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**Government  
of South Australia**

**TANDANYA**  
**National Aboriginal Cultural Institute**  
**2021-22 Annual Report**

**TANDANYA**  
**NATIONAL ABORIGINAL CULTURAL INSTITUTE**  
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ISSN: 2207/-0109

Date approved by the Board: 21 April 2023

Date presented to Minister: 22 May 2023

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To:

The Honourable Andrea Michaels MP

Minister for Arts

This annual report will be presented to Parliament to meet the statutory reporting requirements of [the Public Sector Act 2009](#) and the requirements of Premier and Cabinet Circular *PC013 Annual Reporting*.

This report is verified to be accurate for the purposes of annual reporting to the Parliament of South Australia.

2021 – 2022 was a difficult year, with the departure of the Chief Executive in June 2021, an Interim Chief Executive Officer employed from July to February 2022 followed by a new Acting Chief Executive from February to September 2022; alongside high staff turnover, decreased earned income due to Covid and disruptions to operations.

An interim management team (1.2 FTE) were appointed from 24 October 2022 who were tasked with meeting the outstanding reporting requirements. This along with the issues outlined above contributed to the delay in submitting this annual report.

Submitted on behalf of TANDANYA National Aboriginal Cultural Institute by:

PHILLIP SAUNDERS

Interim Chief Executive Officer

A handwritten signature in black ink, appearing to read 'P. Saunders', with a long horizontal flourish extending to the right.

Date 21 April 2023

## From the Acting Chair

Together, we respect the Kurna people's cultural authority over, and responsibility for, the land upon which TANDANYA National Aboriginal Cultural Institute was established thirty three years ago and understand that Kurna spiritual, social and cultural beliefs and practices are as important today as ever.

In 2022, TANDANYA renewed its Board and revised its Constitution and launched its new 2021-2024 *Strategic Plan – Culture. Connection. Community.* TANDANYA is a place for Creativity. The State Government of South Australia, the Australia Council for the Arts – First Nations arts and culture, our communities, organisations and other stakeholders will help us to realise its ambition.

Further to this, the TANDANYA Board sought the Operational Review to inform its decision on the structure and resources required to deliver its Strategic Plan and to respond to future challenges, as well as opportunity.

The building's original purpose as an electric supply power plant station, recast as an exhibition space, has always been problematic, but TANDANYA has worked with what it has. It is now visibly tired, unkept and requires continuous and expensive maintenance and repair work. Due to health and safety issues for both visitors and the visual arts collections, the lighting and infrastructure in the main gallery was removed. This outcome increases exhibition expenditure as we need to hire lighting for all exhibitions.

There are significant workforce issues which have been commented on in the recent productivity commission report on Aboriginal and Torres Strait Islander participation in Arts and Culture sector. TANDANYA participated in giving feedback to the commissioners around these ongoing issues. There are gaps in the workforce and increased demand for work-ready First Nations leadership in Arts and Culture. These issues are of a magnitude unusual for an organisation of our size.

This has led to budget forecasts being eroded, especially when the impact of Covid-19 restrictions, TANDANYA not being available as a venue for the 2022 Adelaide Fringe because of infrastructure issues, inflated costs and the remedial work needed to be undertaken are also factored in. This needs to be appreciated fully in order to properly understand the current fiscal position.

For a range of reasons, TANDANYA had a significant number of vacant positions during the 2021-22 year. It had an acting CEO under contract and there was a new State Government and a new responsible Minister.

In partnership with the Australian Government under the Adelaide City Deal, the SA Government is planning to open in 2025 Tarrkarri – Centre for First Nations Cultures which will be the world's leading First Nations cultural centre at Lot Fourteen on North Terrace, Adelaide's cultural boulevard.

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2021-22 ANNUAL REPORT for TANDANYA National Aboriginal Cultural Institute

Celebrating all forms of First nations cultural life, bursting the bounds of Traditional gallery exhibitions is important to accommodate the widest possible range of cultural experiences and energy. A place of events, music, exhibitions, festivals, performances, meet-ups and creative gatherings of every kind.

Tarrkarri will hold the landmark position in Australia's Arts and Cultural tourism – a civic centre for welcome to Country; providing an international gateway for visitors to glimpse into the living cultures of Australia's First Nations peoples.

As an Aboriginal community stakeholder, TANDANYA is exploring opportunities and seeking greater clarity around the potential relationship between our entities and, ultimately, formal agreement. In particular there has been numerous discussions around the gaps in training opportunities for arts administration and hospitality as well as cultural leadership training available to our communities.

The Board believes TANDANYA and Tarrkarri should be different but complementary – owning our respective strengths and accountabilities but with fortunes and successes that are linked. This and substantial increased funding and other support for TANDANYA will help to ensure that First Nations artistic and cultural expression and aspirations thrive.

I conclude with thanks to all our stakeholders, especially First Nations people, organisations and communities; the Members and Friends of TANDANYA; our partners and sponsors; our audiences, visitors and customers; our staff team; and, lastly, my fellow Board members.

Without the hard work and passion of all these, TANDANYA simply would not be.

Our collective enabling of deeper, more respectful and meaningful relationships is nation building work, in every sense.

Patricia Waria-Read



**Acting Chair**

TANDANYA National Aboriginal Cultural Institute

21 April 2023

## **From the Interim Chief Executive**

I begin by acknowledging Kurna *meyunna* and Kurna *yarta*; the Kurna people and their traditional lands – the Adelaide Plains – upon which TANDANYA is situated. Acknowledgment and respect are also extended to all other First Nations people and communities throughout Australia, many of whom have enduring relationships with TANDANYA.

In 2021-2022 TANDANYA was going through a difficult time to fulfill its purpose given the complex and unpredictable environment incurred by the COVID-19 pandemic, changes in staff turnover and decrease in earned income.

In the context of a leading, multi-purpose centre of artistic excellence, TANDANYA sought to remain “internationally relevant,” “First Nations Owned and Operated” and “inclusive,” “respectful of Tradition, cultural laws and protocols” and defined its intent within a formalised Strategic Plan.

After thirty-three years of operating as a nationally and internationally significant exhibition space for Aboriginal and Torres Strait Islander arts and culture the phase for pause, review and reflection, renewal was timely and sensible. TANDANYA cannot be allowed to limp towards its vision. With the right changes and the right input, it can deliver a unique offering with the same artistic excitement, professionalism and confidence moving into the future.

The organisation was in 2021/22 and remains, at a significant crossroads and the opportunity exists now to put yesterday behind us and to focus and deliver for tomorrow.

We have appreciated the ongoing support of the South Australian Government through the Department of the Premier and Cabinet and we garner enviable benefit from our iconic site owned by the Aboriginal Lands Trust.

Perhaps we're not yet through the worst of things – the effects of the pandemic are clearly still being felt – but we're proud of TANDANYA's achievements during 2021-22 and intend to continue building, not just surviving, but thriving.



Phillip Saunders  
**Interim Chief Executive**

TANDANYA National Aboriginal Cultural Institute

21 April 2023

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## Overview: about TANDANYA

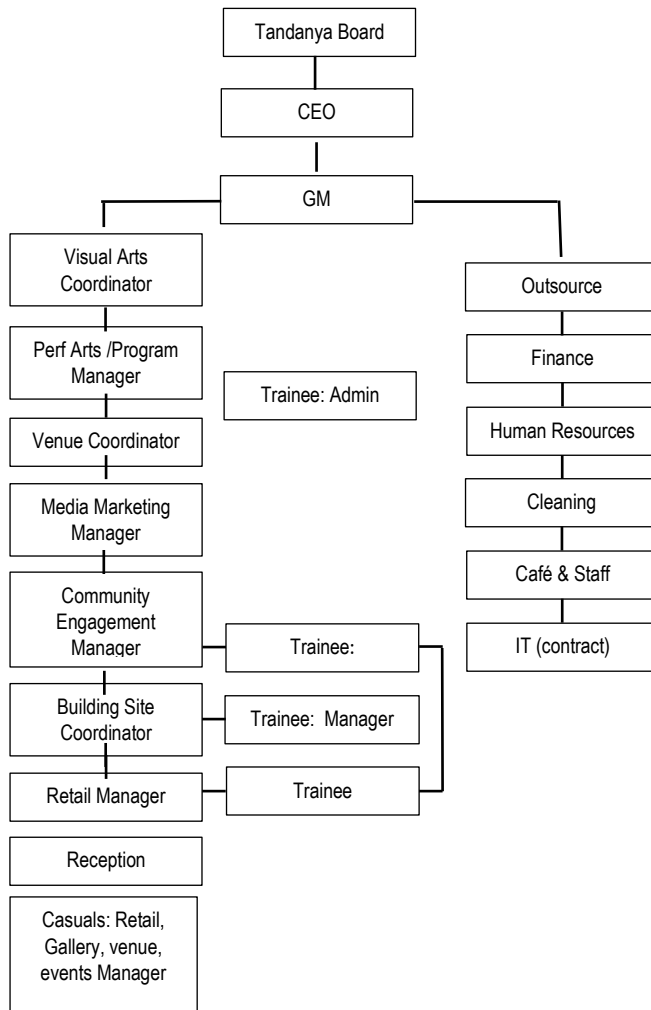
### Our strategic focus

<p><b>Our Purpose</b></p>	<p>TANDANYA National Aboriginal Cultural Institute's purpose includes:</p> <p>Showcase the vibrancy and raise awareness of the diversity of Aboriginal and Torres Strait Islander arts and culture.</p> <p>Facilitate community cultural development, maintenance, and presentation of art, culture and activities that contribute to the social, economic and cultural advancement of Aboriginal and/or Torres Strait Islander peoples.</p> <p>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.</p> <p>Advance the principles of Reconciliation through culturally appropriate teaching and learning about Aboriginal and Torres Strait Islander cultures, arts, histories, and heritage.</p> <p>Promote employment and career opportunities for Aboriginal and/or Torres Strait Islander people in the arts and cultural sector.</p> <p>Maintain workplace standards that are safe, productive and nurture positive growth.</p> <p>TANDANYA's objectives and artistic programming aim to create opportunities that ultimately have a positive effect on the overall wellbeing of Aboriginal and/or Torres Strait Islander people. The promotion and support of cultural expression, cultural maintenance, and cultural identity represents core identified community needs for Aboriginal and/or Torres Strait Islander people. Emotional, spiritual, and physical well-being is innately connected to cultural identity – and identity is expressed through cultural practices. Aboriginal and Torres Strait Islander communities and/or individual artists have limited opportunity to present and promote work produced in an environment in which cultural practices and identity are being supported. In supporting cultural expression through the arts, the expression of heritage, identity and relationship to country is empowered. All activities, both operational and artistic have core objectives of ensuring:</p> <ol style="list-style-type: none"> <li>1. Inclusion and recognition.</li> <li>2. Development, production and showcasing arts</li> </ol>
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	<p>and cultural practices.</p> <ol style="list-style-type: none"><li>3. Expanded public awareness supported by marketing and communication.</li><li>4. Increased potential to generate earnings.</li></ol>
<b>Our Vision</b>	<p>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. Culture. Connection. Community. TANDANYA is a place of creativity.</p>
<b>Our Values</b>	<p>Nurturing Generations – We are committed to intergenerational knowledge transmission. It is important for our children and young people to develop the wisdom to know when things need to evolve and when things should remain constant.</p> <p>Respect – We follow cultural protocols and pay respect to our ancestors. We acknowledge the Elders and leaders who laid the foundations of TANDANYA. We are dedicated to providing safe, supportive and inclusive spaces for everyone.</p> <p>Integrity – We are honest and accountable. We have clear and open communication with our members, communities, partners and other stakeholders and networks.</p>



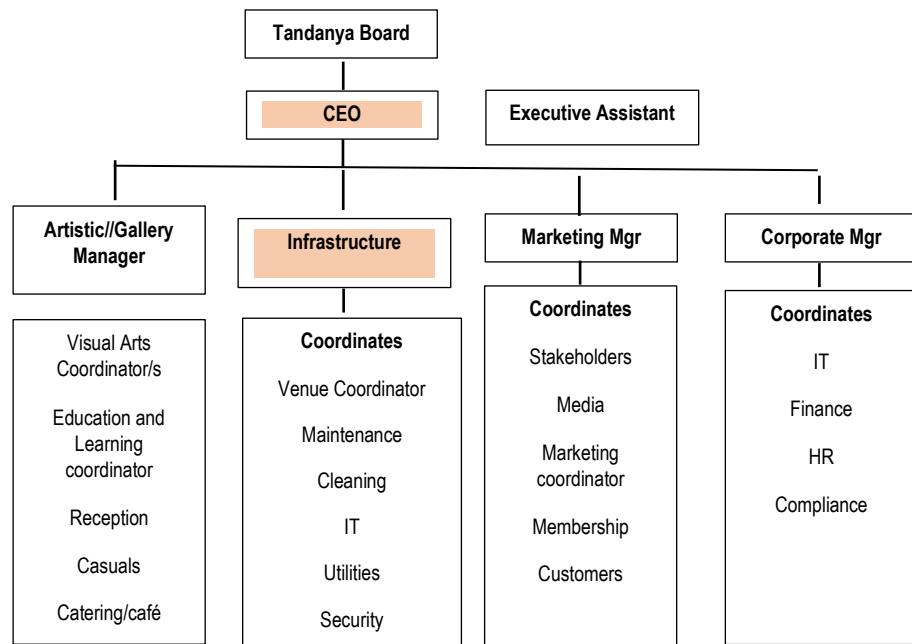
**Our Organisational Structure 2021-2022 as at February 2022**



*\* Please note not all staff positions are funded full time or part time.*

### Changes to the organisation

The TANDANYA Board reviewed the organisation’s operations to inform its decision on the structure and resources required to deliver its *Strategic Plan 2021–2024* and to respond to future challenges, as well as opportunity. Below is the proposed Organisational Structure as the outcome of the Operational Review 2022 prepared in April 2022 by Kerryne Liddle BA, MBA, GAICD. It is important to note that government funding and decrease in earned income as a result of COVID 19 only allowed for the employment of two full time staff positions, Interim CEO and one other post combining the roles of Infrastructure/Operations Manager and various casual roles to staff the gallery shop and café for functions and events hire.



A detailed outline of positions based on affordability was not able to be provided for this Review because a revised budget was required and because the Budget Summary was predicated on minimum program delivery, skeleton staff, no major events, no virtual TANDANYA, minimal marketing and publicity and was further impacted by TANDANYA withdrawing its involvement in the 2022 Adelaide Fringe.

### Our Minister

The Hon Andrea Michaels MP is the Minister for Arts and oversees:

- Consumer and Business Affairs
- Small and Family Business

### Our Board members

Name	Position	Term Dates
Dr Ali Baker	Chair	Resigned 11 October 2022
Jacqueline Flynn	Treasurer	30/8/2021 – AGM 2023
Diat Alferink	Member	20/6/2020 – AGM 2023
Melissa Thompson	Member	13/11/2021 – AGM 2023
Patricia Waria-Read	Member Chair	30/8/2021 – May 2023
Edward Newchurch	Member	26/6/2020 – May 2023
Major Sumner (Uncle Moogy)	Member	20/6/2020 – May 2023
Karl Winda Telfer	Member	20/6/2020 – May 2023

### Our Executive team

DATE	EXECUTIVE NAME	ROLE
26/07/21- 15/2/2022	Kirstie Parker	Interim Chief Executive Officer
01/07/21- 20/2/2022	Gemma Page	General Manager
16/02/22 – 30/9/2022	Nancia Guivarra **	Acting Chief Executive Officer

\*\* Nancia Guivarra was employed as Acting Chief Executive while the organisation was implementing a new Strategic Plan and preparing an Operational Review.

Of note, in TANDANYA's case, the role of CEO has been held by multiple people within a one year period. In June 2021 saw the departure of CEO Dennis Stokes and shortly after Kirstie Parker was engaged in an interim arrangement to late January 2022 and Nancia Guivarra was appointed as Acting CEO.

Even with the best efforts of Ms Parker, organisational instability and disruption has been a consequence of these changes and that instability has cascaded through all levels of the organisation.

## Legislation administered by TANDANYA

*Not Applicable*

## TANDANYA's performance

### Organisation response to COVID-19

TANDANYA was impacted by the Covid-19 Pandemic and strict protocols were developed and implemented at TANDANYA adhering to SA Health advice. COVID 19 restrictions compounded the organisation's already fragile infrastructure as visitation levels declined and operations were more complicated which meant there was less capacity to deal with the challenge of recovery from the pandemic. TANDANYA was closed during the month of February 2021.

TANDANYA contributed to the arts, culture, employment, social wellbeing and inclusion sectors in the past year through engagement, creation and innovation leading the way in First Nations and community involvement and giving Indigenous local and national artists economic and career-building opportunities through events. TANDANYA also supported local Indigenous businesses by contracting their services at the Institute.

### Organisation's contribution

Where the budget did not extend to full time positions part time or casual arrangements with a focus on Aboriginal and/or Torres Strait Islander employment were utilised. This applied to café service, gallery attendants, and front of house. Human resources, legal, marketing and communications, and graphic design were outsourced.

Strategy encompassing salary savings, modified roles, multi-tasking and job-sharing, waste reduction, recycling, up-cycling, venue hire initiatives, in-kind support and other collaboration. Sunday trading was paused.

Delivered an expanded/broader spectrum of local, regional and remote, South Australian and national visual arts exhibitions and other activities, performing arts programming, community engagement, education activities, workshops and other events. Increased marketing, publications and signage, re-development of the website and development of an online shop.

### **Organisation’s specific objectives and performance**

The objectives of TANDANYA include creating employment and training opportunities for the Indigenous community, promoting visual and performing arts opportunities for artists, economic development, education, and social inclusion.

The Strategic Plan was endorsed during the Covid pandemic and associated restrictions in SA, there were and are ongoing issues with staffing (organisational capacity and capability) and the discovery of issues related to the building which triggered a last-minute decision to not offer TANDANYA as a venue open for Adelaide Fringe events (financial and health and safety infrastructure for exhibition lighting). TANDANYA’s budget forecast has been eroded by the impact of Covid-19 restrictions and not being available as a venue for The Adelaide Fringe because of infrastructure issues.

<b>Organisational objectives</b>	<b>Indicators</b>	<b>Performance</b>
Visual Arts Performing Arts Community Engagement Gallery Shop Inclusion	<ul style="list-style-type: none"> <li>• Visitation</li> <li>• Number and diversity of exhibitions, festivals and other events</li> <li>• Community driven projects</li> <li>• Educational opportunities</li> <li>• Level of support and exposure achieved for Aboriginal and/or Torres Strait Islander artists</li> </ul>	Impacted by COVID, and organisational difficulties however programmes as outlined below were delivered.

### **Our Story Exhibition**

**25 June – 24 July 2021**

Sand painting and drawing has been and still is part of Aboriginal culture for thousands of years. Telling stories about the dreamtime and creation, marking country and recording history. Two artists told their dreaming stories using sand.

The first sand painting, titled “One Man and his Thirteen Wives” or “Tjukurpa Ngintaka, Wati Kutju, Minyma Tjuta,” was created by artist Derik Lynch Yankunytjatjara, Arrernte, Anmatjere man of Finke Aputula NT. This painting tells the story of Wati Ngintaka, who chased the thirteen sisters from the Flinders Rangers in South Australia all the way up to Aputula in southeast Northern Territory. Wati Ngintaka captured them in a cave and made them his wives. They continue to still roam and wonder today in the desert country.

The second sand painting, “Budgerigar Dreaming” or “Ngatijirri Jukurrpa” by Farron Furber, a Warlpiri, Arrernte, Anmatjere man, is a dreaming story about a large group of budgerigar birds who came to the waterholes from the east. They later travelled west in search of water, singing and dancing as they flew. They roosted in the trees and each time the flock landed they performed ceremonies. In Warlpiri Country budgerigars are a good source of food, and many follow them to find water.

**Djungu Gulpilil  
(GULPILIL FAMILY)**

**7 August – 18 September 2021**

In partnership with Bula'bula Arts we presented the ‘Djungu Gulpilil’ (Gulpilil Family) an exhibition of stunning traditional works by WAIN artists from Northeast Arnhem Land whose Country, Gulparil Marwuyu, lies adjacent to Gurrwiliny the great Arafura Swamp south of the Ramingining township. The artists feature are all closely related to Indigenous Australian actor, painter, dancer and singer, David Dhalatnghu Gulpilil AM (1 July 1953 – 29 November 2021) known professionally as David Gulpilil and posthumously as David Dalaithngu for three days.

He was known for the films: My Name is Gulpilil (2021), Another Country (2015), Still Our Country (2014), Charlie’s Country (2014), Twelve Canoes (2009), Ten Canoes (2006), Rabbit-Proof Fence (2002), The Tracker (2002), Crocodile Dundee (1986), Storm Boy (1976) and Walkabout (1971). The exhibition included a daily screening program of films he starred in between 2006 and 2021 and the unveiling of a David Gulpilil mural outside the TANDANYA building on East Terrace.

Following the nation-wide success of the documentary My Name is Gulpilil, Djungu Gulpilil adds to suite of works that honour and celebrate the life and career of actor, dancer, singer, and painter David Gulpilil, and features Gulpilil’s ‘King Brown Snake and Blue Tongue Lizard at Gulparil Waterhole’, on loan from the Art Gallery of South Australia. Bula’bula artists featured in the exhibition include the acclaimed painter Philip Gudthaygudthay, who is culturally Gulpilil’s gutharra (grandson), Gulpilil’s yapas (sisters) Evonne Munuyngu and his twin, leading weaver Mary Dhapalanay, and long ago galay (wife) R Djunginy.

Screening Program – daily at 1pm

Mondays: Ten Canoes (2006)  
Tuesdays: Twelve Canoes (2009)  
Wednesdays: Still Our Country (2014)  
Thursdays: Charlie’s Country (2014)  
Fridays: Another Country (2015)  
Saturdays: My Name is Gulpilil (2021)

All features screen with short film 3 Dances Gulpilil (1978)

## **Kunmayali - Our Culture**

**8 October 2021 – 1 January 2022**

Hand- printed textiles from Injalak Arts Gunbalanya Community, West Arnhem Land, Northern Territory.

Injalak Arts is a non-profit Aboriginal-owned charitable organisation. Injalak was founded in 1989 as a screen print studio to provide jobs for young people who had just finished high school. With the assistance of senior community members, the studio quickly expanded to help artists sell paintings and weavings, continuing an amazing creative tradition that stretches back at least 20,000 years.

Injalak Arts has worked over the last 31 years to deliver positive social, economic and cultural outcomes for its members and supports the livelihoods of over 300 Kunwinjku-speaking artists in the area. Screen printing continues to be an integral part of the Injalak story. Over the years Injalak has facilitated the creation of over 50 different designs by both male and female artists. Many of these feature the same x-ray motifs and other stylistic influences from the rock art, including the local creation figure Yingarna and figures called Mimih Spirits. Other designs feature items that Indigenous people use such as Djerrh (dilly bags) and Marebu (woven mats) as well as animals, both native and introduced. The broad range of subject matter highlights the deep cultural and creative practices of the Kunwinjku people.

### **SAGAS**

**8 October 2021 – 20 March 2022**

Reilly O'Loughlin is an emerging South Australian Narungga artist who has been painting seriously for almost six years. He has completed one solo exhibition and in 2021 entered his first Archibald Prize. Typically working in acrylic and pencil, Reilly attempts to harness a measure of hyperrealism in each of his paintings and visually replicate the form and lighting details of his subject as accurately as possible. This exhibition is Reilly's first major foray into oil paints. The Icelandic Sagas are a body of stories written during the Middle Ages, a medieval account of the genealogical histories and conflicts of the first several generations of Icelandic settlement. This exhibition is an attempt to visually frame these ancient stories, told by another people on the other side of the world. Each painting represents one of the sites of a different Saga and captures a snapshot of its gargantuan majesty.

**'Two Worlds'** featuring photographs by Lavene Ngatokorua. Lavene is a Wangkangurru/Adnyamathanha activist and artist and has honed her technical and storytelling ability through the photographic medium producing striking, evocative images which speak of connection to country and personal histories.

In March 2022, TANDANYA re-presented the 'Atnwengerrp' (pronounced A-NOONG-a-pa) as a virtual online Exhibition 'Our Apmere, Our Place' which Monkeystack were commissioned to originally produce in 2019. Virtual Atnwengerrp presents works by four generations of artists from the small community of Atnwengerrp, 270kms North-East of Alice Springs within the region of Utopia.

The collection of monochromatic artworks is inspired by Country and showcases the entire community of approximately 100 people. It features work from artists such as 97-year-old Emily Pwerle, who featured in that opening exhibition at TANDANYA, and her sisters. The siblings began developing expressions of their Dreamings, passed down from generation to generation, through painting, when a painting workshop was organised for them by their niece, artist Barbara Weir, whose work also features in the show.

**Rainbow Dreamz**

15 April – 18 June 2022

Mali Isabel's debut solo exhibition, Rainbow Dreamz was an explosion of colour and creativity featuring 130 newly created, original artworks. The exhibition took over Tandanya's four main gallery spaces and was on display from the 15th of April until the 18th of June 2022.

*"Rainbow Dreamz was a deeply personal and vulnerable exploration of overcoming, self-discovery, and finding a state of inner peace. The artworks created for the exhibition were like a series of journals on canvas, documenting a journey of transforming trauma and negativity into one of acceptance, self-love, and understanding. Drawing inspiration from the experiences I have had, the places I have been, and the people I have met, taking pieces of everything and everyone around me to create stories and artworks that spark thoughts of hope and equity for all. Through a spectrum of colour, emotions, thoughts, and moments, each canvas is unique and individual in its own way, whilst they work together harmoniously to create a beautiful anthology of rainbow dreams." - Mali Isabel*

In May 2022, TANDANYA hosted a Kangaroo Dog stall at Pinky Flat for Reconciliation Week.

**Employment opportunity programs**

<b>Program name</b>	<b>Performance</b>
Nil to report	Nil to Report

**Organisational performance management and development systems**

<b>Performance management and development system</b>	Nil to report
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**Work health, safety and return to work programs**

<b>Program name</b>	<b>Performance</b>
Employee Assistance Program	Nil to report

<b>Workplace injury claims</b>	<b>Current Year 2022-21</b>	<b>Past Year 2020-21</b>	<b>% Change (+ / -)</b>
Total new workplace injury claims	3	0	300%
Fatalities	0	0	0
Seriously injured workers*	0	0	0
Significant injuries (where lost time exceeds a working week, expressed as frequency rate per 1000 FTE)	0	0	0

*\*number of claimants assessed during the reporting period as having a whole person impairment of 30% or more under the Return to Work Act 2014 (Part 2 Division 5)*

<b>Work health and safety regulations</b>	<b>Current Year 2022-21</b>	<b>Past Year 2020-21</b>	<b>% Change (+ / -)</b>
Number of notifiable incidents ( <i>Work Health and Safety Act 2012, Part 3</i> )	0	0	0
Number of provisional improvement, improvement and prohibition notices ( <i>Work Health and Safety Act 2012 Sections 90, 191 and 195</i> )	0	0	0

<b>Return to work costs**</b>	Current Year 2022-21	Past Year 2020-21	% Change (+ / -)
Total gross workers compensation expenditure (\$)	\$206,832	0	0
Income support payments – gross (\$)	\$47,726	0	0

*\*\*before third party recovery*

Data for previous years is available at:

[https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner\\_span=True](https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner_span=True)

### **Executive employment in TANDANYA**

<b>Executive classification</b>	<b>Number of executives</b>
CEO	1
General Manager	0

Data for previous years is available at:

[https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner\\_span=True](https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner_span=True)

The [Office of the Commissioner for Public Sector Employment](#) has a [workforce information](#) page that provides further information on the breakdown of executive gender, salary and tenure by agency.

## Financial performance

### Financial performance at a glance

The following is a brief summary of the overall financial position of TANDANYA. Full audited financial statements for 2021-2022 are attached to this report.

Statement of Comprehensive Income	2021-22 Budget \$000s	2021-22 Actual \$000s	Variation \$000s	Past Year 2020-21 Actual \$000s
Total Income	1,192	1,072	(120)	1,629
Total Expenses	1,192	1,293	(101)	1,980
<b>Net Result</b>	<b>0</b>	<b>(221)</b>	<b>(221)</b>	<b>(351)</b>
<b>Total Comprehensive Result</b>	<b>0</b>	<b>(284)</b>	<b>(284)</b>	<b>(351)</b>

Statement of Financial Position	2021-22 Budget \$000s	2021-22 Actual \$000s	Variation \$000s	Past Year 2020-21 Actual \$000s
Current assets	428	115	(313)	428
Non-current assets	1,225	1,080	(145)	1,225
<b>Total assets</b>	<b>1,653</b>	<b>1,195</b>	<b>(458)</b>	<b>1,653</b>
Current liabilities	335	193	142	335
Non-current liabilities	68	36	32	68
<b>Total liabilities</b>	<b>403</b>	<b>229</b>	<b>174</b>	<b>403</b>
<b>Net assets</b>	<b>1,250</b>	<b>966</b>	<b>(284)</b>	<b>1,250</b>
<b>Equity</b>	<b>1,250</b>	<b>966</b>	<b>(284)</b>	<b>1,250</b>

### Consultants disclosure

The following is a summary of external consultants that have been engaged by TANDANYA, the nature of work undertaken, and the actual payments made for the work undertaken during the financial year.

#### Consultancies with a contract value below \$10,000 each

Consultancies	Purpose	\$ Actual payment
Fair Work Lawyers	Legal support	5,442
Authentic Workplace Relations	Legal support	1,783
	Total	7,225

**Consultancies with a contract value above \$10,000 each**

<b>Consultancies</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
AMK Law	Legal Support	12,410
Fieldworx	Strategic Planning	13,702
Penanke Pty Ltdy (Kerryanne Liddle)	Operational Review	12,375
	Total	38,487

Data for previous years is available at

[https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner\\_span=True](https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner_span=True)

See also the [Consolidated Financial Report of the Department of Treasury and Finance](#) for total value of consultancy contracts across the South Australian Public Sector.

**Contractors disclosure**

The following is a summary of external contractors that have been engaged by TANDANYA, the nature of work undertaken, and the actual payments made for work undertaken during the financial year.

**Contractors with a contract value below \$10,000**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Moore Australia	Audit Fee	5,390
		5,390

**Contractors with a contract value above \$10,000 each**

<b>Contractors</b>	<b>Purpose</b>	<b>\$ Actual payment</b>
Basso Newman	* Accounting Fees 2021/2022 FY	44,000
Lucent Advisory	* Accounting Fees 2021/2022 FY	38,871
People Vision HR	HR & Recruitment	49,881
Oconics	IT Support	22,996
	Total	155 748

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\* as no Finance Officer on site

Data for previous years is available at

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The details of South Australian Government-awarded contracts for goods, services, and works are displayed on the SA Tenders and Contracts website. [View TANDANYA list of contracts](#).

The website also provides details of [across government contracts](#).

## Risk management

### Risk and audit at a glance

#### Fraud detected in TANDANYA

Category/nature of fraud	Number of instances
N/A	0

NB: Fraud reported includes actual and reasonably suspected incidents of fraud.

#### Strategies implemented to control and prevent fraud

In 2020-2021, the board of TANDANYA underwent a two day Governance and Awareness Course provided by AMK Law & Unearth Risk

Data for previous years is available at:

[https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner\\_span=True](https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner_span=True)

#### Public interest disclosure

Number of occasions on which public interest information has been disclosed to a responsible officer of TANDANYA under the *Public Interest Disclosure Act 2018*:

*Not Applicable*

Data for previous years is available at:

[https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner\\_span=True](https://data.sa.gov.au/data/dataset/TANDANYA-annual-reporting-regulatory-data/resource/99336ac0-6028-4685-8e9e-4690625c6a8a?inner_span=True)

Note: Disclosure of public interest information was previously reported under the *Whistleblowers Protection Act 1993* and repealed by the *Public Interest Disclosure Act 2018* on 1/7/2019.

**Reporting required under any other act or regulation**

Act or Regulation	Requirement
N/A	N/A

**Reporting required under the *Carers' Recognition Act 2005***

*Not Applicable*

## Public complaints

### Number of public complaints reported

<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2021-2022</b>
Professional behaviour	Staff attitude	Failure to demonstrate values such as empathy, respect, fairness, courtesy, extra mile; cultural competency	0
Professional behaviour	Staff competency	Failure to action service request; poorly informed decisions; incorrect or incomplete service provided	0
Professional behaviour	Staff knowledge	Lack of service specific knowledge; incomplete or out-of-date knowledge	0
Communication	Communication quality	Inadequate, delayed or absent communication with customer	0
Communication	Confidentiality	Customer's confidentiality or privacy not respected; information shared incorrectly	0
Service delivery	Systems/technology	System offline; inaccessible to customer; incorrect result/information provided; poor system design	0
Service delivery	Access to services	Service difficult to find; location poor; facilities/ environment poor standard; not accessible to customers with disabilities	0
Service delivery	Process	Processing error; incorrect process used; delay in processing application; process not customer responsive	0
Policy	Policy application	Incorrect policy interpretation; incorrect policy applied; conflicting policy advice given	0
Policy	Policy content	Policy content difficult to understand; policy unreasonable or disadvantages customer	0



<b>Complaint categories</b>	<b>Sub-categories</b>	<b>Example</b>	<b>Number of Complaints 2021-2022</b>
Service quality	Information	Incorrect, incomplete, out dated or inadequate information; not fit for purpose	0
Service quality	Access to information	Information difficult to understand, hard to find or difficult to use; not plain English	0
Service quality	Timeliness	Lack of staff punctuality; excessive waiting times (outside of service standard); timelines not met	0
Service quality	Safety	Maintenance; personal or family safety; duty of care not shown; poor security service/ premises; poor cleanliness	0
Service quality	Service responsiveness	Service design doesn't meet customer needs; poor service fit with customer expectations	0
No case to answer	No case to answer	Third party; customer misunderstanding; redirected to another agency; insufficient information to investigate	0
		<b>Total</b>	<b>0</b>

<b>Additional Metrics</b>	<b>Total</b>
Number of positive feedback comments	0
Number of negative feedback comments	0
Total number of feedback comments	0
% complaints resolved within policy timeframes	N/A

Data for previous years is available at:  
<https://data.sa.gov.au/data/dataset/d70aead0-f61b-4279-b677-685d564b7fd1>

**Service Improvements**

N/A
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**Compliance Statement**

N/A

TANDANYA is compliant with Premier and Cabinet Circular 039 – complaint management in the South Australian public sector	
TANDANYA has communicated the content of PC 039 and TANDANYA’s related complaints policies and procedures to employees.	

**Appendix: Audited financial statements 2021-22**