



NATIONAL ABORIGINAL CULTURAL INSTITUTE MINISTERIAL ANNUAL REPORT
2015-2016

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
- Performing Arts – Events, theatre and performances
- Community Arts – Public Art
- Cultural Performances and Information
- School Education Activities
- Cultural and Artistic Tours
- Indigenous Infused Café
- Gallery Shop retailing Aboriginal & Torres Strait Islander Artworks.

Tandanya is governed by a 10 member Board who are required to be of Aboriginal and / or Torres Strait Islander descent and residing in South Australia. 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 seeks to maximise opportunities for Aboriginal and Torres Strait Islander artists, performers and cultural facilitators through commercial activities that include;

- Retail and Gallery Sales
- Tours (including inbound and schools groups)
- Venue Hire
- Tandanya Art Café and Catering Service.

4.2 CHAIRPERSON'S REPORT

I want to acknowledge and pay my respect to the traditional owners of this land, the Kaurna people and that we respect their spiritual relationship with their country. We also acknowledge the Kaurna people as the custodians of the Adelaide. We also pay respects to the cultural authority of Aboriginal people visiting from other areas of South Australia and Australia.

This last financial year has once again been a busy time for Tandanya staff and the Board. I am still the Chairperson of the Board and at the last AGM, Herb Mack returned and was joined by newly elected members Tony Minniecon and Steven Newchurch. Board members have been particularly assiduous during this year's obligations and have attended Tandanya's bi-monthly meetings. The Board consists of four community representatives and six Ministerial appointments.

The Board members are:

- Klynton Wanganeen – Chairperson, Ordinary Appointment
- Ribnga Green – Vice Chairperson, Ministerial Appointment
- Ms Shirley Peisley – Public Office, Ministerial Appointment
- Ms Terry Stewart – Secretary, Ordinary Appointment
- Tony Minniecon – Ministerial Appointment
- Ms Margaret McCallum – Treasurer, Ordinary Appointment
- Ms Nikki Carabetta-Baugh – Ordinary Appointment
- Herb Mack – Ministerial Appointment
- Steven Newchurch – Ministerial Appointment
- John Chester – Aboriginal Lands Trust representative. Resigned in June 2016

Tandanya was successful in securing four year funding through the Australia Council allowing the Board to focus on constitution reform and new strategic directions.

Considerable time has been spent on the redevelopment of the current Grenfell street building with a focus on a second building site for a state of the art cultural exhibition centre as part of the Royal Adelaide Hospital North Terrace redevelopment.

There has been a number of events throughout the year that have placed Tandanya under the spotlight. Tandanya was delighted to host the Art Fair and Textile Exhibition as part of the Tarnanthi Festival. Tandanya's Survival Day and Spirit Festival were both well attended and are steadily growing community support.

The future for Tandanya is one that sees the organisation expanding and prosperous for Tandanya. Discussions with the Aboriginal Lands Trust has been positive and Tandanya is moving forward on the redevelopment of the Grenfell street building.

The work on the new O-Bahn has gone ahead and the restructuring of East Terrace is completed. This has had an effect on Tandanya, but we continue to function.

I would like to thank the staff and Board members for all their efforts in maintaining a high standard of service and commitment to Tandanya.

A handwritten signature in black ink, appearing to read 'KWanganeen', followed by a long horizontal flourish.

Klynton Wanganeen
Chairperson

CHIEF EXECUTIVE OFFICER'S REPORT

I would like to acknowledge the Traditional Owners, the Kaurna people of the Adelaide Plains of this country on which the National Aboriginal Cultural Institute – Tandanya's building is situated.

I would like to thank Tandanya's Board of Management and Operational Staff for their commitment and passion to Tandanya, which reflects in excellent customer service and support to our community.

Tandanya National Aboriginal Cultural Institute acts on behalf of the Aboriginal and Torres Strait Islanders community both locally and nationally providing an important role in the support and promotion of Aboriginal and Torres Strait Islander arts and cultures. This is accomplished through our initiatives and innovations in all aspects of Tandanya's programs.

The partnership Tandanya has made during this financial period has produced amazing outcomes with the Tarnanthi Art Fair and Textile Exhibition being held in partnership with the Art Gallery of South Australia. This was followed by a very successful Survival Day and the Adelaide Fringe with Tandanya hosting Spirit Festival and developing a new commercial relationship with AJZ Productions who produced a number of shows under the 'Live from Tandanya' banner.

The Visual Arts 2015-2016 program highlighted the key areas of exhibitions and artist workshop for the general public through this financial year. The Performing Arts programs involving the Spirit Festival and Survival Day programs showcased established and emerging musicians across different genres, as well as cultural performers and dancers. The Community Arts program is one of our growing initiative that provides cultural workshops in weaving, storytelling, painting, to the general public, promoting cultural understanding through the arts.

Tandanya Arts Café, with the support of the Federal Government's 'Work for the Dole' initiative, is providing opportunities for long term unemployed people to develop skills in Hospitality, Retail, and Customer Service with the aim to gain meaningful employment in the mainstream workforce.

The future direction for Tandanya is promising and having a clear strategic direction to deliver over the next 5 years will see Tandanya celebrating its 30th Anniversary with the strong support from our partners, operational staff and the Aboriginal and Torres Strait Islander community.

On behalf of Tandanya I would to express my appreciation of our ongoing partnerships with the Jam Factory, Adelaide Festival, Adelaide City Council, Port Adelaide, Enfield Council, the University of Adelaide and University of South Australia. With a special mention to our Aboriginal organisations partners Kura Yerlo, Kurruru, and Taoundi College.



Timothy Ritchie
Chief Executive Officer

4.3 PLANS AND OBJECTIVES

Tandanya Strategic Plan 2016-2020

The Tandanya Strategic Plan for 2016-2020 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 2016 • 60% of the 10 member Tandanya Board are men as of 30 June 2016.
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 2016 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 2015 to June 2016 • 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"> • 67.5% 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. • 4.8% 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. • 4.8% 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 2015-16 programs, designed to broaden skills and build awareness to showcase 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.
- Creation of the Performing Arts portfolio that builds on Tandanya’s existing strength of delivery high quality Festivals and Events
- Creation of the Community Arts portfolio that provides a platform for young people at risk to reconnect with their family and community through the creation of public artworks
- Reinvigoration of the Tandanya Art Café as a social enterprise, providing meaningful employment outcomes for long term unemployed young Aboriginal and Torres Strait Islander people.

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 South Australia, 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, SA Museum, University of Adelaide, UniSA, Flinders University, Jam Factory, Adelaide City Council, Whitelion, Carclew, Windmill Theatre, No String Attached, Adelaide Fringe, Womadelaide, Ananguku Arts & Cultural Corporation, Port Adelaide & Enfield Council, Gawler Council, Charles Sturt Council.

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

VISUAL ARTS

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 2015-16 by creating innovative partnering and a collaborative operational process to satisfy artists and audiences.

EXHIBITION PROGRAM 2015-2016

Jacob Stengle
Karumapuli
27 May – 18 July

Leading Ngarrindjeri artist Jacob Stengle explores themes of personal and cultural identity, Stolen Generations, astronomy, and the creations of Ngurrunderi the great ancestor in his first solo exhibition in 20 years.

Jacob uses a variety of mediums and styles in a whole of gallery exhibition that draws significantly on his Ngarrindjeri heritage and launches his use of a new name under which he will continue to paint: Karumapuli, being the Boobook owl, his totem.

Amanda Rodomi & Henry Jock Walker
The Expanding Field of RAWH
29 July – 23 September 2015

Amanda Radomi and Henry Jock Walker combine contrasting processes with community workshops, further collaborations and other creative shenanigans to create an experimental and colour-blasted extravaganza.

Amanda Rodomi is a recent graduate from the University of South Australia, who has been collaborating with Adelaide-based artist Henry Jock Walker to create works of art that subvert and broaden the parameters of traditional ways of making.

The exhibition coincides with the 2015 South Australian Living Artists' (SALA) Festival.

Kym Kropinyeri
The apple doesn't fall far from the tree
29 July – 23 September 2015

Kym Kropinyeri has been painting for more than 40 years, having learnt to paint in a boy's home in the 1960's. After a hiatus from painting for almost a decade, that artist found new enthusiasm and recently began creating new work.

The new work responds to place and country, not only Ngarrindjeri where the artist is descendant, but also of his visits to The Philippines.

The result is a likeness to other well-known Ngarrindjeri landscape painters Ian Abdulla, Bluey Roberts, and Jacob Stengle, but with a distinctive Ngarrindjeri/Filipino blend.

The exhibition coincides with the 2015 South Australian Living Artists' (SALA) Festival.

TARNANTHI Art Fair and Textiles Exhibition
9 October – 5 December 2015

Art Fair

More than 40 art centres from across Australia will be represented at the TARNANTHI Art Fair on the Festival's opening weekend at Tandanya National Aboriginal Cultural Institute. Festival-goers will have a rare opportunity to buy works of art priced between \$50 and \$10,000 directly from artists and art-centres at Adelaide's first national Aboriginal and Torres Strait Islander Art Fair. Tandanya will be transformed with new builds to host a major arts fair that represents artists from all over Australia.

Textiles Exhibition

With over 100 3m lengths of textiles from 13 Art Centres around Australia hanging throughout the Tandanya Gallery this exhibition creates a forest of colour, images and textures. All of the textiles are for sale.

Partnerships: TARNANTHI: Festival of Contemporary Aboriginal and Torres Strait Islander Art & Art Gallery of South Australia

Paola Balla (VIC)

18 December – 10 February 2106

Paola is a Wemba Wemba and Guditjmara woman whose works put the gaze back on whiteness and colonisation by asserting her identity as a sovereign woman and as the descendant of matriarchs.

Her work addresses the racist definitions of aboriginally and integrates this through new imagery and installation with works that speak of trauma, grief and loss, and the need to de-colonise and re-matriate.

Patrick Ferguson

18 December – 10 February 2106

Adnyamathanha and Pitjantjatjara man Patrick Ferguson was born in NSW in a very small country town called Tibooburra. Patrick works with a variety of punu (wood) including Red Mulga and River Red Gum to create artefacts that proudly display both beauty and his strong connection to culture.

Punu is Pitjantjatjara for 'wood' or 'tree'. It is used to refer to useful wooden objects such as spears, boomerangs and bowls for carrying water and bushfoods, it also refers to decorative items such as carvings of snakes and lizards.

While many of Patrick's creations will not be used for their original intention, they still retain their functional integrity even when exhibited as art

KuArts Batik

18 December – 10 February 2106

This collection of batik from the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in northern South Australia is the most recent evolution in an Anangu tradition spanning 45 years.

In response to requests from APY artists, Anangu Arts' Statewide Indigenous Community Artists Development Project ran workshops to maintain and teach new batik skills to Indigenous artists. Workshops were held at Goolwa in 2012, and at the Warriparinga Living Kurna Cultural Centre in Adelaide in 2014. Artists Tjunkaya Tapaya from Ernabella, Inawinytji Williamson from Kaltjiti (both in Goolwa only), Renita Stanley (Ernabella), Nyukana Norris (Kaltjiti), and Alison Milyika Carroll (Ernabella) worked with textile designer Julie Tylor, supporting South Australian

Indigenous artists to develop their skills using new non-toxic dyes in a safer process of creating batik.

Boo! Aboriginal ghost stories and other scary matter
23 February – 23 April 2016

Australia has a thriving import heritage of nursery rhymes, fables, Halloween celebrations and Day of the Dead, but spooky spirits are also located within Aboriginal cultures. Mamu (Pitjantjatjara), Mulyawongk (Ngarrindjeri), and Jerrewarrah (Bundjalung) are such entities as well as contemporary mythologies devised from the minds of artists. This exhibition presents such manifestations, including themes of surveillance, omnipresence and spiritual disembodiment.

Artists: Bronwyn Bancroft (NSW) , Joel Birnie (VIC), Destiny Deacon (VIC), Nura Rupert (SA), Jacob Stengle (SA)

Curator: Troy-Anthony Baylis

Catalogue essay writers: Troy-Anthony Baylis, Tess Allas,

Partnership: Adelaide Festival of Arts

Saltwater Country
6 May - 9 June 2016

A partnership between Museums and Galleries Queensland and the Gold Coast City Gallery. Curated by Michael Aird and Virginia Rigney, the exhibition showcases works by 16 acclaimed Aboriginal and Torres Strait Islander artists from Queensland.

The works feature stories of historical, environmental and personal concerns, utilising these artists' strong cultural connections to their saltwater country – Queensland's coastline, sea and waterways.

Featuring: Vernon Ah Kee, Daniel Boyd, Michael Cook, Megan Cope, Fiona Foley, Rosella Namok, Mavis Ngallametta, Laurie Nilsen, Napoleon Oui, Ryan Presley, Brian Robinson, Ken Thaiday, Alick Tipoti, Ian Waldron, Judy Watson and a collaborative work by Erub Arts.

Turbo Brown
9 May – 9 July 2016

Trevor 'Turbo' Brown is a Latje Latje man on many talents who has been known as a painter, boxer and rapper. His intense and vibrant works depicting animals hark back to when he was a teenager living in the streets of Mildura and the animals were his only friends.

Pampa Mara Tjanpi
9 May – 9 July

An exhibition of early works by elderly women from the Ngaanyatjarra lands in Western Australia, developed by the Museum of Western Australia.

Building on a long history of using natural fibres to make objects for ceremonial and daily use, women took quickly to coiled basketry.

PERFORMING ARTS

TARNANTHI – Festival of Contemporary Aboriginal and Torres Strait Islander Art 2015

The Performing Arts Manager and Creative Producer (Spirit Festival) – Angela Flynn, continued with her secondment with *TARNANTHI* (presented by the Art Gallery of South Australia) and returned to Tandanya full-time from December 2015. As part of the secondment, Angela organised the *TARNANTHI Art Fair* and co-coordinated the *TARNANTHI Textiles* exhibition, both of which were held at Tandanya.

NAIDOC 2015

In collaboration with Community Arts, Performing Arts developed three days of activities focused on the key themes for NAIDOC 2015, Respect, Learn and Celebrate.

“Respect” Monday 6th July marked the beginning of NAIDOC Week at Tandanya NACI. Aimed at families, particularly Elders, it was a day of activities fostering cross generational learning and respect. Aboriginal films and documentaries played in the theatre however the highlight was a Community BBQ. After lunch the crowd was entertained by Nancy Bates and her guitar, a true performer who always wows the crowd with her singing.

“Learn”: Wednesday 8th July The workshop program delivered 3 diverse forms of art on a rotational basis culminating in a tour of the gallery. The free workshops were aimed at youth in particular to experience the vast repertoire of cultural practices such as traditional basket weaving, bark painting and Dream time craft activities.

“Celebrate”: Sunday 12th July The performance evening and finale of NAIDOC Week was a massive hit with a huge turnout. The café was decorated and a small stage set up, it was the perfect space to entertain through soulful vocals and acoustic riffs which the audience thoroughly enjoyed. The variety of audience members from small children to Elders of the community took full advantage of both the balcony and café floor with an attendance of approximately 70 people. After a massive weekend of NAIDOC events it was good to see such a high attendance with special guests such as Tauto Sansbury.

Nungay Nite 2015

Tandanya in partnership with Moolagoo Mob and Blak Lemons presented an evening to showcase local Aboriginal and Torres Strait Islander rainbow performers, cultural workshops, comedy, live music, drag and dance. A celebration of the Adelaide Aboriginal and Torres Strait LGBTIQ community, the event was presented as a part of the Feast Festival on 21 November 2015.

Nungay Nite is an important evening that promotes positive messages around sexuality and diversity. *Nungay Nite 2015* was larger than previous events, due to a pilot project with Adelaide City Council Splash Adelaide Summer Program. By utilising Tam O’Shanter Place and the Old Exchange Hotel it allowed the creation of a mega venue to house the cultural workshops, pop up performances and Tandanya Theatre showcase.

Spirit Festival 2016

Spirit Festival 2016 ran from 16 – 21 February 2016. It was held within Tandanya and Mullawirraburka (Rymill Park Extension).

The program consisted of:

- A registered Adelaide Fringe Festival program – “SONG: a story of a girl, a bird and a teapot”, performed by Waiata Telfer.
- Free workshops held during the week and on the weekend. They were very popular and over 600 children and adults participated in 21 workshops across 35 sessions. The most popular workshops were Theatre with Natasha Wanganeen, Weaving with Lisa Khan, Deadly Funny 4 Kids, Painting with Christopher Crebbin, Bushfood & Medicines with Dale Leigh Edmund and Contemporary Dance with Carly Sheppard.
- A free community lunch in the Tandanya Art Café – “Hungry Mob Cook-Up” was well attended. This event replaced the cancelled “The Missions Project” performances (due to Sorry Business).
- “Deadly Funny State Final” (in partnership with Melbourne International Comedy Festival). Attendance.
- “Blak Hip Hop” held in the café after the “Deadly Funny State Final”.
- A section of the “Boo!” exhibition opened ahead of its official opening, for the Spirit Festival. It was named “Peek-A-Boo!” and located in the Kurna Gallery and featured artist Bronwyn Bancroft.
- “Film Feast” – was a selection of films from our partners 57 Films, AnanguKu Arts and Kurruru Youth Performing Arts, screened in the Theatre.
- “Sunday Sessions” held in the Café was a huge success, extremely well attended and received. The event showcased local SA artists Nancy Bates, Allan Sumner, Ellie Lovegrove, Corey Theatre and Robert K Champion in “acoustic” mode.
- The free concert featured artists such as Casey Donovan, Yorke Band, The Deans, Kahl Wallis, Electric Fields, Tony Minniecon Sound Factory, Karnage N’ Darknis and Krista Pav. Natasha Wanganeen was the MC again. The Lord Mayor – Martin Haese and the Minister for Aboriginal Affairs – Kyam Maher both gave speeches and officially opened the day. A special ceremony with Fred Agius, Taikurtinna, Kuma Kaaru and Tal-kin-jeri was held for Auntie Josie Agius and Spirit Festival 2016 was dedicated to her.

COMMUNITY ARTS

The Community Arts and Youth Engagement (CAYE) program is coordinated by leading South Australian aerosol artist, Narisha Cash. In the last 12 months, the program has successfully delivered a number of unique culturally artistic programs in South Australia accessing remote, regional and metropolitan areas. The programs have not only engaged Aboriginal and Torres Strait Islander young people but has involved the wider community particularly young people at risk, school students and young people in the health and youth and arts sectors.

CAYE's success since its inception in April 2014 is due to the strong connections that have been built with organisations and individuals within the South Australian Aboriginal and Torres Strait Islander and broader community. Recent partnerships with Stride/Whitelion and Life Without Barriers has led to ongoing projects that have been delivered to a large number of young people in regional and remote South Australia.

CAYE has been able to provide excellent workshop experiences, thanks to the professional artists, cultural presenters and Elders who have taken part in projects. It is these positive experiences which have given Community Arts a good reputation in the community and the place more organisations are turning to for arts projects.

Highlights of the Community Arts Program include the regional/remote touring of the mid north of South Australia, painting in communities including Marree and Oodnadatta and Coober Pedy. The most recent trip focused on the West Coast of SA and included workshops in Ceduna and Koonniba. These trips were organised by Stride\Whitelion in partnership with Tandanya, providing the opportunity to engage a large number of Aboriginal youth in these communities.

The following workshops show the breadth of Community Arts and Youth Engagement Program

- **Torrensville Primary NAIDOC Week cultural package**
Interactive storytelling, Didgeridoo playing, Weaving and indoor mural engaging with students of Torrensville Primary School. Engaging approximately 360 school students
- **Kellar Rd Primary School NAIDOC Week art demo**
Kellar Rd Primary ran a series of cultural and sports workshops including an aerosol art demonstration by Nish Cash. The school is keen to engage Tandanya to run more aerosol art workshops. . Engaging approximately 40 ATSI school students
- **Wiltja workshops and NAIDOC exhibition**
Christopher Crebbin and Nish Cash facilitated a series of workshops, fusing mediums for Wiltja students to create works based on personal experiences from home and school. Funded by NAIDOC, the works were displayed at Tandanya. Engaging approximately 15 ATSI students from the APY Lands
- **Taoundi College NAIDOC workshops**
Nish Cash assisted Shane Cook with Taoundi run workshops for NAIDOC painting Indigenous letters with Aboriginal and Torres Strait Islander students engaging approximately 200 ATSI school children.

- **NAIDOC Kungarangkulpa Seven Sisters exhibition and Inma workshops**
Organised with Anangu Elder Inawinchi Williamson and Tapaya Edwards, the Inma workshops were a major success engaging over 100 people in the workshops.
- **Life Without Barriers Reconciliation workshops and SALA exhibition**
Working with artists Chris Crebbin, Nish Cash and Cultural Leader/Elder Margie Brodie engaged children in foster care from diverse backgrounds to create art works that were displayed at Taoundi Open Day and exhibited for SALA at Tandanya. 8 young people engaged from diverse backgrounds.
- **University of Adelaide Reconciliation Week interactive art piece**
UniSA students and teachers were given the task of learning about language groups from the Tindale map and asked to add the names to a pre painted canvas which went on to become an artwork for Reconciliation Week. Over 100 students participated
- **Prospect Council Reconciliation Music Event**
Tandanya CAYE partnered with Prospect Council, CASM and Kurruru to present a free all ages event for emerging and established artists under 26 to perform for Reconciliation Week. Over 100 Aboriginal and Torres Strait islander youth, performers, parents/ guardian's attended this event.
- **Taoundi College Open Day Art demo**
Nish Cash alongside Shane Cook painted aerosol art murals for Taoundi College Open Day. This has become an annual event
- **University of Adelaide Reconciliation Kurna mural**
A major coup for the CAYE program is the Reconciliation mural project with Adelaide University. Working with a Kurna committee and well respected local artist, Allan Sumner, CAYE will produce Adelaide's first biggest and largest Kuarna aerosol art piece with Adelaide University. This project will lead the way in its monumental design and size and significance. With planning for over 2 years it will finally come into fruition in late 2016.
- **Creative Communities Elders Program**
CAYE partnered with Aboriginal Elders Home Care and Kura Yerlo to present a series of workshops for Elders to sit in a comfortable and culturally safe place to yarn and connect. Lunch and transport was provided. An exhibition and lunch was an outcome for all attendees. Over 25 Aboriginal and Torres Strait Islander Elders engaged.
- **Blak Nite 2016 interactive art piece & photography**
Tandanya provided photography booth and an interactive canvas for everyone to come and spray their hand and leave their signature throughout the event. Aboriginal and Torres Strait islander youth, performers, parents/ guardian's involved in the photo booth and art piece.
- **Survival Day 2016**
In partnership with Kura Yerlo, Tandanya presented Survival Day 2016 on the Semaphore foreshore. This event has grown dramatically and the community support behind it is immense. The attendance for 2016 was well over 5000 people. With minimal funding Survival Day has proven to be a very important community event that is strongly supported by the Aboriginal and Torres Strait Islander community.

TANDANYA GALLERY SHOP

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

2015-16 was generally a challenging trading year for Tandanya Gallery Shop, with consumer confidence remaining relatively low. Budget forecasts were significantly increased for the period and almost achieved, largely through significantly enhanced performance at 'pop up' venues such as Survival Day and WOMADelaide.

Tandanya continued its membership (and therefore adherence to) the National 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 and open in their intent and execution.

Tandanya again held a stall at WOMAD, with trading results surpassing that of all the previous years. 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. Many Government departments access the Tandanya's Gallery Shop just before a delegation is leaving Australia. We assist where we can, but some notice would allow us to commission small works for these important initiatives if this was desirable. Tandanya provided the art work gifted by South Australian Tourism on the commencement of Qatar Airways flights in May.

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 the Gallery Shop provides to South Australian artists all year round.

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.

The Gallery Shop also continued to work closely with Tandanya's Community Arts and Programs units, providing support to initiatives such as Survival Day and Spirit festival.

Within the period, the Gallery Shop contributed to Tandanya's Strategic Business Plan for the next 6-year period, undertaking to make even more concerted efforts towards the positive promotion of Indigenous artists to overseas, interstate and intrastate visitors, in part through a process of appropriately licensing designs for reproduction on Tandanya-badged product and the development of an online selling presence, with appropriate approvals by artists for the reproduction of images of their works.

TANDANYA ARTS CAFÉ

Tandanya was successful in securing a number of Job Australia Work for the Dole (WFTD) contracts enabling the opening and daily operation of the Tandanya Arts Café.

The Café is a social enterprise initiative that provides a safe and welcoming environment for long term unemployed young people to build new skills and social networks whilst providing an indigenous infused menu for visitors to Tandanya.

Over the past 12 months the Tandanya Arts Café has provided meaningful work opportunities for over 30 young people. During this time the young people have developed strong friendships, learnt basic hospitality skills and strengthened their capacity to secure long term paid employment.

There has been two WFTD projects that have run together during the year. The first one dealt with the day to day operation of the Café whilst the second project enabled Tandanya to refurbish the lower ground commercial kitchen leading to the opportunity to develop a catering arm of the Café. The kitchen refurbishment was finished mid-year with a number of the WFTD participants securing paid work due to their experience in the project.

A major outcome of the project was the employment of the Café Team Leader, Lisa Stewart, who was a member of the initial WFTD team. Lisa has been instrumental in mentoring the young participants, building their confidence and hospitality skills.

Tandanya Arts Café has slowly started to build a catering business specialising in indigenous infused foods. Reconciliation and NAIDOC weeks were particularly busy with a number of external catering functions including an indigenous infused BBQ for 350 Uni SA students and faculty members. The event was a resounding success and filled the young people with a sense of pride and achievement.

Tandanya Arts Catering since its inception has catered for over 20 internal functions including a cocktail party for the Australia Council's Marketing Summit held in May 2016. Tandanya is aware the catering arm will provide the financial stability and sustainability as Tandanya Arts Café slowly builds up their customer base. The catering functions have also provided a number of the WFTD participants with paid employment.

Tandanya is currently in negotiations with Job Prospects, a Job Services Australia Work for the Dole provider, to fund another program that will provide over 30 young long term unemployed people with the opportunity to learn front and back of house hospitality skills hopefully leading to meaningful employment pathways and ensuring the long term sustainability of Tandanya Arts Cafe.

TANDANYA VENUE

Venue hire has built up steadily this year with a large increase in the number of multi day and multi space bookings, including several large conferences.

The most notable of these bookings was the hire of the Theatre, West Gallery and Café to AJZ Productions who ran the spaces as a Fringe venue 'Live from Tandanya'. Shows ran in the Theatre and Cafe for three weeks of the Fringe (the fourth week Spirit Festival was held) with the west Gallery styled, decorated and furnished to become a pop up bar/lounge area with live music, food and drinks. The alfresco dining area was styled with pallet furniture booths and a bar and through the three weeks brought a huge number of people to and through Tandanya who would otherwise not have come through but also in many cases people who had never visited Tandanya before. AJZ are keen to continue this partnership well into the future and talks are in progress regarding 2017 Fringe.

Other notable functions/events were

- a 100 person breakfast function held by Indigenous Business Australia in the gallery,
- a three day Conference held in four spaces by the Young Greens,
- All Grid Energy product launch in the Gallery,
- No Strings Attached held their 21st birthday party in the Theatre, Gallery & Café,
- NDIA held their Forum on remote Disability Services in the Theatre, Conference Room, Board Room, West Gallery and Café,
- the Entrepreneurs Association once again held their annual motivational speaker presentation in the Gallery,
- the YWCA held an evening 'meet the politicians' event called 'She Votes' in the gallery
- Australia Council for the Arts held their Marketing Summit utilising 4 spaces,
- Gowrie SA held a conference also in 4 spaces,
- Ninti One used four spaces over 2 days for their Conference on tackling Indigenous smoking and
- Price Waterhouse Coopers held one of their monthly social cocktail sessions in the gallery. This function was catered beautifully by the Tandanya Arts Cafe and proved a very successful event.

We also had consistent and increasing usage of the Conference Room for both single and multiday training sessions and workshops. The space was utilised by both new clients as well as regular clients such as Landcare Aust., Indigenous Land Council, Uniting Communities, Oxfam and Families SA

It was very pleasing to see not only a variety of different businesses hire the spaces but also such a diverse range of events being held. Tandanya believes this trend will continue with an increase in both the number of events held as well as the number of new clients using our spaces. This coupled with repeat clientele and a trend beginning for increased Theatre hire for arts performances means both revenue and reputation will continue to grow into the future.

4.5 ROLE, LEGISLATION AND STRUCTURE (CORPORATE GOVERNANCE)

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.

a) The legislation administered by the agency

Not applicable to this organisation.

b) 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 with one not being 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 improve 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
Tony Minniecon	Minister for the Arts appointed
Steven Newchurch	Minister for the Arts
Herbert Mack	Member
Terry Stewart	Secretary - Community Member
Nikki Carabetta-Baugh	Community Member

c) 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 programs.

Total Number of Employees		
Persons	21	
FTEs	15.20	

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.

NB No employees identified as OTHER

Total number of Employees by Gender

Gender	% Persons	%FTEs
Male	38%	41%
Female	62%	59%

Number of Persons during the 2015-16 Financial Year

Separated from the agency	4
Recruited to the agency	4

There was no new positions created during the financial year. New employees were created for vacated positions.

Number of Persons on Leave without Pay**Number of Persons at 30 June 2016**

On Leave without Pay	Nil
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Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$54,799	6	10	16
\$54,800- \$69,699	0	1	1
\$69,700 - \$89,199	2	1	3
\$89,200 - \$112,599	1	0	1
\$112,600+	0	0	0
Total	9	12	21

The figures reflect an over-representation of employees in the \$0-\$54,799 salary bracket and represent approximately 72% of the total number of employees at Tandanya. Of this salary bracket the gender balance was slightly higher toward female employees.

Status of Employees in Current Position

FTE's	Ongoing	Short Term Contract	Long-Term Contract	Other (Casual)	Total
Male	0	0	6.37	0	6.37
Female	1	0	7.83	0	8.83
Total	1	0	14.20	0	15.20

PERSONS	Ongoing	Short Term Contract	Long-Term Contract	Other (Casual)	Total
Male	0	0	9	0	9
Female	1	0	10	1	12
Total	1	0	19	1	21

4.8 EXECUTIVES

Class.	Ongoing		Term Tenured		Term Untenured		Other (Casual)		Total				
	M	F	M	F	M	F	M	F	M	%	F	%	Total
Negotiated Contract CEO	0	0	1	0	0	0	0	0	0	0	0	0	0

There has been no change in the total number of executive employees at Tandanya during the 2015-2016 financial year.

4.9 LEAVE MANAGEMENT

Average Days Leave Per Full Time Employee

Leave Type	2011-12	2012-13	2013-14	2014-15	2015-16
Sick Leave	0.95	4.5	11	6	3.1
Family Carer's Leave	0	0	0	0	0
Miscellaneous Special Leave	0	0	0	0	0

The 2015-16 figures show an increase in the average days taken per FTE employee for sick leave compared to the same categories in the 2011-12, 2012-13, but a decrease compared to the last two 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	16	67.50%	2%
\$54,800- \$69,699	0	1	0%	2%
\$69,700 - \$89,199	1	3	4.8%	2%
\$89,200 - \$112,599	1	1	4.8%	2%
\$112,600+	0	0	0	2%
Total	16	21	78%	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	1	2	3	14.3%	11.2%
30-34	1	1	2	9.5%	10.7%
35-39	0	2	2	9.5%	9.6%
40-44	2	4	6	28.6%	11.4%
45-49	0	0	0	0	11.1%
50-54	0	0	1	4.8%	11.4%
55-59	4	0	4	19%	9.1%
60-64	0	2	2	9.5%	6.7%
65+	0	1	1	4.8%	3.6%
Total	9	12	21	100%	100%

Cultural and Linguistic Diversity

	Male	Female	Total	% Agency	SA Community*
Number of Employees born overseas	2	0	2	10%	22.1%
Number of employees who speak language(s) other than English at home	1	0	1	5%	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	5	2	7
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 6 months	18
A review older than 6 months	Nil
No Review	Nil

All 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	4	4
% 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 are 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.

Reviewing and improving the induction program provided to all staff has been a priority for the 2015-6 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 2015-16 compared with 2014-15

EXPENDITURE	2015-16 (\$m)	2014-15 (\$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 2015			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	1,922	100%	\$1,359,764	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 2015-16 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	2	\$1,038
Sub total		2	\$9,038
Value \$10,000 - \$50,000			
Incompro	Assisted Tandanya with the design of plans for the redevelopment of the existing Royal Adelaide Hospital	1	\$16,500
Sub Total			\$16,500
Value above \$50,000			
Various	Various	Nil	Nil
Subtotal			

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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.

The National Aboriginal Cultural Institute - Tandanya has developed a Disability Action Plan for the 2016-2020 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 PUBLIC COMPLAINTS

Tandanya have workplace policies and procedures as well as varying and different approaches to complaint management processes. Tandanya will provide a report on complaints data for 2014/15 and address system improvements planned for the next financial year;

Tandanya's Category of Complaints by Subject 2014-15	Number
Service quality/delivery	0
Behaviour of Staff	0
Service access/processes/procedures	0
Other complaints	0
Total complaints	0

Tandanya received no formal complaints during the financial year.

6.9 SUSTAINABILITY REPORTING

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 Global Reporting Initiative (GRI) Framework as of 30 June 2016. Tandanya understand this GRI Framework is becoming the international standard for sustainability reporting within government.

7.0 REGIONAL IMPACT ASSESSMENT STATEMENTS

Not applicable to Tandanya's operations.

7.1 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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NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

FINANCIAL REPORT

YEAR ENDED 30 JUNE 2016

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NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

**STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2016**

	Note	2016 \$	2015 \$
Revenue			
Sales Revenue		305,671	245,652
Cost of Goods Sold		<u>(172,614)</u>	<u>(139,109)</u>
Gross Profit		133,057	106,543
Grant revenue	2	1,534,479	1,567,698
Other revenues	2	255,723	159,643
Employee benefits expenses		(1,112,523)	(1,059,178)
Goods and Services expenses	3	(769,367)	(734,455)
Depreciation and amortisation expenses	7	<u>(40,321)</u>	<u>(40,100)</u>
Current year surplus (deficit) before income tax		1,048	151
Income tax expense		<u>-</u>	<u>-</u>
Net Current year surplus (deficit)		<u>1,048</u>	<u>151</u>
Other comprehensive income			
Revaluation of Visual arts collection		<u>-</u>	<u>176,000</u>
Other comprehensive income for the year		<u>-</u>	<u>176,000</u>
Total comprehensive income for the year		<u>1,048</u>	<u>176,151</u>
Total comprehensive income attributable to members of the entity		<u>1,048</u>	<u>176,151</u>

The accompanying notes form part of these financial statements

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

**STATEMENT OF FINANCIAL POSITION
AS AT 30 JUNE 2016**

	Note	2016 \$	2015 \$
CURRENT ASSETS			
Cash and Cash Equivalents	3	503,665	533,517
Accounts Receivable and Other Debtors	4	50,361	35,496
Other Current Assets	5	75,139	60,592
TOTAL CURRENT ASSETS		<u>629,165</u>	<u>629,605</u>
NON-CURRENT ASSETS			
Property, Plant and equipment	6	1,018,082	1,036,673
TOTAL NON-CURRENT ASSETS		<u>1,018,082</u>	<u>1,036,673</u>
TOTAL ASSETS		<u>1,647,247</u>	<u>1,666,278</u>
CURRENT LIABILITIES			
Accounts Payable and Other Payables	7	348,830	359,085
Employee Provisions	8	86,391	108,426
TOTAL CURRENT LIABILITIES		<u>435,221</u>	<u>467,511</u>
NON-CURRENT LIABILITIES			
Employee Provisions	8	27,165	14,954
TOTAL NON-CURRENT LIABILITIES		<u>27,165</u>	<u>14,954</u>
TOTAL LIABILITIES		<u>462,386</u>	<u>482,465</u>
NET ASSETS		<u>1,184,861</u>	<u>1,183,813</u>
EQUITY			
Retained Surplus		525,860	524,812
Asset Revaluation Surplus		659,001	659,001
TOTAL EQUITY		<u>1,184,861</u>	<u>1,183,813</u>

The accompanying notes form part of these financial statements

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 30 JUNE 2016

	Retained Surplus	Asset Revaluation Surplus	Total
	\$	\$	\$
Balance at 1 July 2014	524,661	483,001	1,007,662
Net surplus (deficit) for the year	151		151
Other comprehensive income for the year	-	176,000	176,000
Total comprehensive income attributable to members of the entity for the year	151	176,000	176,151
Balance at 30 June 2015	524,812	659,001	1,183,813
Balance at 1 July 2015	524,812	659,001	1,183,813
Net surplus (deficit) for the year	1,048		1,048
Other comprehensive income for the year	-	-	-
Total comprehensive income attributable to members of the entity for the year	1,048	-	1,048
Balance at 30 June 2016	525,860	659,001	1,184,861

The accompanying notes form part of these financial statements

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 30 JUNE 2016**

	Note	2016 \$	2015 \$
CASH FLOW FROM OPERATING ACTIVITIES			
Cash receipts in the course of operations		2,070,785	1,957,544
Cash payments in the course of operations		(2,089,130)	(1,900,166)
Interest received		10,223	10,309
Net cash provided by/(used in) operating activities		<u>(8,122)</u>	<u>67,687</u>
CASH FLOW FROM INVESTING ACTIVITIES			
Payments for plant and equipment		(21,730)	(83,143)
Receipts from disposal of plant and equipment		-	-
Net cash used in investing activities		<u>(21,730)</u>	<u>(83,143)</u>
CASH FLOWS FROM FINANCING ACTIVITIES			
Net cash provided by/(used in) financing activities		<u>-</u>	<u>-</u>
NET INCREASE/(DECREASE) IN CASH HELD		(29,852)	(15,456)
Cash at the beginning of the financial year		<u>533,517</u>	<u>548,973</u>
CASH AND CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	3	<u><u>503,665</u></u>	<u><u>533,517</u></u>

The accompanying notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

NOTE 1 - SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of Preparation

National Aboriginal Cultural Institute Inc applies Australian Accounting Standards – Reduced Disclosure Requirements as set out in AASB 1053: *Application of Tiers of Australian Accounting Standards* and AASB 2010–2: *Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements* and other applicable Australian Accounting Standards – Reduced Disclosure Requirements.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements of the Australian Accounting Standards Board (AASB), the Australian Charities and Not-for-profits Commission Act 2012 and the *Associations Incorporation Act 1985*. The association is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in financial statements containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of the financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The amounts presented in the financial statements have been rounded to the nearest dollar.

Accounting Policies

(a) Income Tax

The Association is not subject to income tax and therefore no income tax expense or income tax payable is shown in the financial statements.

(b) Fair Value of Assets and Liabilities

The association measures some of its assets at fair value on a recurring basis.

Fair value is the price the association would receive to sell an asset or would have to pay to transfer a liability in an orderly (ie unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (ie the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at reporting date (ie the market that maximises the receipts from the sale of the asset or minimises the payment made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use, or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instrument, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

(c) Property, Plant and Equipment

Plant and equipment

Each class of property, plant and equipment is carried at cost or fair value as indicated less, where applicable, any accumulated depreciation and any impairment losses.

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of plant and equipment is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 1(g) for details of impairment).

The cost of fixed assets constructed within the association includes the cost of materials, direct labour, borrowing costs and an appropriate proportion of fixed and variable overheads.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the association and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss during the financial period in which they are incurred.

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, is depreciated on a straight-line basis over the asset's useful life commencing from the time the asset is held ready for use. Leasehold improvements are depreciated over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable asset are:

Class of Fixed Asset	Depreciation Rate
Leasehold improvements	10% - 40%
Plant, vehicles and equipment	20% - 40%
Visual art collection	0%

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

The assets' residual values and useful lives are reviewed and adjusted, if appropriate, at the end of each reporting period. Gains and losses on disposals are determined by comparing net proceeds with the carrying amount. These gains and losses are recognised in profit or loss in the period in which they occur. When revalued assets are sold, amounts included in the revaluation relating to that asset are transferred to retained surplus.

(d) Leases

Leases of fixed assets, where substantially all the risks and benefits incidental to the ownership of the asset (but not the legal ownership) are transferred to the association, are classified as finance leases.

Finance leases are capitalised by recognising an asset and a liability at the lower of the amount equal to the fair value of the leased property or the present value of the minimum lease payments, including any guaranteed residual values. Lease payments are allocated between the reduction of the lease liability and the lease interest expense for the period.

Leased assets are depreciated on a straight-line basis over their estimated useful lives where it is likely that the Association will obtain ownership of the asset or ownership over the term of the lease.

Lease payments for operating leases, where substantially all the risks and benefits remain with the lessor, are recognised as expenses on a straight-line basis over the lease term.

Lease Incentives under operating leases are recognised as a liability and amortised on a straight-line basis over the life of the lease term.

(e) Financial Instruments

Initial recognition and measurement

Financial assets and financial liabilities are recognised when the entity becomes a party to the contractual provisions to the instrument. For financial assets, this is equivalent to the date that the Association commits itself to either purchase or sell the asset (ie trade date accounting is adopted).

Financial instruments are initially measured at fair value plus transaction costs except where the instrument is classified 'at fair value through profit or loss' in which case transaction costs are expensed to profit or loss immediately.

Classification and subsequent measurement

Financial instruments are subsequently measured at either fair value, amortised cost using the effective interest rate method or cost.

Amortised cost is calculated as the amount at which the financial asset or financial liability is measured at initial recognition less principal repayments and any reduction for impairment, and adjusted for any cumulative amortisation of the difference between that initial amount and the maturity amount calculated using the *effective interest method*.

The *effective interest method* is used to allocate interest income or interest expense over the relevant period and is equivalent to the rate that exactly discounts estimated future cash payments or receipts (including fees, transaction costs and other premiums or discounts) through the expected life (or when this cannot be reliably predicted, the contractual term) of the financial instrument to the net carrying amount of the financial asset or financial liability. Revisions to expected future net cash flows will necessitate an adjustment to the carrying amount with a consequential recognition of an income or expense item in profit or loss.

(i) Financial assets at fair value through profit or loss

Financial assets are classified at "fair value through profit or loss" when they are held for trading for the purpose of short-term profit taking, derivatives not held for hedging purposes, or when they are designated as such to avoid an accounting mismatch or to enable performance evaluation where a group of financial assets is managed by key management personnel on a fair value basis in accordance with a documented risk management or investment strategy. Such assets are subsequently measured at fair value with changes in carrying amount being included in profit or loss.

(ii) Loans and Receivables

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market and are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial asset is derecognised.

(iii) Financial Liabilities

Non-derivative financial liabilities are subsequently measured at amortised cost. Gains or losses are recognised in profit or loss through the amortisation process and when the financial liability is derecognised.

Impairment

A financial asset (or a group of financial assets) is deemed to be impaired if, and only if, there is objective evidence of impairment as a result of one or more events (a "loss event") having occurred, which has an impact on the estimated future cash flows of the financial asset(s).

In the case of available-for-sale financial assets, a significant or prolonged decline in the market value of the instrument is considered to constitute a loss event. Impairment losses are recognised in profit or loss immediately. Also, any cumulative decline in fair value previously recognised in other comprehensive income is reclassified into profit or loss at this point.

In the case of financial assets carried at amortised cost, loss events may include: indications that the debtors or a group of debtors are experiencing significant financial difficulty, default or delinquency in interest or principal payments; indications that they will enter bankruptcy or other financial reorganisation; and changes in arrears or economic conditions that correlate with defaults.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

When the terms of financial assets that would otherwise have been past due or impaired have been renegotiated, the association recognises the impairment for such financial assets by taking into account the original terms as if the terms have not been renegotiated so that the loss events that have occurred are duly considered.

Derecognition

Financial assets are derecognised when the contractual right to receipt of cash flows expires or the asset is transferred to another party whereby the entity no longer has any significant continuing involvement in the risks and benefits associated with the asset. Financial liabilities are derecognised when the related obligations are discharged or cancelled, or have expired. The difference between the carrying amount of the financial liability extinguished or transferred to another party and the fair value of consideration paid, including the transfer of non-cash assets or liabilities assumed, is recognised in profit or loss.

(f) Impairment of Assets

At the end of each reporting period, the association assesses whether there is any indication that an asset may be impaired. If such an indication exists, an impairment test is carried out on the asset by comparing the recoverable amount of the asset, being the higher of the asset's fair value less costs to sell and value in use, to the asset's carrying amount. Any excess of the asset's carrying amount over its recoverable amount is recognised immediately in profit or loss, unless the asset is carried at a revalued amount in accordance with another Standard (eg in accordance with the revaluation model in AASB 116). Any impairment loss of a revalued asset is treated as a revaluation decrease in accordance with that other Standard.

Where it is not possible to estimate the recoverable amount of an individual asset, the association estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(g) Employee Provisions

Short-term employee benefits

Provision is made for the association's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

The association's obligations for short-term employee benefits such as wages, salaries and sick leave are recognised as a part of current trade and other payables in the statement of financial position.

Other long-term employee benefits

Provision is made for employees' annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements of obligations for other long-term employee benefits for changes in assumptions are recognised in profit or loss in the periods in which the changes occur.

The association's obligations for long-term employee benefits are presented as non-current provisions in its statement of financial position, except where the association does not have an unconditional right to defer settlement for at least 12 months after the reporting date, in which case the obligations are presented as current provisions.

(h) Cash and Cash Equivalents

Cash and cash equivalents include cash on hand, deposits held at-call with banks, other short-term highly liquid investments with original maturities of three months or less, and bank overdrafts.

(i) Accounts Receivable and Other Debtors

Accounts receivable and other debtors include amounts due from members as well as amounts receivable from customers for goods sold in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

Accounts receivable are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any provision for impairment. Refer to Note 1(f) for further discussion on the determination of impairment losses.

(j) Revenue and Other Income

Non-reciprocal grant revenue is recognised in the statement of comprehensive income when the Association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the Association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are satisfied.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction and the grant revenue is recognised in the statement of financial position as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

The association receives non-reciprocal contributions of assets from the government and other parties for zero or a nominal value. These assets are recognised at fair value on the date of acquisition in the statement of financial position, with a corresponding amount of income recognised in profit or loss.

Donations and bequests are recognised as revenue when received.

Interest revenue is recognised using the effective interest method, which for floating rate financial assets is the rate inherent in the instrument. Dividend revenue is recognised when the right to receive a dividend has been established.

Revenue from the rendering of a service is recognised upon the delivery of the service to the customers.

All revenue is stated net of the amount of goods and services tax.

(k) Inventories on Hand

Inventories held for sale are measured at the lower of cost and net realisable value. Costs are assigned on the basis of weighted average costs.

Inventories held for distribution are measured at the lower of cost and current replacement cost.

Inventories acquired at no cost or for nominal consideration are measured at cost adjusted, when applicable, for any loss of service potential.

(l) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office (ATO).

Receivables and payables are stated inclusive of the amount of GST receivable or payable. The net amount of GST recoverable from, or payable to, the ATO is included with other receivables or payables in the statement of financial position.

Cash flows are presented on a gross basis. The GST components of cash flows arising from investing or financing activities which are recoverable from, or payable to, the ATO are presented as operating cash flows included in receipts from customers or payments to suppliers.

(m) Comparative Figures

When required by Accounting Standards or for improved presentation of the financial report, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(n) Accounts Payable and Other Payables

Accounts payable and other payables represent the liabilities outstanding at the end of the reporting period for goods and services received by the association during the reporting period that remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 30 days of recognition of the liability.

(o) Provisions

Provisions are recognised when the association has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(p) Key Judgments

(i) Impairment

The association assesses impairment at the end of each reporting period by evaluation of conditions and events specific to the association that may be indicative of impairment triggers. Recoverable amounts of relevant assets are reassessed using value-in-use calculations which incorporate various key assumptions.

NOTE 2: REVENUE AND OTHER INCOME

	2016	2015
	\$	\$
Sales revenue:		
Sales	305,670	245,652
Commonwealth and State Grants	1,534,479	1,567,698
Total Sales Revenue	<u>1,840,149</u>	<u>1,813,350</u>
Other revenue:		
Rent received	5,250	3,600
Other income	240,250	145,735
Interest (unrestricted) received	10,223	10,309
Total Other Revenue	<u>255,723</u>	<u>159,644</u>
TOTAL REVENUE	<u>2,095,872</u>	<u>1,972,994</u>

NOTE 3 - CASH AND CASH EQUIVALENT ASSETS

	2016	2015
	\$	\$
Cash at bank	500,215	531,559
Cash on hand	3,450	1,958
	<u>503,665</u>	<u>533,517</u>

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

Reconciliation of cash

Cash at the end of the financial year as shown in the statement of cash flows is reconciled to items in the statement of financial position as follows:

Cash and cash equivalents	503,665	533,517
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NOTE 4 - ACCOUNTS RECEIVABLE AND OTHER DEBTORS

	2016	2015
	\$	\$
Accounts receivable and other debtors	50,361	35,496
Less: Provision for Doubtful Debts	-	-
	<u>50,361</u>	<u>35,496</u>

Financial assets classified as loans and receivables

Accounts receivable and other debtors	50,361	35,496
Total current	<u>50,361</u>	<u>35,496</u>

NOTE 5 - OTHER CURRENT ASSETS

	2016	2015
	\$	\$
Prepayments	12,269	13,037
Stock On Hand	62,870	47,555
Total Other Current Assets	<u>75,139</u>	<u>60,592</u>

NOTE 6 - PROPERTY, PLANT AND EQUIPMENT

	2016	2015
	\$	\$
Leasehold Improvements – at cost	174,987	185,243
Accumulated depreciation	(115,804)	(123,109)
	<u>59,184</u>	<u>62,134</u>
Plant, equipment and vehicles- at cost	497,196	615,225
Accumulated depreciation	(272,018)	(373,856)
	<u>225,178</u>	<u>241,369</u>
Visual art collection – at valuation 2013	553,834	553,834
Visual art collection – at valuation 2015	176,000	176,000
Visual art collection - at cost	3,886	3,336
	<u>733,720</u>	<u>733,170</u>
Total property, plant and equipment	<u>1,018,082</u>	<u>1,036,673</u>

Movements in carrying amounts

Movement in the carrying amounts for each class of property, plant and equipment between the beginning and the end of the current financial year:

	Leasehold Improvements	Visual Art Collection	Plant and Equipment	Total
Balance at 1 July 2015	62,134	733,170	241,369	1,036,673
Additions	-	550	21,180	21,730
Disposals	-	-	-	-
Depreciation expense	(2,950)	-	(37,371)	(40,321)
Carrying amount at 30 June 2016	<u>59,184</u>	<u>733,720</u>	<u>225,178</u>	<u>1,018,082</u>

NOTE 7 - ACCOUNTS PAYABLE AND OTHER PAYABLES

	2016	2015
	\$	\$
Current		
Trade Creditors and Accruals	127,688	123,544
Unexpended Grants	221,142	219,800
Payroll Liabilities	-	15,740
	<u>348,830</u>	<u>359,084</u>

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

NOTE 8 - EMPLOYEE PROVISIONS

	2016 \$	2015 \$
Current		
Annual Leave	70,931	76,018
Long service leave	15,460	32,047
	<u>86,391</u>	<u>108,065</u>
Non-current		
Long Service Leave	27,165	14,954
	<u>27,165</u>	<u>14,954</u>

NOTE 9 - RELATED PARTY DISCLOSURES

Board of Management

The Board of Management for the year ended 30 June 2016 comprised:

Kynton Wanganeen
Shirley Piesley
Margaret MCallum
Terry Stewart
Ribnga Green
John Chester
Nikki Carabetta-Baugh
Herb Mack
Tony Minniecon
Steven Newchurch

Kynton Wanganeen received \$10,000 remuneration during the financial year

One member of the Board received remuneration from the Association in their capacity as member. No other entity that the above members are associated with has received funds other than through dealings with the Association in the ordinary course of business and on normal commercial terms and conditions.

	2016 \$	2015 \$
Key Management Personnel Compensation		
Short Term Benefit	257,948	190,352
Post Employment Benefit	24,096	23,495
	<u>282,044</u>	<u>213,847</u>

NOTE 10 - AUDITOR REMUNERATION

	2016 \$	2015 \$
Auditor Remuneration		
Audit services	7,000	6,500
Non-audit services	-	-
	<u>7,000</u>	<u>6,500</u>

NOTE 11 - ECONOMIC DEPENDENCY

The Association is largely dependent on funding from the State and Federal Government to maintain its operations.

NOTE 12 - CONTINGENT LIABILITIES

There are no contingent liabilities as at 30 June 2016.

NOTE 13 - FINANCIAL RISK MANAGEMENT

The Association's financial instruments consist mainly of deposits with banks, accounts payable and receivable. The Association does not have any derivative financial instruments as at 30 June 2016.

The carrying amounts for each category of financial instruments, measured in accordance with AASB139: Financial Instrument: Recognition and measurement are detailed in the accounting policies to these financial statements, are as follows:

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2016

	2016	2015
	\$	\$
Financial assets		
Cash and cash equivalents	503,665	533,517
Accounts receivable and other debtors	50,361	35,496
Total Financial assets	<u>554,026</u>	<u>569,013</u>
Financial Liabilities		
Financial liabilities at amortised costs		
- accounts payable and other payables	348,830	359,084
Total financial liabilities	<u>348,830</u>	<u>359,084</u>

NOTE 14 - ASSOCIATION DETAILS

The principal place of business for the Association is :

National Aboriginal Cultural Institute Inc
253 Grenfell Street, Adelaide SA 5000

NOTE 15 - EVENTS AFTER THE BALANCE SHEET DATE

There have been no material events after the reporting date that have not been recognised in the financial report.

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.

STATEMENT BY MEMBERS OF THE BOARD

In the opinion of the committee the financial report as set out on pages 1 to 11:

- 1 Presents a true and fair view of the financial position of National Aboriginal Cultural Institute Inc and its performance for the year ended on that date in accordance with applicable Australian Accounting Standards;
- 2 At the date of this statement, there are reasonable grounds to believe that National Aboriginal Cultural Institute Incorporated will be able to pay its debts as and when they fall due.

Signed in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 1985 and with a resolution of the committee.



Board Member



Board Member

Dated this 29th day of September 2016

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

Report on the Financial Report

We have audited the accompanying financial report of National Aboriginal Cultural Institute Inc (the association), which comprises the statement of financial position as at 30 June 2016, the statement of profit or loss and other comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by the members of the committee.

Committee's Responsibility for the Financial Report

The committee of the association is responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements, the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 1985 and for such internal control as the committee determines is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control.

An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee as well as evaluating the overall presentation of the financial report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.



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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF
NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

Independence

In conducting our audit, we have complied with the independence requirements of Australian professional ethical pronouncements.

Auditor's Opinion

In our opinion, the financial report of National Aboriginal Cultural Institute Inc is in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and the Associations Incorporation Act 1985 including:

- i. giving a true and fair view of the association's financial position as at 30 June 2016 and of its performance for the year ended on that date; and
- ii. complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the Australian Charities and Not-for-profits Regulation 2013.



Trevor Basso - Partner

Basso Newman & Co

Chartered Accountants

Adelaide

Dated this 30th day of September 2016

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

COMPILATION REPORT
TO NATIONAL ABORIGINAL CULTURAL INSTITUTE INC



Scope

We have compiled the accompanying special purpose financial statement of National Aboriginal Cultural Institute Inc which comprises the Income and Expenditure Statement.

The specific purpose for which the special purpose financial statement has been prepared is to provide information relating to the performance of the entity that satisfies the information needs of the committee.

The Responsibility of the Committee for the financial report

The committee is solely responsible for the information contained in the special purpose financial statement and has determined that the basis of accounting is appropriate to meet their needs and for the purpose that the financial statement was prepared.

Our responsibility

On the basis of information provided by the committee we have compiled the accompanying special purpose financial statement in accordance with the basis of accounting adopted and APES 315: Compilation of Financial Information.

Our procedures used accounting expertise to collect, classify and summarise the financial information, which the committee provided, into compiling the financial statement. Our procedures do not include verification or validation procedures. No audit or review has been performed and accordingly no assurance is expressed.

The special purpose financial report was compiled exclusively for the benefit of the committee. We do not accept responsibility to any other person for the contents of the special purpose financial statement.

A handwritten signature in blue ink, appearing to be 'T A Basso', written over a horizontal line.

T A Basso - Partner
Basso Newman & Co
Chartered Accountants
Adelaide
30th September 2016

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC.
INCOME AND EXPENDITURE STATEMENT
FOR THE YEAR ENDED 30 JUNE 2016

	2016	2015
	\$	\$
REVENUE		
Sales - Shop and Gallery	305,670	245,652
Cost of goods sold	172,614	139,109
Gross Profit from Trading	133,057	106,543
Other Income		
Cultural Performance	11,607	7,716
Venue Hire	53,043	31,898
Grants Arts SA	1,079,500	1,091,955
Grants Other	454,979	475,743
Café Revenue	55,329	-
Donations	1,731	6,051
Event Income	17,994	15,614
Interest received	10,223	10,309
Membership	451	462
Rent received	5,250	3,600
Projects income	19,110	-
Sponsorship	8,000	23,000
Staff Secondment	45,441	59,321
Sundry/other income	27,544	1,673
	1,790,202	1,727,342
	1,923,259	1,833,885
EXPENSES		
Administration costs	118,582	119,993
Audit Fee	7,000	6,500
Activity & program costs	508,677	451,596
Cleaning	34,671	19,827
Depreciation & amortisation	40,321	40,100
Electricity & gas	58,558	74,296
Leave provisions	(9,824)	5,058
Rates & taxes	10,293	9,957
Repairs & Maintenance	41,410	47,228
Staffing Costs	1,112,523	1,059,178
	1,922,211	1,833,734
Profit from ordinary activity	1,048	151