

National Aboriginal Cultural Institute Inc.



Tandanya

ANNUAL REPORT 2010 / 2011

ACKNOWLEDGEMENT, MEMBERSHIPS AND ACCREDITATION

Acknowledgments

South Australian Government - Department of Premier and Cabinet

Arts SA

Australia Council for the Arts

Aboriginal Lands Trust

Adelaide City Council

Australia Business Arts Foundation

Carclew Youth Arts

Kurruru Indigenous Youth Performing Arts

Viscopy

Professional Memberships and Accreditation

Adelaide Convention and Tourism Authority (ACTA)

Australasian Performing Right Associations (APRA)

Australian Tourism Export Council (ATEC)

Australian Tourism Accreditation Program

NAVA

Respecting Out Culture (ROC)

VISCOPY

NAIDOC Committee (Treasurer)

Philip Watkins - Artistic and Cultural Director

Spirit Festival Board

Philip Watkins - Artistic and Cultural Director



Government of South Australia

Arts SA



Australian Government



Government of South Australia



THE VISUAL ARTS AND CRAFT STRATEGY

Tandanya is aware that many Aboriginal people are offended by the depiction of deceased members of their communities. While we have made every effort to ensure that only pictures of Aboriginal People still living are used, the Aboriginal community is respectfully advised that some photographs may contain images of people who have passed away.

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CHAIRPERSON

An abstract orange shape that starts as a thin horizontal bar on the left and gradually rises to a sharp peak on the right, resembling a stylized mountain or a rising line graph.

REPORT



I wish to acknowledge and give my respect to the traditional owners of the country on which the National Aboriginal Cultural Institute - Tandanya stands and recognise the continuing connection and responsibilities the Kaurna people have to their land.

Undertaking the role as Tandanya's Chairperson over the past year has been an immensely enjoyable experience and this is due in no small way to working with a cohesive Board and an Artistic and Cultural Director who are deeply committed to Tandanya's mission.

I am also grateful to the leadership of previous Chairperson, Christine Egan who has provided a high benchmark for organisational governance. We sincerely thank Christine for her contributions and continued support of Tandanya.

Tandanya's visual arts and performance programs continue to showcase works from a range of Aboriginal and Torres Strait Islander communities and individuals, and provide opportunities for artists to express rich and diverse cultural expressions which are often challenging to social constructions of Aboriginal and / or Torres Strait Islander identities and art practices.

To maximise opportunities for artists, Tandanya continued to nurture partnerships with festivals, events, and organisations both locally and nationally. The move of the Spirit Festival to take place during the Adelaide Fringe was one such partnership, which allowed for greater opportunities for mostly South Australian artists from across the state, to present their work to larger audiences, including artistic programmers and agents who come to Adelaide for the peak festivals season. An independent study was conducted by Flinders University and the research findings will contribute to the further development of this key programming initiative of Tandanya. Other festivals partnerships include Feast Festival, Come Out and SALA, as well as Adelaide Festival of Arts in the even years.

The Visual Arts team has seen a number of changes this year with Renee Johnson taking the position of Visual Arts Manager and the appointment of a new Visual Arts Officer to assist Renee. Retail has also gained a new manager and there has been close collaboration between Retail and Visual Arts in merchandise accompanying exhibitions and occasional use of the gallery space to exhibit paintings held by Retail.

The Tandanya team has worked closely on a number of projects throughout the year, the largest of which was the 2011 Spirit Festival. As well as the co-ordination and artistic direction of this event, the site management, design and marketing were all managed in-house utilising and developing the skills of our workers as well as a valued team of volunteers.

The Board is looking forward to developing with staff the next periodic business plan as well as strengthening training and professional development opportunities for staff. We will be engaging in a whole-of-organisational review to evaluate how we can continue to support growth within the organisation as well as further contribute to the development of the artistic and cultural sector locally and nation-wide as aligned with Tandanya's vision.

I would like to take this opportunity to thank Philip Watkins and all the Tandanya staff for the energy and dedication they have given to Tandanya over the past twelve months and the Board acknowledges all staff and volunteers both past and present. It has been a demanding year, with a significant increase in activity and the professionalism of staff is inspiring. As Chairperson, I am particularly grateful to my fellow board members for their invaluable advice, support, expertise and time.

During this period the board welcomed Sharon Meagher and Angela Sloan who both bring a range of knowledge and experience. Outgoing members are Christine Egan and Heather Rolfe and we are grateful for their contributions.

Troy-Anthony Baylis
Chairperson

FINANCE

REPORT

For the financial year ending 30th June 2011, Tandanya recorded a deficit of \$17,542.

REVENUE

Overall revenue decreased by \$140,183 from \$2,236,781 in 2009 / 2010 to \$2,096,598 in 2010 / 2011 because:

- Tandanya received \$1,735,095 as Grants in the current financial year for which \$53,081 has been expensed and treated as grants in advance to be used for future programs. It is anticipated these grants will be expended in 2011 / 2012 financial year.
- Sales generated by retail, gallery and venue hire for 2010 / 2011 financial year decreased by less than 19% or \$67,525. Self generated income has reduced due to economic down turn which affected retail activities throughout Australia and as a result of the introduction of free admission to the galleries through most of the financial year.
- Rent received from the lease agreement is \$3,600 which is the same as 2010 / 2011 financial year.
- Philanthropic support and donations amounted to \$3,511.

EXPENSES

- For the 2010 / 2011 financial year expenses were up by 3% or \$51,324 mainly due to an increase in employee salaries.

Additionally:

- Administration expenses for 2011 financial year were: \$260,592 a decrease amount of \$26,788.
- Depreciation expenses have increased by \$56,485. This was a result of a change to the amortisation rate reflecting the remaining life of the lease agreement.
- Marketing expenses decreased by 10% from \$21,170 in the 2010 financial year to \$19,042 in the 2011 financial year.

BALANCE SHEET

Net assets decrease by \$17,542 from \$929,400 in 2009 / 2010 financial year to \$911,858 in the current financial year.

The main reason for this decrease in assets by \$147,990 is:

- Cash up by \$302,782
- Receivables or debtors down by \$419,972. Tandanya had not being requested by funding bodies to invoice them in advance.
- Inventories down by \$7,265
- Prepayments down by \$1,957
- Non current assets down by 2% or \$21,578
- an decrease in liabilities by \$130,448 because of:
 - Trade creditors and accruals up by \$30,760.
 - Grant in advance down by \$174,396.
 - Current provision for employee benefits is up by \$6,018.
 - Non-current provision for employee benefits is up by \$7,170.



BOARD & STAFF

BOARD

Troy-Anthony Baylis

CHAIRPERSON

(Premier appointed)

Nici Cumpston

SECRETARY

(Minister for the Arts appointed)

Timothy Ritchie

BOARD MEMBER

(Community Elected - December 2009)

Peter Rigney

BOARD MEMBER

(Aboriginal Lands Trust Representative)

Ian James

BOARD MEMBER

(Community Elected - December 2008)

Angela Sloan

BOARD MEMBER

(Community Elected - December 2010)

Sharon Meagher

BOARD MEMBER

(Community Elected - March 2011)

VACANT

VACANT

VACANT

STAFF

Philip Watkins

ARTISTIC AND CULTURAL DIRECTOR

Kahsai Tesfa

FINANCE MANAGER

Kate Greenshields

WORKPLACE SERVICES MANAGER

Denise Manson

BUSINESS DEVELOPMENT MANAGER

Billie Jo Nicholls

VENUE COORDINATOR

Lou Turner *(until September 2010)*

Adam Jenkins

ADMINISTRATION OFFICER

Liz Nowell *(until January 2011)*

Renee Johnson *(from January 2011)*

VISUAL ARTS MANAGER

Renee Johnson *(until January 2011)*

Eleanor Scicchitano *(from January 2011)*

VISUAL ARTS OFFICER

Raylene Campion

SENIOR GALLERY ATTENDANT

Stephanie Gollan

GALLERY ATTENDANT

Diana Sautelle

EVENTS MANAGER / SPECIAL PROJECTS

Carmel Young *(Spirit Festival)*

OPERATIONS & COMMUNICATIONS MANAGER

Gina Rings *(Spirit Festival)*

CREATIVE PRODUCER

Verle Williams

Jap Adams *(Casual)*

PROPERTY SUPERINTENDENT OFFICER

Jill Walsh

RETAIL MANAGER

Hannah Simpson *(resigned 2010)*

Carissa Godwin

Matthew Hein

RETAIL ASSISTANTS

ARTISTIC & CULTURAL DIRECTOR

REPORT



The National Aboriginal Cultural Institute – Tandanya is situated on the traditional lands of the Kaurna people and it is with much respect that I acknowledge the traditional owners of this land. Following the success of our 20th Anniversary year in 2009, Tandanya has continued to inform and educate about the excellence of contemporary visual and performing arts by Aboriginal and Torres Strait Islander Artists.

Once again Tandanya presented a very varied exhibition program with 20 exhibitions, representing over 160 Aboriginal and Torres Strait Islander Artists. Three of these were major touring exhibitions ‘*Menagerie*’ An Object Gallery and Australian Museum exhibition, ‘*Cantchant*’ by Vernon Ah Kee an Institute of Modern Art exhibition and ‘*From Big Things Little Things Grow*’ a National Museum of Australia exhibition. Tandanya was delighted to offer the opportunity for these outstanding exhibitions to be seen in Adelaide.

Tandanya also remained committed to showcasing the work of South Australian artists and this was achieved through exhibitions of regional work; Mpurlaarra Arts from Port Pirie and the Ripples in the Water exhibition drawn from Murray Bridge and surrounding areas. Even closer to home Our Metro Mob 2010 showed the work of Adelaide-based artists, and the Tauondi College show offered the students of the Port Adelaide Aboriginal College a chance to see their work in a major gallery.

The Tandanya Collection has continued to be documented and new collection management systems have been developed and implemented. There was an overseas loan from the Collection of an Yvonne Koolmatrie acquisition to the Sainsbury Centre for Visual Arts in the UK. During Reconciliation week, five works from the Collection were exhibited at the Crowne Plaza Hotel in Adelaide. In January 2011 a significant milestone was achieved when Renee Johnson became Tandanya’s first Aboriginal Visual Arts Manager following the departure of Liz Nowell. Renee had been with us for two years as Visual Arts Officer before stepping up to her new position and has in the last year both completed a professional certificate of Art History and won a Wesfarmers Arts Indigenous Fellowship which saw her spend ten days at the National Gallery in Canberra.

Throughout the reporting year Tandanya continued to invest in its staff to bring new learning and thinking to the organisation. Diana Sautelle, Projects Manager and John Packham, Cultural Presenter both went to the Garma Festival in Arnhem Land, which is considered to be the premier Indigenous Festival in Australia with international reputation. The Visual Arts team also took the opportunity to visit the Cairns Indigenous Art Fair in August to familiarise themselves with the best of new art and attend a symposium by the leading Aboriginal artist, curator and academic, Dr Brenda Croft. As the National Aboriginal Cultural Institute, Tandanya is enriched by the experiences that are brought back from these study trips and the opportunity to benchmark against best Indigenous practice in other states. The retail shop has been reinvigorated this year with the appointment of a new manager after a period of vacancy.

Jill Walsh has focused on building relationships to source a new range of authentic and original works in various media and so move away from the more generic ‘souvenir’ market. In line with the widespread interest from visitors in Aboriginal and Torres Strait Islander arts and culture, retail now stocks a much wider variety of books giving visitors access to an attractive and authoritative collection of writing. Visual Arts and Retail have worked more closely together resulting in a number of exhibitions by retail of consigned stock in the main Gallery. This has had mutual benefits with the greater visibility delivering better sales for artists and art centres, and the benefits for Visual Arts have been in keeping the gallery open where there have been sudden cancellations in the program. Tourism is essential to Tandanya, a survey in October 2010 showed that 53% of our visitors were from overseas and a further 17% from interstate. Our ‘visitors’ book shows the key educational role that we play in informing people about the range and vibrancy of Indigenous art, and the key issues that are addressed through that medium. Tandanya entered the South Australian Tourism Awards in 2010, for the first time in ten years, and although we were not fortunate enough to win, it was a worthwhile exercise in auditing our offering to tourists and helped to identify crucial areas for future development.

Throughout 2010 / 2011 Tandanya has continued to develop its own community events. Following the success of the first Aboriginal and Torres Strait Islander Arts Fair in 2009, this year’s event extended to two days offering a great opportunity to a wide community of artists to showcase and sell their work. The fourth consecutive Survival Day celebration saw a wonderful turnout and the launch of the 2011 Spirit Festival program. The Spirit Festival partnered with the Adelaide Fringe for the first time this year which offered a fantastic opportunity to reach a wider audience, cost-share infrastructure and marketing expenses, and give performing artists a greater platform to promote their artistic talents during Adelaide’s festival season.

Once again this was a fabulous event with many South Australian Aboriginal Nations represented as well as key artists from all around Australia and the Torres Strait Islands. An independent survey conducted by Flinders University showed that 95% of those at the Festival would recommend it to others. I acknowledge the significant work undertaken by Tandanya staff in ensuring the success of the 2011 Spirit Festival, in particular Carmel Young and Gina Rings.

Other major events on the festival calendar that Tandanya played a part in included Feast, with the ‘Sistagirls’ Exhibition of photographs by Bindi Cole, COME OUT where Tandanya held three exhibitions by Reko Rennie, Dion Beasley and Carclew Youth Arts and the world premiere of a play using the language and rhyme of the Tiwi Islands produced by the Darwin Festival. Our investment and participation in these events gains Tandanya a wider audience and also enables us to provide an Aboriginal and Torres Strait Islander perspective to artistic celebrations within South Australia. I would like to conclude by thanking the Board for their invaluable input through the year and the Tandanya staff and volunteers, both past and present, for their energy and enthusiasm in helping to deliver the diverse and exciting program of exhibitions and events presented during 2010-2011.

Philip Watkins
Artistic and Cultural Director

VISUAL ARTS



REPORT

ARTISTIC AND CULTURAL PROGRAM

During the 2010 – 2011 reporting period Tandanya presented 20 exhibitions which represented over 160 Aboriginal and Torres Strait Islander Artists. During this year's program, the focus was on presenting larger scale exhibitions, yet focusing on solo artists and emerging artists. The exhibitions encompassed a diverse cross section of high calibre touring exhibitions and locally based emerging artists. Of the 20 exhibitions shown during the period, four highlighted the artistic developments of regional areas and South Australian based artists including:

Our Metro Mob 2010 – Adelaide- based Indigenous artists

Mpurlaarra Arts - Port Pirie

Ripples in the Water – Murray Bridge and surrounds

Tauondi College –Port Adelaide Aboriginal College students

In addition to this the West, Centre and Kurna Galleries became interchangeable spaces managed between the Visual Arts Program and the Retail store, promoting remote and rural South Australian artists exhibiting works for sale. The program hosted three touring exhibitions Vernon-Ah Kee – Cantchant, Menagerie – Contemporary Indigenous sculpture and From Little Things Big Things Grow: The struggle for Indigenous civil rights 1920 – 1970. Other exhibitions were self-curated /coordinated and developed in partnership with Art Centres and artists.

The 2011 program combined three exhibitions Inma Boys – A Carclew Youth Arts Project, Reko Rennie - Homebrand and Dion Beasley – A Dog's Life and coincided as part of the Come Out Festival 2011.

Tandanya also promoted exhibitions through several festivals throughout the reporting period including the 2010 Feast Festival, 2010 South Australian Living Artists (SALA) Festival, and the 2010 Come Out Festival as noted previously, 2011 Adelaide Fringe Festival and 2011 Spirit Festival.



Photo: Daniel Cazzolato

Artist: Audrey Lindsay Sheoak 2010.



Photo: Lena Rigney, *Pulgi* 2010

EXHIBITIONS HELD DURING THE REPORTING PERIOD

LOWANNA

(Wayne Quilliam)

10 May – 18 July 2010

Lowanna is a creative series of photographic work that combines the intricate patterns of the earth with the human form. Wayne has been published in more than 500 publications and is recognised as one of Australia's leading Art Photographers. Wayne was awarded the NAIDOC - National Indigenous Artist of the year in 2009.

JURKURRPA

(Our Story Warlukurlangu artists)

12 May – 18 July 2010

Warlukurlangu art centre is famous for its gloriously colourful acrylic paintings and fine limited-edition prints. Located at Yuendumu, 300km northwest of Alice Springs in the Northern Territory, the art centre is both a stronghold of traditional Warlpiri culture and an essential part of Yuendumu's community life.

MENAGERIE

(Contemporary Indigenous sculpture)

23 July – 3 October 2010

An Object Gallery and Australian Museum Exhibition

The groundbreaking exhibition featured 33 established and emerging Aboriginal and Torres Strait Islander artists, who have each produced outstanding sculptural works depicting a variety of animals. These artists, drawn from every Australian state and territory, were selected by curators Nicole Foresheew and Brian Parkes after months of research and travel seeking to expose the richness and breadth of contemporary Indigenous sculpture in Australia.

Menagerie included fibre works by Yvonne Koolmatrie from South Australia; ceramics by Judith Inkamala from the Northern Territory; wood carving by Craig Koomeeta from Queensland; mixed media assemblages by Canberra-based Daniel Mellor and Tasmanian artist Vicki West; work cast in bronze and aluminium by Dennis Nona from the Torres Strait Islands; and so much more audiences were able to experience how Indigenous artists are able to combine traditional object making skills with modern materials and methodologies to create outstanding examples of contemporary Australian art, craft and design.

OUR METRO MOB

(Various Artists)

23 July – 29 August 2010

Our Metro Mob exhibition is a celebration of Aboriginal culture and creativity and features diverse ranges of work by Adelaide based Aboriginal emerging artists from backgrounds across Australia's clan and language groups. Our Metro Mob explores and presents artists' experiences and notions of Aboriginality and Aboriginal culture showcasing vibrant traditional and contemporary style artworks. These works encapsulate identity and connectedness and aim to provide the viewer with insight into artists' stories and concepts surrounding Aboriginal heritage. Shown as part of the 2010 South Australian Living (SALA) Artists Festival, 18 artists took part in the exhibition, working in mediums as diverse as photography, drawing, painting and carved ochre.

Some of the artists included in Our Metro Mob include; Christopher Crebbin, Coral Hayes, Jacinta Dixon, Joy Makepeace, Margaret Farrugia, Marika Wilson and Tandanya Artist in Residence, Merrill Bray.

MACRO, MICRO AND IN BETWEEN

(Merrill Bray)

3 September – 2 October 2010

Merrill belongs to the Eastern Arrernte tribe. She has been painting since the age of twelve. Her passion is producing contemporary dot paintings which uniquely depict macro and micro; under the microscope and out in the universe, which are both one and the same, whilst also existing at different levels. This exhibition was the culmination of the Tandanya Artist in Residence program, displaying the artworks which had been produced during Bray's time at Tandanya.

SISTAGIRLS

(Bindi Cole)

8 October – 6 December 2010

This exhibition of photographs by young Melbourne-based photographer Bindi Cole shone light on the Tiwi Island's transgender community. Presented as part of the 2010 Feast Festival these dynamic, vibrant, new body of works examined and lead a strong dialogue about the growing cultural phenomenon within the transgender communities within the remote Tiwi Islands where 50 members of the 2000 strong community identify as 'Sistagirls'.



Opening Night: *Sistagirls*

MURA KAIMEL / NETAT ATAMI

(Gab Titui Cultural Centre)

8 October – 6 December 2010

This exhibition presented new and exciting work by artists that live and work in the Torres Strait Islands. Mura Kaimel / Netat Atami, the title of the exhibition is made up of the two main language groups of the Torres Strait. Mura Kaimel is the Western language group Kala Lagaw Ya, and Net Atami is the Eastern Language group Miriam Mer, both mean come together as one. The Torres Strait is Australia's most northern frontier and the Gab Titui Cultural Centre coordinated the exhibition, which has been done in partnership with the art centres based in the region in particular Erub Erwer Meta on Erub, and weaving from Ngalmun Lagau Minaral on Moa. This exhibition focused on the mediums of lino printing and weaving. Limited edition prints on fine art paper calls upon the strong tradition of carving wood, bone and shell in the Torres Strait, making these prints strong, dynamic and unique. The weaving presented in this exhibition utilised recycled materials washed up along the beach – old fishing nets, rope, and shells. The use of the large discarded fishing nets was introduced through workshops held by Ghostnet Australia, and the medium has proven to be popular for its availability and colour.

CANTCHANT

(Vernon Ah Kee)

8 October – 6 December 2010

Cantchant was an Institute of Modern Art IMA touring exhibition and displayed some of Ah Kee's most well-known works. Fresh from Venice Biennale, Tandanya was one of 8 venues across Australia in an IMA tour funded by Visions Australia to present Ah Kee's iconic surfboards and bold text works. Included in the exhibition was a spectacular three – screen video installation featuring gun blasting and surf riding all set to Warumpi Bands heart thumping anthem 'Stompin Ground'.

FROM LITTLE THINGS BIG THINGS GROW:

(The struggle for Indigenous civil rights 1920 – 1970)

10 December – 6 February 2011

This touring exhibition from the National Museum of Australia presented interactive displays, historic artefacts and important photographs and documents highlighting the struggles Indigenous and non-Indigenous activists fought for civil rights in the period 1920 – 1970. Using a chronological approach, the exhibition followed the history of people's efforts employed to improve the social and legal status of Indigenous Australians. The content of the exhibition could be considered as educational in its structure but equally important in containing personal stories of the activists, Indigenous and non-Indigenous, famous and not so well known, who fought to change Australian society.

US. HERE.NOW

(Students from Tauondi College)

10 December 2010 – 6 February 2011

Tauondi Visual Arts students presented an end of year exhibition with a selection of their developed artwork in culmination with their studies. Displaying unique styles through an adventurous exploration of media, and individual themes their inspiration varied from tattoo design to street art, from traditional Indigenous art to the art of nature, and styles and techniques from a variety of cultures and time periods. These exhibitions are important for emerging and locally based artists due to the nature of the Visual Arts Program including exhibitors and students involvement and development with process of exhibition coordination thus building students knowledge of professional arts practice.

MPURLAARRA ARTS

(Various Artists)

11 February – 20 March 2011

Mpurlaarra presented the works of 10 Indigenous artists who make their home in Port Pirie, South Australia and who work together as Mpurlaarra Arts. The collective held their first exhibition at the Laura Court House Gallery, Laura in February 2009. This was followed in April, 2010 with a successful exhibition at the Port Pirie Regional Art Gallery entitled 'Ancient Inspirations: New work by Aboriginal artists from Port Pirie' and this year, with the assistance of Ku Arts and Terry Cleary secured funding to have an exhibition at Tandanya. The artists of Mpurlaarra Arts come from a number of diverse language groups from across South Australia and the Northern Territory. They represent the Luritji, Anmatjere, Walpiri, Arrente, Narangga and Ngarrindjeri nations reflective in the exhibitions content. The Mpurlaarra exhibition was an exciting opportunity for the regional based artists.

RIPPLES IN THE WATER

(Ngarrindjeri Artists in Murray Bridge and Surrounds)

11 February – 20 March 2011

Celebrating the artistic cultural wealth of the Murray Bridge and surrounding area as the title suggests, this exhibition curated by guest curator Fulvia Mantelli, emerged from artists who, through workshops, explored new ways of art making. Established Ngarrindjeri artists, who have significantly inspired them, are also featured to reveal a ripple-effect narrative of art practice in this region.

'Ripples in the Water' was also exhibited as part of the 2011 Adelaide Fringe Festival and 2011 Spirit Festival.

A DOG'S LIFE

(Dion Beasley)

11 February - 3 April 2011

Presented as part of the 2011 COME OUT Festival, A Dog's Life featured humorous hand-coloured prints exploring the life of Canteen Creek's camp dogs and other animal characters. Dion Beasley is a seventeen-year-old Aboriginal artist who, through his work, explores the themes of home and homecoming, camp life and systems of relationship and hierarchies. The accompanying video which screened in the gallery was an integral part of the exhibition, providing a glimpse into Dion Beasley's life. The Visual Arts and Retail departments worked closely together in the exhibitions marketing materials, resulting in Retail stocking subsidiary merchandise which sold extremely well.

HOME BRAND

(Reko Rennie)

18 March – 17 April 2011



Photo: Reko Rennie: Kangaroo

Reko Rennie is a Kamilaroi / Gamilaraay / Gummaroi man born in Melbourne. Without any formal training, Reko has matured into an interrogative and highly innovative street artist. Through his art, Reko explores what it means to be an urban Aboriginal in his contemporary Australian society.

Reko's inspiration from his Aboriginal heritage recreates traditional images in a contemporary context using spray paint and stencils. Presented as part of the 2011 COME OUT Festival program at Tandanya, Reko's characteristic vibrant colours, line work and intricate imagery of animals were perfect for drawing interest from Come Out Festival audiences.

INMA BOYS

(Carclew Youth Arts)

25 March – 1 May 2011

The Inma Boys exhibition was a photographic and video exhibition displaying young boys from the community of Amata who were participating in the cultural ceremony of Inma with their elders. These powerful images and video footage taken by Finton Mahony as part of Carclew Youth Arts APY Lands Project provided a rare insight into an ancient practice, presented in a contemporary medium proudly demonstrated by young boys. This exhibition was also presented as part of the 2011 Come Out Festival program at Tandanya.

BULA'BULA ARTS

(Various Artists)

8 April – 5 June 2011

This exhibition showcased artworks from various artists working out of Bula'bula Arts Aboriginal Corporation, situated in Ramininging. Included in the exhibition were woven mats and bags, bark paintings and acrylic paintings on canvas. Bula'bula Arts Aboriginal Corporation was established in Ramininging in 1990 after a meeting of senior local artists decided there was a need for an independent arts organisation to represent their work, culture and interests. Although Ramininging has had an art centre since the settlement was first established in the late 1970s Tandanya were excited to present artworks from this region.

URAPUN KAI BUAI

(Billy Missi)

22 April – 5 June 2011

Billy Missi is known as one of the leading printmakers of the Torres Strait having exhibited widely and achieved both national and international acclaim. Currently working out of Cairns, Billy's artworks are now published through Djmbunji Press KickArts Fine Art Printmaking Studio and this exhibition focused on family and cultural protocols, and the artist's contemporary life experiences growing up in Zenadh-Kes (the Torres Strait). Along with kinship, inspiration for the series of images in Urapun Kai Buai, is based on the natural environment and what the artist describes as 'pure nature', reflecting the traditional ways of survival, including everyday stories and knowledge. Again, the Visual Arts and Retail departments worked closely together on sales and merchandise, which resulted in extremely successful exhibitions, from the point-of-view of sales as well as critical acclaim.



Photo: Finton Mahony - Amata Inma Boys 2010

SELECTED WORKS FROM THE TANDANYA COLLECTION

(Various Artists)

10 June – 10 July 2011

This was a curated exhibition of artworks drawn from the Tandanya Collection. Its aim was to showcase the variety of artworks contained in the collection. With this in mind, the exhibition showed artworks from the Tiwi Islands, Arnhem Land and the Western Desert. Many objects and fibre works were included in the show, as well as a variety of paintings and prints.

BELIEVE

(Peter Sharrock)

10 June – 14 August 2011

Indigenous artist of Eastern Arnernte descent, Peter Sharrock works in a variety of mediums, focusing on line, texture, shadow and tone and Tandanya was excited to present the solo exhibition Believe. Believe captured small moments from daily life and explores struggles which people may face. It questioned the choices we make to confront the struggles head on and exposes identity, and in particular, about being yourself. Encompassing his older, better known ‘honeycomb’ artworks, in addition to newer pieces made by carving ceramic plates and coolamons, Sharrock is best known for carving ochre pigment to create sculptures. Self taught he has developed his method over a twelve year period. Sharrock’s work is also a response to the Australian landscape. It is an exploration into humanity’s connection, not only to the land itself, but to others who inhabit it.

VISUAL ARTS – NEW INITIATIVES

Cairns Indigenous Arts Fair

The Cairns Indigenous Art Fair (CIAF) was held from 20 to 22 August 2010 attended by the Visual Arts team. The CIAF is a unique art market showcasing traditional and contemporary artwork by Aboriginal and Torres Strait Islander artists from Queensland. The fair included a marketplace for artwork from emerging, mid-career and established artists, exhibitions, artist talks, traditional and contemporary dance and music, theatre and film. There was a focus on discussing the rights, opportunities and responsibilities of artists, as ambassadors and cultural custodians, as well as having a close look at the new Indigenous Australian Art Commercial Code of Conduct or Resale Royalty Scheme.

Tandanya Collection

Following the audit and upgrade to facilities in 2009/10, the Visual Arts staff continues to document and research the Tandanya Collection. Rosie Potter has been working closely with the collection to archive photographs from previous years. The collection has been loaned to institutions in South Australia, and internationally in the last financial year. The Yvonne Koolmatrie acquisition was loaned to the Sainsbury Centre for Visual Arts, UK for the Basketry: Making Human Nature exhibition from 8th Feb 2011 - 22nd May 2011. Locally the Crowne Hotel exhibited 5 selected works from the collection curated by the Visual Arts team as part of their Reconciliation Action Plan for Reconciliation Week 2011.

All loans generated income and will be allocated back into the collection. The audit also culminated in an exhibition of Selected Works from the Tandanya Collection, shown in the West Gallery.

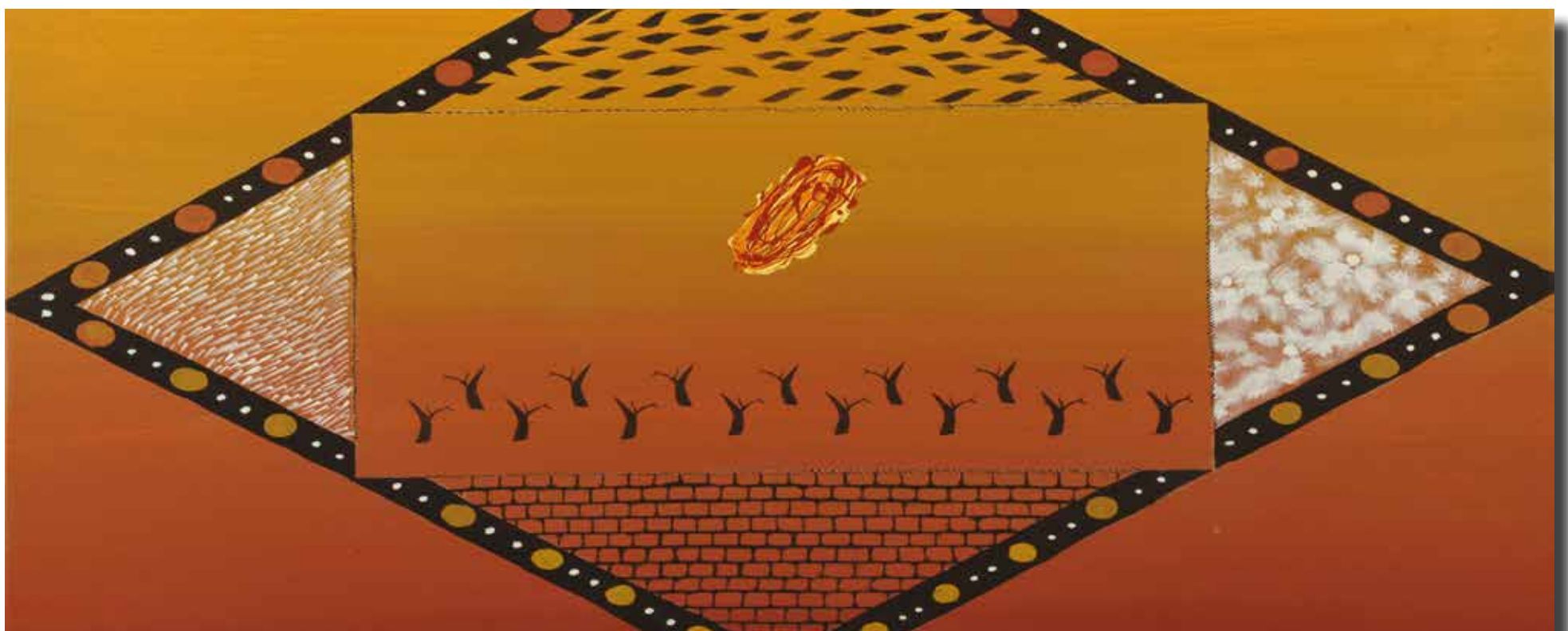


Photo: Mark Elliot, Seasons of Warming 2010

RETAIL



REPORT

Shortly after the commencement of the financial year the then Retail Manager, Kel Rankine, resigned from Tandanya.

A new Retail Manager was appointed in early September from an Indigenous publishing background in Central Australia with IAD Press. The hiatus in leadership within Retail impacted upon trading results for a number of months of the year.

Following the appointment, priorities for Tandanya and Retail were identified. These included

- A strategic move from significant reliance on ‘souvenir’ product towards sourcing a greater range of authentic and original works in a variety of media.
- Consolidation of product lines within retail operations e.g. sourcing a greater range of books so an attractive and authoritative collection is available for purchase.
- To improve financial performance within the context of ongoing cultural observances.
- To comply with the provisions of the *Indigenous Australian Art Commercial Code of Conduct*, particularly as they relate to consignment agreements with individual artists and certification of artworks.
- To observe greater rigour in supplier relationships with a particular focus on timely payment for sales of consignment works.

Retail has established many new relationships with suppliers as well as consolidating existing arrangements. Deeper and broader relationships particularly with South Australian art centres and individual artists reflect this.

Retail has worked closely with other departments within Tandanya throughout the year, in particular Visual Arts and the Cultural Performance program. Wherever possible, complementary product has been sourced by Retail to support the core exhibitions programs and to support the cultural presenters. Discussions with the Business Development Manager have resulted in a greater emphasis in Retail on the collection and accurate reporting of visitor numbers and other performance statistics.

Retail has been afforded a number of opportunities to exhibit in the main gallery areas of Tandanya throughout the year. This has assisted Visual Arts to overcome last minute program changes and has afforded Retail the opportunity to exhibit artwork in a gallery environment. These opportunities have resulted in significant turnover of stock and in increased payments to individual artists and Art centres.

Retail took its place amongst the many festival events managed by Tandanya throughout the year, holding stalls at Spirit Festival and Reconciliation Week and supporting events such as the Arts Fair and Survival Day from its home base within Tandanya. Retail remains committed to enhancing its performance into the next financial year and to continue to explore new opportunities to promote the rich diversity of Australian Indigenous artistic and cultural expressions

STAFF:

Manager -

Kel Rankine (*resigned 2010*)
Jill Walsh

Retail Assistants -

Weona Goldsmith (*resigned 2010*)

Samantha Sevallos (*resigned 2010*)

Hannah Simpson (*resigned 2010*)

Carissa Godwin

Matthew Hein

WORKPLACE SERVICES

REPORT

During the past 12 months, Tandanya have welcomed six new staff members to our team, with one internal promotion.

- Jill Walsh – Retail Manager
- Samantha Sevallos - Retail Assistant
- Carmel Young – Productions and Communications Manager of the Spirit Festival
- Adam Jenkins – Administration Assistant
- Eleanor Scicchitano – Visual Arts Officer
- Gina Rings – Creative Producer of the Spirit Festival

We congratulate Renee Johnson on her promotion to Visual Arts Manager in January 2011. Renee had been employed at Tandanya for two years as Visual Arts Officer before being promoted to the department manager.

The following organisation wide training courses were also carried out:

- **Fire Warden Safety Training**
- **Introduction to Occupational Health and Safety**

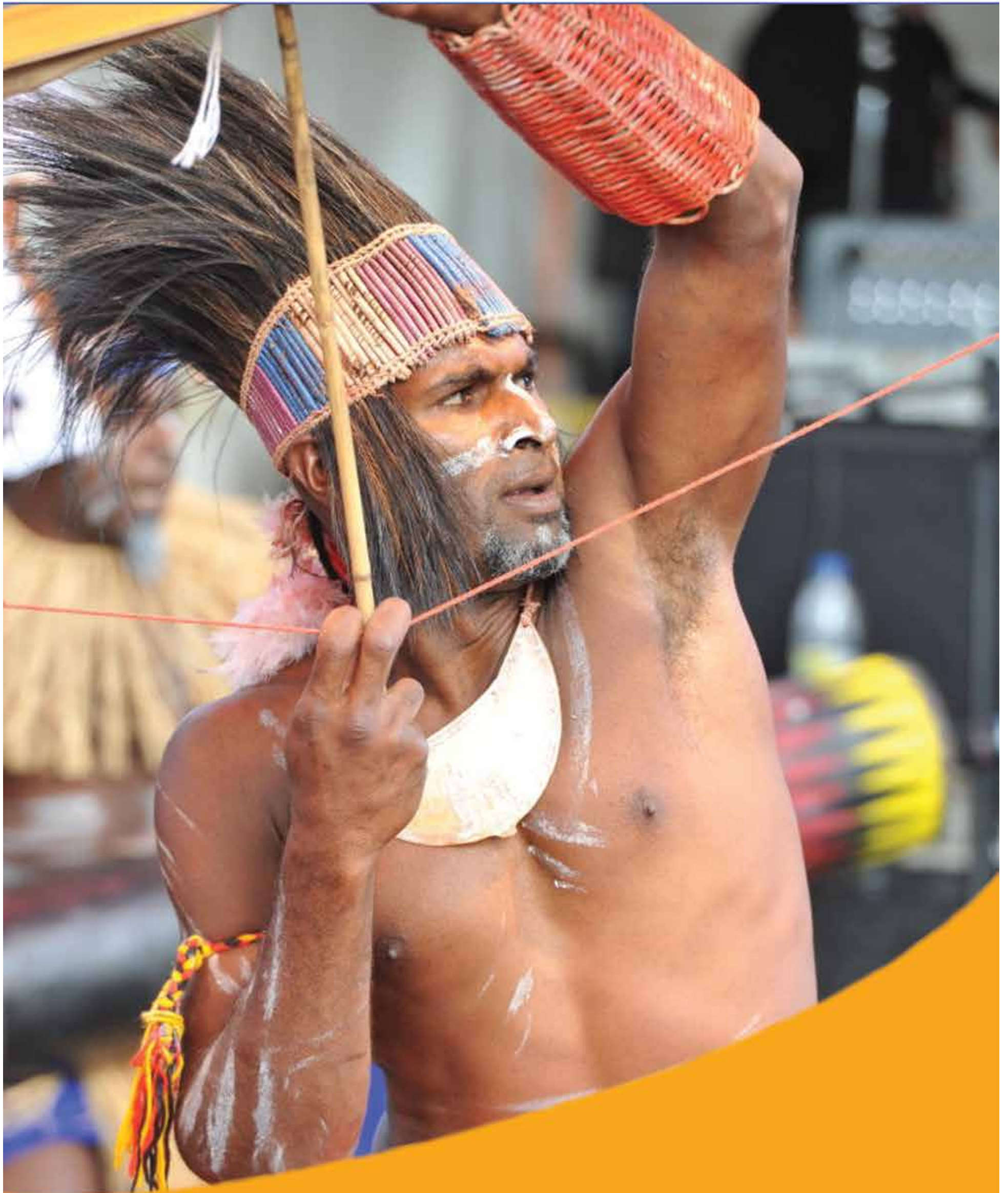
Tandanya continues to support the career development of its employees with the following staff members having undertaken further professional development:

- Renee Johnson - National Gallery of Australia and Wesfarmers Arts Indigenous Fellowship Program 10 Day Intensive Workshop including Certificate II in Indigenous Leadership; Professional Certificate in Arts History at University of Adelaide
- Billie Jo Nicholls - Diploma of Event Management (currently studying)
- John Packham - attended Garma Festival in the Northern Territory as an educational experience to see lifestyle and ceremony of the local community.
- Diana Sautelle - attended Garma Festival in the Northern Territory as an educational experience to see lifestyle and ceremony of the local community

Over the past twelve months, we have been working to upgrade the Tandanya building with the following maintenance items being carried out:

- New Fire line installed – connected directly to the Metropolitan Fire Service Monitoring Network, as part of the national upgrade through Telstra and the MFS.
- New Lino floor in staff kitchen to replace old and worn carpet.
- Conference Room caballing upgraded & wireless access point to improve Venue hire options.
- Complete building audit for Fire Safety & upgrades resulting in numerous upgrades completed throughout the building, such as replacing Exit lighting, emergency signage erected and numerous locks changed to allow exit in times of emergency.

SPIRIT FESTIVAL 2011



REPORT

SPIRIT FESTIVAL 2011

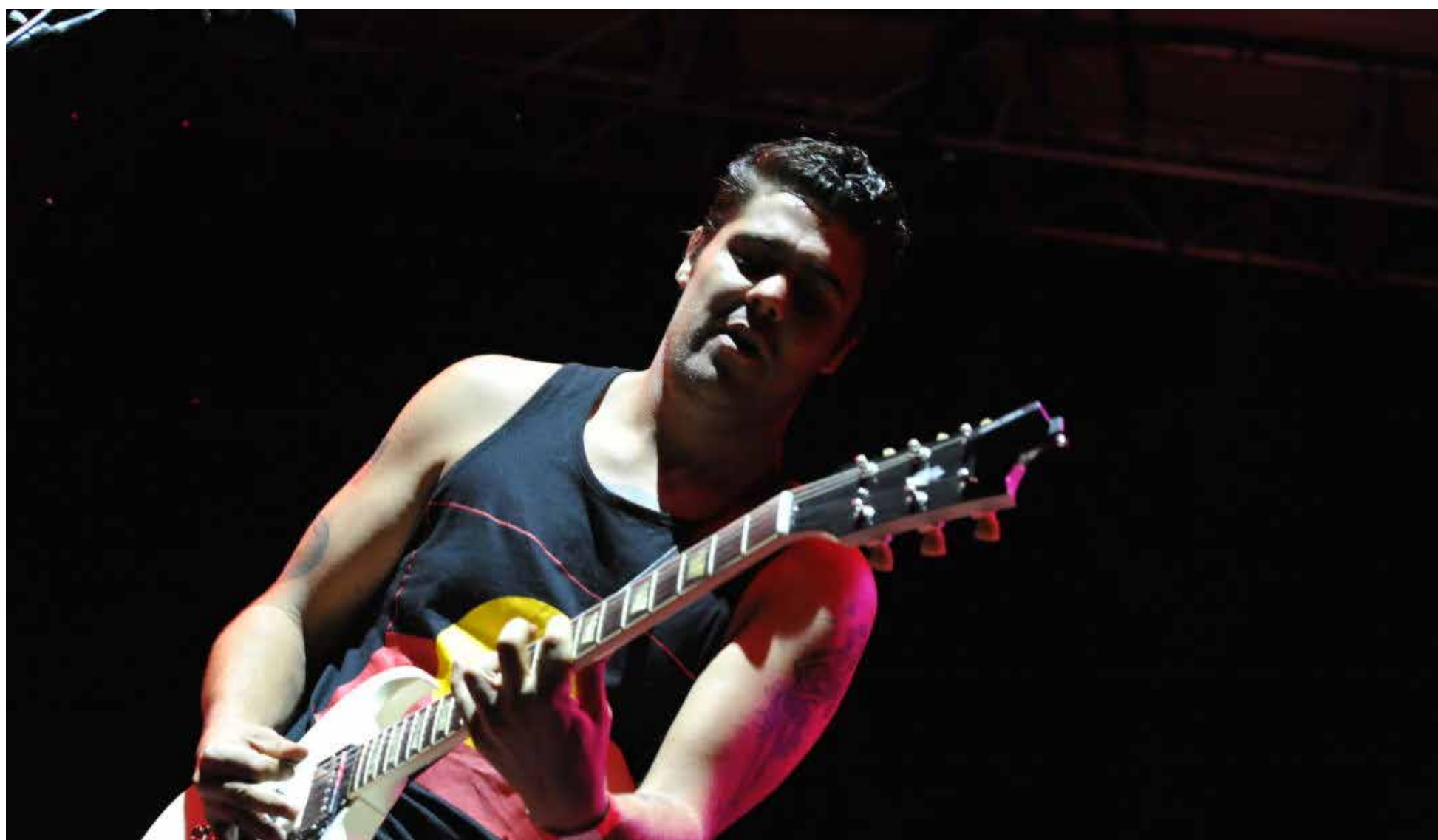
Spirit Festival was a hugely successful event held in the heart of Adelaide during the peak Festival period. It presented many challenges and rewards for Tandanya and for those working on this major event.

With a reduced budget and tight time frame to source additional funds and no desire to reduce the scale of the event or compromise from our previous success, we set out to develop the sustainability of the Festival. Our partnership with the Adelaide Fringe Festival provided an opportunity to cost share in relation to infrastructure and marketing. Situating the Spirit Festival in this period also exposed the Spirit Festival to a broader audience base than in previous years while still serving the local community.

We were excited about our change of venue from the somewhat exposed open areas of Karrawirra Parri (Elder Park) to the shaded gully of Mullawirraburka (Rymill Park) which would go a long way in addressing one of our main concerns Adelaide's reputation for hot dry summers. Who would have thought that Adelaide would have its wettest February in 35 years! While the almost monsoonal conditions washed out the Fringe Festival's opening night parade held on the Friday night by Saturday the rain had cleared.

Unfortunately the grounds were sodden, churned up and very unattractive. It was here that my team and with tremendous commitment from Adelaide City Council's Horticulture Maintenance team led by Rick Johnston rescued the situation by covering the bogged areas with mulch and smoothing other areas with a grader. Still it didn't deter the crowds with Police and Security estimating around 10 thousand people attending the Spirit Festival's Saturday night concert from 6pm -11pm and the Cultural Day on Sunday 11am – 6pm.

Over 200 Aboriginal and Torres Strait Islander artists were contracted to work on the Spirit Festival's weekend event additionally South Australian visual artists, weavers and small businesses were provided with the opportunity to market their work. We provided workshops in dance, crafts and silk painting as well as recreational sports with an Indigenous focus. The Festival employed a workforce of eighteen, all hired from the South Australian Aboriginal community.



Our commitment for 2011 was to increase the geographic footprint of the Spirit Festival and this was done by increasing artistic and cultural input from regional and remote Aboriginal communities and by doing so extending our audience base.

Three communities from the APY lands were represented these were Amata, Mimili and Indulkana as well as Port Augusta, Port Pirie, Port Lincoln, Ceduna and the Murray River region and Mt Gambier. Our national guests came from Melbourne, Sydney, Cairns, Broome and Perth. The many South Australian Indigenous nations represented were: Kaurna, Ngarrindjeri, Nukunu, Pitjantjatjara and Yunkunytjatjara, Adnyamathanha, Narungga, Wirangu, Mirning and Kokatha. From the Northern Territory, Atitjere (Artetyerre / Harts Range) Warlpiri, Larrakia, Yunyuwa, Arrernte, Gurindji, Ngangiwumerrri / Ngagikurrungurr. We were pleased with the representation from the Torres Strait Islands of Sabia, Hammond and Mer and from of the northern rivers region of New South Wales the Bundjalung nation.

We focused on developing new partnerships while strengthening existing partnerships with other South Australian arts organisations to present a range of artistic and cultural works. There was a significant sharing of resources and a great spirit of cooperation between Kurruru Youth Performing Arts and Carclew Youth Arts programs as well as the Kaurna Plains School. The Spirit Festival again partnered with Tauondi Aboriginal College to provide Tauondi's hospitality students invaluable in situ experience working with high profile chef Mark Olive.

Through Mimili Anangu School we were able to include two students studying here in Adelaide in the Festival program. The Spirit Festival was pleased to share skills with staff from Ceduna's Tjutjunaka Worka Tjuta Inc who sent three staff members to work on the Festival and gain skills for their own events. We developed a new partnership with the University of South Australia's David Unaipon College of Indigenous Education and Research introducing a literature program which will continue to grow. Ananguku Arts presented a forum on the recently created, Indigenous Visual Arts Code. We introduced new elements to the Spirit Festival such as the *Mentor Program* for emerging choreographers working under Creative Producer Gina Rings. This was a stand-out initiative that value added to the performances of other Spirit Festival acts. Another new element was the Our Spirit Our Song mass choir project which saw the rehearsing and bringing together of a number of women and young people's choirs.



We've had many benefits which serve to highlight the importance of maintaining the sustainability and development of this event. Tandanya was committed to developing and strengthening the Spirit Festival profile in South Australia's cultural landscape there is no doubt this was achieved through the engagement of artists, workers, volunteers and Aboriginal arts and cultural organisations as well as education institutions throughout South Australia. Tandanya is in a strong position to continue developing these relationships indeed initial discussions are already taking place.

Data from the our commissioned survey conducted by Flinders University reveals that of the 293 people surveyed at the Sunday Cultural Day with 93% that were satisfied with their experience at the Festival and would return to the next Spirit Festival. 95% surveyed said they would recommend others to attend future Spirit Festivals and 88% felt the move from December to February was a good decision.

The quality of the organisation and presentation of the festival both rated high positive scores of 87%; 93% believe Spirit Festival 2011 produced a sense of celebration of the Aboriginal and Torres Strait Islander community and culture. 95% were not only impressed with the friendly and welcoming atmosphere but also with the family friendly atmosphere that the Festival produced. The figures highlighted the reconciliatory benefit of the Spirit Festival with 95% agreeing the festival is a great opportunity to bring Indigenous and non-Indigenous communities together. Regarding the presentation and organisation and quality of the organisation 87% were impressed with the presentation of the Festival and 87% were really pleased with the new location.

Spirit Festival 2011 was proudly sponsored by
The Department of Premier and Cabinet Social Inclusion Unit,
The Adelaide City Council,
The Australia Council for the Arts,
Community Benefit SA,
Adelaide Fringe 2011,
Santos,

Taylor Cullity and Lethlean, @PRODUCTION, UniSA David Unaipon College of Indigenous Education and Research,
Crowne Plaza, Ausdance SA, 891 ABC Adelaide, 89.1fm Umeewarra Radio.



COMMUNITY PROGRAMS



REPORT

COMMUNITY CULTURAL EVENTS

The Cultural Events program comprises of community engagement events which are delivered annually, such as Survival Day, the Spirit Festival, the Aboriginal and Torres Strait Islander Art Fair, Reconciliation Week, and a strong NAIDOC Week program.

The Cultural Events program provides a platform upon which the celebration of culture, diversity and community can be expressed and explored. Comprising of structured events designed to present the living and diverse nature of Aboriginal and Torres Strait Islander people and cultures, there is a focus upon the representation of as many language groups as possible, which is achieved through the presentation of music, dance, art and film. Included in the developmental process Tandanya's approach includes creating activities, which can bring particular benefits or inclusion to specific groups, such as Aboriginal and Torres Strait Islander youth, emerging artists, and Elders in the community - providing opportunities for knowledge transfer, interaction and learning. Emerging artists, mid-career artists, contemporary and traditional art forms, strong youth representation and providing opportunities for other Aboriginal and Torres Strait Islander Arts organisations to showcase their works – all combine to create a strong, living, dynamic and diverse representation of Aboriginal and Torres Strait Islander cultures – in which artists in all fields can increase their opportunities for career development and financial return.

NAIDOC Week – July 2010

Tandanya's 2010 NAIDOC Week program was extended from 2 July to 15 July – giving Tandanya the capacity to expand the NAIDOC program and thus engage a very broad and diverse audience. Along with cultural presentations, art and craft workshops, and a film program – two special and very different music events were presented, and then a special cultural event closed Tandanya's NAIDOC celebrations on 15 July 2010

The Nunga Music Night opened the week with rising Aboriginal country music talent Adam James and a number of other excellent local musicians. The final night of the NAIDOC extended program was the launch of Wade Matyidi, a short animated fictional story about three Adnyamathanha children who embark on a trek of adventure and discovery, only to find themselves in great danger after discovering evidence of the traditionally feared Yamati. Children from the Inhaadi Language class performed as well as members of the Adnyamathanha Women's Choir and Uncle Buck McKenzie. This was a very special event and had a strong focus upon acknowledging and honouring Adnyamathanha Elders and their ongoing contribution towards the maintenance and transfer of their knowledge, stories and language.

South Australian NAIDOC Committee (SANC)

Tandanya auspiced all funding for the SANC in addition to directly managing particular aspects of the SANC NAIDOC Program. Tandanya's partnership with the SANC was demonstrated through the facilitation of SANC meetings, financial management as well as, event managing aspects of the 2010 NAIDOC Ball, Family Fun Day and NAIDOC March.

Survival Day – 26 January 2011

For the fourth consecutive year, Tandanya delivered Survival Day in the Rymill Park extension - a dynamic, music-filled day, with around 1,400 people attending. Survival Day offers the community a unique opportunity to come together in the spirit of celebration on Australia Day, and is now established as an annual event. The programme of activities were held between 11am - 7pm, and building on the previous three years, Survival Day 2011 included the launch, of the 2011 Spirit Festival Program, and provided more activities and workshops for children.

Reconciliation Week

Tandanya was honoured to host Reconciliation SA's launch of the DVD 'For Love of Country' portraying the contribution to the Australian Nation made by Aboriginal people of South Australia in every theatre of conflict from the Boer War to Afghanistan. The launch was conducted by His Excellency the Governor of South Australia, Rear Admiral Kevin Scarce. Tandanya also went offsite to take part in 'Reconciliation Down Rundle' along with other interested community organisations on 3rd June. This was an initiative of Adelaide City Council.

South Australian Aboriginal & Torres Strait Islander Arts Fair

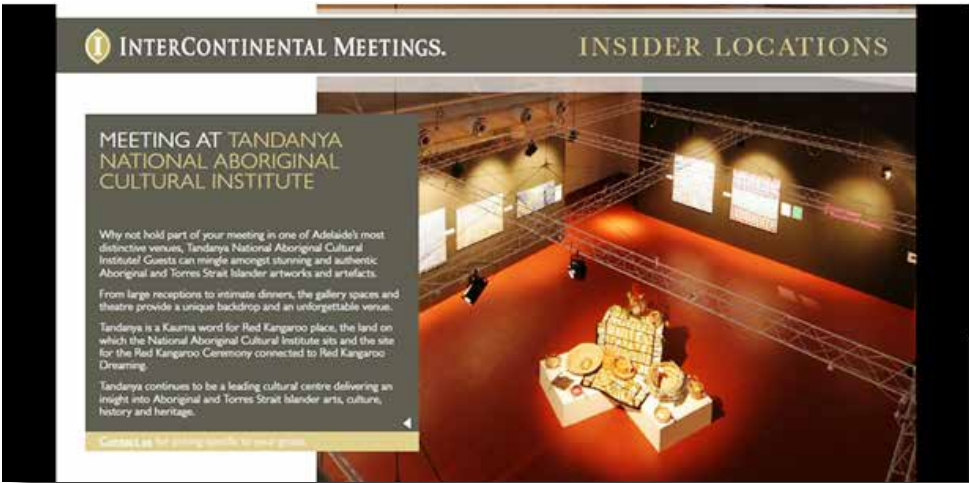
Following the success of the inaugural Aboriginal and Torres Strait Islander Arts Fair in 2009 to celebrate Tandanya's 20th Anniversary, the Second Arts Fair was extended to a two day event and held on 23 and 24 October 2010 in the Rymill Park extension. It provided a wonderful opportunity for the public to meet with artists and speak directly to them about their works and a great opportunity for artists to promote themselves directly to interested customers. Artists could all be grouped together under the Bank SA marquee in which there was a great atmosphere. Over 40 artists were represented and there was a range of children's activities.



MARKETING and BUSINESS DEVELOPMENT

REPORT

There is no denying that it has been a difficult year in terms of international tourism with the Australian dollar, being at it's highest since it was floated. Regardless of this, Tandanya has seen a steady growth in visitations from overseas, interstate and South Australian audiences. The Visitor's Book documents some of these vists and the comments demonstrate how moved, inspired and at tiems challenged people are by the complexity and diversity of Aboriginal and Torres Strait Islander artistic and cultural expression.



Tandanya Business Development has been workign closely with the Adelaide Convention Bureau who facilitates and promotes the hosting of conferences in Adelaide. Tandanya has been promoted as a 'Venue of Choice' for networking functions and we are also delighted to be one of two South Australian venues to be included in a special program of the Intercontinental Adelaide 'The Insider Collection' that recommends Tandanya to their clients who come to Adelaide for business.

Tandanya's role as a tourist destination is substantial and we continue to receive a large number of international visitors. With this in mind, Tandanya prepared a submission and entered the South Australian Tourism Awards after a 10-year hiatus. This

required a thorough audit of our tourism offering including our business practices and plans regarding growth and sustainability. Although we did not win this particlular year, it was a very useful exercise in identifying opportunities where we might further develop and formalise Tandanya's offering to tourism and provide an even better service. Following a re-opening of the Conference Room last year and a major upgrade to the facilities, Tandanya has continued to increase its usage with a regular and growing number of bookings. In addition to providing Tandanya with income, most people coming and / or to attend the midday cultural performance, thus contributing to our visitation. In addition to the Conference Room there are other spaces hired out on a regular basis including the Theatre for performances, DVD launches, occasional lectures; the Education Room for workshops and meetings; and Tandanya Galleries for networking and cocktail functions. The Cafe space is also being utilised for events and as a workshop and rehearsal space. Often community groups, artists, arts organisations and not-for-profit sector utilise these spaces and Tandanya warmly welcomes the opportunity to provide in-kind sponsorship to support community and engage in community partnerships.



Tandanya has received excellent press coverage this financial year. The Koori Mail and The National Indigenous Times have regularly featured Tandanya events and exhibitions. Partnerships with festivals such as Adelaide Fringe, Come Out and Feast have contributed to our events and exhibitions being marketed in programs as well as articles appearing in a variety of press including: newsprint, internet, magazine and television about featured artists and performers at Tandanya.

The Tandanya Facebook page has been refreshed and is used as an important tool for communicating information about Tandanya activities and events and also providing a forum for publicising other Aboriginal and Torres Strait Islander arts and community events that may be of interest to our followers. Tandanya produces a number of printed materials to promote exhibitions and events, which are all branded with reference to Facebook so that exhibitions and events are cross-media marketed. Tandanya has been forging strong relationships with academic institutions this year. Research from Flinders University conducted impact studies regarding the Spirit Festival and the results will be important for the development of this major event. Aboriginal research from the University of Adelaide has been looking Aboriginal community-controlled organisations and the significance and importance of marketing. The University of Adelaide will be offering an Aboriginal and / or Torres Strait Islander student an intership at Tandanya for the first time.

The provision of education is important business for Tandanya and during the past 12 months many school groups have visited Tandanya for an educational experience. Tandanya's venue coordinator and cultural staff are committed to make school visits a worthwhile experience for teachers, students and parents by tailoring presentations and information offered to meet curriculum needs and provide an enriching and enduring experience of Aboriginal and Torres Strait Islander arts and culture. The feedback from schools and other educational institutions demonstrates that these groups value highly the opportunity to learn about the diversity of Aboriginal and Torres Strait Islander peoples, arts and culture.

FINANCIAL

OVERVIEW

BOARD OF MANAGEMENT REPORT

Your board members submit the financial report of the National Aboriginal Cultural Institute Inc for the financial year ended 30 June 2011.

Board Members

Mr Troy-Anthony Baylis	Mr Timothy Ritchie
Ms Nici Cumpston	Mr Peter Rigney
Ms Christine Egan (ceased)	Mr Ian James
Ms Heather Rolfe (ceased)	Mrs Angela Sloan (from 18th January)
Ms Sharon Meagher (from 8th March)	

Principal activities

The principal activities of the Association during the financial year were to provide a cultural education centre and art gallery for aboriginal art.

Significant changes

No significant changes in the nature of these activities occurred during the year.

Operating result

The loss from operations amounted to \$ 17,542 (2010: Surplus \$183,517).

During or since the end of the year, the Association has paid premiums in respect of a contract insuring all the directors and officers of the Company against liabilities past, present and future.

The Association is not subject to any particular or significant environmental regulation under laws of the Commonwealth or of a State or Territory.

This statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Board by:



Name: Troy-Anthony Baylis

Position: Chairperson

Dated: 31.08.11



Name: Nici Cumpston

Position: Secretary

Dated: 31.08.11

INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2011

	2011	2010
	\$	\$
Sales revenue	253,240	255,166
Cost of goods sold	(151,023)	(133,419)
Gross profit	<u>102,216</u>	<u>121,747</u>
Other revenue from ordinary activities	1,843,358	2,019,281
Administration expenses	(260,592)	(286,880)
Activity and program expenses	(627,118)	(796,618)
Employee benefit expense	(965,329)	(818,796)
Depreciation expense	(90,532)	(34,047)
Loss on disposal of fixed assets	(504)	0
Marketing expenses	(19,042)	(21,170)
Profit/ (Loss) before income tax	<u>(17,542)</u>	<u>183,517</u>
Income tax expense	0	0
Profit for the year	<u>(17,542)</u>	<u>183,517</u>
Other comprehensive income:		
None	Nil	Nil
Total comprehensive income for the year	<u><u>\$(17,542)</u></u>	<u><u>\$183,517</u></u>

BALANCE SHEET AS AT 30 JUNE 2011

	2011	2010
	\$	\$
CURRENT ASSETS		
Cash and cash equivalents	542,938	240,156
Trade and other receivables	46,592	466,564
Inventories	63,837	71,102
Prepayments	6,755	8,712
TOTAL CURRENT ASSETS	<u>660,122</u>	<u>786,534</u>
NON-CURRENT ASSETS		
Property, plant & equipment	998,246	1,019,824
TOTAL NON- CURRENT ASSETS	<u>998,246</u>	<u>1,019,824</u>
TOTAL ASSETS	<u>1,658,367</u>	<u>1,806,358</u>
CURRENT LIABILITIES		
Trade and other payables	722,433	861,015
Provisions	3,231	2,267
TOTAL CURRENT LIABILITIES	<u>725,664</u>	<u>863,282</u>
NON-CURRENT LIABILITIES		
Provisions	20,846	13,676
TOTAL NON-CURRENT LIABILITIES	<u>20,846</u>	<u>13,676</u>
TOTAL LIABILITIES	<u>746,510</u>	<u>876,958</u>
NET ASSETS	<u>\$911,858</u>	<u>\$929,400</u>
EQUITY		
Reserves	575,393	575,393
Retained profits	336,465	354,007
TOTAL EQUITY	<u>\$911,858</u>	<u>\$929,400</u>

BOARD OF MANAGEMENT STATEMENT

In the opinion of the Board of Management, the financial statements as set out on pages 2 to 18:

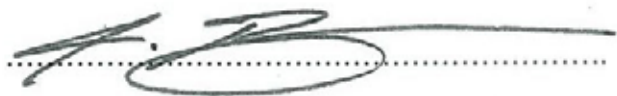
1. Present fairly the financial position of National Aboriginal Cultural Institute Inc as at 30 June 2011 and the performance of the association for the year ended on that date;
2. At the date of this statement, there are reasonable grounds to believe that the National Aboriginal Cultural Institute Inc will be able to pay its debts as and when they fall due.

In accordance with section 35(5) of the Associations Incorporation Act, 1985, the Board of Management of National Aboriginal Cultural Institute Inc hereby states that during the financial year ended 30 June 2011 -

- (a)
 - (i) No officer of the association;
 - (ii) no firm of which an officer is a member;
 - (iii) no body corporate in which an officer has a substantial financial interest, has received or become entitled to receive a benefit as a result of a contract between the officer, firm or body corporate and the association; and
- (b) No officer of the association has received directly or indirectly from the association any payment or other benefit of a pecuniary value, other than in the case of officers employed by the association, salaries which have been determined in accordance with general market conditions.

Certain officers receive discounts on goods for resale and/or use the gallery to exhibit their work. These discounts are on terms no more favourable than those offered to other staff members or customers.

This statement is made in accordance with a resolution of the Board of Management and signed by two members of the Board of Management.



Name: Troy Anthony Baylis

Position: Chairperson

Dated: 31.08.11



Name: Nici Cumpston

Position: Secretary

Dated: 31.08.11

**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, which comprises the balance sheet at 30 June 2011, income statement, statement of changes in equity and cash flow statement for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the Board statement.

The Responsibility of the Board for the Financial Report

The Board of the association are responsible for the preparation and fair presentation of the financial report in accordance with the Associations Incorporation Act SA. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

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. These Auditing 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 and fair presentation of the financial report 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 directors, 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.

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 presents a true and fair view in accordance with applicable Accounting Standards and other mandatory professional reporting requirements in Australia, the financial position of National Aboriginal Cultural Institute Inc, as at 30 June 2011 and the results of its operations and its cash flows for the year then ended.

DEANE & ASSOCIATES
Chartered Accountants

Richard F Deane, ASIC Reg. No. 5159
Principal



Dated in Adelaide on 19th August 2011





Tandanya 2011

