



Business & Strategic Plan 2004-2007

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1 Mission

The core mission of ANKAAA is

- To support the continuing development of a strong Indigenous arts industry for Indigenous artists by ensuring ANKAAA members have a strong and respected voice in the arts industry.
- To improve the standard and quality of life for Indigenous artists and assist its membership in cultural and arts maintenance.
- To work together to support the development of strong and sustainable Indigenous owned art centres.

As the peak advocacy and support agency for Indigenous artists and Indigenous owned Art Centres located in the Top End, ANKAAA provides services to its members to promote, resource, educate and protect the work of Indigenous artists and Art Centres.

In November 2000, ANKAAA members identified the following (listed) key services and these remain relevant in 2005:

Advocacy & Lobbying – represent the views and needs of Indigenous artists and Indigenous owned Art Centres to government and industry to ensure that measures are implemented within the Australian cultural industry to meet the needs of Indigenous artists and Art Centres; establish benchmark industry practices; protect artists' interests by promoting copyright issues and advocate for the protection of intellectual property of Indigenous peoples in the cultural industry

Marketing & Promotion – promote the role and work of the Art Centres and assists Art Centres to market their products within Australian and internationally; promote the integrity of Indigenous cultural practice (ANKAAA does not operate a commercial arm, it does not buy or sell Indigenous art)

Information & Referral – provide an information base and referral point for Indigenous owned Art Centres and Indigenous artists; inform the Indigenous arts industry about Indigenous owned Art Centres and Indigenous artists

Resources – provide direct support to members to facilitate enterprise development and to enhance the maintenance and development of Indigenous artistic practice

Training – offer skilled staff to assist Indigenous owned Art Centres and Indigenous artists and Art Centre staff to develop their skills and knowledge to maximise employment opportunities for Indigenous people in the arts industry; to assist Indigenous people to control, manage and determine the economic development of their cultural products and services

Consultation – strengthen the participation of Indigenous artists and Art Centre staff in the Australian arts industry and develop social and community development processes throughout the Australian arts industry.

2 Executive Summary¹

Over the last three years, ANKAAA has undergone a period of considerable growth. Since November 2000, when the organisation underwent a review, the ANKAAA Executive Committee and staff have worked hard to improve ANKAAA's performance and operational systems. The participation of Indigenous artists and members has increased significantly. At the end of 2003, ANKAAA is viewed as an effective resource agency and representative of the collective voice of Indigenous artists and Indigenous owned incorporated Art Centres in the Top End and Kimberley region.

ANKAAA is governed by an Indigenous Executive Committee of twelve (12) members, three (3) members from each of the four (4) ANKAAA regions. Mr Djambawa Marawili has been the elected Chairperson since November 2000. Djambawa has been on the ANKAAA executive for six consecutive years. The current Executive Committee is comprised of Indigenous artists and arts workers. Together, they have a breadth of skills and experience in Indigenous arts and in a number of Committee members are active on other governing bodies of associations.

The Association of Northern, Kimberley and Arnhem Aboriginal Artists (ANKAAA) is an incorporated Aboriginal Association. ANKAAA is the peak advocacy and support agency for Indigenous artists and Indigenous owned Art Centres located in the Top End.

Members of ANKAAA are Indigenous owned incorporated Art Centres, Art Centres affiliated with Local Community Government Councils, and some individual Indigenous artists who are not affiliated with an Art Centre (the majority of whom are Darwin based). ANKAAA membership is organised into four (4) ANKAAA regions including the Tiwi Islands, Kimberley, Arnhem Land and Darwin/Katherine regions. ANKAAA provides services to its members to promote, resource, educate and protect the work of Indigenous artists and Art Centres.

Over the next four years – 2004-2007 - ANKAAA will focus on consolidating the organisation's growth through continued provision of quality and targeted services to meet the needs of its members, while also maintaining an effective advocacy and lobbying role for the rights and needs of Indigenous artists and their Art Centres. In its planning and practice, ANKAAA Executive and staff will regularly consult member Art Centres to ensure the organisation is responsive to the varying needs of member Art Centres and the changing context of the Indigenous art industry and public policy environment.

¹ The development of the ANKAAA Business & Strategic Plan occurred between September and December 2003 and involved ANKAAA members, Executive Committee, staff and key stakeholders. The planning process was independently facilitated by Matrix On Board (mob.com.au). In December 2003, the ANKAAA membership endorsed the Business & Strategic Plan for the three-year period 2004-2006. In early 2005, the ANKAAA Executive Committee decided it was necessary to extend the Business & Strategic Plan to a fourth year to enable ANKAAA to achieve the results of the Plan and incorporate the two work plans for the regional Industry development services. Additionally, the current Business & Strategic Plan 2004-2007 was condensed in order to comply with the Australia Council for the Arts' 'Business Plan' template.

3 History

ANKAAA was incorporated in 1990 by 16 Indigenous owned incorporated art and craft centre from Northern Territory, Western Australia and South Australia as the Association of Northern and Central Australian Aboriginal Artists (ANCAAA). In 1992, the Central region incorporated separately to become Desart. The broad aim of the organisation was to mobilise strength and influence for Indigenous artists and Indigenous owned Art Centres through a united voice. At this time, ANCAAA changed its name to ANKAAA – by substituting Kimberley for Central.

In mid 2000 ANKAAA was the subject of an organisational review that identified a number of problems – structural, staffing, operations and management – that had contributed to poor performance and service delivery outcomes for several years. In November 2000, this review culminated in a three-day conference in Darwin attended by Indigenous artists and representatives of more than 15 Top End and Kimberley Art Centres. As a result of this conference ANKAAA retained its four regions - Tiwi Islands, Darwin/Katherine region, Arnhem Land and Kimberley – and the three staffing positions were restructured. A mission statement was developed along with a three-year strategic plan (2000-2003).

The 2000 review and restructure marked a turning point in the organisation. Since then, the Executive Committee and staff have worked hard to improve ANKAAA's performance and operational systems, increase services to members, and strengthen its lobbying and advocacy work. The participation of Indigenous artists and members has increased significantly. ANKAAA is now viewed as an effective resource and representative of the collective voice of Indigenous artists and Indigenous owned incorporated Art Centres in the Top End and Kimberley region.

4 Context

ANKAAA is the peak advocacy and support agency for Indigenous artists and Indigenous owned Art Centres located in the Top End. It provides services to its members to promote, resource, educate and protect the work of Indigenous artists and Art Centres. It works at the interface between Indigenous peoples, artists and communities, and the non-Indigenous Australian and international arts industry – government-government and private sectors.

ANKAAA is an Indigenous owned incorporated entity, and is one of only two Indigenous owned regional arts bodies in Australia; the other is Desart, representing incorporated Indigenous owned Art Centres in Central Australia. ANKAAA's industry position is secured and strengthened, however, not through a lack of competition, but when it is seen to deliver relevant and quality services to its members and to achieve its advocacy and lobbying objectives.

One member described ANKAAA as "... a big waterhole... we all drink from it but it can't make us drink. ANKAAA's role is to keep the water healthy..." ANKAAA 'keeps the water healthy' by consulting members and stakeholders to ensure Art Centres have access to relevant information, resources and training and that Indigenous artists and Art Centres have a strong and respected voice.

Industry issues

The Indigenous arts industry is giving increased attention to the value and benefits of Indigenous people's engagement in Indigenous arts practice. Increased engagement is currently viewed as a way of improving Indigenous social and economic development, and as having social, cultural and economic benefits for Indigenous individuals, families and communities.

Government and industry are increasingly making links between Indigenous people's engagement in cultural and arts practices, the production of quality Indigenous art, running of good businesses and employment/income opportunities for Indigenous people. Government attention is also increasingly being given to the export potential of Indigenous art and the importance of supporting the arts infrastructure for stronger business development within Indigenous Art Centres. In 2003, the Northern Territory and Commonwealth Governments released Indigenous art strategies - *Building Strong Arts Business*, and the *Indigenous Art Centres Strategy and Action Plan* respectively. Both reports explicitly mention ANKAAA and Desart, and the role of regional advocacy and resource agencies is viewed as integral for the implementation of a coordinated approach.

Economic environment

The current external economic environment means there are fewer resources in some areas of ANKAAA's service delivery capacity to members and more resources in other areas. However, the current policy in government on coordinated intergovernmental programs – and an emphasis by government to create greater effectiveness and efficiencies with the public money it spends – means ANKAAA is viewed positively as an avenue or "conduit" for the coordinated distribution of specific funds to Indigenous Art Centres.

Technological environment

ANKAAA is increasingly dependent on IT to deliver its services to members and perform its advocacy and lobbying role. For example, information and referral is often provided via email, promotion and marketing is done via the website and downloadable resources are posted on the website. Members have identified computer technology as a high priority; computers are increasingly essential to an Arts Centres' operations such as cataloguing, accounting, marketing, sales and general administration. In 2002-03, ANKAAA was able to provide IT development services to members through the Networking the Nation program. Funding for this program has finished. However, ANKAAA is currently negotiating ongoing sources of funding and developing models and costings for the continued provision of IT service to members over the 2004- 2007 period.

Clients

The members of ANKAAA are Indigenous owned Art Centres and Indigenous artists not affiliated with an Art Centre in the Top End and Kimberley. The membership includes: Indigenous people who are members of governing committees of incorporated Indigenous owned Art Centres or Art Centres affiliated with a Local Community Government Council; Indigenous artists who are members of incorporated Indigenous owned Art Centres; Indigenous artists who are not affiliated with an Art Centre; Staff of incorporated Indigenous owned Art Centres.

Key client services include Advocacy & Lobbying, Marketing & Promotion, Information & Referral, Resources, Training, and Consultation. IT development and support has become a feature of the ANKAAA services provided to members and has been identified by many members as a priority. Client services are delivered "offsite" from head office, and "onsite" at member Art Centres in the regions and at individual Art Centres.

Consultation of members is the means by which the organisation establishes its priorities and ensures it is legitimately speaking 'on behalf' of members. Regional meetings are held once a year in each of the four regions, and these are viewed by ANKAAA as a mechanism for feedback and accountability to the membership, as well as an opportunity for members to network and share resources. Participants at regional meetings include representatives of Art Centre governing committees, Indigenous artists and Art Centre staff.

Stakeholders

ANKAAA develops strategic partnerships with key stakeholders. In addition to its members, ANKAAA has stakeholders in two broad categories: government and the Indigenous arts industry. Government stakeholders include Commonwealth, State and Territory departments or agencies. Industry stakeholders are also state, territory, or nationally focused, and are organizations associated with arts, tourism, museums and culture, business and research. ANKAAA is also the member of a number of Committees and Boards, working parties and reference groups.

Cultures and Ethnicities

ANKAAA is a multi-cultural and multi-lingual organisation operating at the interface between Indigenous people and communities and non-Indigenous bureaucracies and industry. There are significant cultural differences within the four regions in which the organisation operates, and this is reflected in the diversity of artistic form and expression produced across the Art Centres.

ANKAAA personnel and membership representatives are both Indigenous and non-Indigenous people, and the organisation – and Art Centres – are therefore bicultural workplaces.

English is the common language and ANKAAA business is carried out in English, even though English may not be the main language of many individuals. The organisation operates in English, and the Executive Committee and staff are required to perform with a high level of English literacy and numeracy. However, the multi-lingual and cross-cultural composition of the people involved in ANKAAA, and the centrality ANKAAA gives to continuous consultation, means that careful attention is given to verbal and visual communication processes to endeavour to promote informed participation and decision-making by artists and members. The regional meetings are one example of ANKAAA tailoring its communication processes to address the multi-cultural composition of the organisation by placing great emphasis on communicating face to face and verbally. Two face to face Executive Committee meetings take place annually, and ANKAAA intends to increase these to four, as well as explore the option of video-conferencing.

Geography

While ANKAAA's head office is located in Darwin, a distinctive feature of the organisation is the geographical dispersal of members, and the remoteness of the majority of Art Centre members. The borders of the Association go from east Arnhem Land in the Northern Territory across to the western Kimberley in Western Australia; from the Tiwi Islands in the north through to Balgo in the Great Sandy Desert. Four ANKAAA regions were established as a response to the challenge to support members across such a wide geographic area, and each region is represented by up to three elected representatives who together comprise the Executive Committee. In addition, staff and members of the Executive Committee travel to other parts of Australia, in particular Canberra, to carry out advocacy and lobbying work.

The geographic remoteness and isolation of members places particular demands on ANKAAA's service delivery. Delivery of onsite services to members is restricted by the high cost of travel, the accessibility of locations and seasonal weather conditions. This means that ANKAAA is heavily reliant on information technology (email and internet), and a large proportion of service delivery is provided by telephone and communication. However, face-to-face service delivery is still seen as essential. ANKAAA staff do carry out onsite visits to member Art Centres and deliver services in the regions. Funding in 2003 for a four-year lease of a 4WD Land Cruiser will go a significant way to mitigating this problem; both regional Industry Development Officers have ANKAAA Troop carriers to undertake their field visits.

Current Funding Agreements

ANKAAA receives funding from Commonwealth/State/Territory governments and industry funding agencies. The Department of Communication, Information Technology and the Arts (DCITA) previously Aboriginal and Torres Strait Islander Service (ATSIS) provide ANKAAA's operational funding through the National Arts and Crafts Industry Support Strategy (NACISS) program on an annual basis. The Australia Council through the Aboriginal and Torres Strait Islander Arts Fund provide annual funds for projects and some operational support. Funding from the Department of Communication, Information Technology and Arts (DCITA) for a two-year Networking the Nation Program has enabled ANKAAA to provide Information Technology (IT) development services to its members from 2002-2004 and is currently funded through the Commonwealth Visual Arts and Crafts Strategy (VACS) funding.

5 Internal Assessment and Performance to Date

5.1 Performance Against Objectives

Objectives	Outcomes
Assist in the formation a peak body to represent the Indigenous artists in the Tiwi Islands, Darwin, Katherine, Arnhem Land and Kimberley regions	New ANKAAA constitution in 2001 Restructured staffing positions Full Executive Committee meetings held quarterly Membership no increased to 32 in 2003
Develop a strong Indigenous arts industry for Indigenous artists	IP issues Arts Law work Australian Taxation Office Working Groups Networking opportunities Katherine consultancy
Provide quality and relevant services to members	Training schedule Resources on ANKAAA website Provided suitable Information Technology support (with assistance from the Networking the Nation, DCITA program) Development of Art Centre Procedures Manual Provided HR assistance and support
Increase marketing and promotion of ANKAAA and its member Art Centres	Developed ANKAAA website with resources Publication of ANKAAA brochure Participation in Trade Expos Started ANKAAA "The Arts Backbone" quarterly newsletter Initiated the ANKAAA book project
Improve the dissemination of industry information to and between Art Centres	Annual regional meeting in each ANKAAA region attended by artists and Art Centre staff Annual General Meeting – a whole-of-organisation event with artists and Art Centre staff attending Production of quarterly publication <i>The Arts Backbone</i> Weekly e-bulletins
Improve ANKAAA's internal management systems	Written and verbal reports to quarterly Executive Committee meetings; annual Regional meetings and Annual General Meeting Implementing MYOB Accounting software Annual audit with (no) qualifications

5.2 Performance Data: Core Projects

	2002	2003	2004
No. of ANKAAA members	28	32	34
Attendance at Indigenous Arts Workers Conference	n/a	16	24
No. of hits to ANKAAA websites	250	3,500 approx	4,500 approx.
The Arts Backbone – number distributed	200	350	450
No. of marketing workshops	5	8	9
No. of arts-based practice workshops	15	25	35
No. of face to face & telephone events for IT support	250	300	370
Participation rates of ANKAAA members at Garma Festival	0	66	26
No. of promotional brochures on member Indigenous Art Centres distributed	0	10000	10000

6 SWOT

Strengths	Weaknesses
<ul style="list-style-type: none"> • Increased profile and credibility • Increased services to members • Growing advocacy and lobbying role • Stronger regional & member networks • The political coalition of Art Centres • Established and growing resource files • Production of publications • Provision of training and support • The IT development and support services • Collaborative approach with and across government • Recognised as a peak body within the Indigenous cultural industry • Recognition by and strong links with bureaucracy • Active support of Art Centres • Increased member confidence • Strong Executive Committee • Collaborative governance approach between Indigenous and non-Indigenous people • Skills of Committee members and staff • Corporate memory • Greater government, industry and public appreciation of the benefits derived from Indigenous arts engagement • Addressing big picture issues • Prompting Art Centres to continue to improve their own professionalism 	<ul style="list-style-type: none"> • Dispersal and remoteness of membership • Expense of bringing Executive Committee and/or members together • Limited personal access to members and Executive Committee • Different languages, and demanding environments, make consultation and communication problematic • Consultations create member perception that ANKAAA are “asking too much information” • Training and development needs are broader than ANKAAA’s current capacity • Difficulty accessing specialised trainers • ANKAAA Information can be NT-centric • Cross border NT/WA issues • Lack of legal expertise or resources • Less established relationships with private industry • Legacy of past poor performance • Governance challenges for Executive Committee • Power can become concentrated in staff • Being overwhelmed by increased demands • High workload • Lack of financial security due to annual grants system • Small economies of scale of people within Indigenous arts industry, and then again within northern Australia
Opportunities	Threats
<ul style="list-style-type: none"> • Increased role in the Kimberley • Commonwealth and ArtsNT Indigenous arts strategies • Professional development for members • Strengthen ANKAAA internal structure • Video-conference technology • More regular Executive Committee meetings • Develop administrative support to Executive Committee • ANKAAA 4WD vehicle funded until 2007 allowing better services to regions • Market development, eg. exporting; product development • Increase in funding to Indigenous arts infrastructure 	<ul style="list-style-type: none"> • Increased funding and workload could mean “too big too fast” – risk of non-delivery • Recent funding increase could create unfavourable perception among members • Extra staff and staff roles/responsibilities may confuse member perceptions, i.e. getting “too big”. • Annual grants mean that staffing positions are not secure • Existing or upcoming funds may have to be diverted to maintain IT service • Finding consultants and trainers with suitable experience and expertise • The heavy workloads of Art Centres means little time to access ANKAAA services • An infinite demand on its services

7 4 Year Strategic Plan

7.1 Goals

1. To increase services to ANKAAA members
2. To increase participation of Indigenous people in ANKAAA
3. To improve the Indigenous arts industry for the benefit of ANKAAA members
4. To improve management of ANKAAA
5. To improve ANKAAA's operational infrastructure
6. To ensure ANKAAA is a financially viable enterprise

7.2 Outcomes

1. Expanded and effective on site and off site service delivery throughout the ANKAAA regions
2. Increased participation in ANKAAA membership through networking and mentoring programs, and improved cross cultural communication practices.
3. Consolidation of ANKAAA's industry position as peak indigenous arts association
4. Improved corporate governance in Art Centres through development of policies, procedures and provision of training
5. A robust corporate structure within ANKAAA that supports ANKAAA's ongoing growth and viability
6. Financial sustainability through diversification of income base and improved corporate governance

7.3 Detailed Initiatives and Performance Indicators

Outcome 1

Expanded and effective on site and off site service delivery throughout the ANKAAA regions

Initiatives	Performance Measures
Establishment of Industry Development Officers in each ANKAAA region	Consultation of members in Kimberley region (2004) Development of Kimberley IDO Work Plan (2004) Consultation of members in Katherine region (2004) Development of Katherine IDO Work Plan (2004) ANKAAA staff recruited for regions (2005) Annual Review of IDO Work Plan at Regional Meetings (2005, 2006)
Production of marketing and promotion resources for Art Centres	Launch and distribution of ANKAAA Book (2005) Development of websites for Art Centres Measurable response to Art Centre websites through monitoring no. of hits Increased no. of marketing and export plans in Art Centres (4 per year) Feedback from members about implementation of marketing & export plans
Provision of a high quality Information Technology support service to ANKAAA members	Maintain a full-time ANKAAA IT support desk for 3 years Successful creation of websites for Art Centres Ongoing assessment of ANKAAA members' IT needs & models through annual member survey that includes IT needs-analysis) No. of support events delivered per annum combined with evaluation feedback from members about satisfaction with IT support
Assistance to Art Centres in product development and business management	Development of business & strategic plans for Art Centres (4 per year) (2005 ongoing) Develop & maintain a database of consultants for business & strategic planning (2004) Consult with Desart about production of a 'sample' Policy and Procedures manual available to members (2005, 2006) Support members through regional IDOs to implement policy and procedures manuals in Art Centres (2006 ongoing)
Supporting Art Centres to improve human resources management practices	Establishment of a mentor network for Coordinators and Arts Workers (2004, 2005) Continue to increase attendance at Annual Indigenous Arts Workers Conference (ongoing) Development of standards for employment contracts (2005) Development of a database of HR consultants for training, mediation and critical incident support (2005, 2006)
Production of email and print bulletin to deliver arts and advocacy information to members and industry	Distribution of weekly E-bulletins Distribution of quarterly newsletter <i>The Arts Backbone</i> Increased number of resources available on ANKAAA website
Continue to provide training opportunities for Art Centres	Annual needs-analysis of learning & development needs in Art Centres through annual member survey that includes training needs-analysis Development of an annual schedule of training that meets the identified learning & development needs Delivery of customised training to Art Centres and region Evaluation of every training event

Outcome 2

Increased participation in ANKAAA membership through networking and mentoring programs, and improved cross-cultural communication practices

Initiatives	Performance Measures
Consultation with ANKAAA members	Facilitate 4 regional meetings per year Facilitate Annual general Meeting each year Weekly e-bulletin to members with information and opportunity for feedback about ANKAAA strategies and services Report to and provide opportunity at Annual General Meeting for feedback from members
Increase opportunities for Indigenous representation of ANKAAA	Increased opportunities for representation by Committee members and artists at external meetings/conferences (each year) Ensure opportunities for supporting Indigenous representatives (e.g. adequate preparation and feedback-debriefing)
Support Indigenous staff in Art Centres	Hold and evaluate annual Indigenous Art Workers conference (each year) Increased no. of participants at the Art Workers Conference (each year) Establish a network for Indigenous workers between Annual Conferences (2004) Pilot trainee program for arts workers in Art Centres (2005, 2006) Secure funding for ongoing trainee program (2006)
Support the participation of young people in Art Centres and ANKAAA	Establish a Mentoring program for young ANKAA members (2005, 2006) Support individual art centres to develop strategies to increase participation of young people in Art Centres IDOs to consult, identify and implement strategies to increase participation of young people in ANKAAA (2005, 2006) Identification of training and development needs for young artists (carried out as part of annual member survey that includes training needs-analysis) Annual schedule of training that have youth-specific content No. of training events held each year that have youth-specific content

Outcome 3

Consolidation of ANKAAA's industry position as peak indigenous arts association

Initiatives	Performance Measures
Improve arts industry standards	<p>Development of strategic alliances with Commonwealth agencies</p> <p>Participation in implementation of CIACSAP</p> <p>Participation in implementation of ArtsNT <i>Building Stronger Arts Business</i></p> <p>Work with Desart and other industry bodies to develop employment benchmarks established (2005, 2006)</p> <p>Develop and implement strategy to increase understanding among artists about Intellectual Property (IP) best practice</p> <p>No. of support events regarding IP</p> <p>Annual ANKAAA member survey completed</p> <p>Production of Industry Report Card (2006)</p>
Increase artists rights	<p>Continue to develop a working relationship with ACCC ANKAAA IDOs to provide information and referral to Art Centres about artists rights (ongoing)</p> <p>Publish relevant articles in the quarterly <i>The Arts Backbone</i></p>
Funding stability for Art Centres	<p>Meet with funding bodies to inform and advocate for models of funding stability for art centres (ongoing)</p> <p>Annual ANKAAA member survey completed</p> <p>Ongoing secured funding</p>
Maintain ANKAAA marketing & promotion	<p>Regular production of ANKAAA e-bulletins and quarterly <i>The Arts Backbone</i></p> <p>Increased distribution of <i>The Arts Backbone</i></p> <p>Launch and distribute ANKAAA book</p> <p>No. of hits to website</p> <p>Feedback from users of website</p>
Resolve tax issues relating to Indigenous artists	<p>Meeting with ATO and stakeholders re tax issues held</p>

Outcome 4

Improved corporate governance in Art Centres through development of policies, procedures and provision of training

Initiatives	Performance Measures
Strengthen corporate governance	<p>Increased number of face-to-face executive committee meetings (2004 ongoing)</p> <p>Hold an annual training for Executive Committee on roles and responsibilities of Committee members</p> <p>Asses video conferencing feasibility for exec committee meetings and report back to Executive Committee (2005)</p> <p>Development and implement of a Members Charter (2005)</p> <p>Ongoing development of best practice model for cross cultural communication and promote discussion through <i>The Arts Backbone</i></p>
Improve transparency and accountability	<p>Improved regular information provision to members through membership liaison strategy and regional meetings</p> <p>Published Annual Report including audited financial statements</p> <p>Presentation of Annual Report at Annual General Meeting in a format that is cross-culturally appropriate</p> <p>Conduct annual membership survey</p> <p>Published Industry Report Card (2006)</p>
Improve Human Resources Management	<p>Hold regular work plan meetings held (2005, 2006)</p> <p>No. & quality of annual review meetings with ANKAAA staff (2005, 2006)</p> <p>Development of training and development plans for staff (2005, 2006)</p> <p>Staff participation in professional development (each year)</p>

Outcome 5

A robust corporate structure within ANKAAA that supports ANKAAA's ongoing growth and viability

INITIATIVES	PERFORMANCE MEASURES
Review organisation structure in relation to staff roles and responsibilities	Review and where appropriate revise position descriptions of existing ANKAAA positions (2004) Develop new position descriptions for ANKAAA IDOs (2004) Consult with staff at Annual Review to ensure roles and responsibilities align with organization structure and needs (2005, 2006)
Ensure adequate premises and physical infrastructure for effective and efficient working space for staff	Audit of workplace needs completed (2004) Identification and relocation to larger office (2004) Budget for workplace modifications (e.g. photocopier, desks) (2004 ongoing)
Implement ANKAAA Policies and Procedures	Existing staff are trained in Policies and Procedures manual (2004) Staff induction for new staff includes ANKAAA Policies and Procedures (2004) Uploaded on website (2004)
Design and implement a Performance Management program within ANKAAA	Development of an ANKAAA Performance Management policy and procedure (2005) Implementation of staff induction program for newly appointed staff (2005) Development and implementation of tools for Work Plans for each staff position (2005, 2006) Hold regular Work Plan meetings between supervisor and employee using Work Plan tools (2005, 2006) Hold Annual Review of each staff member as outlined in the Performance Management policy and procedure (2005, 2006)

Outcome 6

Financial sustainability through diversification of income base and improved corporate governance

INITIATIVES	PERFORMANCE MEASURES
Increase and diversify sources of income	Review of membership fees completed (2004) Maintain and develop sponsor relationships Increased proportion of funding from sponsors Increased income from fee for service consultancies
Ensure adequate finance systems	Auditor's to produce management report (2004 ongoing) Quarterly or half-yearly 'mini audits' by Auditor (2004 ongoing) MYOB consultant contracted (2004)
Ensure adequate financial information produced and utilised in management of the organisation	Production of monthly reports (ongoing) Production of monthly budgets (ongoing)
Increase skills of Executive Committee in financial information and management responsibilities	Hold a training program in corporate governance delivered for Executive Committee (2005, 2006) Obtain feedback from Executive Committee members about their training needs (per year) Presentation by Committee members of Financial Report at the Annual General Meeting (2005, 2006)
Ensure grants and project funding is adequate to meet the hidden costs borne by ANKAAA	Closely monitor on-costs per year (2004) Management fee formula developed (2005) Project budgets include management fee (2004 ongoing)

7.4 Outcomes and Key Performance Indicators

	Outcomes	KPIs
1	Expanded and effective on site and off site service delivery throughout the ANKAAA regions	<p>Completed consultation and development of Work Plans for Industry Development Services in Katherine and Kimberley regions (2004)</p> <p>Recruitment and monitoring of Industry Development Officers in the Katherine and Kimberley regions (2005)</p> <p>Each year of the triennium an increased:</p> <p>Attendance at ANKAAA Regional Meetings</p> <p>No. of support events by ANKAAA staff to Art Centres</p> <p>Source Business planning and Business Development Officer Funding (2005)</p>
2	Increased participation in ANKAAA membership through networking and mentoring programs, and improved cross cultural communication practices	<p>Each year of the triennium an increased:</p> <p>Attendance at ANKAAA regional meetings and Annual General Meeting</p> <p>Attendance at the Indigenous Art Workers conference</p> <p>Measure member satisfaction through annual Member Survey</p>
3	Consolidation of ANKAAA's industry position as peak indigenous arts association	<p>Consistent representation on and attendance at Industry forums, conferences, working groups and networking opportunities</p> <p>Production of an Industry Report Card collating data from annual Members Survey in 2006</p> <p>Each year of the triennium an increased take up of ANKAAA services by Art Centre members</p>
4	Improved corporate governance in Art Centres through development of policies, procedures and provision of training	<p>Completion of the ANKAAA Annual Survey identifying members organisational and training needs</p> <p>An annual targeted Training Schedule based on findings in Annual Survey</p> <p>Each year of the triennium an increased:</p> <p>Governance training program for member Art Centres (2 in 2004, 4 in 2005, 6 in 2006)</p> <p>Training events tailored to the identified need of Art Centres (4 in 2004, 8 in 2005, 12 in 2007)</p>
5	A robust corporate structure within ANKAAA that supports ANKAAA's ongoing growth and viability	<p>Secured suitable office accommodation (2004)</p> <p>Reviewed organization structure and position descriptions (2004)</p> <p>Consistent application of Work Plan meetings with staff and an Annual Performance Review</p>
6	Financial sustainability through diversification of income base and improved corporate governance	<p>Increased funding – in real terms and as a percentage of overall income – from sources other than the Australia Council Aboriginal and Torres Strait Islander Board and Arts NT.</p>

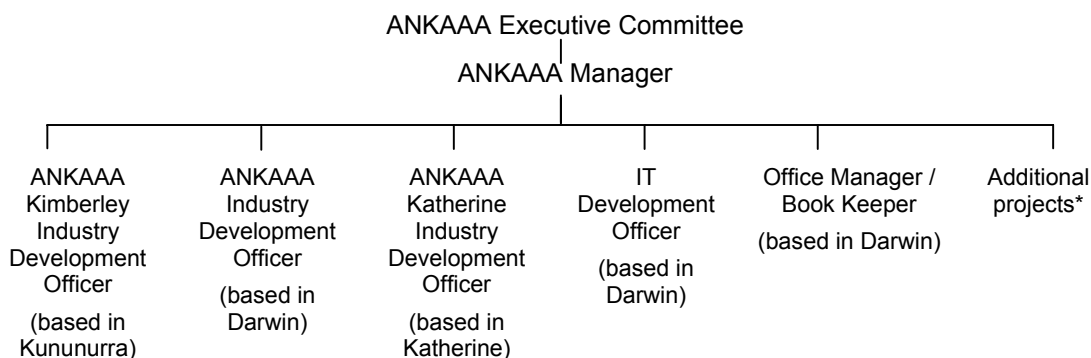
8 Program (exhibitions, other activities)

2004	<p>List Core Projects</p> <p>Industry Development Services in 4 x ANKAAA regions</p> <p>Information Technology Support & Training Services</p> <p>ANKAAA websites</p> <p>ANKAAA weekly e-bulletins to members</p> <p>ANKAAA quarterly <i>The Arts Backbone</i></p> <p>ANKAAA Regional Meetings x 1</p> <p>ANKAAA Annual General Meeting</p> <p>Face –to-face Executive meetings x4</p> <p>Recruitment including development of work plans for 2 regional Industry Development Officers in Katherine and Kununurra</p> <p>Networking – regular industry meetings and working groups</p> <p>Art Centre questionnaires</p> <p>List additional projects:</p> <p>Attend Indigenous Festivals</p> <p>Deliver ongoing services and training to Art Centres and Individual members</p>
2005 & 2007	<p>The program for Year 2-4 of the Strategic Plan will take a similar format to 2004. Through the Regional Meetings, Annual General Meeting, Annual Member Survey and regular participation in networking activities, ANKAAA reviews its annual program and plan. Guided by ANKAAA's mission and established functions, it is important that program priorities remain responsive to member needs and the changing industry and public policy context.</p>

9 Management

9.1 Organisation structure

(as at June 2005)



9.2 Role of the Board and Governance

All ANKAAA Executive Committee members are Indigenous people who are artists and/or actively engaged in their local Art Centres as members on the governing committee or as staff. The role of the Executive Committee is to represent their region on the ANKAAA governing committee; and in turn represent ANKAAA within their region and to the members.

The Executive Committee is ultimately responsible for governance and the legal compliance of the organisation. The Committee is elected every two years. Members may stand for re-election; there is no limit on the number of terms a person can be on the Committee. A Chair, Vice-Chair, Treasurer, Secretary and Public Officer are elected. Meetings are convened by teleconference every 6 weeks, and the committee meets face-to-face at least twice a year. Executive Committee members are often supported and resourced in their role on the Committee by Art Centre Coordinators.

The day-to-day management of ANKAAA is the responsibility of the Manager. The Manager is the executive officer and is directly responsible to the Executive Committee and acts upon their instruction and decisions. Because of cultural and language differences, the Manager's commitment and ability to communicate cross-culturally has a significant bearing on the governance of the organisation by the Executive Committee. The Manager is responsible for supervising ANKAAA staff.

A requirement of ANKAAA's governance is that there is genuine opportunity for Indigenous people - artists and the governing committees of Indigenous owned Art Centres – to participate in and determine decision-making. Consultation of members is therefore essential in the planning, management and decision-making of the organisation.

10 Risk management

Description	How the risk will be managed
Increased funding and workload in 2004 could mean "too big too fast" – risk of non-delivery	Review organisation internal structure and infrastructure Develop mechanisms to ensure effective program management and monitoring
Increased funding in 2004-2006 could create perception amongst members that ANKAAA unfairly getting funding	Develop mechanisms to ensure effective program management and accountability Ensure that individual Art Centres maintain control of the program in their local context so it supports local priorities Develop 'Membership Liaison Strategy' to ensure: mechanisms for feedback, regular mechanism for identifying needs and priorities, and clarifying ANKAAA roles and responsibilities so that coordinated approach to membership liaison.
Extra staff and staff roles/responsibilities diffusing/confusing ANKAAA's job and the perceptions of Art Centres/staff, i.e. getting "too big".	Clear 'charter of services' agreed to by all Art Centres/artists/staff. Develop 'Membership Liaison Strategy'
Security of staffing positions because of annual grants	Discussions with ATSI and Australia Council for 3-year service agreements
Networking the Nation project completed - existing or upcoming funds may have to be diverted to maintain this IT service	Cooperation with Desart Explore models for providing ongoing IT support, ie. employee or outsource Develop solid submission and secure funding for IT support service Ensure outcomes are targeted at Indigenous people – artists, art workers, committees
Finding consultants and trainers with suitable experience and expertise	Develop a database of qualified consultants/trainers with suitable skills and track record
The heavy workloads of Art Centres means they do not have time to access ANKAAA services	Clear 'charter of services' agreed to by all Art Centres/artists/staff. Develop 'Membership Liaison Strategy'

11 Financial Plan

11.1 3 year forecast 2004-2007

	2004-5	2005-6	2006-7
Australia Council	195,000	195,000	195,000
Arts NT	187,500	187,500	187,500
DCITA	345,000	345,000	345,000
Other income*	27,850	32,850	36,500
Total income	755,350	760,350	764,000
Employment	33,1967	341,926	352,183
Administration	140,269	145,151	150,309
Travel expenses	33,964	35,002	36,079
Meeting Expenses	69,800	72,930	76,205
Project expenses	151,500	151,500	151,500
Total Expenditure	727,500	746,509	766,276

*does not include in-kind support

11.2 One-year forecast 2005-06 Income & Expenditure

	2005-6	In-kind
Australia Council	195,000	
Arts NT	187,500	22,411
DCITA	345,000	
Other income	32,850	
Total income	760,350	
Employment	341,926	
Administration*	145,151	22,411
Travel expenses	35,002	
Meeting Expenses	72,930	
Project expenses**	151,500	
Total Expenditure	746,509	22,411

*Includes IT services and member services

**Includes the ANKAAA newsletter, ANKAAA brochure, Annual report production, training workshops for Art centres which include canvas stretching, artist professional development, Indigenous governance, money story, weaving workshops, ceramics workshops, printing workshops all of which are outlined previously in this document. It also includes attendance for ANKAAA members at Indigenous festivals.

Appendix 1 - Members of ANKAAA Executive Committee

(at June 2005)

Position	Name	Region	Skills and Experience
Chairperson	Djambawa Marawili	Arnhem Land	ANKAAA executive for 7 years Artist Buku Larnggay Mulka Committee, Laynhapuy Homeland committee
Vice-Chairperson	John Martin Tipungwuti	Tiwi Islands	ANKAAA Executive 1 years Chairperson Jilamara Arts and Crafts Artist
Secretary	Peggy Griffith	Kimberley	Waringarri Executive Committee New to ANKAAA Committee 2005- Artist
Treasurer	Alice Snape	Darwin / Katherine	ANKAAA Executive 2 year Manager Coomalie Culture Centre
Committee Member	John Mawurndjul	Arnhem Land	Maningrida Arts and Culture committee member New to ANKAAA Committee 2005 Artist
Committee Member	Regis Pangiraminni	Tiwi Islands	New to ANKAAA Committee 2005 Artist
Committee Member	Richard Birrinbirrin	Arnhem Land	New to ANKAAA Committee 2005 Artist Bula'bula Arts chairperson
Committee Member	Tommy May	Kimberley	ANKAAA Committee 2005 Mangkaja Arts executive committee Artist
Committee Member	Freddie Timms	Kimberley	ANKAAA Executive 2 year Chairperson Jirrawun Aboriginal Art corporation Artist
Committee Member	Jeannie Herbert	Darwin / Katherine	New to ANKAAA Committee 2005 Artist Mimi Arts and Crafts
Committee Member	Gary Lee	Darwin / Katherine	New to ANKAAA Committee 2005 Artist Representing Individual Artists
Committee Member	BJ Timaepatua / Alan Kerinauia	Tiwi Islands	ANKAAA Executive 6 year Artist Book Keeper Tiwi Design