IACA
STRATEGIC PLAN
2016-21

Image and stylist: Grace Lee
Majority of far north Qld Aboriginal Art Centres are members.

Highly engaged membership.

Focus on transformational leadership and training support.

The only Indigenous Arts Peak Body that offers onsite training and mentoring of managers and staff.

Incorporated with DGR and charity status.

400+ members.

Abe Muriata holds a Jawun (bicornual basket) collected from the Rockingham Bay Area (near Cardwell) in the 1870s. This basket forms part of the British Museum collection of Aboriginal and Torres Strait Island objects.

Image: Girringun Aboriginal Art Centre.

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Image: Girringun Aboriginal Art Centre.
Provide relief management for art centre’s for effective management and development during transition

Skilled and experienced Board

On the Board of the Indigenous Art Code

The only Indigenous Arts Peak Body to host twice yearly conferences (nine in total thus far). Focus: knowledge transfer, professional development and creating a strong, united membership, and community of remote art centres.
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Executive Summary

The Aboriginal and Torres Strait Islander art scene

In the last decade, Aboriginal and Torres Strait Islander art centres have gained an important status, strengthening connections between livelihood, wellbeing and self-sufficiency with artists and communities.

In the same decade, federal government funding have lifted the sector’s profile, increased participation and brought about economic opportunities for many communities.

Art centres themselves have built a national profile, recognising the importance of connecting Aboriginal and Torres Strait Islander art, culture and history with the wider public.

Exhibitions and participation in the Cairns Indigenous Art Fair (CIAF), the Darwin Aboriginal Art Fair (DAAF) and the Telstra National Aboriginal and Torres Strait Islander Art Award (NATSIAAA) combined with the development of promotional and marketing platforms have greatly contributed to the interest in and appreciation for Indigenous art.

Queensland’s Indigenous artists have a strong place in this age of appreciation. Well known for artistic excellence, the art from this region has a position in the fine arts domain. Collectors, public institutions and worldwide galleries have been known to vie for the opportunity to purchase, tour and display works from across this region.

An impressive position to be in, considering the majority of art centres in Far North Queensland is relative new comers to the scene.
IACA history

Rapid growth comes with many challenges.

Major barriers to sustained and long term growth of Indigenous art in the region included:

• long distances from mainstream services and markets preventing art centres and members from accessing economic and social opportunities through their art;

• the absence of a coordinated arts industry in the region meant that art centres and members could not access development support in order to match the organisational capacity of the best practice art centres based in other states.

These challenges were potentially putting Queensland Indigenous art a step backwards from other established or growing state/territory counterparts.

To address these barriers and support the growth of arts centres the Indigenous Art Centre Alliance (IACA) was formed in 2011.
IACA’s role in Queensland’s Indigenous art sector

IACA is the peak body for Aboriginal and Torres Strait Islander art centres across Far North Queensland. IACA plays a key role in supporting the development of art centre members and promoting the artists and their work in a coordinated and strategic approach.

IACA is the only organisation in the region with the brief to provide these services and is a central communication, coordination and resource hub for the sector.

IACA membership is currently comprised of 13 full and 1 associate member art centres. Four are based in the Torres Strait, whilst the others are located in remote communities across Cape York.

The membership of IACA expect a broad range of services to be delivered:

**Advocating for the Members**
- lobby for and represent members

**Marketing and Promotion of Far North Queensland Art Centres**
- promote art centres through social media, the web, publications, forums and exhibition
- provide marketing and promotional advice and assistance

**Best Practice Business Development**
- facilitate professional development workshops and support for staff and artists
- facilitate governance training for art centre boards and staff
- assist with human resource requirements including recruitment, probation, contracts, inductions
- support the development of art centre policies and procedures
- facilitate the provision of digital and technical support through an IT help desk and specialist consultants

**Referral**
- act as a referral point between art centres and the industry sector
- distribute industry relevant information to art centres
- develop a database of consultants, trainers and suppliers (including legal advisors and IT specialists)
- assist with the exchanges and collaboration between art centres

**Sourcing Funding**
- apply for funding for projects and other activities requested by art centre members
- develop relationships with potential corporate sponsors and philanthropic organisations
The way forward

IACA’s operations are made possible through funding by Arts Queensland and the Ministry for the Arts through the Indigenous Visual Arts Industry Support (IVAIS) program.

In 2014, IACA’s support services expanded with the employment of two highly experienced Art Centre Development Officers, made possible through an additional one-off funding from Ministry of Arts.

Valerie Keenan and Abe Muriata chat to HRH Prince Charles at the opening of the British Museum exhibition in London. Abe’s Jawun commissioned for the exhibition is displayed in the background.

Image: British Museum
Since its inception in the last 4 years, IACA has consolidated its operations and governance arrangements, resulting in an efficient and effectively run organisation.

IACA has also built a reputation for quality service delivery and seen as an expert voice in the sector by contributing to national forums and debates, as part of the strong voice of Far North Queensland Indigenous art centres.

Looking ahead into the next 6 years of growth, IACA will develop:

- a training / mentoring program for Indigenous arts workers;
- a leadership program to identify and support future Indigenous leaders
- the development of an exhibition showcasing the work of the members that will tour nationally.

To achieve these objectives, IACA will require additional operational funding from both the state and federal governments, as well as project funding from the philanthropic and corporate sectors.

IACA’s business plan outlines the research done to identify challenges that will arise, opportunities that need to be explored and actions that require implementation to realise the objectives mentioned above.

1. training / mentoring program for the Indigenous arts workers

2. a leadership program to identify and support future Indigenous leaders

3. the development of an exhibition showcasing the work of the members that will tour nationally
Mission & purpose

Bush Turkey, Zoe De Jersey Western Cape Indigenous Arts Hub (Wei’num) recycled ghost net & wire.

Image: Michael Marzic
Vision

Supporting culturally strong best practice Indigenous art enterprises

Mission

Effecting sustainable growth through advocacy and long-term quality support for the development, marketing and promotion of Indigenous cultures, artists and art centres in Far North Queensland.

We do this by:

• listening, involving and working with members according to protocols

Building capacity through:

• seeking funding and resources for projects and activities that support best practice and promotes the members

• celebrating and promoting success and strengths

• using research as a tool

• encouraging career development and leadership opportunities

• offering targeted training

• fostering networks and partnerships

Values

Culture underpins all our work because we:

• nurture a culture of excellence

• secure and maintain the mandate of members

• value what people do

• celebrate the success of others

• balance cultural obligations and economic goals

• encourage innovative and bold decision-making

• ensure we are ethical, accountable and transparent in all our work.
Context & Analysis

A major report on the Queensland Indigenous Art Centres for Arts Queensland titled ‘Not Selling Cakes’: Final Report Indigenous Art Centres Study Stage Two, noted that participating art centres all expressed a need for a regional peak body. They also identified the key areas of support they required.

IACA’s journey

2006

A major report on the Queensland Indigenous Art Centres for Arts Queensland titled ‘Not Selling Cakes’: Final Report Indigenous Art Centres Study Stage Two, noted that participating art centres all expressed a need for a regional peak body. They also identified the key areas of support they required.

2010

Art centres from across the region came together as part of a QLD government funded consultation and planning process, to:

• determine if a peak body was required
• how a peak body could be established and the framework within which it would operate
IACA’s members & communities

<table>
<thead>
<tr>
<th>IACA Membership details</th>
<th>Location</th>
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<tbody>
<tr>
<td>Mornington Island Arts - Mirndiyarn Gununa Aboriginal Corporation</td>
<td>Mornington Island</td>
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<td>Lockhart River Arts Aboriginal Corporation.</td>
<td>Lockhart River.</td>
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<td>Wk &amp; Kugu Arts - Aurukun Shire Council</td>
<td>Aurukun Shire</td>
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<tr>
<td>Hopevale Arts And Culture Centre Aboriginal Corporation</td>
<td>Hopevale</td>
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<td>Yalanji Arts - Bamanga Bubu Ngadimunku Inc.</td>
<td>Mossman Gorge</td>
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<td>Girringun Arts - Girringun Aboriginal Corporation</td>
<td>Cardwell</td>
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<tr>
<td>Erub Erwer Meta TSI Corporation</td>
<td>Darnley Island</td>
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<tr>
<td>Pormpuraaw Arts And Cultural Centre Inc</td>
<td>Pormpuraaw</td>
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<tr>
<td>Ngalmun Lagau Mineral Art Centre TSI Corporation</td>
<td>Mua Island</td>
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<tr>
<td>Badhulgaw Kuthinaw Mudh TSI Corporation</td>
<td>Badu Island</td>
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<tr>
<td>We’nun Aboriginal Corporation</td>
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<td>Yarrabah Arts Centre</td>
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<td>Bana Yirriji Art and Cultural centre</td>
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<td>Gab Titui - Torres Strait Regional Authority</td>
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2011

A second consultation and development stage was undertaken, resulting in the securing of initial funding from the federal Office for the Arts and Arts Queensland.

Later in the year, IACA Advisory Group was elected with a mix of artists and managers representing their respective art centres.

2012

IACA incorporated under the state associations act and currently applying to be accepted on the Register of Cultural Organisations, to receive tax-deductible donations.

Pam Bigelow appointed as the IACA Manager to set up the organisation, organising incorporation and commence service delivery.
IACA is a leader in the Indigenous arts sector in Queensland

IACA’s achievements

Over the past three years IACA has achieved some important milestones and delivered a number of major projects including:

- the “Kinship” program of events, as part of CIAF Presents in 2013 that included two exhibitions of IACA members work, a symposium, an outdoor arts market and the publication of a catalogue. This was developed during a year of major change for CIAF and placed additional strain on IACA staff. Kinship resulted in outstanding outcomes for the membership and there are currently plans to develop a nationally focused program
- completion of a scoping study in 2013 to determine the training needs of arts workers and increase their career options. The study was commissioned by the Ministry for the Arts
- twice yearly members conferences – held throughout the region and with invited presenters who share their expertise and assist with practical skills development
- the development of a Graphic Style Guide and the completion of the new IACA website and branding collateral
- attendance and support for the membership at key industry events including CIAF, DAAF and the Telstra National Aboriginal and Torres Strait Islander Art Award
Over the last 4 years of operation, IACA has encountered many operational challenges including:

- the cost of doing business in remote Australia, with long distances from service centres preventing regular and constant support for members
- poor communication and community infrastructure, preventing professional engagement with members
- difficulty attracting and retaining skilled staff to assist in growth and increasing support services
- inadequate art centre facilities posing major challenges for IACA to support its members
These are fairly common issues facing art centres around remote and regional Australia.

IACA recognised that a solution for these issues lie in long-term advocacy, networking and support from a peak body.

IACA is well placed to continue servicing the membership but requires adequate operational funding to do so.

In the past year an additional $200,000 was made available through the federal government as a response to the overwhelming success of the Kinship program, as well as IACA’s other achievements.

While this funding was one off, it did allow the organisation to employ two Art Centre Development Officers who have focused their attention on providing hands-on assistance to art centres.

As a result, there have been significant improvements in the quality and utilisation of materials and work spaces, administration systems and reporting in the art centres, as well as ongoing support through facilitated recruitment.

If this development work is to continue, funding will need to be found for these two positions.
“IACA plays a key role in supporting the development of art centre members and promoting the artists and their work in a coordinated and strategic approach.”

In its first 4 years of operation, IACA has achieved a number of internal wins, concentrated around providing support to its membership to speak with a united voice and delivering much needed services to art centres by working directly with board members, staff and artists.

Some of these internal wins IACA’s membership include:

- providing a wide range of IT, HR and management support services to its small but strong membership.
- convening nine member conferences
- developing capacity to share industry knowledge and skills with its members and keep government and key decision makers informed of the needs and priorities of the sector.
- enabling connections and pathways to develop between its members and external partners such as industry specialists, commercial galleries, public institutions and training bodies, resulting in skills development, improved management and marketing practices, increased participation and raised awareness of Far North Queensland Indigenous art.
- having a major presence at CIAF
- successfully meeting all of its establishment and consolidation stage goals and milestones.
- most importantly, IACA successfully began the incorporation process in November 2012.
IACA’s membership remains committed to maintaining the services delivered by their peak agency.

The organisation has a committed Committee of Management, strong management processes and a small number of highly skilled staff. Intensive mentoring for staff, Committee of Management and members is provided as required.

IACA has recently moved to its own premises in Scott St, Cairns and set up office facilities, hot desk meeting room, and storage facilities.

Ku (camp dogs) Wik and Kugu art Centre. Image: Emma Fowler-Thomason

Pormpuraaw Ghost Net sculptures. Image: Emma Fowler-Thomason

Sid Bruce ShortJoe at CIAF 2015. Image: Morag Gane
Erub Arts Ghost net sculpture detail.

Image: Lynette Griffith
External Analysis

The following are external partnership opportunities currently influencing or potentially enhancing the operations of IACA and its service delivery models.

Other Peak Bodies

IACA is one of 5 peak agencies set up to support remote Aboriginal and Torres Strait Island art centres across Australia.

IACA recognises that the peak agency model developed by ANKAAA and Desart has applications in Queensland and that much can be learned from their historical experiences.

UMI Arts is a local organisation that provides support and services primarily to independent Indigenous artists and performers throughout the region. UMI are keen to work closely with IACA and believe that CIAF, IACA and UMI working together can provide a strong and united voice for the region. Unlike IACA, UMI do not just focus on the visual arts. They also focus on music and dance and will partner with CIAF on performing arts development. Possible future collaborations with UMI arts include: assisting with framing, gallery hire, use of UMI venue for training and exhibitions, use of UMI ATSI trainers to deliver accredited training in arts media, organizing joint events or initiatives for marketing overseas, brokering joint insurance and freight deals and using UMI and their trailer to transport art works.

Government Funding

In the past 5 years there have been some dramatic changes to art centre funding. At a local, state and federal government level arts policies have been reviewed and updated with new arts and cultural policies, priorities and funding mechanisms. Queensland art centres are some of the best funded art centres in the country and primarily receive their funding through Arts Queensland and the Ministry for the Arts.

Arts Queensland is very supportive of the Indigenous arts industry and through its Backing Indigenous Arts and Indigenous Regional Arts Development Fund has provided ongoing operational and project funding for art centres and IACA.

Ministry for the Arts continues to manage the IVAIS program that has been the main source of operational funds for art centres and peak agencies since the 1990s. The relatively recent introduction of the Indigenous Employment Initiative has resulted in the creation of new arts workers positions in some, though not all, art centres.

The Australia Council for the Arts is currently reviewing its future and the long-term outcomes of the funding cuts are still to be determined. In the future the Australia Council is a potential source of project funding for IACA for initiatives that promote artistic excellence and skills development.
IACA has achieved a number of wins

National and International Indigenous Art Market

While peak agencies have traditionally focused on delivering services to their members and promoting their activities, they are also an important contact point for the market.

Indigenous art continues to be highly regarded both in Australia and overseas and art centres are the cornerstone of the industry. While the sector as a whole has struggled financially, art centres have continued to build networks, participate in exhibitions, be well-represented in publications and the media and extend their market reach.

There is a continued interest in Far North Queensland artists and art works but in order to meet the demand, art centres will need to address issues of quality, reliability of supply, proper documentation and professional operational standards.

While there are several high profile and successful artists working through art centres in the region, there are not many and some of them are now elderly and approaching the end of their careers. Art centres that are heavily reliant on these successful artists are vulnerable and there is a need for the sector to develop new and emerging artists and provide them with opportunities including participation in events like CIAF, DAAF and other art fairs.

The 2007-08 Global Financial Crisis saw a significant drop in the fine art market as investor confidence declined and collectors stopped or were more measured in their art purchasing.
In the intervening years, many art centres across the country have experienced financial pressure and limited market engagement. The CRC - Remote Economic Participation (CRC-REP) summary report “The Art Economies Value Chain Reports: Synthesis” found that industry stakeholders including art centres and commercial operators were confident that art sales would increase in the future but that this was dependent upon them getting up-to-date information about market trends, maintaining the quality of product and managing the Aboriginal and Torres Strait Islander art ‘brand’ effectively.

There is clearly a role for IACA to play in providing information to their members and raising brand awareness of the Aboriginal and Torres Strait Islander art and art centres in Far North Queensland.

The diminished fine art market continues to exhibit particular interest in new work and emerging artists and art centres and the members of IACA have benefited from this attention. However, there is an awareness that they must continue to work within their communities to secure supply and ensure that a generation of emerging artists is ready to take the place of those who have led the industry to date.

While the membership have stated that arts training is the responsibility of individual art centres, there is recognition that regional branding would benefit all and that there is a need to showcase work outside of Cairns.

The Cairns Indigenous Art Fair (CIAF) has been an incredibly important platform for the IACA members and has been held in Cairns annually since 2009, helping to bring local Indigenous art to the attention of national and international audiences. CIAF is comprised of a curated exhibition, a marketplace, industry forums and performances and is a major point of sale for the art centres who rely on the marketplace to sell their work directly.

There is potential for this event to grow in the future and for IACA to become more involved in the workshop program, the development of a symposium and possible international touring. IACA is a communication bridge between CIAF and the art centres and plays an important and practical support role.
Training

There are very few options for industry relevant accredited training available in Far North Queensland. The Cairns TAFE, once a leading trainer of Aboriginal and Torres Strait Island artists, has pulled back its training delivery in this area and has not been replaced with another arts training provider in the region.

IACA has developed relationships with local RTO’s and has a strong connection with James Cook University and the Cairns Institute. IACA plans to develop a course for art centre managers and arts workers in order to strengthen the capacity of the sector.

A course for Indigenous arts workers is currently being developed by Innovation and Business Skills Australia who were commissioned by the Ministry For the Arts. The final electives are being developed at the time of writing this plan. UMI have been on the Advisory Group for this process.

Art Centres

The art centres of Far North Queensland are micro-enterprises that provide significant employment for Indigenous arts workers and artists permitting them to engage with the market and promoting professionalism in the sector. The art centres cultivate innovative work and subsist on comparatively moderate funding when compared to major arts organisations, though their remit and geographical spread are broad.

Most of the IACA membership, generate less than $150,000 a year in sales and are heavily reliant on government funding to support their operational costs.
The art centres of Far North Queensland are micro-enterprises that provide significant employment for Indigenous arts workers and artists. 

Kinship Exhibition. Image: Kerry Tropnell
Competitor & Collaborators

Competitors

As the only Indigenous art centre peak agency in Queensland, IACA has no direct local competitor and there is no overlap or doubling up of services with any other organisation. While UMI Arts has a similar brief, its focus on independent dance and music and self-employed artists means that the organisation delivers services to a different part of the arts sector and is compatible rather than in competition with IACA. In terms of accessing funding however, both UMI and IACA are in competition with one another mainly because of the limited range of funding options available.

While IACA is a service agency, its funding does come from the same IVAIS program as the art centres and in this sense it competes for grants with its members. On a national level, IACA competes with the other peak agencies for funding and resources.
### Existing & Future Partnerships

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<th>Non-Government</th>
<th>Government</th>
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<td><strong>State</strong></td>
<td><strong>Funding</strong></td>
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<td>CIAF</td>
<td>Arts Queensland</td>
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<td>UMI Arts</td>
<td>Tourism Queensland</td>
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<td>Arts Nexus</td>
<td>Queensland Art Gallery</td>
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<td>Kick Arts</td>
<td>Indigenous Coordination Centres</td>
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<td>Cairns Regional Gallery</td>
<td>Local government agencies</td>
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<th><strong>National</strong></th>
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<td>Arts Law</td>
<td>Australia Council for the Arts</td>
<td>Office of Registrar of Indigenous Corporations</td>
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<td>Copyright Council</td>
<td>Ministry for the Arts Department of the Attorney General</td>
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<td>Viscopy</td>
<td>Department of Employment,</td>
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<tr>
<td>ANKAAA</td>
<td>Department of Education</td>
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<tr>
<td>DESART</td>
<td>Australian Competition and Consumer Commission</td>
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IACA has provided the Story Art Money software, rigorous training, and support to all members, resulting in 95% of art centres adopting the nationally accepted provenance database SAM.

IACA provides advocacy at CIAF and DAAF – raising awareness about the far north QLD membership of art centres, and is the first point of contact to find out relevant information.

IACA has finalized a six year strategic plan with an operational approach.

Kinship provides an event for artists to come together from different communities and create friendships and professional relationships.

The IACA Lucille Osborne Memorial emerging artist fellowship is awarded and the artists and Managers are able to meet the curators and collectors who are also invited.


Detail Bush Turkey, Zoe De Jersey. Image: Michael Marzic.


Abe Muriata presents at Cardwell conference. Image: Emma Fowler-Thomason.

Solomon Booth and Penelope Wensley, QLD Governor at Kinship Exhibition. Image: Kerry Trapnell.

Image: Grace Barnes.
A strong brand and are known as the go to for information on far North Qld art centres.

Our membership exhibition Kinship, is an educational and promotional event.

Published three colour newsletters annually, advocating and sharing information on what is happening in remote far North QLD, distributed across the region through tourism/visitor outlets and sent to over 300 stakeholders.

A comprehensive website.
Goals & Priorities

IACA is guided by the following goals:

- **Goal 1**: To steadily improve the sustainability of the Association.
- **Goal 2**: To provide high quality services and resources that support excellence in Far North Queensland art centres.
- **Goal 3**: To develop IACA’s role as the central coordination and communication point for training to Far North Queensland art centres.
- **Goal 4**: To strengthen IACA’s role as the central communication and networking point for members.
- **Goal 5**: To successfully advocate

**Goals Summary**

IACA aims to support art and cultural centres in remote Far North Queensland to better meet the needs of their member artists.
for our members according to our Mission and Values

• Goal 6: To build the profile for IACA and its members in inclusive ways and with a solid mandate.

The six goals identified above will be mainly implemented through five major projects and initiatives. These projects have been identified based on a gap analysis of services and operational requirements to support art centres and members in Queensland.

Some projects will extend beyond the six year timespan of this plan and require additional government, corporate or philanthropic funding.

**Arts Worker Mentoring Program:**
IACA’s membership has identified a need for an arts worker mentoring program. IACA will seek equivalent funding to that received by Desart and ANKAAA for their programs. The arts worker mentoring program will be open to arts workers employed through the membership and include curatorial internships, annual training workshops (involving skills development, gallery visits, discussions and networking), and intensive professional year-long development programs for high achievers.

**HR Support and Development for Art Centre Staff:**
In many art centres funding for employment programs has increased and there is a recognized need for research and recommendations to be made regarding the conditions of employment for art centre managers and arts workers as well as an endorsed code of conduct. IACA will form a steering committee with representation from industry experts to set wage and condition benchmarks for its membership.

**National Touring Exhibition and Catalogue:**
An exhibition of the members’ art work developed in partnership with a major public collecting institution and with the potential to tour nationally. An accompanying catalogue would also be developed.

**Extend the Membership Base in the Future:**
The IACA Management Committee, members and staff are aware that there are several communities that are in the process of developing their own art centres. IACA will seek additional funding to support these new art centres as they develop.

**Leadership Program:**
IACA will research successful leadership programs across the country to determine the best format for this program. It is envisaged that the program could include accredited leadership training, residencies and workshops delivered by specialists with the aim of building leadership skills within the community and empowering future leaders.
IACA has built a reputation for quality service delivery.
### Goals & KPI’s

#### Goal 1.

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<tr>
<td>Goal 6: To steadily improve the sustainability of the Association.</td>
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<tr>
<td>Identify and secure diverse revenue streams including philanthropic and corporate funding and in-kind support</td>
<td>Currently negotiating with government for additional funds and researching alternative funding streams.</td>
<td>Operational funding secured and project funding sought</td>
<td>Ongoing</td>
<td>Ongoing</td>
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<tr>
<td>Seek to work in collaboration with industry specialists and support agencies</td>
<td>Relationships established with ArtsLaw, Indigenous Art Code and other peak agencies etc.</td>
<td></td>
<td>Ongoing</td>
<td>Ongoing</td>
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<tr>
<td>Work collaboratively and maintain good relationships with government agencies</td>
<td>Excellent relationships with government established</td>
<td></td>
<td>Ongoing</td>
<td>Ongoing</td>
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<tr>
<td>Increase and then stabilise staffing levels to build capacity</td>
<td>Highly skilled manager employed</td>
<td>1 Manager, 2 Development Officers employed through temporary funding lift</td>
<td>Additional funding being sought for development staff.</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
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<tr>
<td>Best practice governance processes in place</td>
<td>IACA Management Committee members undertaking ongoing training to ensure best practice governance</td>
<td>Support from the IACA Manager</td>
<td>Regular meetings of the Management Committee scheduled and held as per constitution</td>
<td>Ongoing</td>
<td>Ongoing</td>
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<td>Ensure clear operational, financial, marketing, and specific project plans are in place</td>
<td>Current Strategic Plan 2013-15, annual work plan. All projects and initiatives undergoing planning process as initial step to test viability</td>
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IACA has built a reputation for quality service delivery.”
Overall Gab Titui winner 2015 Nancy Kiwat, Erubarts.

Image: Lynette Griffith
### Goal 1: To provide high quality services and resources that support excellence in Far North Queensland art centres.

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</tr>
</thead>
<tbody>
<tr>
<td>Regular visits to art centre members to provide practical community enterprise support and assistance</td>
<td>All art centre members visited at least once a year or as requested</td>
<td>14</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Regular IACA members conferences</td>
<td>Two conferences held each year</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>Good representation of members and their representatives attending IACA conferences</td>
<td>The majority of members are represented at the conferences</td>
<td>Members attend with at least one arts worker per art centre</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Develop leadership program for IACA Management Committee and members</td>
<td>Research phase – identify successful existing programs and funding sources</td>
<td>Establishment of leadership program</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Partner with research organisations and researchers to improve knowledge about the sector</td>
<td>Participating in CRC for Remote ATSI Economic Participation</td>
<td>Identify other opportunities as needed</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
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</tbody>
</table>

### Goal 2: To develop IACA’s role as the central coordination and communication point for training to Far North Queensland art centres.

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<tr>
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</thead>
<tbody>
<tr>
<td>Training delivered in key support area and according to identified need. Number of training opportunities delivered.</td>
<td>Training delivered as requested by art centres - Extended visits to art centres by Art Centre Development Officers (Lobbying for funding to support 2 positions and maintain service level)</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>Targeted sessions for artists and arts workers at IACA conferences.</td>
<td>Industry specialists invited to present at conferences</td>
<td>4</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Help members improve governance through training and mentoring</td>
<td>Research best on-site governance training consultants, delivery mechanisms and source funding - Liaise with CATSI</td>
<td>As requested</td>
<td>As requested</td>
<td>As requested</td>
<td>As requested</td>
<td>As requested</td>
<td>As requested</td>
</tr>
<tr>
<td>Statistical training data collected and utilised</td>
<td>IACA training outcomes recorded and used to identify trainees and develop future training targets</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

### Goal 3.
### Goal 4.

<table>
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</thead>
<tbody>
<tr>
<td>Goal 3: To strengthen IACA’s role as the central communication and networking point for members</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Regular meetings with and key stakeholders including funding bodies and support agencies</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Regular communications via telephone, email and at IACA conferences</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Consultations and collaborations with other peak agencies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Attend meetings of the peak agencies and share information</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Industry specific information circulated</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Information shared through monthly e-bulletin and newsletter</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
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### Goal 5.

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</thead>
<tbody>
<tr>
<td>Goal 4: To successfully advocate for our members according to our Mission and Values.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meetings held with government, non-government organisations and other peak bodies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Regular meetings held</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Partnerships and collaborative relationships developed; networks maintained across the sector</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current partnership with CIAF</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Further development of collaborative CIAF activities</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>
### Goal 6.

<table>
<thead>
<tr>
<th>Build national profile and position</th>
<th>Website in process of major upgrade, IACA branding nearing completion. Seeking funding for national touring exhibition and accompanying book</th>
<th>Website completed and updated Funding secured for national touring exhibition in partnership with public institution</th>
<th>Development of national touring exhibition and book</th>
<th>Start of national tour and publication of book</th>
<th>National tour continues</th>
<th>National tour continues</th>
<th>National tour continues</th>
</tr>
</thead>
<tbody>
<tr>
<td>IACA members promoted at industry events</td>
<td>Support for members at: CIAF and Artists’ Welcome DAAF Laura Dance Festival</td>
<td>Funding secured for national touring exhibition in partnership with public institution</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Promotional tools developed</td>
<td>IACA News newsletter produced and distributed</td>
<td></td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
<tr>
<td>Forums attended (members and staff)</td>
<td>Attended Desert Mob, Revealed, Indigenous Art Code</td>
<td></td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
<td>Ongoing</td>
</tr>
</tbody>
</table>

**Goal 5:** Build the profile for IACA and its members in inclusive ways and with a solid mandate.

Erub artists with works on Erub wharf. **Image:** Lynette Griffith
Organisational Support Planning
Financial Overview and Plan

IACA is jointly funded by Arts Queensland and the Federal Ministry for the Arts.

Arts Queensland funding supports both the operations of IACA and the biannual conferences through its Backing Indigenous Art program. The Ministry for the Arts funds IACA’s operations through the IVAIS program as well as discretionary monies.

IACA generates nominal income through its annual membership fee. Large organisations with sales of more than $100,000 pay $300 and smaller organisations with sales of less than $100,000 pay $150.

Historically peak bodies have attracted very little philanthropic or corporate funding mainly because they do not have the high profile product and outcomes that individual art centres can deliver. The most likely project to attract private sector money in the future is the proposed national exhibition and tour.

Financial Vision for the Six Year Period

IACA will seek funding for its ideal staffing structure (see below) and apply for project funding to support additional costs associated with the unfunded future projects and initiatives. Where possible and appropriate, IACA will partner with other organisations to deliver its program and ensure that all initiatives represent value for money.

It is worth noting that in the financial forecast table below, operational funding is contracted on a four-year basis and there may be opportunities for it to increase. Project funding is not secured and in the future may include funding opportunities that do not as yet exist.

In a changing funding landscape, it is very difficult to project funding across 6 years accurately.

At present the future financial security of IACA is in question. The current level of operational grants is inadequate and if continued will result in very diminished services being offered to members. In the table below an income budget line shows the shortfall. IACA staff are currently in discussions with the major funding bodies to determine if funding can be brought in line with that received by other peak agencies.
## Financial Forecast

### Income

<table>
<thead>
<tr>
<th></th>
<th></th>
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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Earned Income</td>
<td>2500</td>
<td>2500</td>
<td>3000</td>
<td>3000</td>
<td>3000</td>
<td>3500</td>
</tr>
<tr>
<td>Grants and Subsidies</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arts Queensland Recurrent – 4 year contract</td>
<td>160,000</td>
<td>160,000</td>
<td>160,000</td>
<td>160,000</td>
<td>160,000</td>
<td>200,000</td>
</tr>
<tr>
<td>Arts Queensland Other – 4 year contract</td>
<td>60,000</td>
<td>60,000</td>
<td>60,000</td>
<td>60,000</td>
<td>65,000</td>
<td>65,000</td>
</tr>
<tr>
<td>Ministry for the Arts – Recurrent – 6 year contract</td>
<td>160,569</td>
<td>166,000</td>
<td>166,000</td>
<td>166,000</td>
<td>166,000</td>
<td>166,000</td>
</tr>
<tr>
<td>Sub-Total Grant Funding Secured</td>
<td>380,569</td>
<td>386,000</td>
<td>386,000</td>
<td>386,000</td>
<td>391,000</td>
<td>431,000</td>
</tr>
<tr>
<td>Unfunded Operational and Projects</td>
<td>314,753</td>
<td>319,948</td>
<td>332,448</td>
<td>341,448</td>
<td>345,448</td>
<td>313,948</td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>697,822</td>
<td>708,448</td>
<td>721,448</td>
<td>730,448</td>
<td>739,448</td>
<td>748,448</td>
</tr>
</tbody>
</table>

### Expenditure

<table>
<thead>
<tr>
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<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Salaries and Wages</td>
<td>362,448</td>
<td>362,448</td>
<td>362,448</td>
<td>362,448</td>
<td>362,448</td>
<td>362,448</td>
</tr>
<tr>
<td>Other Program</td>
<td>208,374</td>
<td>216,000</td>
<td>223,000</td>
<td>228,000</td>
<td>234,000</td>
<td>240,000</td>
</tr>
<tr>
<td>Marketing and Promotion</td>
<td>55,000</td>
<td>56,000</td>
<td>58,000</td>
<td>60,000</td>
<td>61,000</td>
<td>62,000</td>
</tr>
<tr>
<td>Administration / Infrastructure</td>
<td>72,000</td>
<td>74,000</td>
<td>78,000</td>
<td>80,000</td>
<td>82,000</td>
<td>84,000</td>
</tr>
<tr>
<td>TOTAL EXPENDITURE</td>
<td>697,822</td>
<td>708,448</td>
<td>721,448</td>
<td>730,448</td>
<td>739,448</td>
<td>748,448</td>
</tr>
</tbody>
</table>
IACA aims to support art and cultural centres in Far North Queensland.

### Key Business Risks

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Identified risk</th>
<th>Level of risk</th>
<th>Impact of risk</th>
<th>Control measures / strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>External</td>
<td>Further changes to funding policies and programs</td>
<td>Medium</td>
<td>High</td>
<td>Regular meetings with funding agencies</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Lobby government</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Meet all reporting and acquittal requirements</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Transparent disclosure to funding partners of significant strategic changes</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Regular meetings with key decision makers and funding partners</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ensure participation when key funding partners consult on strategic directions</td>
</tr>
<tr>
<td></td>
<td>No increase to existing operational funding</td>
<td>High</td>
<td>Very High</td>
<td>Source diverse funding streams</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Regularly review affordable service delivery</td>
</tr>
<tr>
<td></td>
<td>Failure to secure additional project and program funding</td>
<td>Medium</td>
<td>High</td>
<td>Regularly review plan to reflect changes depending on available / secured funding</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Seek new partners both for financial and in-kind support</td>
</tr>
<tr>
<td>Membership</td>
<td>Decrease in membership</td>
<td>Low</td>
<td>Low</td>
<td>Continue high quality service delivery and ensure tailored to current needs</td>
</tr>
<tr>
<td>Operational</td>
<td>Poor communication with members</td>
<td>High</td>
<td>Very High</td>
<td>Regularly report and consult with members.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Test new communication platforms</td>
</tr>
<tr>
<td></td>
<td>Not enough funding for / termination of lease agreement</td>
<td>Low</td>
<td>Medium</td>
<td>Identify housing alternatives</td>
</tr>
<tr>
<td>Governance</td>
<td>Management Committee not determining strategic direction of organisation</td>
<td>Low</td>
<td>High</td>
<td>Regular meetings</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Training provided as required</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Contract consultants as needed</td>
</tr>
<tr>
<td>Staff &amp;</td>
<td>Losing skilled staff</td>
<td>High</td>
<td>Very High</td>
<td>Provide professional development opportunities</td>
</tr>
<tr>
<td>Succession</td>
<td></td>
<td></td>
<td></td>
<td>Ensure good HR practices are in place</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Review wage levels when additional funding is available</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Handover procedures in place</td>
</tr>
</tbody>
</table>
IACA aims to support art and cultural centres in remote Far North Queensland, Wik and Kugu art centre artists. Image: Michael Marzic
Management

Committee of Management

The IACA Management Committee has played a strong leadership role for the organisation and continues to provide vital industry representation for the membership.

IACA staff members provide both written and verbal reports on progress against the organisation’s Strategic Plan and projects at every board meeting. Upcoming opportunities and any external changes that may impact upon delivery are also raised and discussed.

A comprehensive written annual report and financial audited accounts are also produced.

<table>
<thead>
<tr>
<th>Member Name</th>
<th>Member Position</th>
<th>Length of Tenure</th>
<th>Expertise</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phil Rist</td>
<td>Director</td>
<td>4 year</td>
<td>CEO of a large Indigenous Organisation Guirringun Aboriginal Corporation for 20 years. Won highly commended award in the 2015 National Governance awards.</td>
</tr>
<tr>
<td>Solomon Booth</td>
<td>Committee Member</td>
<td>4 years</td>
<td>From Moa, Arts Solomon has been the chair of the IACA MC since inception and is a highly respected artist and chair of MOA Arts Board.</td>
</tr>
<tr>
<td>Melanie Gibson</td>
<td>Treasurer</td>
<td>2 year</td>
<td>Melanie is Assistant manager at Hopevale Arts and Cultural Centre.</td>
</tr>
<tr>
<td>Laurie Nona</td>
<td>Committee Member</td>
<td>3 years</td>
<td>Manager Badu Arts</td>
</tr>
<tr>
<td>Vikki Burrows</td>
<td>Committee Member</td>
<td>1 year</td>
<td>Manager of Bana Yirriji Art and Cultural Centre - Wujal Wujal</td>
</tr>
<tr>
<td>Maleisha Leo</td>
<td>Committee Member</td>
<td>1 year</td>
<td>Malesha is an Arts worker at Girringun Aboriginal Art Centre.</td>
</tr>
<tr>
<td>Diann Lui</td>
<td>Committee Member</td>
<td>1 year</td>
<td>Inaugural manager at Erub art centre, Di has been involved in the formation of IACA from 2010 and sat on the advisory group.</td>
</tr>
<tr>
<td>Abe Muriarta</td>
<td>Committee Member</td>
<td>1 year</td>
<td>Abe is a senior artist of international standing from Girringun Aboriginal Art Centre</td>
</tr>
</tbody>
</table>
Staff Management Structure

IACA is currently experiencing changes to its funding arrangements. At the time of writing this plan, the organisation had secured funding for a full-time Manager and part-time Administration Officer. IACA is currently negotiating for additional funds for one or two Art Centre Development Officers.

Current Funded Staffing Structure for 2016

Future Staffing Structure
Succession

Management Committee

New members of the Management Committee may be appointed as required.

To ensure that the Management Committee remains engaged and effective, the following systems are in place:

- Active recruitment of new Management Committee members undertaken as needed
- Checks to ensure Management Committee is representative of the members
- Management Committee induction procedure and Management Committee code of conduct in place

Staff

The organisation is very aware of how difficult it is to find and retain skilled staff. IACA has successfully recruited a Manager with extensive training, marketing and management expertise. Skilled staff are currently employed to undertake the development and support work with the members. It is anticipated that a new full management structure will be operational from July 2016.
The Management Committee has played a strong leadership role.”
2 annual professional development conferences
80+ participants annually
10+ specialist presenters across art sector, funding agencies, communications, digital marketing, art fairs, event management

“This has been the best yet conference for me for the excellent mix of presentations; government, art centre, practical, functional and organisational. Meeting up with everyone is important”
“Thanks to IACA for the support providing SAM training for myself and 3 other staff. Nothing compares to working with your own data.”

“IACA’s purpose, it’s mission and the help it provides to member art centres arise invaluable. Pam, Morag and Brett are all experienced individuals and key to IACA’s operation. It is excellent.”

“The knowledge that we have gained from IACA training officer and mentoring has really given us a boost. It has really helped to transform our operation and made life easier and now will streamline our operations.”
Disclaimer

This report has been prepared at the request of IACA by Susan Congreve (Congreve and Holt). Recommendations made in the report are largely based on judgment and opinion after extensive consultation with the Committee of Management, members, staff, external stakeholders and others. It is possible that IACA may choose not to implement the recommendations or that funding agencies may not support the proposed Strategic Plan. Accordingly, as circumstances may change, and as the funding agencies have not made formal offers of funding, we do not express an opinion as to whether the Strategic Plan is achievable or the outcomes projected will be realised.

As Congreve and Holt has relied entirely upon information provided to them, they do not assume any responsibility or liability for losses occasioned to IACA or to any other party as a result of the circulation, publication, reproduction or use of this Strategic Plan. In particular, Congreve and Holt reserves the right, but will be under no obligation, to review all calculations, assumptions or information included or referred to in this Strategic Plan.

Congreve and Holt take no responsibility for the way in which IACA chooses to use or implement the findings and recommendations made in the Strategic Plan.

Design and layout by The Hub Marketing Communications