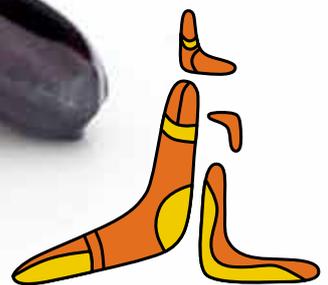


Tandanya National Aboriginal Cultural Institute Inc

Annual Report

2011 - 2012



TANDANYA
NATIONAL ABORIGINAL
CULTURAL INSTITUTE INC.

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

Australian Executive Trustees

Visual Arts & Craft Strategy

SKM

Sidney Myer Fund

AnanguKu Arts

Fringe Festival

Adelaide Festival of Arts

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 Our Culture (ROC)

VISCOPI

Business SA



THE VISUAL ARTS AND CRAFT STRATEGY

Front Cover Image: Yhonnie Scarce burial ground detail: photo Janelle Low

Annual Report Designed & Created by: Adam Jenkins

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.

Contents

Contents	
ACKNOWLEDGEMENT, MEMBERSHIPS AND ACCREDITATION	ii
Contents	iii
FINANCIAL OVERVIEW	1
Board Membership	2
Tandanya Staff	2
Tandanya's Vision and Mission	4
Organisational Structure	5
Chairperson's Report	6
Artistic & Cultural Director's Report	7
Retail	10
Marketing 2011-2012	11
Artistic and Cultural Program	12
Visual Arts – New initiatives	17
Community Cultural Events	19
Festivals	22
Plans and Objectives	26
Property Management – Building and Infrastructure upgrades	27
Management of Human Resources	27
Diversity in the public sector	28
Whole of Government Compliance Issues	28
Reconciliation Statement	33
Finance Report	i
Income Statement for the Year Ended 30 June 2012	ii
Balance Sheet as at 30 June 2012	iii
Board of Management Statement	iv
Independent Auditor's Report	v

FINANCIAL OVERVIEW

For the financial year ending 30 June 2012, Tandanya recorded a surplus of \$59,349

REVENUE

Overall revenue increased by \$136,104 from \$2,096,598 in 2010 / 2011 to \$2,232,702 in 2011 / 2012:

- Tandanya received \$1,713,976 as Grants in the current financial year.
- Sales generated by retail, gallery and venue hire for 2010 / 2011 increase by 41% or \$121,175.
- Rent received from the lease agreement is \$3,600 which is the same as 2010 / 2011 financial year.
- Philanthropic support and donations amounted to \$17,735.

EXPENSES

For the 2011 / 2012 financial year expenses were up by 4% or \$80,089 mainly due to an increase in the cost of goods sold and exhibition cost due to a new program introduced in 2012 and reduction in employee and administration expenses.

Additionally:

- Administration for 2012 financial year was \$253,451 a decrease in the amount of \$7,141.
- Depreciation expenses have decreased by \$20,371. This was a result of most assets being old and reached the end of their expected useful life.
- Marketing expenses increased by 30% from \$19,042 in the 2011 financial year to \$24,844 in the 2012 financial year.

BALANCE SHEET

Net assets increased by \$160,771 from \$911,858 in 2010/2011 financial year to \$1,072,629 in the current financial year.

- The main reason in for increase in assets by \$160,771 is:
- Cash down by \$380,194 this is due to the reduction in Grants in advance.
- Receivable or debtors up by \$23,805
- Inventories down by \$7,976
- Prepayments up by \$4,115
- Non-current assets down by 2% or \$59,235 due to annual depreciation in 2012 financial year and decrease in liabilities by \$580,256 is because of:
 1. Trade creditors and accruals down by \$46,072
 2. Grants in advance down by \$528,338
 3. Current provision for employee benefits up by \$132

Non-current provision for employee benefits down by \$5,978

Board Membership

Troy-Anthony Baylis	Chairperson June 10 2011 – April 29 2012
Richard King	Resigned August 2012
Klynton Wanganeen	Minister for the Arts appointed – Current Chairperson
Yanji Robson McInerney	Minister for the Arts appointed
Sharon Meagher	Minister for the Arts appointed
Peter Rigney	Aboriginal Lands Trust representative
Angela Sloan	Community Member
Joyleen Thomas	Community Member
Natalie Harkin	Community Member
Christine Egan	Community Member
Nici Cumpston	Resigned January 2012

Tandanya Staff

Artistic and Cultural Director	Timothy Ritchie
Finance Manager	Kahsai Tesfa
Senior Corporate Officer	Bev Martin
Corporate Officer	Adam Jenkins
Venue Coordinator	Billie Jo Nicholls
Program, Marketing & Development Manager	Carmel Young
Creative Producer	Gina Rings
Production Manager	Duane Rankine
Visual Arts Coordinator	Eleanor Scicchitano
Visual Arts Officer	Paul Clothier
Business Operations Manager	Jill Walsh
Retail Officers	Carissa Godwin Matthew Hein Alison Hughes
Gallery Officers	Raylene Campion Stephanie Gollan
Cultural Presenter	John Packham
Property Superintendent	Verle Williams
Receptionist	Meegan West

Introduction



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

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

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

Tandanya's core artistic and cultural activities include:

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

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

- Program Development & Marketing
- Corporate Services
- Business Operations

In all commercial and business development activities, Tandanya seeks to maximise opportunities for Aboriginal and Torres Strait Islander artists, performers and cultural instructors.

Current commercial activities include:

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

Tandanya's Vision and Mission

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

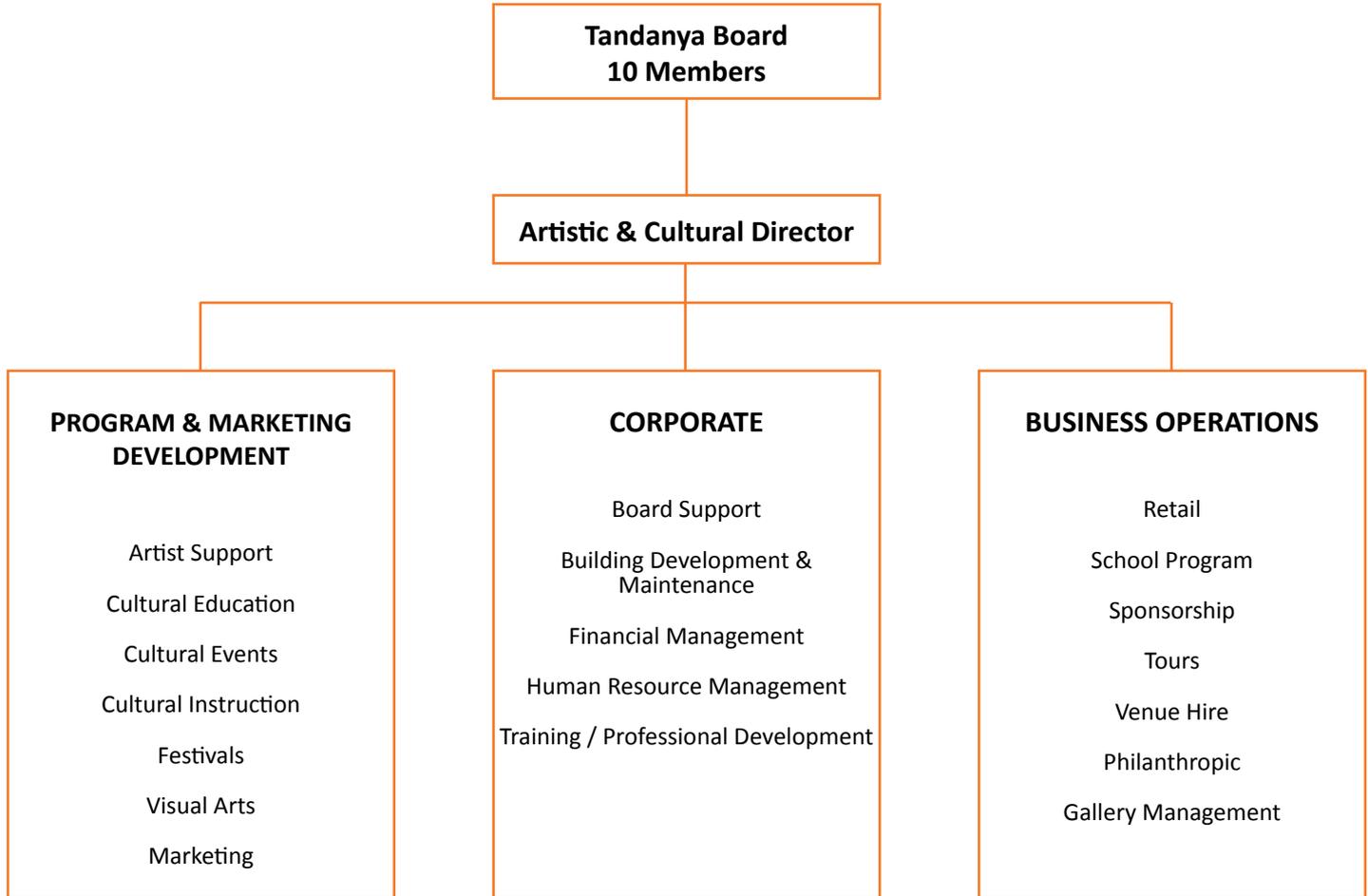
Tandanya's Mission: The National Aboriginal Cultural Institute – Tandanya is a catalyst for fostering, in a culturally appropriate way, an increased level of understanding and respect for Aboriginal and Torres Strait Islander arts, cultures, histories and heritage.

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

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

Organisational Structure

The Chart below highlights the relationship between the ten (10) member Tandanya Board, the Artistic and Cultural Director and the three core functional units;



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

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

Chairperson's Report



Chairperson
Klynton Wanganeen

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

It has been a period of change for Tandanya over the past year in Leadership within Tandanya, commencing with Philip Watkins taking up a new role Chief Executive Officer of Desert in the Northern Territory. I would like to wish him all the best with his new role and commend him for his five years as Artistic and Cultural Director of Tandanya. Philip finished on 31 July and has been succeeded by Timothy Ritchie and I look forward to continuing to work with Tim.

The Board has been quite unstable in terms of movements during the year. It began with the returning members of Troy Anthony Baylis, Christine Egan, Richard King, Yan Robson-McInerney and Joyleen Thomas. Continuing appointed members included Nici Cumpston, Natalie Harkin, Sharron Meagher, Peter Rigney and Angela Sloan. Nici Cumpston resigned in January 2012 and I would like to thank her for her time and commitment to Tandanya. I was appointed to the Board in April 2012 and at the first meeting I attended the Board decided to declare all positions of the Board vacant and hold an election for the Executive as this wasn't done after the 2011 Annual General Meeting and with a full Board this was an opportunity to begin afresh. Richard King was elected Chairperson, Sharron Meagher was elected Deputy Chairperson, I was elected Treasurer and Joyleen Thomas was elected Secretary.

To maximize the opportunities for artists Tandanya has continued to nurture partnerships with festivals, events, arts companies, educational institutions and organizations both locally and nationally. These relationships included but were not limited to the Adelaide Festival of Arts and the Adelaide Fringe who Tandanya partnered with for the presentation of two highlight events of Tandanya's program for the period – 'Deadly: in-between heaven and hell' and the Spirit Festival. Tandanya productions being featured in these festivals provided artists with great opportunities to present their work to larger and more critical international audiences as well as providing Tandanya's workforce inspiration to produce work of great quality and excellence.

Troy and the Artistic Director participated in an Advanced Major Gift Fundraising Master Class presented by Arts Support in Melbourne to build organizational capacity to seek and develop meaningful financial support.

During the period the Board discussed potential issues which included the physical infrastructure, soaring electricity costs and the suitability of the building to present innovative multi faceted works of art and culture within the constraints of the heritage listed site. In addition to the good work of the staff of Tandanya the Board set about identifying some priority areas for action. These included a review of all Tandanya Policies, the Strategic Plan and the necessity to review and amend the Constitution. The Constitution was outdated and in need of modernizing and the removal of ambiguous clauses. These suggested changes will be presented to the membership at the Annual General Meeting.

Richard King resigned as Chairperson in August and I took on the role of Acting Chairperson to take us through to the Annual General Meeting. To have a number of Chairpersons complete this report would have proven to be too cumbersome, so I have utilized some of material prepared by Troy together with comments gleaned from conversations with Richard. I thank them both for their time and commitment to Tandanya as Board members and Chairpersons of the organization.

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

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

Klynton Wanganeen

Chairperson

Artistic & Cultural Director's Report



Artistic & Cultural Director
Timothy Ritchie

Firstly, I would like to acknowledge Tandanya's location is on the Traditional Country of the Kurna People and I respect their spiritual relationship with their Country as well as the cultural & heritage beliefs that are still important to Kurna people today. The word Tandanya is from the Kurna language and means 'place of the red kangaroo'.

Tandanya's Artistic and Cultural Programs are founded on the premise that our cultures remain strong and alive and our identity as the first Australians is celebrated and explored through contemporary artistic and cultural practices. They are built upon respect for tradition, of Aboriginal and Torres Strait Islander cultural laws and protocols, and a desire to represent cultural diversity and contemporaneity.

I commenced employment in August 2011 as the Artistic and Cultural Director of Tandanya and my major organisational priority was to ensure efficient and effective operation of Tandanya which meant the initial twelve months were used to develop and implement a new Organisational restructure which included the following key areas:

1. Development of an Organisational Business Strategic Plan for 2013 – 2015;
2. Attend to an Audit of Human Resources and identify future requirements and succession planning;
3. Develop a robust workforce that is culturally sound;
4. Undertake an audit of existing Operational Policies and Procedures and develop new ones;
5. Update systems management processes and administer new technological information access and distribution;
6. Ensure compliance Occupational Health, Safety and Welfare Regulation 2010 requirements

FUNDING INITIATIVES

We are grateful for the funding received during this period that has enabled Tandanya to achieve its goals. We have successfully secured funding from Federal, State and Local Governments enabling financial support for 2012-2013 programs and initiatives. These include new and ongoing support from Arts South Australia, Australian Council for Arts, South Australian Department of Premier and Cabinet, Adelaide City Council, and the Aboriginal and Torres Strait Islander people Coordination Centre.

PARTNERSHIP STAKEHOLDERS

Significant partnerships have been developed which include the State Library of South Australia, Adelaide Festival of Arts, Art Gallery of South Australia, Adelaide Fringe, and University of South Australia.

All three key partners' areas are promoted in collaboration to advance Aboriginal Artists through a variety of Exhibitions.

COMMUNITY ENGAGEMENT

Tandanya endeavours to support partnerships with Aboriginal communities throughout South Australia and in other States and Territories. Key regional community partnerships in the reporting period include: Ceduna, Murray Bridge, APY Lands & Riverland (S.A) and Nationally; Fitzroy Crossing (WA) and Alice Springs & Katherine (NT).

The main objectives were to facilitate, develop and maintain relationships and engage with partnerships to build capacity in Aboriginal communities and facilitate meaningful pathways for artists

EXHIBITIONS

Tandanya has presented a diverse Visual Art Program completing over seventeen exhibitions during the financial year.

I would like to acknowledge the previous Tandanya Director Philip Watkins for his contribution to the Visual Arts Program Exhibition 'Deadly: in-between heaven and hell', which was held in partnership with the 2012 Adelaide Festival of Arts program.

All of the exhibitions were co-ordinated within Tandanya's Visual Arts Program and promoted through several festivals commencing with the South Australian Living Artists (SALA) Festival, Adelaide Festival of Arts, Adelaide Fringe Festival, Come-Out Festival and FEAST during this period.

NATIONAL ABORIGINAL ISLANDER DAY OF CELEBRATION (NAIDOC)

The South Australia NAIDOC committee approached Tandanya to be the auspicing organisation for the 2012 NAIDOC celebrations. Tandanya provided support in areas of financial management, event management, creative and artistic productions and executive contribution to the NAIDOC Committee to deliver the 2012 NAIDOC events with activities that included the NAIDOC March, the NAIDOC Family Fun day and the NAIDOC Ball..

TANDANYA DAILY OPERATIONS

The Tandanya Retail Shop under the direction of the Business Operations Manager has continued to nurture relationships with Aboriginal Art Centres and Aboriginal business supplies to source more authentic and original Aboriginal and Torres Strait Islander arts and products for Tandanya's shop.

The Business Operations Manager has worked closely with the Visual Arts Team to continue to provide artwork from the retail consignment stock. This will benefit sales and to promote Aboriginal Artists and Aboriginal Art Centres for exhibitions in the Kurna Gallery.

Another exciting partnership initiative has been for both Aboriginal and non-Aboriginal communities accessing Tandanya's Cafe, Conference & Education Rooms, Theatre, East, West, Centre and Kurna Galleries. The hiring of these venues generates additional income for Tandanya.

Survival Day



In 2012, Tandanya delivered the Survival Day Event at Mulla Wirraburka Park (Rymill Park). In line with the National Survival Day Theme of celebrating both the 40th Anniversary of the Tent Embassy and the 20th Anniversary of Eddie Mabo's High Court Ruling on Native Title and Land Rights in Australia.

Survival Day was a great success due to the high attendance record identified as over 1400 to 1500 people both Aboriginal and non-Aboriginal. Performers presenting throughout the day included traditional cultural dancers, musicians, keynote speakers and Community Elders.

Survival Day2012 poster

Retail



Tandanya's various art and craft available in the retail shop and Tjilbruke Gallery.

Tandanya's objectives and artistic programming, as well as its Retail commercial activity, aim to create opportunities that ultimately have a positive effect on the overall wellbeing of Aboriginal South Australians.

In 2011-2012 Tandanya Retail sold 2,266 units of artistic and cultural product directly sourced from South Australian artists and art centres, providing revenue of \$56,995 to urban, regional and remote artists, artisans and producers.

Tandanya Retail has consolidated its performance throughout the period. This has been achieved within the context of broadened relationships with art centres and individual artists, particularly ones from South Australia, Adelaide and surrounds as well as the APY Lands. While it is Tandanya's intention to become a signatory to the Indigenous Art Code, Tandanya Retail has already benchmarked its practices to ensure compliance, protection and respect for the Aboriginal art industry in Australia and the individual artists who make up this industry. Retail has also shared information on the Retail Royalty Scheme with all the individual artists it works with.

In 2011-12 Tandanya was approached on a number of occasions by government departments and the corporate sector to provide suggestions for corporate gifts. A highlight was the supply of delegate presentations for the ABC's National Indigenous Employees Conference in late 2011. The lead time given was sufficient for original works to be commissioned from locally-based artists as well as Copley Ceramics and Tjutjunaku (Ceduna).

Visual Arts and Retail now work consistently in a cooperative relationship to ensure the greatest exposure for artists who exhibit with Tandanya. Retail regularly stocks complementary products when they are available or more modest works from exhibiting artists. In addition Retail has occupied the Kurna Gallery a number of times throughout the year when an exhibition has failed to confirm, thereby allowing retail stock to be exhibited in a gallery space.

The bulk of visitors to Tandanya are from overseas. Therefore purchases of product informed by the artistic and cultural intent of South Australian artists are being taken into the global space covering all continents. Tandanya's customer service is designed to facilitate a meaningful experience for visitors to South Australia, providing a wealth of knowledge, translations into other languages and information and support, be it about the Adelaide Free Bus Service or advice regarding the Tax Refund Scheme for tourists through multi-lingual brochure information.

Marketing 2011-2012

Tandanya has again seen steady growth in international, interstate and intrastate visitors defying the trend set by the ongoing global financial crisis and its overall impact on inbound tourism and the strong Australian dollar making outbound travel an attractive option. In 2011-12 visitation rose 13% to 55,000.

A selection of Comments from Tandanya's visitor's book:

USA / Switzerland

"what a find thankyou Stephanie (Gallery attendant) for showing us your culture".

India

"Jason Wing (exhibition) you're work is very powerful and made me cry."

Melbourne

"I enjoyed the exhibition had a lovely chat with Raylene and bought two exquisite works. I look forward to visiting again."

Germany

"Thank you for the performance and the information about Aboriginal life."

Canada

"A strong telling of the stories very impressive thankyou."

Austria

"Very Impressive! Go and have a chat with Stephanie she can tell you a lot about Aboriginal life."

USA / Alaska

"Thanks for all the information from Stephanie and the music from Eddie."

Sydney

"Brilliant work fantastic exhibition Tandanya should be in Sydney."

We believe Tandanya's commitment to targeting our marketing to a range of national and international tourism websites, providing monthly updates in tourism publications with the latest gallery exhibitions events and information about our tours, cultural presentations and retail. Updating hotel concierges with fortnightly e-bulletins and working with the Visitor Information Centre in Rundle Mall to develop their understanding of the Tandanya brand have helped us achieve these figures.

Tandanya's website is a crucial marketing tool. We are constantly reviewing and upgrading our website to include easier user interface, integration with social media. Tandanya's Facebook likes has increased steadily with continual updates from 504 – 700.

In the last reporting period Tandanya has leveraged marketing opportunities through other Festival and cultural events such as WomAdelaide, FEAST, Adelaide Fringe Festival and the Adelaide Festival.

Tandanya received excellent editorial in the following publications and broadcast media:

Adelaide Advertiser, The Australian, Art Link, Art Monthly, Eyeline, Adelaide Review, National Indigenous Times.

ABC Television, ABC online, ABC local Radio 891, ABC Radio National, Radio Nunga Wangga, Umeewarra Radio, National Indigenous Radio Service, Radio Adelaide The National Indigenous Television Network (NITV) SBS Television news.

SA TOURISM AWARDS

Tandanya was thrilled to be the recipient of a Silver Award in the 2011 SA Tourism Awards in the Indigenous Tourism category. The award provides industry recognition of the hard work and achievements made at Tandanya in the area of promoting Aboriginal and Torres Strait Islander Art and Culture.

Artistic and Cultural Program

During the 2011-2012 reporting period Tandanya presented 17 exhibitions which represented over 160 Aboriginal and Torres Strait Islander artists. During this year's program, the focus was on creating a balance between large scale exhibitions and group shows, touring exhibitions, smaller scale and solo presentations. The exhibition program encompassed the diversities of visual art practice from remote and regional communities to metropolitan centres and provided support to emerging, mid-career and established artists.

Of the 17 exhibitions shown during the reporting period, 4 highlighted and supported the artistic developments of South Australian based artists / communities including;

- Eleven: Christopher Burthummur Crebbin
- Alian: Ian Willding and Ali Gumillya Baker
- Ngarlurgu: all of us: Ceduna Aboriginal Arts and Culture Centre
- We are the Young Women of this Land: Sophie Abbott

Also included in the Visual Arts calendar were exhibitions which celebrated the artistic achievements of regional art centres such as Warlukurlangu, Mimi Arts, Julalikari Arts, Canteen Creek Artists, Epenarra Arts and Ampalawitja Artists.

Tandanya also promoted exhibitions through several festivals throughout the reporting period including the 2011 *South Australian Living Artists (SALA) Festival*, the 2011 *Adelaide Festival of Arts*, and the 2011 *Adelaide Fringe Festival, Come Out Festival and FEAST 2011*.

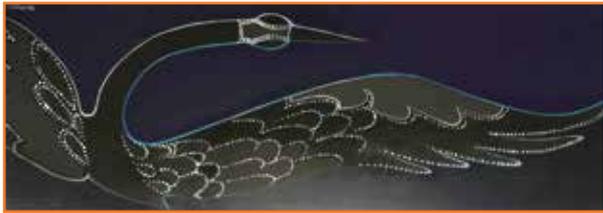
Wherever possible we increased the number of artist's talks and artists in residence; during this reporting period:

Eleven:	Burthummur Christopher Crebbin	artist talk and artist in residence
The Other, Other:	Jason Wing	artist talk
Ngarlurgu:	All of Us – Ceduna Aboriginal Arts	artists talk with Joylene Haynes, Denise Scott and culture centre Josephine Lennon
Undoolya Pmere:	Pat Ansell-Dodds	artist talk and artist in residence
Mangkaja 21st Anniversary		<i>artists talks with Mervyn Street, (Chair) Tommy May,</i>
<i>Wirrianyiya ngaragngarag birra ngamoo ngamoo</i>		<i>Eva Nargoodah and Annette Kogolo</i>

Exhibitions held during the reporting period during the following exhibitions:

15 July – 25 September South Australian Living Artist Show (SALA)

Eleven: Burthurmarr Christopher Crebbin



Credit: Burthurmarr Christopher Crebbin, Burthurmarr the Brolga, 2010, acrylic on canvas, 152 x 51 cm

After eleven years of painting and eleven solo exhibitions, in the eleventh year of this century, Crebbin has adapted this chronological mapping to aptly title this exhibition 'Eleven'. With his close attention to detail Crebbin visually mapped the slow processes of the growing natural world, visually constructing his concerns and the conflicts within the environment.

Through medium scale works and smaller paintings that reflect on his close attention to detail and the slow processes of the growing natural world. Crebbin has visually constructed his concerns and conflicts with the environment and how it will affect him-self and un-selfishly, others.

15 July – 14 August

We Are the Young Women of This Land: Sophie Abbott

Presented by the Women's Health Service

A photographic exhibition of cultural, contemporary and social significance promoting images of strong, confident, powerful, inspiring young Aboriginal women who are outstanding leaders and role models for all young women and Aboriginal communities across South Australia.

The publication of the same name 'We are the Young Women of this Land' was also launched at Tandanya.



Credit: Sophie Abbott, Taylee Healy, 2010, digital photograph, 79.5 x 64.5 cm.

19 August – 25 Sept 2011

Yiloga! Tiwi Footy: Peter Eve and Monica Napper

Presented by Artback NTArts Development and Touring



Credit: Monica Napper, Holy Grail, 2007, (image size) 36 x 50.8 cm, digital print on archival cotton rag from series Yiloga! Tiwi Footy. Image courtesy of the Artist.

A series of documentary style photographs that deals with the place of footy in Tiwi culture and explores not only the Tiwi community's passion for the game of AFL Football but also its positive influence on life in the community.

The three part ABC TV series, In A League of Their Own was also screened during the exhibition. This series follows the Tiwi Bombers first year in the Northern Territory Football League. (Courtesy @PRODUCTION.)

19 August – 13 November 2011

We came from the desert: Mangkaja Arts

A collection of paintings representing two generations of artists whose lineage can be traced back to the Great Sandy Desert. The diversity of artworks created on display in the Tandanya exhibition reflects the living histories of the Fitzroy Valley people and their connection to desert country.



Credit: Monica Napper, *Holy Grail*, 2007, (image size) 36 x 50.8 cm, digital print on archival cotton rag from series *Yiloga! Tiwi Footy*. Image courtesy of the Artist.

23 Sept – 20 Nov

Retail presents.

A range of prints and paintings, and ceramics from Tandanya's retail shop exhibited in the Kaurna Gallery.

30 Sept – 13 November

The Other, Other: Jason Wing



Credit: Jason Wing, *Self portrait*, 2010, cast cement, hand painted, reed, 90 x 30 x 25 cm.

Wing is a young Aboriginal artist from the western Sydney suburb of Blacktown. Wing's father is Chinese (Cantonese) and his mother is an Aboriginal woman from the Biripi people in the Upper Hunter region of New South Wales. Since graduating with a Bachelor of Fine Arts at Sydney's College of Fine Arts in 1998, Wing has steadily emerged in the Sydney and national art scene as a versatile artist who explores issues of bi-cultural and Indigenous political identity, environmental awareness and spirituality with a street-wise flair (owing in part to his use of stencil printing) and strong commitment to community engagement. Wing explores issues of race, addiction and culture using a variety of mediums including photography, sculpture and installation.

18 November – 12 February 2012

Portrait of a Distant Land: Ricky Maynard:

Comprising of a selection of sixty images from six bodies of work developed over more than two decades of practice. The deeply personal project records cultural and historical sites significant to Maynard's people, the Ben Lomond and Cape Portland peoples of Tasmania.



Credit: Ricky Maynard, *Untitled*, from *No More Than What You See* series, 1994, silver gelatin print. Museum of Contemporary Art, purchased with funds presented by the Coe and Mordant families, 2010. Courtesy the artist and MCA.

18 November – 12 February

Papunya Tjupi

A selection of works showcasing some of Papunya Tjupi's most exciting artists who have individually and collectively been shown in numerous galleries around Australia and Internationally and feature in some of Australia's most prestigious collections.

13 artists

25 Nov – 12 February

Alian: Ian Willding and Ali Gumillya Baker



Credit: Ian Willding, Loop, 2011, acrylic on canvas, 27.5 x 66 cm.

Ali Gumillya Baker - Museum Of Un-Natural History: Bow Down To The Sovereign Goddess

Baker is a Mirning woman who works in film, photography, textile and performance. Her work provides an inter-textual construction of the EPIDERMILUMN (the object becomes human) that turns the gaze on the white nations' practices of colonialism and nationalism and re-centres Aboriginal sovereign positions to disturb dominating racial hierarchies with a sense of the cheekiness that Indigenous audiences will appreciate and some Goonyas may find troubling.

Ian Willding - Family Matters: A Wiradjuri Story. Willding pays homage to his mother and her nine siblings. This work represents nearly a decade of family history research where Ian has traced his Wiradjuri bloodlines, learning mainly from his mother before her passing. The deep impact of her stories is reflected in this body of work. The exhibition was accompanied by a live performance by Ali Gumillya Baker.

5 April – 20 May 2012

Ngarlurgu: all of us – Ceduna Aboriginal Arts and culture centre

Ceduna is located approximately 800 kms from Adelaide on the far west coast of South Australia. The Arts and Culture Centre is in a unique location for the artists, with their diverse artworks and artifacts influenced by their opportunity to explore from the desert to the sea; encompassing the vast plains of the Nullarbor, untouched virgin mallee country, spinifex and sand dunes through to the pristine ocean of the Great Australian Bight and ancient rock formations of the Gawler Ranges. The centre opened in July 2001 and the development of the business has been a great achievement for the Aboriginal community in Ceduna and the far west coast.

5 April – 20 May 2012

Mimi Arts

Representing artists from the entire Katherine region, Mimi collects artworks from an expansive 380,000 sq km area. The Katherine region spans from the Tanami Desert in the west up to the Kimberley's and across to the saltwater and freshwater people of Arnhem Land. Mimi Arts is a not for profit art centre, who's artworks are as diverse as the lands it represents. Mediums include polymer paint on canvas, bark painting, fibre weaving, jewellery, didgeridoos, limited edition prints, carving and weaponry.

More than 50 per cent of sales are returned to the artists with the remaining proceeds going towards running the art centre. Mimi Arts is committed to providing customers with an ethical way to purchase Aboriginal artwork.



Credit: Tibby Ellaga, Mwula-lan – Crayfish Story, acrylic on linen, 94 x 66 cm

25 May – 26 August 2012

Mangkaja Arts 25 Anniversary



Credit: Mayapu Elsie Thomas, Ngajakura Ngurra, 2012, acrylic on canvas, 90 x 90 cm.

Wirrinyiya ngaragngarag birra ngamoo ngamoo - In this shelter, everybody has been making artefacts and paintings for a long time

Mangkaja Arts, based in Fitzroy Crossing, Western Australia, is returning to Tandanya to celebrate their 21st Anniversary.

In 1991 Tandanya hosted the first major exhibition of artworks by the artists from the then fledgling Mangkaja Arts Resource Agency. Twenty-three artists and staff travelled 4000 kms in an old coaster bus to attend the opening. It was the first time that many of the artists had travelled beyond the Kimberley, and the adventure became legendary. Much has happened at the art centre since then. This exhibition celebrated past achievements, as well as highlighting the artwork of current and emerging artists who are maintaining the variation and vibrancy that has marked the work of the Mangkaja artists since its inception.

25 May – 29 July 2011

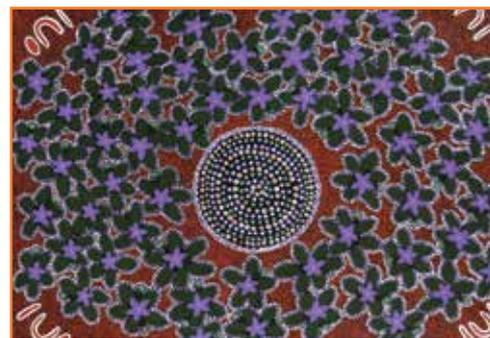
Pat Ansell Dodds

Undoolya Pmere

Pat Ansell Dodds is an Arrernte and Amajere woman who is a native title holder from Alice Springs and the Ti Tree. She has been painting for ten years and has been an active member of her community for many years. Projects undertaken include coordination of community art projects through the Alice Springs Council, designing of logos for local conferences and lecturing in Aboriginal art. Dodds is also a member of the local Public Art Committee.

After spending many years learning about her culture and the significant stories important to her people, she now feels she is ready to paint them.

Pat Ansell Dodds painted in the gallery throughout her exhibition and engaged visitors with her knowledge about her country and her works.



Credit: Patricia Perrurle Ansell Dodds, Bush Tomato, 2011, acrylic on linen, 91 x 124 cm.

Visual Arts – New initiatives

Undoubtedly the highlight of the reporting period was the exhibition *Deadly: in-between heaven and hell*

Presented in partnership with the Adelaide Festival. A groundbreaking exhibition of newly commissioned works by eight leading contemporary Australian Aboriginal artists and collectives.

The selected artists were chosen for their previous practice, whose diverse visual works have demonstrated a rigour in artistic expression to socio-political and environmental issues; and whose practices already explored and subsequently informed the various ideas in the curatorial rationale – as much as they responded to it throughout the project's evolution. Presented across all four of Tandanya's vast gallery spaces and within contemporary and multi platform contexts of the world-renown international Adelaide Festival, these eight new bodies of ambitious and innovative works (including installations, moving image, painting, fibre and glass based), unpacked and investigated poignant commentaries and experiences surrounding life, death, bliss and damnation, and the challenging spaces in-between.

The *Deadly* project was initiated by Philip Watkins (Artistic and Cultural Director, Tandanya (July 2011) in response to the opportunity to work in partnership with the 2012 Adelaide Festival, in participating as one of their four visual arts events.

Curatorial Five:

Nici Cumpston, SA – Artist and Associate Curator of Australian Paintings, Sculpture and Indigenous Art at the Art Gallery of South Australia

Troy-Anthony Baylis, SA – Artist, Writer, Academic, Curator,

Brenda L. Croft, SA / NSW / NT – Artist, Curator, Writer, Academic and Lecturer

Co- Curators of *Deadly: Between Heaven and Hell* were independent curator Fulvia Mantelli (project manager) and Tandanya Visual Arts Manager Renee Johnson, (project coordinator / mentee).

Through a process of mentoring and direct support from the more experienced curators, the breadth of curatorial experience afforded to this ambitious project was invaluable to its overall success, and in the training of Tandanya's first Indigenous Visual Arts Manager (2011 / 2012) Renee Johnson, who embraced this opportunity to build professional curatorial and project management capacities with energy, ambition and passion.

Artists

Lorraine Connelly-Northey, VIC / NSW

Bever Lennon, SA

Trevor Nickolls, SA

Sandra Saunders, SA

Yhonnie Scarce, SA / VIC

Tjungu Payla (SA):

Keith Stevens and Ginger Wilkilyiri (Nyapari SA) and a collective of six additional artist / performers from same and nearby communities

Tjanpi Desert Weavers (SA / NT / WA):

Nyurpaya Kaika, Naomi Kantjuriny, Ilawanti Ungkutjuru Ken, Paniny Mick, Yaritji Young, (all Amata SA); Niningka Lewis, Tjunkaya Tapaya, (Pukatja (Ernabella) SA); Rene Kulitja, (Mutijulu, NT)

Acquisitions

As the commissioning of the Deadly new works was non-acquisitive, the considerable sales from the exhibition generated further income for the artists, their art centre's and communities.

The Art Gallery of SA acquired three significant bodies of work

the entire Tjanpi Desert Weavers' Paarpakani (Take flight) installation of seven birds

Keith Stevens' and Ginger Wikilyiri's seminal collaborative painting Piltati

Yhonnie Scarce's Burial ground

Three editions (edition of 10) of Julie Gough videowork from her OBSERVANCE installation were acquired: one to a private collection (director of a private gallery in Sydney); two by public collections, including the Cruthers Collection of Women's Art, WA with the National Gallery of Victoria pending at time of publication.

All six of Beaver Lennon's works were sold: two to the collection of the Anne and Gordon Samstag Museum of Art, SA; four to private collectors

Panel #13 of Sandra Saunders' installation, They've got God on their side, was acquired by a private collector, SA.

A total of \$118,665 in acquisition sales was achieved with Deadly:in between heaven and hell.

A full-colour exhibition catalogue edited by Fulvia Mantelli and Renee Johnson and designed by Sandra Elms was produced and retailed in the Tandanya shop. The catalogue features essays by Djon Mundine, Bruce McLean, Angelika Tyrone, Brenda L. Croft, Margie West (with Jo Foster) Nici Cumpston (with Fulvia Mantelli) Tess Allas and Troy-Anthony Baylis with an introduction by Adelaide Festival Artistic Director Paul Grabowski and a foreward by Philip Watkins. Complimentary catalogues were sent to major art galleries and is registered with the National Library of Australia.

The publication details are as follows;

Title: Deadly in-between Heaven and Hell

Curators: Fulvia Mantelli and Renee Johnson

Authors: Fulvia Mantelli and Renee Johnson (eds)

ISBN:Book 978-0-9872702 -0- 7

Providing new opportunities with Tandanya Loans

Tandanya invited artists who had recently exhibited works to participate in The Adelaide City Council's NAIDOC celebration exhibition in the Adelaide Town Hall. These works were presented with selected works from the Tandanya Collection. Those artists that participated were Adelaide based artists Ian Wilding and Ali Baker, Christopher Burthurmarr Crebbin and Peter Sharrock and from Ceduna Joylene Haynes, Verna Lawrie, Elizabeth Ryan and Christine Tschuna. Tandanya believes this provides artists with another opportunity to gain exposure for South Australian artists.

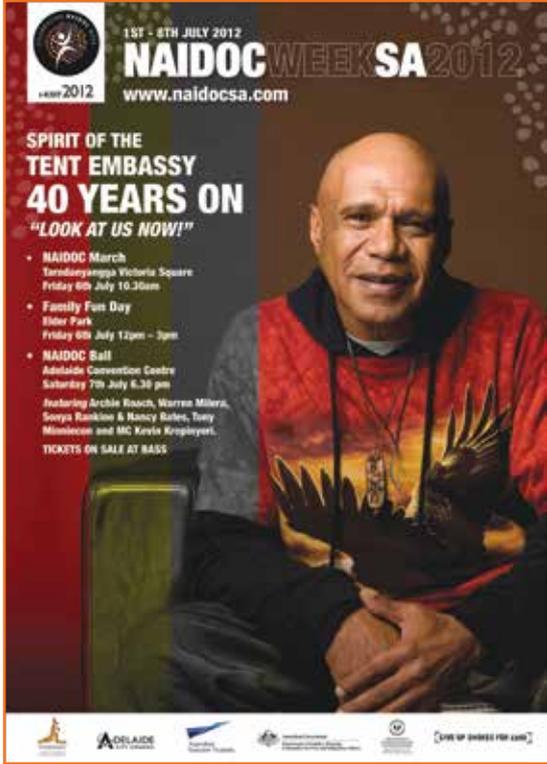
Tandanya Collection

Visual Arts Coordinator Eleanor Scichitano curated three exhibitions featuring works from the Tandanya Collection for the Crowne Plaza which showed 6 works as part of their Reconciliation Action Plan for Reconciliation week and during NAIDOC 9 works for the Australian Broadcasting Corporation and 21 works for The Adelaide City Council.

These loans generated income for the Tandanya Collection.

Community Cultural Events

NAIDOC Week – July 2011



Tandanya's Venue Coordinator again played a major role in the preparations and execution of NAIDOC Week 2011 – (4th – 9th July).

Major events that Tandanya had involvement with during NAIDOC week included the Lord Mayor's morning tea where the 2011 NAIDOC award winners were announced. Also during the week at Victoria Square the annual NAIDOC march which was held on Friday 8th July and was followed by the Family Fun Day at Elder Park.

Despite the rain the event still attracted around 600 community members and hosted a total of 46 government and community stalls promoting their goods and services as well as a free concert.

The final event for NAIDOC was the Ball held at the Adelaide Festival Centre on Saturday 9th July. Tandanya has a huge involvement in NAIDOC organisation and preparation and hosts all meetings throughout the lead up to these events and then the debrief after the week is over.

NAIDOC Week 2021 poster



Naidoc Week photography by: Colleen Strangeways & Adam Jenkins

South Australian NAIDOC Committee

Tandanya - National Aboriginal Cultural Institute was again the auspicing organisation for the South Australian NAIDOC Committee. All funds are managed to ensure the successful delivery of all aspects of the NAIDOC SA program which in 2011 included the following events –

2011 SA NAIDOC Awards, Annual NAIDOC March, Family Fun Day in Elder Park, SA NAIDOC Ball

Tandanya's partnership with the South Australian NAIDOC Committee was demonstrated through Tandanya facilitating all meetings, supplying event coordination and programming staff, volunteers and the financial management of the events.



Survival Day – 26 January 2012

Survival Day 2012 was hugely successful with over a thousand people attending the event throughout the day. Keeping with the national theme we commemorated the 40th Anniversary of the Tent Embassy as well as the historic High Court’s land mark ruling on the Mabo which saw the recognition of native title and the Land Rights case 3 June 1992 and the design of the Torres Strait Islander flag by the late Bernad Namok of Thursday Island in January 1992.

The introduction of the Flag Raising provided a time to acknowledge those that have passed and to celebrate Aboriginal and Torres Strait Islander culture. The twenty minute ceremony opened with a Welcome to Country lead by Aunty Josie Aguis, and followed by Major Sumner who delivered a very moving speech about Survival Day followed with a ‘one minute silence’ in remembrance.

Eddie Peters, Aunty Josie and Major Sumner raised both the Aboriginal and TSI flags with Robert Taylor of Kuma Kaaru playing Yidaki.



Survival Day Flag Raising Ceremony

Tandanya has received much positive response to this event and this will now be a regular programmed event in Survival Day. There was a great sense of pride to see these flags being raised. A 40 minute presentation of traditional cultural dances was then performed by Tal-Kin-Jeri and Kuma Kaaru which followed by a full program of emerging and established musicians.

The opportunity to have The Right Honourable The Lord Mayor of Adelaide, Stephen Yarwood’s presence at Survival Day was a welcome addition and further strengthened the relationship between the community and the Adelaide City Council. It is important to hear and see city officials of his calibre at Aboriginal and Torres Strait Islander events speaking of the importance of Survival Day and acknowledging legends such as Eddie Koiki Mabo.

This event continues to grow strong audiences with a 7% increase in audience attendances from Survival Day 2011 from 1400 to 1500 in 2012.



Survival Day photography by: Raymond Zada

Reconciliation Week

Tandanya provided free entry into the Cultural Performances during Reconciliation week.

Tandanya Aboriginal & Torres Strait Islander Arts Fair

Due to the Arts Fair not receiving any funding for 2011, Tandanya focussed on providing primarily South Australian artists with the opportunity to present their works to the public through the Spirit Festival. While participant numbers were down on previous year's, 23 artists presented their works for sale to the public.

Some of the artists featured were:

Peter Sharrock – Eastern Arrernte descent 'The artwork itself is also in response to the Australian Landscape. Working with the idea of relationships between the landscapes we live in and the people we share it with Peter creates beautiful sculptures and paintings and is known for his 'honeycomb' technique.

Burthurr Christopher Crebbin Descendant of the Ganggalilda (FNQ) his recent exhibition at Tandanya was a sell out show! His work is rich with colour texture while experimenting with light and shade.

Artists of Ampilatwatja located in the eastern Desert North of Utopia it is the cultural heartland of the Alywarr nation. The art of Ampilatwatja is strikingly different from that of other Indigenous painting with a much broader colour spectrum and finely dotted landscapes depicting each artist's own particular country or place they have custodianship over.

Ananguku Art Stall features works for sale from art centres across the Anangu Pitjantjatjara Yankunytjatjara Lands in South Australia. Works for sale are featured from the Our Mob exhibition a state-wide celebration of South Australian Indigenous art. Tjanpi Desert Weavers of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's Council, an organisation supporting Aboriginal women living in remote communities in the tri-state region of WA, NT, SA. Adding a contemporary spin to the traditional, women now create baskets, vessels and an astonishing array of vibrant sculptures using Tjnapi (meaning dry grass).

Festivals

Spirit Festival - 24 to 26 February



Kevin Kropinyeri & Frances Rings MC Spirit Festival 2012

The Spirit Festival continues to grow its reputation as a premier event that presents the very best in state and national Aboriginal and Torres Strait Islander arts and culture. Our concert program featured award winning artists with national and international profiles as well as providing local artists the opportunity to perform in a professional environment within the states key festival period.



We continue to strengthen new program areas such as the writer's program with our partnership with UniSA and we are delighted that as a consequence of our partnership, the University through the David Unaipon College of Indigenous Education and Research will, under the scholarship of Nukunu man and academic Dr Jared Thomas develop an Indigenous Creative Writing Course. This course will be available throughout 2013. These are legacies the Spirit Festival aims to achieve each year.

The writer's program grew exponentially this year with three book launches with national significance. The highly regarded Southerly Publication's Indigenous Writers edition was launched at the Spirit Festival as was the Tjanpi Desert Weavers Collective's two publications. These were extremely well attended with over 100 people cramming into the writers' tent. Our key note speaker was South Australian author Dr Dylan Coleman winner of the prestigious Queensland Premiers Literary Award for an unpublished manuscript. To host the Writers program Spirit Festival invited Ms Cathy Craigie former chair of ATSI board on the Australia Council and a published writer herself. Ms Craigie was extremely impressed with the level of writing in South Australia and the interest by audiences in Aboriginal and Torres Strait Islander writing.

Artistic Director Gina Rings' two hour ceremony of traditional dance and song featuring over 130 traditional dancers from the Torres Strait Islands, Anangu Pitjantjatjara Yunkunytjatjara, Ngarrindjeri and Kurna lands was a standout success. An estimated 2,000 people were absorbed in these cultural performances as well as enjoying the contemporary dance of over 30 young people as they performed choreographed dance pieces, the result of a 6 month workshop program.





Casey Donovan performs live on stage at Spirit Festival 2012

This was a very special evening that began with a smoking ceremony led by Kurna cultural custodian Karl Winda Telfer and his dance group Paitya and a gift exchange ceremony with Kurna Elder Stevie Gadlabardi Goldsmith.

For the first time in the Spirit Festival's short history we had an Aboriginal Production Manager who did a first class job, Duane Rankine started with the Spirit Festival in 2008 as the Stage Manager. Duane will continue with Tandanya in the position of productions and logistics. We increased our Aboriginal site crew and much interest was generated from other young men who are keen to develop the skills to work on the Festival.



Tjanpi Desert Weavers perform Inma

A wide cross section of South Australian nations were again represented, Adnyamathanha, Kurna, Kokatha, Mirning, Narungga, Ngarrindjeri, Nukunu, Pitjantjatjara, Yunkunytjatjara, Wirganu from the Torres Strait Islands Sabia, Hammond and Mer, and from the Northern Territory Warlpiri, Larrakia, Yunuywa, Arrente, Alyawarra, and Ngangiwumerrri/ Ngangikurungurr, from NSW Gumbayngirr, Gamilaroi, Anaiwan from Qld Bulwai (Kuranda). The Spirit Festival's programming provides opportunities to see both traditional and contemporary performances in the one location, this is particularly valuable for those visitors to Adelaide seeking an Aboriginal experience during the Festival but don't have time to extend their geographical scope.

Pre production partnerships with schools to develop content for the Festival brought a practical and fun awareness of the importance of their engagement in the promotion and sustainability of ATSI arts and culture. Partnerships with schools such as the Kurna Plains Primary School and Wiltja Anangu School and Le Fevere allowed for the festival to branch out to these metropolitan areas tapping into the youth component of the festival. For a 6month period students were rehearsed by professional dancers and choreographers this was a great opportunity for these young people to be included in the Spirit Festival as participants rather than observers.

This experience will have had a tremendous impact on these young students and those young people in the audience who saw the performances. Another component of the initiative was the making of the Rainbow Serpent float that had featured at the Fringe Festival Parade. Our partnership with Ananguku Arts enabled more than 80 senior songmen and women from a number of communities on the APY lands to present traditional Inma and song to a spell bound audience. Additionally this partnership assisted with the 3 day Arts Conference 'On the Brink' which preceded the Spirit Festival.



Taikurtinna performs a dance ceremony

Spirit Festival photography by: Raymond Zada

This event focussed on training and professional development for independent artists and artists working with Aboriginal community art centres and addressed some critical issues in the development of successful management strategies for the sector. 110 people attended the conference over the 3 days. 47 people registered for the whole conference and a further 23 people registered for Day 2 only. 22 artists from the APY Lands attended on Day 3 and there were 18 presenters.

38 Adelaide (41%) 32 Regional SA (35%) 22 APY Lands (24%)

The Spirit Festival also partnered with ***Deadly: between heaven and hell*** assisting with the Country Arts SA funding application to ensure artists could travel from the APY lands and perform at the Spirit Festival in addition to their ***Deadly*** commitments.

Data from our commissioned survey conducted by the University of South Australia's School of Management reveals that 100% of respondents would recommend the Spirit Festival to others, an overall satisfaction rate with the cultural program of 93%; with 80% of attendees being return visits. There was strong recognition that Tandanya – NACI presents the Spirit Festival 76% and that the Spirit Festival provides opportunities to learn more about ATSI culture- 100% with 95% of respondents agreeing that the Spirit Festival is important to reconciliation.

Adelaide Fringe Festival – February / March

In 2012 Tandanya was the host venue for two comedy programs - *Guess Who*, produced and presented by well-known comedian Kevin Kropinyeri and the Shakespeare-with-a-twist presentation by Howard Sumner, *Shakespeare's Blacks*. Over 8 nights the two shows brought in large audiences.

COME OUT - March -April - Bi-annual – no activity

WOMADelaide Festival March

Tandanya made a welcome return to WOMAD in 2012. It had been some twenty years since the organisation was last a stallholder at the Festival. The stall, a partnership between Tandanya Retail and Ananguku Arts, provided a significant opportunity to showcase product sourced directly from art centres and producing artists, the bulk of the product being from South Australian artists. The venue also afforded the opportunity to promote Tandanya's Adelaide Festival Exhibition offering – *Deadly: In-between Heaven and Hell* – to the local, national and international audience at WOMAD

COMMUNITY ARTS DEVELOPMENT

Arts Business Practice

While Tandanya is yet to officially register as a member of the Indigenous Art Code, nevertheless, Tandanya Retail has been benchmarking its practices against the code since 2010.

In 2011, supported by materials provided by the peak industry advocacy bodies in ANKAAA and Ananguku Arts, Tandanya retail broadly distributed information regarding the Retail Royalty Scheme and how individual artists can register to access the benefits from the scheme.

Performance

While the public profile of Tandanya focuses on the exhibitions held throughout the year and major festivals such as the Spirit Festival, a great many Aboriginal and Torres Strait Islander artists, both visual and performing, are supported and showcased in their work during the year with in kind sponsorship through waived or reduced price venue hire.

Comedy - No activity in the period.

Community Education

Although the majority of Tandanya's in kind support is to artists and performing artist from Indigenous organisations we also offer in kind support to other community organisations where possible.

Education and School Tours

Education is a key part of Tandanya's community role and tours are conducted on a regular basis several times each week throughout most of the academic year, with our Cultural Presenter, John Packham. Primary and secondary schools visit Tandanya as part of their arts or Aboriginal Studies programs and tours can be tailored to meet their curriculum needs. Adelaide Secondary School of English has regular bookings and brings in students from non English speaking backgrounds. Other organisations such a Metropolitan Aboriginal Youth and Family Services attend workshops. Universities also visit Tandanya and various community groups. Artist's talks are sometimes held to accompany an exhibition offering the opportunity for greater insight into the artists work and artists will sometimes make themselves available to conduct tours for groups.

Plans and Objectives

Tandanya Business Plan 2012 - 2012

In the reporting year, Tandanya's Board and staff continued to develop the implementation of the 2010-2012 Business Plan strengthening Tandanya's artistic and cultural programs, supporting professional development of staff and developing strategies to increase income.

Performance against South Australia Strategic Plan (SASP)

T30.1 Increase the number of women on all state Government Boards and committees to 50% on average by 2014, and maintain thereafter by ensuring that 50% of women are appointed, on average each quarter.

- 60% of the 10 member Tandanya Board are women as of 30 June 2012
- 40% of the 10 member Tandanya Board are men as of 30 June 2012

T6.1 Improve the overall wellbeing of Aboriginal South Australians

- Tandanya's objectives and artistic programming aims to create opportunities that ultimately have a positive effect on the overall wellbeing of Aboriginal South Australians. The promotion and support of cultural expression, cultural maintenance, and cultural identity, represents core identified community needs for Aboriginal and Torres Strait Islander people. Emotional, spiritual and physical well-being is innately connected to cultural identity – and identity is expressed through cultural practices.
- South Australian Aboriginal communities and / or individual artists have very limited opportunity to present and promote work produced in an environment in which cultural practices and identity are being supported. Through supporting cultural expression through the arts, the expression of heritage, identity and relationship to country is being further empowered.

All activities, both operational and artistic have the core objectives which aim to ensure:

- inclusion and recognition
- development, production and the showcasing arts / cultural practices
- opportunities for communication, networking
- public exposure, and the
- potential to generate earnings / income

T50 - Increase by 10% the number of people with a disability employed in South Australia by 2020

- No Tandanya employee as of 30 June 2012 identified as having a disability.

T52 - have women comprising half of the public sector employees in executive levels (including Chief Executive Officers) by 2014 and maintain thereafter.

- No women held Executive Positions in the period July 2011 to June 2012

T53 - Increase the participation of Aboriginal peoples in the South Australian public sector, spread across all classifications and agencies, to 2% by 2014 and maintain those levels through to 2020.

- 92.5% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander is situated in the salary category of \$0 - \$49,199.
- 5% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander are situated in the salary range of \$49,200-\$62,499
- 0% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander are situated in the salary category of \$62,500-\$80,099
- 2.5% of Tandanya's employee profile who identified as Aboriginal and / or Torres Strait Islander are situated in the salary range of \$80,100-\$100,999

Property Management – Building and Infrastructure upgrades

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

Adelaide Waterproofing Services was contracted to repair leaking in the gallery and other areas of Tandanya. They repaired and sealed the box gutters, drains, cleaning of gutters and general maintenance.

Jaymel air conditioning was contacted to carry out major repair work on the air conditioning system. The unit's age requires an on-going maintenance schedule. Further work has been scheduled in October 2012.

Management of Human Resources

During the past 12 months, Tandanya staff has been relatively stable with only 2 new members added to the team. Meegan West joined the team in June as a trainee in the corporate area and Bradley Harkin was employed on a short term contract as Visual Arts Assistant Coordinator. Renee Johnson, Visual Arts Manager resigned from her position in March. The position of Visual Arts Manager had become redundant, being replaced by the position of Visual Arts Coordinator which resulted in Eleanor Scicchitano (formerly Visual Arts Officer) being promoted to the position. Denise Manson's employment contract ended in May and was not renewed as the position of Business Development Manager had become redundant

Diversity in the public sector

People with disabilities:

- No Tandanya employee as of 30 June 2012 identified as having a disability

Women: % of staff as of 30 June 2012

- Women comprised 55% of Tandanya's total staff numbers in the period July 2011 to June 2012

Aboriginal people: % of staff who identify as Aboriginal and / or Torres Strait Islander.

- 65% of Tandanya's total staff identified as Aboriginal and/or Torres Strait Islander in the. Period July 2011 to June 2012

Whole of Government Compliance Issues

Sustainability and Greenhouse Gas Reduction Plan

- The National Aboriginal Cultural Institute – Tandanya has not developed a *Sustainability and Greenhouse Gas Reduction Plan* as of 30 June 2012

Disability Action Plan

- The National Aboriginal Cultural Institute - Tandanya has not developed an *Disability Action Plan* as of 30 June 2012

Occupational Health and Welfare Plan

- The National Aboriginal Cultural Institute - Tandanya has not developed an *Occupational Health and Welfare Plan* as of 30 June 2012

Action Plan Promoting Reconciliation

- The National Aboriginal Cultural Institute – Tandanya has not developed an Action Plan Promoting Reconciliation as of 30 June 2012

Employee Numbers, Gender and Status

Employees	Full Time	Part Time	Casual
Persons	24		
FTEs	24		

Gender	% Persons	%FTEs
Male	46	46%
Female	54	54%

Number of Persons during the 11-12 Financial Year	
Separated from the agency	8
Recruited to the agency	2

Number of Persons at 30 June 2012	
On Leave without Pay	NIL

Number of Employees by Salary Bracket

Salary Bracket	Male	Female	Total
\$0 - \$50,399	9	9	18
\$50,400 - \$64,009	0	2	2
\$64,100 - \$82,099	2	2	4
\$82,100 - \$103,599	0	0	0
\$103,600+	0	0	0
Total	11	13	24

Status of Employees in Current Position

Persons	Ongoing	Short Term Contract	Long-Term Contract	Other (Casual)	Total
Male		1	6	1	8
Female		1	6	2	9
Total		2	12	3	17

Executives by Gender, Classification and Status

Class.	Ongoing		Term Tenured		Term Untenured		Other (Casual)			Total			
	M	F	M	F	M	F	M	F	M	%	F	%	Total
Negotiated Contract Artistic & Cultural Director	0	0	0	0	0	0	0	0	0	0	0	0	0

Average Days Leave Per Full Time Employee

Leave Type	2008-09	2009-10	2010-11	2011-12
Sick Leave	0	2.82	3.76	0.95
Family Carer's Leave	0	0	0	0
Miscellaneous Special Leave	0	0	0	0

Aboriginal and / or Torres Strait Islander Employees

Salary Bracket	Aboriginal Staff	Total Staff	% Aboriginal in salary bracket
\$0 - \$50,399	14	18	78%
\$50,400- \$64,009	0	2	0%
\$64,100 - \$82,099	2	4	50%
\$82,100 - \$103,599	0	0	0%
\$103,600+	0	0	0%
Total	16	24	66%

Number of Employees by Age Bracket by Gender

Age Bracket	Male	Female	Total	% of Total
15-19	0	0	0	0%
20-24	0	1	1	4.1%
25-29	1	3	4	16.8%
30-34	1	2	3	12.5%
35-39	2	1	3	12.5%
40-44	1	1	2	8.3%
45-49	3	0	3	12.5%
50-54	1	2	3	12.5%
55-59	1	1	2	8.3%
60-64	1	2	3	12.5%
65+	0	0	0	0%
Total	11	13	24	100.00%

Cultural and Linguistic Diversity

	Male	Female	Total	% Agency
Number of Employees born overseas	1	1	2	5.4%
Number of employees who speak language(s) other than English at home	1	0	1	2.7%

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

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

Types of Disability (where specified)

Disability	Male	Female	Total	% of Agency
Physical	0	0	0	0%
Intellectual	0	0	0	0%
Sensory	0	0	0	0%
Psychological / Psychiatric	0	0	0	0%
Other	0	0	0	0%
Total	0	0	0	0%

Voluntary Flexible Working Arrangements by Gender

	Male	Female	Total
Purchased Leave	0	0	0
Flexitime	5	8	13
Compressed weeks	0	0	0
Part-Time	0	0	0
Job Sharing	0	0	0
Working from Home	0	0	0

Documented Review of Individual Performance Management

Employees with...	% Total Workforce
A review within the past 12 months	0%
A review older than 12 months	60%
No Review	40%

Leadership and Management Training Expenditure

Training and Development	Total Cost	% of Total Salary Expenditure
Total Training and Development expenditure	\$8,100	1%
Total Leadership and Management development expenditure	\$0	0%

Accredited Training Packages by Classification

Classification	Number of Accredited Training Packages
Managerial	0

Occupational Health and Safety Notices and Corrective Action Taken

Number of notifiable occurrences pursuant to OHS&W Regulations Division 6.6	0
Number of notifiable injuries pursuant to OHS&W Regulations Division 6.6	0
Number of notices served pursuant to OHS&W Act s35, s39 and s40	0

Agency Gross Workers Compensation Expenditure for 2010 -2011 compared with 2009-2010

EXPENDITURE	2010-11	2009-10	VARIATION	%
Income Maintenance	0	0	0	0
Lump Sum Settlements	0	0	0	0
Redemptions – Sect 42				
Lump Sum Settlements	0	0	0	0
Permanent Disability - 43				
Medical/Hospital Costs combined	0	0	0	0
Other	0	0	0	0
Total Claims Expenditure	0	0	0	0

Meeting Safety Performance Targets

	Base:	Performance:			Final Target
	2005 / 2006	12 months to end of June 2010			Numbers or %
	Numbers or %	Actual	Notional Quarterly Target	Variation	
1. Workplace Fatalities	0	0	0	0	0
2. New Workplace Injury Claims	0	0	0	0	0
3. New Workplace Injury Claims Frequency Rate	0	0	0	0	0
4. Lost Time Injury Frequency Rate	0	0	0	0	0
5. New Psychological Injury Claims	0	0	0	0	0
6. Rehabilitation and Return to work:	0	0	0	0	0
6a. Early Assessment within 2 days	0	0	0	0	0
6b. Early Intervention within 5 days	0	0	0	0	0
6c. RTW within 5 business days	0	0	0	0	0
7. Claim Determination:	0	0	0	0	0
7a. Claims determined in 10 business days	0	0	0	0	0
7b. Claims still to be determined after 3 months	0	0	0	0	0
8. Income Maintenance Payments for Recent Injuries	0	0	0	0	0
2008 – 2009 injuries (at 24 months development)	0	0	0	0	0

Reconciliation Statement

Tandanya pays respect to the traditional owners of the country on which the National Aboriginal Cultural Institute – Tandanya stands, and recognises the continuing connection and responsibilities the Kurna people have to their land.

Through our work providing a showcase for both visual and performing artists, exhibitions and festivals, Tandanya continues to build a national and international reputation for innovation and excellence from Aboriginal and Torres Strait Islander artists throughout the country.

Tandanya promotes active reconciliation through connecting Aboriginal and Torres Strait Islander people, both artists and staff, with non Aboriginal people. This promotes understanding and celebration of contemporary Indigenous culture throughout the wider community.

Equal Opportunity Employment Programs

Tandanya takes its responsibilities as an equal opportunities employer seriously and 62% of its staff identify as Aboriginal or Torres Strait Islander. The Executive position is held by an Aboriginal person. In the lead up to the Spirit Festival Tandanya held a mentorship program for 5 Aboriginal young people giving them experience in a broad range of areas and their personal networks and knowledge of the industry were extended through the process.

Contractual Arrangements

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

Account Payment Performance

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

Fraud

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

Consultants

Cost Range	Purpose of Consultancy	Number of consultants	Total
Below \$10,000	Nil	Nil	Nil
\$10,000 - \$50,000	Various	3	\$60,437
Above \$50,000	Nil	Nil	Nil
			\$60,437

Overseas Travel

No overseas travel

Disability Action Plans

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

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

Freedom of Information

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

Whistleblower Protection Act 1993

Tandanya is currently in the process of identifying and appointing a responsible officer for the agency for the purposes of the Whistleblowers Protection Act 1993

Greening of Government Operations Framework

While the age and structure of the Tandanya Building mitigate against energy efficiency and other measures to improve environmental sustainability. However recycling bins are used for all waste from the staff room and for events and functions:

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

Finance Report

Board Of Management Report

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

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 2012.

Board Members

Mr Troy Anthony-Bayliss	Mr Richard King
Ms Joyleen Thomas	Mr Peter Rigney
Ms Christine Egan	Ms Natalie Harkin
Ms Yan Robson-McInerey	Mrs Angela Sloan
Ms Sharon Meagher	

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 surplus from operations amounted to \$ 59,349 (2011: Deficit (\$17,542)).

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.

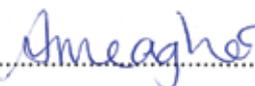
This statement is made in accordance with a resolution of the Board and is signed for and on behalf of the Board by:

..... 

Name: Klynter Wanganen

Position: Chairperson

Dated: 17/10/12

..... 

Name: Sharon Meagher

Position: Deputy Chair

Dated: 17/10/12.

Income Statement for the Year Ended 30 June 2012

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

COMPREHENSIVE INCOME STATEMENT FOR THE YEAR ENDED 30 JUNE 2012

	2012	2011
	\$	\$
Sales revenue	379,661	253,240
Cost of goods sold	<u>(176,406)</u>	<u>(151,023)</u>
Gross profit	<u>203,255</u>	<u>102,216</u>
Other revenue from ordinary activities	1,853,041	1,843,358
Administration expenses	(253,451)	(260,592)
Activity and program expenses	(715,347)	(627,118)
Employee benefit expense	(933,145)	(965,329)
Depreciation expense	(70,161)	(90,532)
Loss on disposal of fixed assets	0	(504)
Marketing expenses	(24,844)	(19,042)
Profit/ (Loss) before income tax	59,349	(17,542)
Income tax expense	<u>0</u>	<u>0</u>
Profit for the year	<u>59,349</u>	<u>(17,542)</u>
Other comprehensive income:		
Unspent rate reimbursement	<u>101,422</u>	<u>Nil</u>
Total comprehensive income for the year	<u><u>\$160,771</u></u>	<u><u>\$(17,542)</u></u>

The accompanying notes form part of these financial statements

Balance Sheet as at 30 June 2012

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

STATEMENT OF FINANCIAL POSITION

AS AT

30 JUNE 2012

	2012	2011
	\$	\$
CURRENT ASSETS		
Cash and cash equivalents	162,744	542,938
Trade and other receivables	70,397	46,592
Inventories	55,861	63,837
Prepayments	10,870	6,755
TOTAL CURRENT ASSETS	<u>299,872</u>	<u>660,122</u>
NON-CURRENT ASSETS		
Property, plant & equipment	<u>939,011</u>	<u>998,246</u>
TOTAL NON-CURRENT ASSETS	<u>939,011</u>	<u>998,246</u>
TOTAL ASSETS	<u>1,238,883</u>	<u>1,658,367</u>
CURRENT LIABILITIES		
Trade and other payables	147,166	722,433
Provisions	4,220	3,231
TOTAL CURRENT LIABILITIES	<u>151,386</u>	<u>725,664</u>
NON-CURRENT LIABILITIES		
Provisions	<u>14,868</u>	<u>20,846</u>
TOTAL NON-CURRENT LIABILITIES	<u>14,868</u>	<u>20,846</u>
TOTAL LIABILITIES	<u>166,254</u>	<u>746,510</u>
NET ASSETS	<u>\$1,072,629</u>	<u>\$911,858</u>
EQUITY		
Reserves	575,393	575,393
Retained profits	<u>497,236</u>	<u>336,465</u>
TOTAL EQUITY	<u>\$1,072,629</u>	<u>\$911,858</u>

The accompanying notes form part of these financial statements

Board of Management Statement

NATIONAL ABORIGINAL CULTURAL INSTITUTE INC

BOARD OF MANAGEMENT STATEMENT

In the opinion of the Board of Management, the financial statements as set out on pages 2 to 17:

1. Present fairly the financial position of National Aboriginal Cultural Institute Inc as at 30 June 2012 and the performance of the association for the year ended on that date in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) of the Australian Accounting Standards Board;
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 2012 -

- (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: Klynton Wanganeeen

Position: Chairperson

Dated: 17/10/12

.....


Name: SHARON MEAGHER

Position: Deputy chair

Dated: 17/10/12

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 2012, 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 2012 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

A handwritten signature in blue ink, appearing to read 'R F Deane', is enclosed within a hand-drawn oval. The signature is fluid and cursive.

Dated in Adelaide on 23rd October 2012

