



TANDANYA

National Aboriginal Cultural Institute Inc.

Culture. Connection. Community.
TANDANYA is a place for creativity

Strategic Plan

2021 – 2024



TANDANYA is situated on Kurna yarta, the traditional land of the Kurna people. We acknowledge and respect the Kurna people's cultural authority over and responsibility for their lands. We understand that their spiritual, social, cultural and economic beliefs and practices are as important today as they ever were. We also extend acknowledgment and respect to all other First Nations people and communities of Australia, many of whom have enduring relationships with TANDANYA.

Definitions

In this Strategic Plan, we use the term First Nations to describe the Aboriginal and Torres Strait Islander people of the country now called Australia. In the few instances where 'Aboriginal' is used in isolation, it should be taken to refer to both Aboriginal and Torres Strait Islander.

Arts refers to all artistic forms including but not limited to visual art, theatre, dance, music, writing and media art.

Culture refers to the distinctive spiritual, material, intellectual, and emotional features of First Nations, encompassing, in addition to arts, our lifestyles, ways of living together, value systems, traditions and beliefs (adapted from the UNESCO definition of culture, 2011).

Artists, arts workers and cultural practitioners refers to artists, performers, cultural practitioners, creatives and arts workers who may be emerging, mid-career or established.



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About Tandanya

Our formal title is the National Aboriginal Cultural Institute, but we are known as **TANDANYA**.

TANDANYA was established in 1989 under the South Australian *Associations Incorporations Act 1985*.

We are an internationally significant First Nations owned and run multi-purpose centre dedicated to supporting and promoting First Nations arts and cultures – the oldest of its kind in Australia.

We are inclusive of First Nations people and communities everywhere and invite others to walk alongside us.

TANDANYA is built on respect for tradition, cultural laws and protocols. We know that culture is dynamic and changing. We are strong and accountable in our cultural work practices and show leadership in our artistic excellence.

We bring people and communities together to share stories and build connections. We welcome experimentation and exploration in the development of creative practice. Our visitors increase their understanding and respect of First Nations arts and cultures through the exhibitions, performances and others events we present.

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

Our Vision

Culture. Connection. Community.

TANDANYA is a place for creativity.

Our Values

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.

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 a safe, supportive and inclusive spaces for everyone.

Integrity – We are honest and accountable. We have clear and open communication with our members, communities, partners and other stakeholders and networks.

Strategic assumptions

The following assumptions have informed our strategic thinking. Regular review of these assumptions will help us assess the relevance of our strategy. If these assumptions prove incorrect, our strategy will be adjusted.

Local relevance, national significance – For more than 30 years, TANDANYA has operated as an independent organisation owned and run by First Nations people. It supports, profiles and provides opportunities to First Nations artists – whether they are emerging, mid-career or established. TANDANYA will continue to evolve as a hub for not only First Nations artists, arts workers and cultural practitioners in South Australia but others nationally and internationally.

Community values – It is important for TANDANYA to be a place where anyone with a good and open heart feels welcome to come through our doors. A space for stronger, closer, deeper engagement, where artists, staff and visitors alike feel welcome and respected. And where everyone from the very young to the very old are visible. TANDANYA strives to amplify First Nations voices and catapult First Nations aspirations.

Positioned to deliver on shared community and government priorities – The Arts and Culture Plan South Australia 2019 – 2024 includes the strategic goal of Championing Aboriginal and Torres Strait Islander Arts and Culture. Central to this are the priorities of intergenerational learning, First Nations leadership and voice, culturally appropriate spaces, intercultural connection. There is clear alignment between TANDANYA's strategic direction and the priorities of that plan. TANDANYA is well positioned to respond to and engage with the forthcoming Aboriginal and Torres Strait Islander Arts Strategy and implementation plan.

TANDANYA and the Aboriginal Art and Cultures Centre at Lot Fourteen – In partnership with the Australian Government, the SA Government is planning to an Aboriginal Art and Cultures Centre (AACC) at Lot Fourteen, little more than a stone's throw from our place, in 2025. As a key Aboriginal community stakeholder, Tandanya is exploring opportunities for partnership and seeking greater clarity around the potential relationship between our entities and, ultimately, formal agreement. The Board believes Tandanya and the AACC should be different but complementary – owning our respective strengths and accountabilities but with fortunes and successes that are linked. This and increased funding and other support for Tandanya will help to ensure that First Nations artistic and cultural expression and aspirations flourish. Whereas the AACC will be owned by the South Australian Government, TANDANYA always was, always will be Aboriginal owned. As a membership-based organisation, we give literal voice to our people. This legitimacy will be our lasting legacy. Showcasing the vibrancy of First Nations arts and cultural practice is our major focus, and it is in nurture and development that we shine. Ours is a place where artists and cultural practitioners – whether emerging, mid-career or established, novice or expert – can gather to learn and develop skills and agency in a single safe environment and then, when the time is right, pull back the curtains and step confidently into any spotlight to which they aspire.

Increased national focus on First Nations arts and culture – A number of other significant First Nations arts and cultural centres are being progressed around the country, including a National Gallery of Indigenous Art in Alice Springs NT, a Larrakia Cultural Centre in Darwin NT, and the Quandamooka Arts and Cultural Centre on Minjerrabah QLD. These present opportunities for collaboration and partnerships, to actively participate in a national network of First Nations arts and cultural spaces.

Funding and income – Since TANDANYA's establishment, there has been considerable evolution of the nation's arts and cultural sector, significant technological advancement, and an explosion of interest in the history, cultures and perspectives of First Nations people and communities. These are all to be welcomed enthusiastically; however, they have also led to an exponential increase in both public and government expectations. It is strongly arguable that support for TANDANYA from the state, as well as the Aboriginal Lands Trust (as the owner of our iconic but ageing building), has not kept pace with these. More recently, COVID-19 has had a significant negative impact on Government budgets as well as patronage and income for arts and cultural institutions across the board. TANDANYA accepts the need to demonstrate high value and relevance to our stakeholders and identify opportunities to increase earned income. Our entire strategy is predicated on this.

Job and skills – With the continued gap between employment of First Nations and non-First Nations people, TANDANYA provides an opportunity as a place for training and professional development of First Nations people in arts and cultural practice and all aspects of our operations including galleries, retail, hospitality, business and program administration.

Earning trust – Our future is dependent on community, government and other stakeholders seeing TANDANYA as a trustworthy organisation, with strong governance, transparent and ethical decision-making and good internal practices underpinned by sound financial modelling that enables achievement of our Vision.

Five focus areas

We will achieve our vision through dedication to five focus areas:

1. **Truth telling. Transformative education**
2. **Cultural practice. Guiding generations. Stories unfolding**
3. **Creating our present. Strengthening our future**
4. **Reputational reach. Strong relationships**
5. **Excellence in governance. Good business**

Strategy

Focus Area 1: Truth telling. Transformative education

Knowledge protection and truth telling are at the heart of Tandanya. We honour community activism and memory and seek to educate our young people and the broader community about history in ways that are transformative. We will enable cultural healing by creating space for nuanced conversations around colonisation and its impacts. Our Elders, cultural workers, knowledge holders, senior cultural practitioners and artists will be actively engaged in the ways we talk about and present history and culture through the arts. We will build alliances that reflect our values and explore what it is to be human.

Strategies

1. Create opportunities for conversations about ethical knowledge production and presentation
2. Embed truth telling, decolonisation, anti-racism and social justice in all of our activities and actively encourage other arts and cultural institutions to do the same
3. Form alliances with other like-minded First Nations organisations, and
4. Speak out publicly on issues significant to our communities and stakeholders

Significant activities in year one

- Invite expressions of interest in establishment of a South Australian First Nations Cultural Coalition
- Host an inaugural annual event around truth telling, decolonisation, anti-racism and social justice
- Monitor public discourse on key Indigenous issues and schedule, as a minimum, known opportunities to comment

KPIs

- Establishment of a South Australian First Nations Cultural Coalition, number of alliances formed and extent of collaboration
- Number of public statements, submissions made in relation to issues pertaining to Aboriginal arts and cultural practice
- Contributions to constructive public discourse
- Extent of positive media coverage

Strategy

Focus Area 2: Cultural practice. Guiding generations. Stories unfolding

We will focus on building trust with and relevance to First Nations people and communities. We will ensure that TANDANYA is a welcoming and creative place that connects our people and communities with others. We will develop, support and showcase rich and diverse practice that is grounded in culture, tradition and protocol but ever-evolving.

Strategies

- Build, promote and celebrate diverse First Nations arts and cultures and the sector
- Apply appropriate cultural protocols and practices across all of our activities, e.g. as per the Australia Council for the Arts' Protocols for Using First Nations Cultural and Intellectual Property in the Arts (updated 2019)
- Nurture culturally safe, supportive and inclusive spaces
- Enhance cultural education offerings
- Embed the use of new and emerging technology throughout all programs and activities

Significant activities in year one

- Plan and activate 12 months of visual arts exhibitions, performing arts and other events, both on site and touring
- Establish an external reference group/s of diverse artists, arts workers and cultural practitioners to inform the design of culturally appropriate and inclusive programming
- Create a database of cultural knowledge holders and explore potential mentorships
- Develop a database of First Nations makers and suppliers, with a view to increasing unique retail offerings in the Gallery Shop
- Seek funding for *Virtual TANDANYA**
- Open discussions with South Australian Government and others regarding support to re-establish a formal TANDANYA education program

KPIs

- Growth in the number and diversity of connections and meaningful collaborations with First Nations artists, art centres and other community organisations (including Kurna), e.g. through exhibitions, performances and events
- Growth in the number of individual artists, arts workers and cultural practitioners engaged and supported
- Progress of *Virtual TANDANYA* proposal*
- Progress towards re-establishment of a formal TANDANYA education program
- Positive stakeholder and audience feedback

* *Virtual TANDANYA will be an innovative interactive online platform using new and emerging technologies to present our programs and activities, building the cultural understanding of national and global audiences in the current and post COVID-19 era. We will draw upon our success in the presentation of Yabarra: Dreaming in Light, a signature event of the 2020 Adelaide Fringe Festival.*

Focus Area 3: Nurturing our present. Strengthening our future.

We will be a 'go-to' organisation for First Nations artists and cultural practitioners, creatives and arts workers seeking space, support and skills to develop their practice. We will be an employer of choice for First Nations people, an incubator for future curators, sound and lighting technicians, event coordinators, producers, executives and others

Strategies

1. Recruit and train First Nations people in all aspects of our operations
2. Maximise spaces at TANDANYA for creatives to work, experiment and develop their practice and networks
3. Embed a focus on young people in all of our operations and activities

Significant activities in year one

- Develop an employee value proposition that explains why people should choose to work at or with TANDANYA.
- Review training opportunities in all programs and activities and seek support from the Department of Industry and Skills, TAFE SA and others

- Consult emerging artists regarding their development needs
- Configure non-public spaces to better support artistic and cultural development, practice and programming e.g. development of an urban art studio for both visiting and local artists, spaces for rehearsal and hot desk arrangements
- Explore collaborations, secondments etc with Carclew, Kurruru Youth Performing Arts, the First Nations Australia Writers Network, Adelaide Fringe, Adelaide Film Festival, SA Tourism Commission, Tourism Australia, the Centre for Projection Art, The Mill and others

KPIs

- Growth in the number of First Nations employees, trainees and development opportunities throughout the organisation
- Success of and positive feedback from artists, arts workers and cultural practitioners supported through mentorships, support letters, joint applications etc
- Number of workshops and seminars for artists, arts workers and cultural practitioners to build their capacity in relation to artist portfolio development, documentation, rights and responsibilities, marketing and promotion etc
- Expansion of staff supports to build personal wellbeing and confidence, and increased employee satisfaction

Focus Area 4: Reputational reach. Strong relationships.

We will deepen our relationships with First Nations people and communities and all other stakeholders, building upon our key role as a hub for First Nations owned and controlled arts and cultural organisations and groups. We will develop and nurture strong reciprocal relationships for mutual benefit.

Strategies

1. Grow TANDANYA's membership base and provide mechanisms for community connection with and contribution to our activities
2. Expand our audiences
3. Broaden our stakeholder base
4. Partner with compatible others, e.g. other cultural institutions, the SA Tourism Commission, Aboriginal cultural tourism providers

Significant activities in year one

- Develop a stakeholder engagement plan
- Develop a complementary communications and marketing plan to actively promote our place, programs and activities
- Reach out to First Nations arts and cultural centres and cooperatives nationally with a view to partnerships and collaborations
- Finalise and launch the new TANDANYA website
- Promote artists' work through corporate partners
- Active participation in mechanisms associated with the AACC

KPIs

- Increased visitation/engagement with all public programs, including by students, teachers, tourists, and active supporters of reconciliation
- Growth in membership and supporter base
- Growth in sales through the Gallery Shop and the Café (including catering)
- Increase in traffic on the TANDANYA website and social media interactions
- Formalised partnership with the planned AACC
- Positive audience feedback

Focus Area 5: Excellence in governance. Good business.

We will nurture a healthy organisational culture based on trust, support and understanding. We will build a reputation as a strong, reliable organisation committed to achieving long-term sustainability. We will focus our efforts on securing and generating the financial and other resources needed to achieve our vision.

Strategies

1. Build trust
2. Diversify and grow our funding base
3. Maximise earned income (and profit) through exhibitions, retail, café and venue hire
4. Demonstrate good governance through role clarity, ethical practice, transparent decision-making and succession planning

Significant activities in year one

- Finalise a new simplified and more relevant TANDANYA Constitution that, amongst other things, positions the organisation for Public Benevolent Institution (PBI) status
- Develop a comprehensive financial strategy encompassing income, funding, sponsorship and philanthropic opportunities
- Launch the online TANDANYA Gallery Shop (e-commerce site)
- Develop a business plan for the TANDANYA Café (and catering)
- Targeted promotion of TANDANYA's for-hire facilities
- Review and, where necessary, update and add to our suite of policies
- Develop a formal risk management strategy
- Interact with key plans and strategies, including the Arts and Culture Plan South Australia 2019-2024, the South Australian Tourism Commission's Draft Arts and Cultural Tourism Strategy, the impending South Australian Aboriginal and Torres Strait Islander Arts Strategy, and those related to the AACC planned for Lot Fourteen
- Establish a schedule of regular meetings with the Aboriginal Lands Trust

KPIs

- A new Constitution endorsed by TANDANYA membership
- Increased funding secured through well-developed grant applications, sponsorship proposal and philanthropy
- Increased earned income through gallery, retail, café, catering, venue hire, theatre and events
- Up-to-date policies, practices and a formal risk management strategy
- Increased interaction with and support from the Aboriginal Lands Trust

Governance and management

Under the South Australian *Associations Incorporations Act 1985*, TANDANYA is overseen by a Board, which has a maximum of 10 members:

- up to 4 persons elected at the annual general meeting
- up to 4 persons appointed by the Minister for the Arts
- up to 1 person appointed by the Minister for Aboriginal Affairs and Reconciliation
- up to 1 person appointed by the Aboriginal Lands Trust (ALT)

The Chief Executive Officer is an ex-officio, non-voting member of the Board.

Board terms are for two years. Members are eligible for re-appointment; however, they shall not serve more than three consecutive terms.

All Board members are First Nations (Aboriginal and/or Torres Strait Islander) people. Board member expertise ranges across artistic and cultural practice, arts management, advocacy, community, business and financial management, corporate governance and administration, and education.

Current Board Members (in alphabetical order by surname)

Diat Alferink

Ministerial appointee (AAR)

Term: 20/6/20 – 30/11/21

Diat is a performing artist, festival director, comedian and creative producer from the Kala Lagaw Ya language group of the Western Torres Strait Islands. She's a skilled project manager with extensive experience leading, developing and directing community arts organisations, large scale festivals and events, and community and youth arts projects. Diat was born in Port Augusta and raised in Lyndhurst. Her mum Daisy was from Badu and Mabuiag Islands and her dad is well known SA sculptor Cornelis Alferink 'Talc Alf'. Diat now lives with her partner and three young children on Thursday Island in the Torres Strait, where she is Operations Manager of the Torres Strait Islander Media Association. She sits on several state and national boards in the arts and media sector, which is rewarding yet challenging at times. Diat is passionate about the positive contribution Aboriginal and Torres Strait Islander arts can make to the lives of all Australians.



Current Board Members (in alphabetical order by surname)

Dr Ali Gumillya Baker
Ministerial appointee (Arts)
Term: 1/4/21 – 30/11/22

Dr Ali Gumillya Baker is Mirning woman from the west coast of SA, who lives and works on Kurna yarta. She is a Senior Lecturer in the College of Humanities Arts and Social Sciences in Indigenous and Australian Studies at Flinders University and a multi-disciplinary artist. Awarded her PhD in Cultural Studies and Creative Arts in 2018, Dr Baker's research interests are in colonial archives, memory and the intergenerational transmission of knowledge. She is also a member of the Unbound Collective, which was formed in 2014 with colleagues Faye Rosas Blanch, Natalie Harkin and Simone Ulalka Tur. Through Dr Baker's work as an independent artist and as part of the Unbound Collective, which has been presented at major Australian institutions and included in The National (2019) and Biennale of Sydney (2020), her practice interrogates and speaks back to the colonial archive.



Jacqui Flynn
Ministerial appointee (Arts)
Term: 30/8/21 – 30/11/21

Jacqui is a Larrakia/Tiwi woman who has served on the Boards of several Aboriginal Corporations in South Australia. A CPA qualified accountant with Bachelor qualifications in commerce, she has worked for some of Australia's largest corporations over the past twenty years. Jacqui is currently working within the resources sector. Jacqui is also a Director of Thirrili Ltd, a not-for-profit company and registered charity that provides emotional and practical support to families impacted by a loss from suicide or other traumatic event. Jacqui's personal experience with the loss of a loved one to suicide, combined with the knowledge of a number of young men from the Nunga community taking their own lives, drives her passion for suicide prevention in Aboriginal and Torres Strait Islander communities.



Eddie Newchurch
ALT nominee
Term: 20/6/20 – 30/11/21

Eddie is a Narungga man with ties to many other Aboriginal groups across SA and interstate. He was born and raised in Point Pearce on the Yorke Peninsula, where he still lives. He is the elected Chairperson of Point Pearce Aboriginal Council, and was amongst Aboriginal leaders recognised with 2020 Premier's NAIDOC Awards for their efforts to keep their communities free of COVID-19. In the same year, Eddie received the NAIDOC Elder of the Year Award from the SA NAIDOC Committee. He is a Board member of the SA Aboriginal Lands Trust, which holds land in trust on behalf of all Aboriginal people in the state. Eddie also works with Thirrili's SA COVID-19 Virtual Support Network which provides suicide prevention and other support services to Aboriginal and Torres Strait Islander people in SA.



Current Board Members (in alphabetical order by surname)

Major (Moogy) Sumner

Elected by TANDANYA members
Term: 20/6/20 – 30/11/21

Moogy is a Ngarrindjeri and Kurna man, and a world renowned performer and cultural ambassador of Ngarrindjeri arts, crafts, martial arts and traditional culture. His work spans performance, traditional dance and song, cultural advice, and arts and crafts such as wood carving, and martial arts techniques using his handcrafted traditional shields, clubs, boomerangs and spears. Moogy's Tal-Kin-Jeri Dance Group performs regularly at festivals, events and community celebrations. His service to the Indigenous community and cultural education has earned him many accolades including appointment as a Member of the Order of Australia in 2014, and the 2021 Premier's NAIDOC Award. In 2010, Moogy initiated the inaugural Ringbalin Murrundi Rover Spirit project, reigniting ceremonial fires along ancient trade routes of the Darling and Murray Rivers. He contested the 2018 SA Election as a Green candidate, and is a standing member of the World Archaeological Congress and the World Council of Elders.



Karl Telfer

Ministerial appointee (Arts)
Term: 20/6/20 – 30/11/21

Karl is a senior cultural custodian, designer, artist, educator, cultural and creative producer, and internationally recognised cultural ambassador. He is from the Mullawirra meyunna – Dry forest people/family clan of what is known today as the Kurna Nation from the Adelaide region, with strong bloodline ties to the Narungga Nation (Yorke Peninsula). Through his mother's line, Karl is cultural bearer of the Spirit Fire – the peace lore fire of Tjirbruki and the Tjirbruki Dreaming Track. He has collaborated with artists, landscape architects and architects on many major public space art and design projects and master plans, including for Victoria Square – Tarndanyungga in Adelaide. Karl was the 2002 Adelaide Festival's Aboriginal Associate Director. In 2015, he co-founded Yellaka – 'Old Wisdom – New Ways', renowned for Yabarra – Gathering of Light, viewed by hundreds of thousands of people during the 2019 Adelaide Fringe Festival, and Yabarra – Dreaming in Light event staged at Tandanya during Fringe 2020.



Pat Waria-Read

Ministerial appointee (Arts)
Term: 30/8/21 – 30/11/22

Pat is a Ngadjuri woman from the mid north region of SA, who grew up at Point Pearce on the Yorke Peninsula. She has been a staunch long time advocate for Aboriginal women throughout the state and beyond. She is a Director of the National Aboriginal and Torres Strait Islander Women's Alliance, and a member of the Port Adelaide Enfield Council's Aboriginal Advisory Panel. A devout Christian, she is also a chaplain for the Department for Correctional Services. Over time, Pat has been involved in many community organisations in Adelaide, including as Deputy Chair of ATSIC's Patpa Warra Yunti Regional Council, and a lecturer and facilitator with Nunkuwarrin Yunti. She has also worked for Aboriginal Prisoners and Offenders Support Services, as Aboriginal Liaison Officer at the Adelaide Women's Prison/Pre-Release Centre where she helped to initiate the Salt and Pepper outreach program, and as an Elder in the Aboriginal Nunga Court in Port Adelaide.



Executive team

Kirstie Parker

Chief Executive Officer (Interim)

Kirstie is a Yuwallarai woman from north-western NSW. Currently seconded to Tandanya from her role as Director, Aboriginal Affairs and Reconciliation within the Department of the Premier and Cabinet, she's an experienced manager, policy and communications adviser, arts administrator, community advocate, journalist, and creative writer. Kirstie is a Director of Reconciliation Australia, and a signatory to the historic Uluru Statement from the Heart. For the two years to August 2021, she was a member of the Australian Press Council. Kirstie is also a past Director of Tandanya, Editor of the Koori Mail, Co-Chair of the National Congress of Australia's First Peoples, and CEO of the National Centre of Indigenous Excellence. She won the 2018 David Unaipon Award (Queensland Literary Awards).



Gemma Page

General Manager

Gemma migrated from Europe in the late 1970s. She has gratefully lived and worked predominantly on Kurna yarta for the last ten years while raising her young son. Gemma is an experienced director, business development manager, curator, investment advisor (VA), valuer, training facilitator and artist who has been engaged in various roles by art galleries and organisations locally, nationally and internationally. First employed by the Dreaming Art Centre of Utopia (DACOU) in 1993, this experience and the life-long relationships and connections made on Country during that period forged a path which led to Tandanya where Gemma was first involved in a curatorial capacity in the late nineties, and since 2017 as General Manager.



Staff

TANDANYA has a small but committed team of staff (comprising fulltime, part-time and casual employees as well as contractors) centred around program and activity areas including visual arts, performing arts, stakeholder engagement, retail, café, and venue hire. At the time of writing, the Board and Executive are undertaking an organisational review. There are several staff vacancies, and processes have commenced to fill funded positions.



Succession Planning

TANDANYA is effectively a small to medium enterprise, starting with direct employees and extending to our broader networks within the arts and cultural sector and Aboriginal communities. Our people are our greatest asset, working with our most precious gift – culture.

In order to ensure the good health and longevity of TANDANYA, we recognise the need for succession planning at all levels of our operations from the Board to senior and key specialised positions, a competent, flexible casual pool, and trainees. Where vacancies arise, we commit to timely, fair and appropriate processes to fill them.

For us, sound succession planning will rely upon clarity of focus, an organisational structure able to deliver upon our objectives, tailored and targeted training and skills development, good collegiate relationships that engender collaboration, a strong membership base, and a reputation for excellence.

Whilst there will always be a tension between organisational loyalty and external opportunities, we accept that we have a responsibility to nurture a skilled workforce (whether paid or volunteer), adding to the wellspring of talent within First Nations communities. Whilst some may choose to take up opportunities elsewhere, we hope that all involved with TANDANYA over time will remain so forever – in one way or another, not least as supporters and advocates.

Financial Strategy

TANDANYA's financial strategy is simple:

- to maximise our income and profits through all available sources (grants, earned income through our various programs and activities, sponsorship, philanthropic support, fundraising, members and other fees, and donations and bequests), knowing that this will increase benefits to First Nations artists, organisations, and communities as well as our staff;
- to live within our means, i.e. by planning programs and activities in line with income, minimising expenditure, and constantly monitoring costs; and
- to ensure sound financial management through accurate budgeting, goal setting, timely reporting, and improved financial literacy throughout the organisation

We accept the need for robust systems to support this strategy and continuous improvement. We will take an ambitious but realistic approach.



Evaluation

We intend to review and evaluate our performance against this Strategic Plan six-monthly and annually, at a minimum.

We will answer questions such as:

- How much progress have we made towards our Vision and strategies?
- Did we achieve our focus areas, identified activities and KPIs?
- What did we do well? And what did we not?
- What did we learn about ourselves and the environment along the way?
- Where did we fall short, why did this happen and what can be done to mitigate this/improve?
- Are our focus areas still relevant or appropriate to our Vision?
- Are our KPIs still effective for measuring progress?

We recognise that this evaluation, too, must be underpinned by robust systems for measuring progress. We will standardise reporting where appropriate and determine the appropriate level of detail to be captured.

Risk Management

TANDANYA undertakes risk management every day, including for events and especially in this COVID-19 era. We maintain a comprehensive suite of policies to guide the Board and staff. Development of a formal risk management plan that identifies, assesses, treats, monitors and reviews our compliance, financial, operational, environmental and reputational risk is a key priority for the Board and Executive within the next 12 months. We will take a thoughtful and cautious approach. Consideration will be given to establishment of a Board committee focussed on audit and risk, and others as appropriate.