke, drug and alcohol free. There were four main areas of activity: The Speaking Wave Literature Marquee, Theatre and Film Marquee, Workshops area and the Main Stage.

Spirit Festival 2014 was held on Saturday the 15th and Sunday the 16th March with over 3,000 people attending the festival. The Spirit Festival audience was diverse and came from across the local Indigenous community, non-indigenous community and tourists, both domestic and international. Attendances were lower than expected due to the inclement weather.

The Festival was unfortunately suspended on the night of Saturday, 15th March at approximately 7.30pm due to the medical emergency of Ngarrindjeri elder and traditional dance performer Uncle Major Sumner. The Festival resumed as normal on Sunday, 16th March. Uncle Major Sumner has recovered well.

The Speaking Wave Literature Forum (sponsored by David Unaipon College of Indigenous Education and Research) presented three workshops/panels and gave short readings on the main stage between performances of other artists. In addition a special performance was given by local actors Coby Edgar and Derik Lynch, who read selected poetry and works by the Speaking Wave writers accompanied by Allan Sumner on acoustic guitar. This was a new work that was successful and will be further developed for future festivals.

The following workshops held over the duration of the festival had approximately 1,000 children, teenagers and adults participate, with children being in the majority:

- Traditional Kaurna dance (Robert Taylor)
- Traditional Aboriginal games (Allan Sumner)
- Anangu weaving
- Kaurna Language
(Presented by Kaurna Warra Pintyanthi – The University of Adelaide)
- Torres Strait Islander costume making (Kainee Bon)
- Ngarrindjeri storytelling
(The Kondoli whale was not used as intended for safety reasons, due to the unpredictable high winds, however the storytelling proceeded within the Workshop Marquee)
- 3-D printing demonstration (presented by FabLab)
- Painting
- Aerosol painting demonstration
- Contemporary Aboriginal dance (Tammi Gissell)
- Native beauty (presented by Kura Yerlo)
- Cirkidz circus workshop.

The Traditional Aboriginal Games, 3-D printing demonstration and Kaurna Language workshop were particularly popular with the participants.

Aboriginal & Torres Strait Islander arts and culture were strongly represented with a 100% Indigenous program of film, dance, cabaret, music, comedy and the following highlights included:

- Desert Fringe Super Band
(Robert K Champion, Warren Milera and Iwantja Band – in partnership with the Adelaide Fringe Festival)
- The world premiere concert of The New Black
(By Leeroy Bilney and Marcus Corowa)
- Bart Willoughby
- Warren H Williams
- The world premiere cabaret concert of Flashblacks!
(With international actress Isabella Rossellini in the audience)
- Impossible Odds
- CASM showcase (in partnership with The University of Adelaide – Centre for Aboriginal Studies in Music)
- John Pilger's Documentary *Utopia*
- Women of the World Film Festival 2014 – Indigenous Program
- Crystal Mercy
- Ellie Lovegrove
- Magnificus Magnificus (Tammi Gissell).

Youth participation in the Spirit Festival was high. The Spirit Festival presented the Wiltja Mob (Aboriginal students from the Wiltja Program at Woodville High School) and Nunga Rhythms (Riverland Youth Theatre). Both groups performed short dance pieces several times on the dance ground. In addition the five Traditional Dance groups each had young dancers participate, including the Binnanendi Boys from Kurruru Youth Performing Arts.

Spirit Festival had partnerships across the ATSI sectors including Kura Yerlo, Nunga Wangga Radio, Medicare Local, CASM (Centre for Aboriginal Studies in Music – The University of Adelaide), “Give Up Smokes for Good” program (Drug and Alcohol Services SA), the South Australian Indigenous Writers’ Group and DUCIER (David Unaipon College of Indigenous Education and Research – The University of South Australia).

Every effort was made to engage and utilise Indigenous people in all aspects of the Spirit Festival, i.e. photographers, volunteers, videographers, production crew, administration staff etc. As such the Spirit Festival achieved *over 90% of the 200 staff, crew, volunteers and artists being Indigenous.*

COMMUNITY CULTURAL EVENTS

Survival Day

26 January 2014

The objectives of this project were to deliver a community cultural event building on previous Survival Day celebrations hosted by Tandanya.

The new partnership between Kura Yerlo Inc and Tandanya NACI was a driving force in the success of the event. By creating the partnership between Tandanya and Kura Yerlo, we were able to build up from the Survival Day 2013 event - which promoted the strength, spirit and survival of Aboriginal and Torres Strait Islander people through focusing on the celebration of culture, cultural practices and community.

Probably the biggest factor to the success of Survival Day was due to the relocation of the event from Tandanya in the city to the Semaphore foreshore. Notably the traffic that came through for Australia Day celebrations came and joined in on the event - evidently Survival Day reached out to the broader community and became a sharing of culture for many people.

We were able to provide an opportunity for community to come together on a significant day in Australia's history – Australia Day – with a dedicated Indigenous focus and encompass cultural celebration; cultural presentation; cultural exchange; community engagement; and public education of Aboriginal and Torres Strait Islander cultures to include both traditional and contemporary elements;

Positively and creatively celebrate the strength, enduring spirit and diversity of both traditional and contemporary forms of Indigenous cultural expression.

Summer School Holiday workshops

January 2014

A series of free workshops was including weaving, traditional Aboriginal painting, aerosol art and jewellery making workshops presented by Tandanya and funded by Adelaide City Council.

Juvenile Justice Program for Reconciliation Week

May 2014

A series of workshops (customising baseball caps with Indigenous designs) and cultural performances and welcome to country, were presented at Cavan and Magill training centres for Reconciliation Week. This program was facilitated by Adelaide Youth Training Centre (AYTC).

UNISA Reconciliation Week project

May 2014

Facilitated by Narisha Cash who engaged UNISA students to paint canvases as a part of Reconciliation week Artworks were created that highlighted the ATSI student area.

Museum Workshops for NAIDOC Week

July 2014

The Museum of South Australia approached Narisha Cash to facilitate workshops for 5-10 year olds to recreate street art and culture and mini street scenes. Incorporating Indigenous designs and stories and teaching the importance of NAIDOC week.

Whitelion and Tandanya Project: Looking Back on Future

December 2013 to July 2014

The biggest project and partnership, with major outcomes, was the Whitelion and Tandanya project “Looking back on future”. A series of workshops teaching the importance of culture with elders Aunty Steph Gollan, Margie Brodie and artists Narisha Cash and Christopher Crebbin, working with disengaged youth to achieve high quality art works through contemporary mediums such as aerosol art. The students had an opportunity to work on major public art projects such as the Morphett Street ‘birds wall’ and art works for Country Arts SA. The students also had an opportunity to be involved with Our Mob exhibition. The lead-up workshops through to final public art pieces ensured that skills and confidence and cultural knowledge were enhanced throughout the project.

Education and School Tours

A key component of Tandanya’s role is to inform and educate the general public on Aboriginal and Torres Strait Islander art, history & cultures. To this end tours were available from November 2013 onwards on a pre-booked basis.

For the most part these tours are accessed by schools and to lesser degree Vacation Care groups, English Language Schools, Universities, Corporate & Community groups who visit Tandanya as part of their Arts or Aboriginal Studies programs or for corporate outings. The frequency of tours accessed by the latter groups has been increasing and is an area Tandanya will continue to foster.

Our tours are designed to be informative, educational, engaging and inclusive, and are specifically tailored to cover a number of Australian Curriculum areas. The content of the tours is adapted to the needs, interests, ages and language capacity of the participants.

In addition, and again from November 2013, Tandanya presents a cultural performance for the general public on a pre-booked basis. Cultural performances feature either Torres Strait Islander culture through language, dance and song or Aboriginal culture through yidaki performances and personal history.

RETAIL

Tandanya's objectives and artistic programming together with its retail business activities aim to create opportunities that ultimately have a positive effect on the overall wellbeing of Aboriginal South Australians.

2013-14 was a challenging trading year for Tandanya Gallery Shop. Having generally survived the negative impacts of the Global Financial Crisis the year was characterised by lower than average retail performance with ongoing lack of consumer confidence.

Nevertheless the period was a milestone for Tandanya, signing up to the voluntary Indigenous Art Code. This national code membership provides a significant point of difference for visitors to the Gallery Shop. They can purchase with confidence in the knowledge that Tandanya's relationships with artists, art centres and trade suppliers are ethical in their intent and execution.

Tandanya again held a stall at Womadelaide, with trading results surpassing that of the previous year. Again this promotional opportunity was warmly embraced by artists and art centres, particularly from South Australia.

Throughout the year the Gallery Shop once again supplied corporations and government departments with authentic products. A highlight was a further invitation from the Graham F Smith Peace Foundation to provide artwork for their annual fundraising silent auction. The bulk of works provided were from South Australian arts centres and individual artists. They sold well, adding to the financial benefits that retail provides to South Australian artists all year round. Tandanya was also invited to hold a stall at the international Velo-City Conference in June.

Tandanya Gallery Shop and Visual Arts continued to work cooperatively to enhance outcomes for artists. Once again, where available, complementary product to exhibitions was sourced by the Gallery Shop for sale and prominently displayed. This arrangement adds real financial and promotional benefits for exhibiting artists.

Retail also continued to work closely with Tandanya's Programs unit, providing support to initiatives such as Spirit festival.

Late in the period the Gallery Shop was temporarily moved to the café area within Tandanya in order to facilitate long-awaited refurbishments to the Shop. This is an important platform for strategic directions into the future that will see the Gallery Shop holding 'mini exhibitions' of new, interesting and widely-sourced Aboriginal and Torres Strait arts and crafts from across the country.

4.5 ROLE, LEGISLATION AND STRUCTURE (CORPORATE GOVERNANCE)

a) The functions and objectives of the agency

Tandanya's Vision and Mission

Tandanya's Vision: The National Aboriginal Cultural Institute - Tandanya is recognised as the leading multi-arts and cultural base that creates understandings of Aboriginal and Torres Strait Islander cultures through artistic expression, participation and interaction.

Tandanya's Mission: The National Aboriginal Cultural Institute – Tandanya is a catalyst for fostering, in a culturally appropriate way, an increased level of understanding and respect for Aboriginal and Torres Strait Islander arts, cultures, histories and heritage.

Tandanya's Objectives: Showcase the vibrancy and raise awareness of the diversity of Aboriginal and Torres Strait Islander arts and culture.

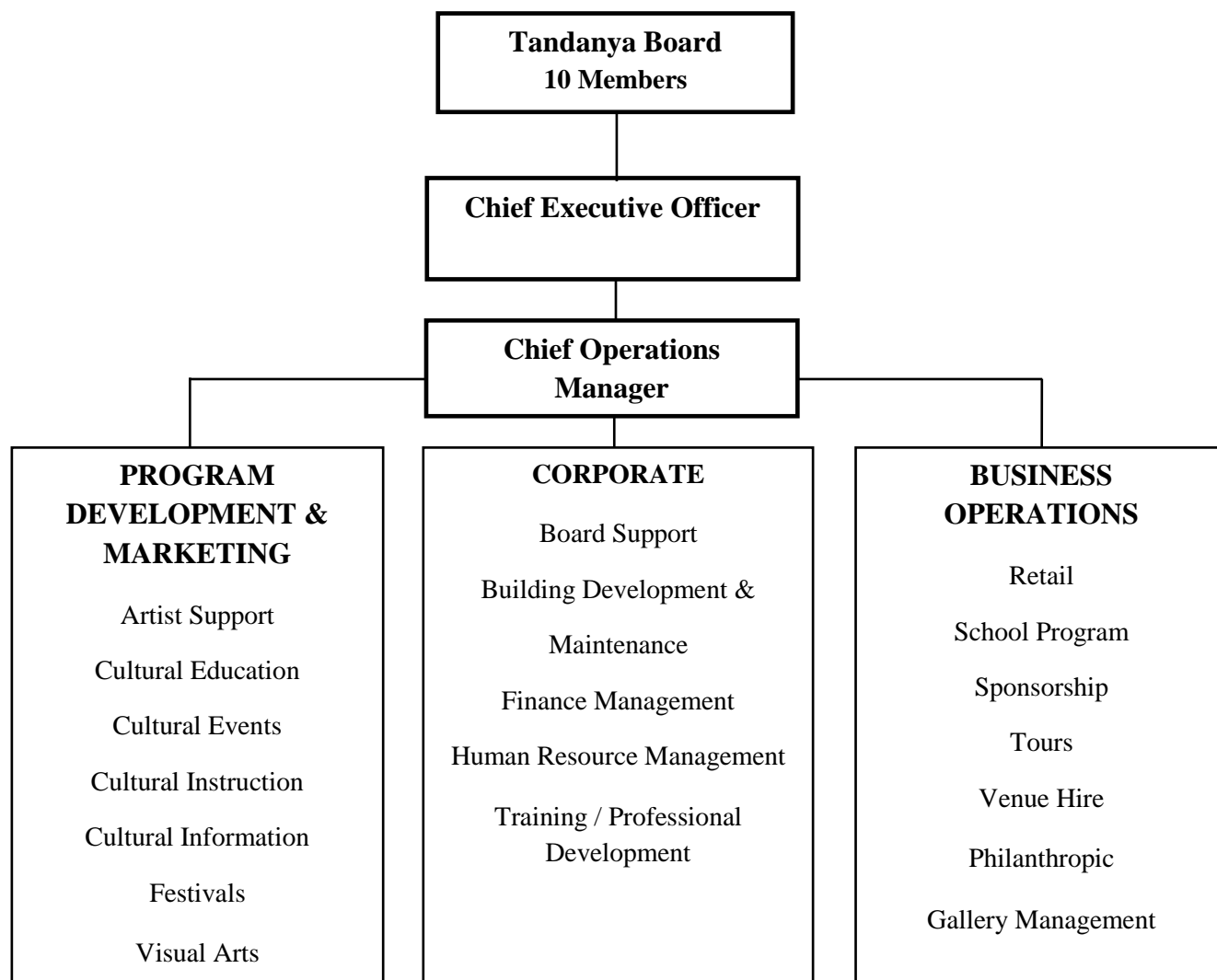
- Facilitate community cultural development, maintenance, and presentation of art, culture and activities that contribute to the social, economic and cultural advancement of Aboriginal and Torres Strait Islander peoples.
- Be economically viable by strengthening our relationships and building partnerships with the Australian and South Australian Governments and their agencies, local government, non-government organisations and private enterprise.
- Advance the principles of Reconciliation through culturally appropriate teaching and learning about Aboriginal and Torres Strait Islander cultures, arts, histories, and heritage.
- Promote employment and career opportunities for Aboriginal and Torres Strait Islander peoples in the arts and cultural sector.
- Maintain workplace standards that are safe, productive and which nurture positive growth.

b) The legislation administered by the agency

Not applicable to this organisation.

c) Organisational Structure

The Chart below highlights the relationship between the ten (10) members of the Tandanya Board, the Chief Executive Officer and the three core functional units;



The Chart lists core activities undertaken in each function area. Each functional area is interlinked with the other. One cannot be effective without the other.

Recently operational changes have been implemented which has transformed distinct activity units into a structure which provides efficient management frameworks, allowing flexibility and opportunities for workers to multi-skill and improved communication across and within program areas.

Board Membership

Klynton Wanganeen	Chairperson – Minister for the Arts appointed
Shirley Peisley	Minister for Aboriginal Affairs appointed
Margaret McCallum	Treasurer – Minister for the Arts appointed
John Chester	Minister for Aboriginal Affairs - ALT representative
Ribnga Green	Minister for the Arts appointed
Yanji Robson-McInerney	Minister for the Arts appointed
Trevor Lovegrove	Community Member
Herbert Mack	Deputy Chairperson – Community Member
Terry Stewart	Secretary - Community Member
Craig Rigney	Community Member
Sandra Miller	Resigned October 2013
Darren Hincks	Resigned August 2013

d) The agency's relationship to other agencies within the Minister's area of responsibility

Not applicable to this organisation.

4.6 MANAGEMENT OF HUMAN RESOURCES

Tandanya employment recruitment process has been positive in encouraging Aboriginal and Torres Strait Islanders people to apply for vacancies' within the organisation's Administration and programs.

Total Number of Employees		
Persons	18	
FTEs	10	

4.7 EMPLOYEE NUMBERS, GENDER AND STATUS

During this financial year, Tandanya has focussed on reviewing the systems and processes to ensure that they continue to meet the needs of the organisation. The development of effective successful planning processes and organisation wide workforce plans that will effectively address Tandanya's human resource requirements have been an integral part of this review process.

Total number of Employees by Gender

Gender	% Persons	%FTEs
Male	44%	30%
Female	56%	70%

Although there were more female employees than males at Tandanya at the end of June 2014, female employees represented 56% of the total FTE population compared to male employees, who represented 44% of the total FTE population.

Number of Persons during the 2013-14 Financial Year	
Separated from the agency	3
Recruited to the agency	3

The slight increase in recruitment for 2013-14 was a direct result of a major organisational restructure the year before.

Number of Persons on Leave without Pay

Number of Persons at 30 June 2014	
On Leave without Pay	Nil

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$54,799	6	9	15
\$54,800- \$69,699	0	1	1
\$69,700 - \$89,199	2	0	2
\$89,200 - \$112,599	0	0	0
\$112,600+	0	0	0
Total	8	10	18

The figures reflect an over-representation of employees in the \$0-\$54,799 salary bracket and represent approximately 80% of the total number of employees at Tandanya. Of this salary bracket the gender balance was slightly higher toward the Female employees.

Status of Employees in Current Position

FTE's	Ongoing	Short Term Contract	Long-Term Contract	Other (Casual)	Total
Male	3	0	0	0	3
Female	7	0	0	0	7
Total	10	0	0	0	10

PERSONS	Ongoing	Short Term Contract	Long-Term Contract	Other (Casual)	Total
Male	8	0	0	0	8
Female	10	0	0	0	10
Total	18	0	0	0	18

4.8 EXECUTIVES

	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total				
Class.	M	F	M	F	M	F	M	F	M	%	F	%	Total
Negotiated Contract CEO	0	0	0	0	0	0	0	0	0	0	0	0	0

There has been no change in the total number of executive employees at Tandanya since the 2013- 2014 financial years.

4.9 LEAVE MANAGEMENT

Average Days Leave Per Full Time Employee

Leave Type	2010-11	2011-12	2012-13	2013-14
Sick Leave	3.76	0.95	4.5	11
Family Carer's Leave	0	0	0	0
Miscellaneous Special Leave	0	0	0	0

The 2013-14 figures show an increase in the average days taken per FTE employee for sick leave compared to the same categories in the 2010-11, 2011-12 and 2012-13 financial years.

4.10 WORKFORCE DIVERSITY

Aboriginal and / or Torres Strait Islander Employees

Salary Bracket	Aboriginal Staff	Total Employees	% Aboriginal Employees	Target
\$0 - \$54,799	14	15	93%	2%
\$54,800- \$69,699	0	1	0%	2%
\$69,700 - \$89,199	1	2	50%	2%
\$89,200 - \$112,599	0	0	0	2%
\$112,600+	0	0	0	2%
Total	15	18	83%	2%

The % of Aboriginal and Torres Strait Islander people employees remains well above the target. Tandanya continues to direct the majority of its vacancies to Aboriginal and Torres Strait Islander people recruitment networks.

Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total	2014 Workforce Benchmark*
15-19	0	0	0	0	5.5%
20-24	0	0	0	0	9.7%
25-29	0	1	1	6	11.2%
30-34	0	1	1	6	10.7%
35-39	3	1	4	22	9.6%
40-44	0	3	3	16	11.4%
45-49	1	0	1	6	11.1%
50-54	2	0	2	11	11.4%
55-59	2	2	4	21	9.1%
60-64	0	1	1	6	6.7%
65+	0	1	1	6	3.6%
Total	8	10	18	100	100.0

Cultural and Linguistic Diversity

	Male	Female	Total	% Agency	SA Community*
Number of Employees born overseas	1	0	1	6%	22.1%
Number of employees who speak language(s) other than English at home	0	0	0	0%	14.4%

Total Number of Employees with Disabilities (According to Commonwealth DDA Definition)

Number of Employees with disabilities				
Male	Female	Total	% Agency	
0	0	0	0	

Types of Disability (Where specified)

Disability	Male	Female	Total	% of Agency
Disability requiring Workplace Adaptation Physical	0	0	0	0
Intellectual	0	0	0	0
Sensory	0	0	0	0
Psychological / Psychiatric	0	0	0	0

4.11 VOLUNTARY FLEXIBLE WORKING ARRANGEMENTS

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	0	0	0
Compressed weeks	0	0	0
Part-Time	0	0	0
Job Sharing	0	0	0
Working from Home	0	0	0

Tandanya has a policy of providing time in lieu to employees (flexi-time) as a part of the employment contract.

4.12 PERFORMANCE DEVELOPMENT

Documented Review of Individual Performance Management

Employees with...	% Total Workforce
A review within the past 12 months	18
A review older than 12 months	Nil
No Review	Nil

The development and implementation of an appropriate and practical review process for all staff is currently underway and the majority of staff has now completed a Review of Individual Performance Management.

4.13 LEADERSHIP AND MANAGEMENT DEVELOPMENT

Training and Development	Total Cost	% of Total Salary Expenditure
Total Training and Development expenditure	\$5,000	0.67%
Total Leadership and Management development expenditure	0	0

All mandatory compliance training will be offered (legal, financial, WH&S, Bullying & Harassment) including self-development related learning identified through the performance review process. All new employees are required to undergo an extensive induction program.

4.14 ACCREDITED TRAINING PACKAGES

Classification	Number of Accredited Training Packages
	Nil

4.15 EMPLOYMENT OPPORTUNITY PROGRAMS

Tandanya is firmly committed to equal opportunity principles in all aspects of employment. Equitable and transparent employment practices have been developed and implemented to ensure that no discrimination occurs:

- When recruiting and selecting staff
- In policies, practices and procedures
- In terms and conditions of work
- In training and promotion
- In the methods and reasons for performance management, counselling and dismissal.

Tandanya provides training and guidance to ensure that it acts in a manner which is consistent with equal opportunity principles in the provision of all internal and external opportunities and services.

The result of Protection of Merit and Equity in 2012-13	Target	Result
% of vacant positions forwarded to Aboriginal Employment Networks	5	5
% of vacant positions forwarded to Disability Employment Networks	Nil	Nil

A concerted effort to forward all vacancy details to Aboriginal Employment and Disability Networks will continue to be made.

4.16 WORK HEALTH & SAFETY AND INJURY MANAGEMENT

Tandanya has continued to work towards improving the Work Health & Safety and Injury Managements systems and ensuring staff and visitors are provided with a safe and healthy environment.

A regime of risk assessments has been established associated with the installation of each exhibition. This ensures the safety of the installation crew, the safety of staff and public generally during installations.

Duress alarms were purchased and installed in the Gallery Shop and the Gallery Attendant's workstation for the immediate protection of frontline staff. These are directly connected to Police Security.

All staff is encouraged to report all incidents which provide the organisation with clear reporting trends. Two such reports were received in 2013-2014, resulting in the removal of a potential tripping hazard in the foyer and refinements made to a gallery installation involving the stability of totem poles installed.

Reviewing and improving the induction program provided to all staff has been a priority for the 2012-13 year. The program aims to ensure personnel have all the necessary information in order to contribute to our safe work culture immediately they commence working at Tandanya.

Table 1 – Work Health & Safety Prosecutions, Notices and Corrective Action Taken

Number of notifiable occurrences pursuant to WHS Act Part 3	
Number of notices served pursuant to WHS Act Section 90, Section 191 and Section 195 (provisional improvement, improvement and prohibition notices)	0

Table 2 – Agency gross workers compensation expenditure for 2013-14 compared with 2012-13

EXPENDITURE	2013-14 (\$m)	2012-13 (\$m)	Variation (\$m) + (-)	% Change + (-)
Income Maintenance	Nil	Nil	Nil	Nil
Lump Sum Settlements Redemptions – Sect. 42	Nil	Nil	Nil	Nil
Lump Sum Settlements Permanent Disability – Sect. 43	Nil	Nil	Nil	Nil
Medical / Hospital Costs combined	Nil	Nil	Nil	Nil
Other	Nil	Nil	Nil	Nil
Total Claims Expenditure	Nil	Nil	Nil	Nil

Tandanya is committed to the ‘Safety and Wellbeing in the Public Sector 2010-2015 strategy which embeds the Premier’s Zero Harm Vision and underpins the SASP Target 21: ‘Greater Safety at Work’ and continues to work towards improving the health, safety and welfare of all staff and visitors to Tandanya. Towards this, Tandanya continues to work with SafeWork SA on their Industry Improvement Program Tailored Intervention Strategy.

A hazardous substances cupboard has been purchased and materials stored in line with guidelines. A hazardous ramp at the rear of the building has been removed.

Table 3 – Meeting Safety Performance Targets

	Base: 2011- 2012	Performance: 12 months to end of June 2014			Final Target
	Numbers or %	Actual	Notional Quarterly Target	Variation	Numbers or %
Workplace Fatalities	Nil	Nil	Nil	Nil	Nil
New Workplace Injury Claims	Nil	Nil	Nil	Nil	Nil
New Workplace Injury Claims Frequency Rate	Nil	Nil	Nil	Nil	Nil
Lost Time Injury Frequency Rate***	Nil	Nil	Nil	Nil	Nil
New Psychological Injury Claims Frequency Rate	Nil	Nil	Nil	Nil	Nil
Rehabilitation and Return to work:	Nil	Nil	Nil	Nil	Nil
6a. Early Assessment within 2 days	Nil	Nil	Nil	Nil	Nil
6b. Early Intervention within 5 days	Nil	Nil	Nil	Nil	Nil
6c. LTI within 10 business days or less lost time	Nil	Nil	Nil	Nil	Nil
7. Claim Determination:	Nil	Nil	Nil	Nil	Nil
7a. New Claims not yet determined, assessed for provisional liability in 7 days	Nil	Nil	Nil	Nil	Nil
7b. Claims determined in ten business days	Nil	Nil	Nil	Nil	Nil
7c. Claims still to be determined after 3 months	Nil	Nil	Nil	Nil	Nil
8. Income Maintenance Payments for Recent Injuries	Nil	Nil	Nil	Nil	Nil
2010 – 2011 injuries (at 24 months development)	Nil	Nil	Nil	Nil	Nil
2011-2012 injuries (at 12 months development)	Nil	Nil	Nil	Nil	Nil

Statistics are reported to Management to ensure awareness of Workplace Health & Safety trends and achievements. These reports include trends relating to staff contractors, hirers and visitors who attend the premises. Where necessary external providers are engaged to assist in identifying opportunities to improve and manage Work Health & Safety issues.

5.1 INTRODUCTION TO FINANCIAL PERFORMANCE REQUIREMENTS

See attachment 1

5.2 CONTRACTUAL ARRANGEMENTS

There were no contractual arrangements for contracts that exceed \$4 million.

5.3 ACCOUNT PAYMENT PERFORMANCE

Particulars	No of accounts paid	Percentage of account paid (by number)	value in \$A of accounts paid	Percentage of account paid (by value)
Paid by due date	1,407	100%	\$1,545,848	100%
Paid late (within 30 days of due date)	0	0	0	0
Paid more than 30 days from due date	0	0	0	0

5.4 FRAUD

Nature of Fraud	Number of Instances	Strategies to Control and Prevent
Nil	Nil	Nil

No incidents were detected in the 2013-14 financial year. Tandanya has implemented a sound governance framework together with risk mitigation policies to create a strong platform for fraud prevention.

5.5 CONSULTANTS

Consultant	Purpose of Consultancy	Number	Total \$
Value below \$10,000			
Various	Various	4	\$25,741
Sub total			
Value \$10,000 - \$50,000			
Various	Various		
Sub Total			
Value above \$50,000			
Various	Various		
Subtotal			
Total			

5.6 OVERSEAS TRAVEL

Number of Employees	Destinations	Reason for Travel	Total Cost to Agency
Nil			Nil

6.1 REPORTING AGAINST THE CARERS' RECOGNITION ACT 2005

Not applicable to Tandanya's operations.

6.2 DISABILITY ACCESS AND INCLUSION PLANS

Tandanya understands the needs of people with disabilities and we endeavour to provide appropriate assistance wherever possible. There is disabled access to all ground floor facilities with a ramped pavement and a lift to the upper floor where there is also a toilet. Assistance is available to people with disabilities from Retail staff that are situated close to the entrance.

An evaluation of the current access for people with mobile impairment has commenced and subject to appropriate funding being procured, there is a planned upgrade of the entrance foyer.

The National Aboriginal Cultural Institute - Tandanya has developed a *Disability Action Plan* for the 2013-2015 Business Plan.

6.3 ASBESTOS MANAGEMENT IN GOVERNMENT BUILDINGS

An asbestos inspection was conducted throughout the Tandanya premises on Tuesday 30th July 2013. A new Register was supplied by Carter's Asbestos Management. Actions compliant with the Register in the interests of minimising risk have been undertaken.

6.4 URBAN DESIGN CHARTER

Not applicable to Tandanya's operations.

6.5 FREEDOM OF INFORMATION – INFORMATION STATEMENTS

Annual reports are provided free of charge upon request, and the Annual Report is also posted on our website at www.tandanya.com.au. Freedom of Information requests can be made to the Artistic and Cultural Director, National Aboriginal Cultural Institute Tandanya, 253 Grenfell Street, Adelaide 5000.

6.6 WHISTLEBLOWERS' PROTECTION ACT 1993

Tandanya has appointed a responsible officer for the agency for the purposes of the Whistle-blowers Protection Act 1993.

6.7 ENERGY EFFICIENCY ACTION PLAN REPORTS

Tandanya continues to implement an environmental action plan that identifies a number of initiatives to reduce energy and resource consumption and to limit the level of waste generated.

While the age and structure of the Tandanya Building mitigates against energy efficiency Tandanya is currently exploring a variety of measures to improve the energy efficiency of the building, a major aspect of which is investigating the viability of installing Solar Panels.

6.8 GREENING OF GOVERNMENT OPERATIONS (GoGO) FRAMEWORK

Recycling bins are used for all waste from the staff room, corporate areas and for events and functions:

- All toner cartridges are sent to a collection centre
- All computers are set to print double sided by default
- All office waste paper is recycled on site.
- All confidential documents are recycled offsite.

The National Aboriginal Cultural Institute – Tandanya has not developed a *Greening of Government Operations (GoGO) Framework* as of 30 June 2014.

6.9 REGIONAL IMPACT ASSESSMENT STATEMENTS

Not applicable to Tandanya's operations.

6.10 GLOSSARY

CASM	Centre for Aboriginal Studies in Music
FTE	Full time equivalent
NACI	National Aboriginal Cultural Institute
NAIDOC	National Aborigines and Islanders Day Observance Committee
NITV	National Indigenous Television
WHS	Work Health and Safety
SASP	South Australian Strategic Plan
WHS	Workplace Health & Safety
AYTC	Adelaide Youth Training Centre
DASSA	Drug and Alcohol Services South Australia
DUCIER	David Unaipon College of Indigenous Education and Research University of South Australia.

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