

ASSEMBLY 197 TASMANIA'S LIVE ARTS CENTRE



BUSINESS PLAN 2022

**AS
SE
MBLY
197**

ACKNOWLEDGEMENT

We acknowledge the palawa people who have danced and made art across lutruwita for more than 60,000 years and whose lands was never ceded.

We pay tribute to their Elders past and present, and to other Elders of First Nations peoples.

Assembly 197 is a meeting place of people, art, and communities. Our home is in the heart of Launceston, located at the meeting of the laykila/North Esk, plipatumila/South Esk and kanamaluka/Tamar rivers.

Assembly 197 is fortunate to make, perform and share art. It is a privilege that we are able to bring the community together on this beautiful country.

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NO ARTIST LEAVES UNCHANGED




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“Mona Foma is continually impressed by Situate’s and Tasdance’s work, most recently the sold-out *After Erika Eiffel* – their brilliant collaboration presented in this year’s festival. We hope to follow-up with other collaborations between Situate, Tasdance and Mona Foma, building on the success of several past highly successful presentations like Situate’s production of Adele Varcoe’s *Onesie World* in 2018 and 2019. Their collective commitment to developing emerging and mid-career artists is outstanding.”

SHELLEY MCCUAIG ASSOCIATE DIRECTOR MONA FOMA

WHO WE ARE

ASSEMBLY 197 brings in a new era of genre busting art making, creating a fresh cultural asset and burst of energy in the north and throughout Tasmania. Together, we will transform live arts for and with Tasmanian communities, from our home at 197 Wellington Street, Launceston.

ASSEMBLY 197 is the home of T ASDANCE (the company), SITUATE (the program), and ARTERY (the outreach).

T ASDANCE fuses outstanding dance artists with innovative artists from other disciplines to create multifaceted contemporary dance. We know bodies love to dance and we passionately engage communities in dance making around Tasmania and beyond.

SITUATE places artists in conversations and situations that encourage them to think broadly and boldly; a space for investigation of practice – how it connects to place, artists, audience, and community.

ARTERY believes everyone should have the ability to experience art making by delivering bespoke programs individually designed to reach every corner of Tasmania.

ASSEMBLY 197 knows we make great art when we assemble.

ASSEMBLY 197 also hosts Stompin, Mudlark, and Rooke Circus as in-house organisations.



VISION

ASSEMBLY 197 – an iconic arts precinct where transformative art is created, experienced, and shared.

MISSION

Great art is made and shared when we assemble. ASSEMBLY 197 is an inclusive site for transforming artists, arts practice, and audiences; working with inquisitive artists in regional practice and connecting with curious audiences and creative communities.

GUIDING VALUES

OUR COMMITMENT:

At ASSEMBLY 197 we commit to DEEP LISTENING, DEEP THINKING and DEEP LEARNING. We do this through asking questions and being guided by respectful engagement.

OUR PROMISE:

We promise to continue to work and learn together, to build and celebrate shared creativity.

ASSEMBLY
197

OUR PEOPLE

ASSEMBLY 197 is led by Adam Wheeler and Emma Porteus, two dedicated and passionate Tasmanian creative professionals, working with a cohort of exceptional artists from across Australia to create work, interrogate practice, and to engage and inspire communities.

ASSEMBLY 197 is resoundingly Tasmanian and proud to be regional.

Adam Wheeler - Creative Director of ASSEMBLY 197 & Artistic Director of TASDANCE

Emma Porteus - Creative Director of ASSEMBLY 197 & Executive Producer of SITUATE

Sammie Lester and Gabriel Comerford - ARTERY Coordinators

Sinsa Mansell, Gabriel Comerford, Amber McCartney, Jenni Large, Kyall Shanks - TASDANCE Creative Associates

Sammie Lester - Associate Producer of ASSEMBLY 197 and Public Program Coordinator

Martin Tunley - ASSEMBLY 197 Finance and Governance Manager

Mary Scott - Situate 22-23 Producer

Rebecca Ross - Generate GC Producer

Rikki Mace, Alison Winn, Bernita Moore, Indea Quinn, Freyja Wild, Conor Wild - Public Program Teachers

CREATIVE COLLABORATORS 2022 - Harley Jac Mansell, Niara Mansell, Janice Ross, Jamie Graham, Nathan Pitchford, Darryl Rogers, Troy Merritt, James Mangohig, Dewayne Everettsmith, Michelle Manyard, Lucy Bleach, Laura Thoms, Chris Williams, Alvin Darcey, Lex Randolph, Chris NG, India Collins, Bec Stevens, Edith Perrenot, Priscilla Beck, Isabella Foster, Laura Gillam, H.K Vermeulen, CJ Anderson, Darcie Boatswain, Kathy Mackey, Jordan Wilkinson, Sophia Franks, Grace Dewar, Ellamay Fitzgerald, Laurie Oxenford, Matt Neil, Keia McGrady, Beth Reece, Jo Lloyd, Pete Mattila, Andrew Treloar, Duane Morrisson, Frankie Snowdon, Madeleine Krenek.

THE BOARD - Peter Matthews, Pat Chilvers, Kai Beyerle, Simon McKenzie, Ben Lovitt, Alison Jales, Denise Robinson, Adrienne Picone.

ASSEMBLY
197

OUR CREATIVE PARTNER

ASSEMBLY 197 partnerships are intrinsic to realising our artistic and financial objectives. We will continue to increase the number and diversity of partnerships developed over the last 40 years.

PRESENTING PARTNERS

Ten Days on the Island, Mona Foma, Junction Arts Festival, The Unconformity, Vrystaat Festival (South Africa), Melbourne Fringe, Bleach Festival, Darwin Festival, ANTI Festival (Finland), Santarcangelo Festival (Italy) and Next Wave Festival.

SPONSOR PARTNERS (in-kind)

Jansz, Havilah, Foot & Playsted, Yoga Loft, 2insight. The Accommodation Group, and Launceston City Council

COLLABORATING PARTNERS (Artistic)

IO Performance is our production partner.

pakana kanaplila, GUTS Dance (NT), Skinnyfish Music (NT), QVMAG, Soma Lumia, VJAM, Mudlark Theatre, Watch This Space (NT), Punctum (VIC), NorthSite (QLD), and DADAA (WA)

FUNDING PARTNERS

Local: City of Gold Coast

State: Arts Tasmania, Tasmanian Community Fund

Commonwealth: Australia Council for the Arts, Department of Infrastructure, Transport, Regional Development and Communications, Festivals Australia, and the RISE fund.

ASSEMBLY
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LAUNNIE CAN DANCE

A dance artist, a storyteller, and a filmmaker will work with schools and the community located in the northern suburbs to create a cross artform performance. LAUNNIE CAN DANCE will use dance, physical theatre and film to share an original Launceston story with, by and for our community.

Over six weeks the LAUNNIE CAN DANCE team will visit five–six schools twice a week to collaborate, devise and rehearse with students to create the work. School workshops will be augmented by a weekly evening rehearsal as an opportunity for the wider community to be involved. The result will be approximately 150 participants performing together on the Princess Theatre Stage.

We are seeking \$40,000 to deliver LAUNNIE CAN DANCE, which aligns with and supports the strategic directions of ‘Our Culture: City of Launceston Cultural Strategy 2020- 2030’:

- » The ARTERY team and all of us at ASSEMBLY 197 believe everything we do should begin with the acknowledgement of the place we make art. We pay respect to the palawa people as the original and ongoing custodians of the lands and seas of lutruwita/Tasmania.
- » LAUNNIE CAN DANCE will build and extend our partnerships with the schools and communities of Northern Launceston.
- » Presenting LAUNNIE CAN DANCE at the Princess Theatre will realise the potential of cultural places and assets. Some of the participants may not have ever been to the Theatre, let alone been there as performers.
- » LAUNNIE CAN DANCE will foster creative practice for all involved as they develop and present a new arts project
- » Importantly, it will allow them to share their story with a wider audience, revealing Launceston’s cultural stories through live art.

LAUNNIE CAN DANCE is an exciting new community engagement program reaching and engaging young people and the wider community in our Northern Suburbs, meeting the objectives of the My Place My Future Plan.

ARTERY proposes to deliver LAUNNIE CAN DANCE from 13th June – 12th August (includes the mid-year break). Dates will depend on schools and theatre availability.

LAUNNIE CAN DANCE is modelled on the highly successful Alice Can Dance, founded by Tasdance’s Artistic Director, Adam Wheeler. In 2022 Alice Can Dance celebrates 10 years of making dance with thousands of young people in Alice Springs. Here is one of the videos from ALICE CAN DANCE - <https://vimeo.com/242418598>

BUDGET

LAUNCESTON CITY COUNCIL SUPPORT	
Dance Artist - Gabriel Comerford @ \$1,420 per week for six weeks	\$8,520
Physical Theatre Artist - TBC @ \$1,420 per week for six weeks	\$8,520
Filmmaker - Luci Reid @ \$1,420 per week for six weeks	\$8,520
Creative Production Management	\$5,000
Princess Theatre Hire	\$5,000
Costume, Set, and other Technical Costs	\$2,000
Documentation	\$2,000
Contingency	\$480
LAUNCESTON CITY COUNCIL TOTAL	\$40,000
TASDANCE CONTRIBUTION - ADAM, EMMA, SAMMIE + MARKETING	\$16,290
LAUNNIE CAN DANCE TOTAL	\$56,290

LAUNNIE CAN DANCE MARKETING STRATEGY

This plan is designed with the intention of the program beginning in June 2022, dates may vary accordingly.		
DATE	ACTION	DETAIL
Upon news of the event being supported.	Call Out to Schools	Artery will reach out to schools in the northern suburbs to begin consultation to deliver program
Upon news of the event being supported.	Marketing and Communications Investigation of northern suburbs	Consultancy for activation of marketing in the northern suburbs will be conducted
Upon news of the event being supported.	Graphic Designer engaged to design the LCD Poster and image collateral	Artery will work with Tassie based graphic designer Studio Bacon to design the imagery for the program
6th June	LCD Media Release sent	A Media Release about LCD in preparation for Tickets going on sale and the program beginning
13th June	Media Launch of LCD	Official launch of the program coincides with the beginning of the program
13th June	Tickets go on sale at the Princess	Tickets go on sale at the Princess to the public
13th June	Poster distribution across the Launceston Greater area	Distribution will target supermarkets, notice boards, cafes across the city
13th June	Facebook Event, Website update	A Facebook event will be set up for LCD, alongside updated information on the Tasdance and Assembly 197 websites
13th June - 12th August	Weekly Social Media Posts	Weekly social media posts while artists are in schools working Artery posts will be presented through Tasdance platforms
13th June - 12th August	TV Sponsorship	The Artery will explore sponsorship for a TVC from Southern Cross or WIN TV
13th June - 12th August	Media Interviews	The Artery team will continue to sort out media interview opportunities both locally, statewide, and nationally - ABC, radio, Arts Hubs, The Examiner
12th July	Tasdance E-Newsletter sent to subscribers	Tasdance has a subscription following of about 3,000
12th August	Media Call	Promote LCD in the Princess Theatre. Get media at Theatre to speak to creatives and students.

OUR MARKETING

OUR STRATEGIC APPROACH IN A DIGITAL WORLD

ASSEMBLY 197 is Tasmania's live arts centre – a fresh and leading cultural asset. Our marketing focuses on reaching local, regional, national and international audiences by adopting a mainly digital marketing approach coupled with community networking. ASSEMBLY 197's marketing will build on the strong reputations of its individual artistic domains – Tasdance, Situate and the re-imagined Artery, but seek new, potentially low-cost marketing opportunities arising from our new collaborative model.

While ASSEMBLY 197 will adopt a largely digital marketing approach to connect with and engage audiences and participants, we recognise that some of Tasmania's relatively small and dispersed population choose a lifestyle with limited connection to the digital world. Our marketing approach accommodates the dual challenge of reaching people who embrace digital technology and those who do not.

NEW IDENTITY, NEW OPPORTUNITIES

In late 2021 into 2022, we will engage external social marketing expertise to rebrand for ASSEMBLY 197 incorporating associated sub-brand identities for Tasdance, Situate, and Artery, and create a comprehensive marketing plan.

As ASSEMBLY 197 evolves, we will seek new opportunities for brand exposure by:

- + Aligning with non-arts businesses, introducing our art to new audiences via artisan restaurants, wineries, boutique accommodation, design and architecture, and independent lifestyle brands.
- + Securing regular exposure at high-profile Tasmanian festivals including Mona Foma, The Unconformity, and Ten Days on the Island; and as ASSEMBLY 197 reaches beyond Tasmania we will cross-promote with interstate peer organisations to help grow our interstate audiences (currently 20%).
- + Collaborating with Tourism Tasmania during performance seasons to be featured as a cultural event for Visiting Journalist Programs (VJPs), bringing key interstate journalists to experience ASSEMBLY 197 works as part of a wider Tasmanian experience.
- + Proposing the Creative Directors to guest review national and international art events visiting Tasmania and submit articles to national arts media about the creative industries in Tasmania and their distinctly different art-making.

- + Pursuing partnerships with commercial/retail organisations and State Government departments, Tourism Northern Tasmania and Discover Tasmania to encourage and facilitate the use of ASSEMBLY 197 images in their marketing material or for live performances at corporate events, conferences or other gatherings such as cultural ministers' meetings.

ENGAGING AUDIENCES

ASSEMBLY 197 will continuously improve access to performances, classes and community projects with a target of 57,200 total audience members reached and over 4,500 community and student participants by 2025.

Our focus is on:

- + Ensuring our artistic program reflects the state's cultural and social demographics and seeding new projects to engage emerging Tasmanian communities.
- + Capitalising upon highly regarded visiting national artists- in-residence.
- + Promoting the company's track-record of presenting high quality work - celebrating successes from artistic, educational and creative industry development perspectives.
- + Positioning Launceston (and Tasmania) as an emerging hub for creative industries, cementing our growing reputation as a vibrant home for contemporary and experimental art and an incubator for developing artistic talent.
- + Continually updating our website and social media presence to improve online experiences for audiences and participants and complimenting online promotion by using traditional news and other media, printed promotional materials, and connecting with community networks.
- + Working closely with schools, community groups, local government, arts institutions, and festivals through multi-year partnerships to alert existing and new audiences to our work, opportunities to participate, and encourage long-term engagement.
- + Adopting social media ambassadors or influencers to contribute to Assembly 197 feeds. Deepening our partnership with the Tasmanian Department of Education and UTAS to boost communication about and encourage greater engagement in our artistic program.
- + Leveraging the reputation of the Artery education program among parents, former participants, or teachers.
- + Participating in Australian and international creative industries



OUR REACH

WE ARE FOR ALL TASMANIANS

ASSEMBLY 197 is in the North, centrally located in Launceston and within a few hours' drive of anywhere in Tasmania. Our programs are mobile, community-focussed, and built on rigorous live arts practice. We will draw state, national and international attention to Launceston and promote the cultural vibrancy of northern Tasmania.

SHARING TASMANIAN STORIES

This is a continuation of our work and history. Tasdance is known throughout Australia as a leading contemporary dance company that produces engaging and exciting art from our regional location. Through our collaborations and partnerships we bring the outside into Tasmania, ensuring national and global connections. We are proud to dance the stories of our place and our people and share them with the world.

Tasdance has long been a roving ambassador. Unlike festivals that hold a focussed event every year or two, Tasdance operates throughout the year. Our audience reach is considerable. In recent years, we have witnessed a marked increase in community participation, and our self-funded education programs grow steadily every year.

ENABLING CREATIVE TASMANIANS

Situate, by supporting emerging and mid-career artists and creative practitioners to build sustainable careers, has had a lasting impact across Tasmania, interstate, and internationally. By connecting Tasmanian and other Australian artists from outside metropolitan areas with mentors and helping artists develop their ideas into fully realised artworks, Situate undoes some of the isolation of regional life and equips them with the skills to continue to make a living from creating.

Artery complements Situate. Artery will offer professional development and career pathways, enabling a sustainable, resilient and creative future for Tasmanian students, artists and educators.

MAINTAINING TASMANIAN CONNECTIONS

We are willing collaborators. Tasdance and Situate have had a healthy presence in Tasmanian festivals in recent years, and again in 2021. By partnering with festivals, we contribute substantially to the impressive cultural tourism and economic benefits they deliver. With Artery, our relationships and collaborations will grow stronger each year.

Our partnership approach will draw other arts organisations to us, sharing our resources at 197 Wellington Street, enhancing artistic output and community vitality. Tasdance and Situate have a major impact beyond Tasmania, reaching audiences on mainland Australia (Melbourne, Bendigo, Alice Springs, Darwin, Perth, and the Gold Coast) and internationally including Guadalajara (Mexico) and various international festivals Vrystaat (South Africa), ANTI (Finland), and Santarcangelo (Italy). This builds on past national and international tours and international collaborations by Tasdance over its 40-year history.

OUR METHODOLOGY

THE ALCHEMY OF LIVE ARTS

ASSEMBLY 197 an innovative and exploratory space for the interrogation of arts practice and how it connects us to place, artists, audiences and communities.

At ASSEMBLY 197 we invest in our projects across a two-year cycle, giving time to fuel concepts, develop strong partnerships and deliver memorable and impactful performance experiences.

We do all of this from our home at 197 Wellington Street, Launceston. We are devoted to interdisciplinary arts encounters, awakening creative pursuits not yet imagined, and producing genre-busting art.

At ASSEMBLY 197 artists and arts practice are key. The way we work together is through collaboration and shared creativity. At the core of this are our values: DEEP LISTENING, DEEP THINKING and DEEP LEARNING.



IMAGE: Melanie Kate Photography – SITUATE 22–23

MEASURING SUCCESS

We measure our success through five Strategic Pillars:

1. NURTURING ARTISTS

Our work and our home focuses on the development of sustainable careers for innovative artists who want to and can transform the future.

2. REGIONAL PRIDE

From the island, to the desert, to the tropics, we make art that is distinctively regional. We champion the regions of Australia and the artists who call them home.

3. STRONGER TOGETHER

Stronger Together with First Nations' artists, all bodies and all Tasmanian communities. We dedicate time, space and resources to further develop and share all forms of art and creativity. Stronger Together by securing collaborations and partnerships on and off the Island to enhance artistic endeavour, consolidate critical support, strengthen relationships with presenters and extend audiences and community participants.

4. ALL BODIES CREATING

Art is for all to experience and cherish regardless of age, gender, skill, culture, ability and geography. We place audiences at the centre of the arts experience and provide opportunities for local creatives to learn new skills.

5. ORGANISATION INTEGRITY

ASSEMBLY 197 will act with integrity in all that it does. We are guided by our values and code of conduct and a range of appropriate policies and procedures

OUR FINANCES

RISE and the Australia Council, plus a carry-over of \$10,000 from 2020.

Situate also receives \$125,000 per annum from the City of Gold Coast to run the Generate GC program.

WE ARE STRONG FINANCIAL MANAGERS

ASSEMBLY 197's recent financial position and our demonstrated capacity to attract support from all levels of government are built on a robust internal financial management system. The company is well managed and governed, consistently returning modest surpluses in a highly volatile arts-funding environment and has good reserves.

OUR CASH RESERVES PROTECT OUR ORGANISATIONAL RESILIENCE

In the period 2016 – 2021, Tasdance committed to increasing its cash reserves to \$250,000 to allow for unforeseen expenses relating to infrastructure and equipment requirements or significant changes to funding – as experienced in recent years. Having recorded surpluses in the last four years (2017, 2018, 2019 and 2020), The company achieved its target in June 2021.

From 2022 onwards, ASSEMBLY 197 amplifies this strong performance by committing to a new target in the years 2022 – 2025 of an annual surplus of 5% to be reinvested directly back into the artistic program in each subsequent year, whilst aiming to maintain cash reserves at \$300,000

OUR 2021 PROGRAM SHOWS WHAT INVESTMENT ACHIEVES

Tasdance received an annual allocation of \$200,000 in 2020 from Arts Tasmania, which was extended to 2021 in response to COVID. Tasdance has attracted \$78,300 in project grants for 2021 activity, bringing state support to \$278,300 for the year; Situate North received \$26,000 via a partnership with RANT Arts in 2021. Thus, total support from the state exceeds \$300,000 for 2021, but almost \$500,000 of government funding is invested in the 2021 program resulting from project rollovers due to COVID and the amalgamation with Situate.

We managed to secure a suitable level of funding for the 2021 program, which demonstrates our capacity as ASSEMBLY 197 to secure and manage financial investment for producing and delivering a diverse statewide artistic program.



IMAGE: Melanie Kate Photography – SITUATE NORTH

OUR HISTORY

ASSEMBLY 197 is the coming together of Tasdance and Situate.

Along with allowing us to work together closely in the development and performance of live art, combining our resources in ASSEMBLY 197 strengthens our organisational resilience and financial stability, ensuring our continued good governance. It puts us in a position where we can share our ideas with other artists and arts companies.

We set out on this journey because it had become clear that a new path was necessary. For Tasdance, it was evident that producing its own seasons in conventional in-theatre formats was no longer viable. Similarly, the future of Situate was uncertain due to broader funding decisions.

The rewards of this change of direction came quickly. Within the first three months of Tasdance and Situate partnering they co-presented the sell-out *After Erika Eiffel* (Mona Foma). It was celebrated as a challenging work of physical performance, a tangible, successful outcome of a tripartite cultural partnership: Mona Foma, Tasdance and Situate. In addition, 2021 finished strong with Tasdance and Situate presenting *Where Do We Start?* (Ten Days on the Island), *Collision & SEED* (The Unonformity), and *Illuminate*.

We remain committed to art making and development. Our organisational renewal reflects and honours the histories of both organisations.

Tasdance is an award-winning, dynamic Australian company presenting programs that develop artists, extend audiences and engage communities. Over 40 years, Tasdance has created almost 200 Australian dance works by more than 300 artists and choreographers – an outstanding achievement by any measure, but particularly impressive for a regionally-based organisation tucked away in Launceston.

The Tasdance repertoire includes many of the luminaries of Australian contemporary dance. We will continue to commission Australian choreographers, both emerging and established, and engage leading dancers, designers and composers: collectively the life force of contemporary dance development.

The Situate Program grew out of the Splendid Lab, originally facilitated by the Australia Council and run in partnership with Splendour in the Grass. In 2013 Salamanca Arts Centre took up the reins of the program after a tender process led by The Australia Council. After a tender process led by the Australia Council in 2013, Situate became part of SAC's core programming. In 2021, the program moved to its new home at Tasdance, led by current Situate Executive Producer Emma Porteus. Emma has been the driving force behind Situate's success since 2017, including designing the strategy and delivering Generate GC, the second iteration of the program for the City of Gold Coast.

Since 2017, Emma has increased the reach and profile of the Situate program, producing fourteen festival commissions, including four international festivals.

The program's dual aims are:

- + Working with regionally based artists and partner organisations to make work for festivals and presenting partners across Australia and internationally (when possible).
- + Working with artists to develop lasting national and international networks and sustainable careers.



IMAGE: Julian Frichot – After Erika Eiffel

OUR PARTNERS

MAJOR FUNDING PARTNERS



ASSEMBLY 197 is assisted through Arts Tasmania by the Minister for the Arts

SPONSOR PARTNERS



FUNDING + PHILANTHROPIC PARTNERS

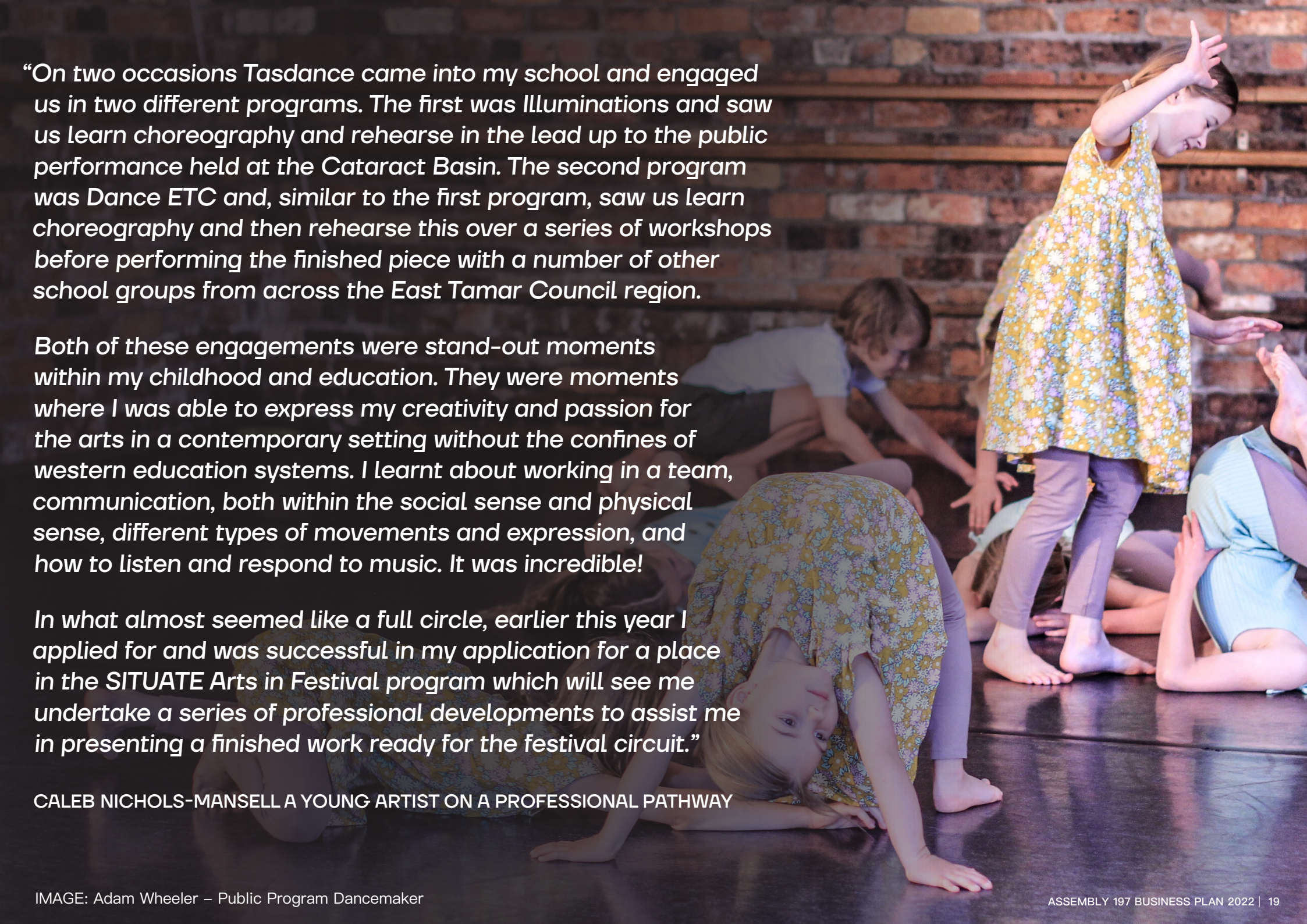


COLLABORATING PARTNERS



PRESENTING PARTNERS



A group of young girls are in a dance studio. One girl in the foreground is on the floor, wearing a floral dress and purple leggings, looking up. Another girl in a similar floral dress stands next to her, also looking up. In the background, other girls are on the floor, some in light blue dresses. The background is a brick wall.

“On two occasions Tasdance came into my school and engaged us in two different programs. The first was Illuminations and saw us learn choreography and rehearse in the lead up to the public performance held at the Cataract Basin. The second program was Dance ETC and, similar to the first program, saw us learn choreography and then rehearse this over a series of workshops before performing the finished piece with a number of other school groups from across the East Tamar Council region.

Both of these engagements were stand-out moments within my childhood and education. They were moments where I was able to express my creativity and passion for the arts in a contemporary setting without the confines of western education systems. I learnt about working in a team, communication, both within the social sense and physical sense, different types of movements and expression, and how to listen and respond to music. It was incredible!

In what almost seemed like a full circle, earlier this year I applied for and was successful in my application for a place in the SITUATE Arts in Festival program which will see me undertake a series of professional developments to assist me in presenting a finished work ready for the festival circuit.”

CALEB NICHOLS-MANSELL A YOUNG ARTIST ON A PROFESSIONAL PATHWAY

ATTACHMENTS



IMAGE: Maleika Halpin – GENERATE GC

WORKING WITH FIRST NATIONS ARTISTS + COMMUNITIES

OUR GUIDING VALUES

1. Our acknowledgement:

We acknowledge the palawa people who have danced across lutruwita for more than 60,000 years and whose lands were never ceded.

2. Our Commitment:

We commit to Deep Listening, Deep Thinking and Deep Learning.

We will do this through asking questions and being guided through respectful engagement.

3. Our Promise:

We promise to continue to work and learn together to build and celebrate shared creativity.

We do this by:

- Continuing to work with local and national Aboriginal artists in developing and showcasing First Nations-led work.
- Embracing opportunities to co-create work that reflects our shared place, space and histories.
- Ongoing cultural guidance from Tasmania's Aboriginal elders.
- Consulting with the the Tasmanian Aboriginal Centre in relation to language, cultural practices, and cultural protocols.
- Acknowledging and listening to Aboriginal community members.
- Understanding that when outside of our state we acknowledge and seek the same guidance from those nations of the land we are working upon.
- Providing space and place for Aboriginal creatives to work, produce, create and collaborate.

- Recognising and, where and when welcome, attending community and cultural events such as NAIDOC and other reconciliation events.
- Continuing to acknowledge First Nations lands, seas, and culture in all aspects of our business and at all levels of our programs.

Rather than making statements we will continually question how we grow meaningful and reciprocal relationships with our First Nations creatives and communities.

Three guiding principles: Deep Listening, Deep Thinking, and Deep Learning compel us to consider:

- Deep Listening
 - Who do we listen to?
 - How do we provide opportunity for listening?
 - What questions do we ask?
 - What stories do we share?
- Deep Thinking
 - What is shared creativity?
 - What does shared creativity mean to everyone?
 - How can we be fully inclusive of all palawa community?
 - How do we make all community welcome?
- Deep Learning
 - What have we learned?
 - What more can we learn?
 - What changes do we continue to make in everything we do?
 - How can we welcome palawa inclusion in all that we do – our teaching etc?
 - How can we share (pass on / celebrate / lead by examples) what we learn?
 - Who do we share with – and how?

ACCESS, INCLUSION + HEALTH & WELLBEING PLAN

As a leader in the national arts sector, ASSEMBLY 197 recognises its position to enable all artists, including artists with disabilities, CALD, First Nations and gender diverse artists to play a full role within the cultural landscape and to engage critically with all that the organisation does.

To this end, ASSEMBLY 197 is committed to developing an Access, Inclusion and Health and Wellbeing plan in conjunction with the accessibility upgrades of 197 Wellington Street. This plan will consider aspects listed below and adhere to the requirements of the Tasmanian and Commonwealth Anti-Discrimination Acts:

- *Access and Participation* refers to barriers that prevent anyone with a disability from accessing and participating in the arts both as audiences and as participants
- *Arts and Cultural Practice* refers to barriers that prevent artists with a disability from realising their artistic ambitions; and
- *Audience Development* refers to raising the profile of work created by artists with disabilities.

Health and Wellbeing

The performing arts has long been associated with poor mental health management and outcomes across Australia (and internationally) from research published by Entertainment Assist (2016):

- the majority of Australian entertainment industry workers express an overwhelming passion for their creative work
- there is a powerful, negative culture within the industry including a toxic, bruising work environment; extreme competition; bullying; sexual assault; sexism and racism.
- there are high levels of mental health problems (greater than 40% among dancers) and 'suicidality'. Barriers to seeking assistance include financial, lack of accessible resources, stigmas associated with asking for help, and poor support within the workplace.

In response to this research, we wish to develop and implement an integrated mental health and wellbeing policy/strategy at Tasdance. We endeavour to create a workplace and community in which conscious prevention, protection, promotion and support of mental health is part of our everyday operations. We want to explore proactive preventative strategies to remove or respond to known and emerging risks to mental health and wellbeing.

Our guidelines/framework:

- Prevent psycho-social work-related hazards by eliminating or reducing risk
- Promote the positive aspects and protective factors of work
- Promote positive mental health and wellbeing
- Manage mental health and wellbeing problems effectively if and when they arise

Actions based on these guidelines are intended to support the psycho-social safety of:

- Team and company members, leaders and managers, volunteers, presenters, collaborators and others who work on live performance sites and events

RISK MANAGEMENT AND COVID 19 SAFETY

ASSEMBLY 197 has a comprehensive risk management plan; the top ten risks are set-out in the following risk management framework.

In addition, our detailed COVID Safety plan can be accessed on our website by searching online for Tasdance and COVID

IMPACT	Catastrophic (5)	Major (4)	Moderate (3)	Minor (2)	Insignificant (1)
PROBABILITY					
Almost certain (5)	25 Unacceptable – urgent action required	20 Unacceptable – urgent action required	15 Unacceptable –urgent action required	10 Management control required	5 Monitor
Likely (4)	20 Unacceptable – urgent action required	16 Unacceptable –urgent action required	12 Management control required	8 Management control required	4 Monitor
Moderate (3)	15 Unacceptable – urgent action required	12 Management control required	9 Management control required	6 Monitor	3 Acceptable
Unlikely (2)	10 Management control required	8 Management control required	6 Monitor	4 Monitor	2 Acceptable
Remote (1)	5 Monitor	5 Monitor	3 Acceptable	2 Acceptable	1 Acceptable

TYPE	RISK	PROBABILITY	IMPACT	LEVEL	STRATEGY(S) TO MITIGATE
Management	Loss of CD with notice	3	3	9	<ul style="list-style-type: none"> Clear succession plan
	Unforeseen loss of CD	3	5	15	<ul style="list-style-type: none"> Follow succession policy and implement succession plan. Reasonable conditions in contracts and ensure current employment standards and fair work provisions/ NES standards followed. Suitable support from Board
Reputation and Branding	Failure to get and keep corporate/philanthropic and presenting partners	3	3	9	<ul style="list-style-type: none"> Realistic budgeting to ensure projects only occur when income is confirmed.
	Loss of reputation with funders, sponsors, supporters, participants, audiences and, presenting partners	2	5	10	<ul style="list-style-type: none"> Establish an appropriate brand strategy and brand values strategy supported by a relevant marketing and communications plan that is reviewed regularly Maintain quality communication with funders, sponsors, supporters, participants, audiences and presenting partners. Identify any potential contentious issues or conflicts of interest and alert funders, sponsors, and other partners/ stakeholders.corporate

Human Resources and Capacity And COVID	Staff Burnout	3	3	9	<ul style="list-style-type: none"> ■ Regular performance and work plan reviews ■ Ensure all annual leave is taken as entitled ■ Lieu time used to compensate for overtime within a set timeframe
	Unable to meet demand	3	3	9	<ul style="list-style-type: none"> ■ Realistic, detailed, and carefully managed program scheduling and adapt program accordingly ■ Contingency plans to replace artistic/teaching personnel and facilities if necessary ■ Secure and use additional funding/support to increase capacity on projects where appropriate
	Artists incurring injury in development	3	3	9	<ul style="list-style-type: none"> ■ Mindful project development regimen and appropriate treatment and follow-up rehabilitation program ■ Contingency plans
	Artists incurring injury in performance or public outcome	3	5	15	<ul style="list-style-type: none"> ■ Ensure suitable insurance cover ■ Appropriate risk plan in place
	COVID outbreak affecting personnel, performers or audience	3	3	15	<ul style="list-style-type: none"> ■ Follow all state mandated COVID protocols and ensure personnel, audiences and participants follow social distancing and safe hygiene practices.
Financial	Failure to break even at End of Year reporting period	3	3	9	<ul style="list-style-type: none"> ■ Make realistic projections based on precedent and adequate forecasting around potential cost increases ■ Share risks with collaborating organisations whenever possible ■ Ensure appropriate and adequate marketing effort ■ Partner with presenters to share risk and receive commission fees
	Failure to achieve government and financial support targets	3	5	15	<ul style="list-style-type: none"> ■ Maintain good communication with funding agencies and governments, with timely reporting ■ Revise operational and employment levels ■ Continuous disclosure to key funding partners of significant personnel and strategic changes or results ■ Six monthly meetings with key funding partners

OUR BOARD

DIRECTOR	POSITION	LOCATION	ROLE	EXPERIENCE	YEARS
Peter Matthews	President	Woodend, Victoria	President; Member Finance, Audit and Risk Committee; Governance Committee; 40th Anniversary Committee.	Over 40 years in the creative arts as an artist, manager, consultant and academic – encompassing dance, youth arts, regional arts, circus, performing and visual arts, photography, community arts, tertiary education, literature and poetry.	5 years
Trisha Dixon	Co-Vice President	Launceston, Tasmania	Co-Vice President; Member Artistic Advisory Group; Member 40th Anniversary Committee.	Over 20 years' involvement with Tasdance starting at age 21 performing the work of over 35 Australian and international choreographers plus roles including artistic associate, choreographer, and rehearsal director.	5 years
Ronald Layne	Co-Vice President	Longford, Tasmania	Co-Vice President; Chair, Governance Committee; Chair, 40th Anniversary Committee.	Almost 50 years' experience in the arts – management of small arts organisations and senior management roles in strategy, research, policy, audience development and international market development at the Australia Council for the Arts. Plus fund raising and sponsorship roles with the Australia Business Arts Foundation, Theatre Royal Hobart, and Tasdance. Previous Board roles include Tasmanian Theatre Co., Tasdance (2009–2012), and Junction Arts Festival (inaugural President).	3 years (re-joined 2018)
Pat Chilvers	Treasurer	Launceston, Tasmania	Treasurer; Chair, Finance, Audit and Risk Committee	Dancing since age 7, Pat has over 35 years' experience in public practice mainly at Deloitte Chartered accountants and recently as Finance Manager at HR Plus Tasmania.	4 years
Kai Beyerle	Company Secretary	Launceston, Tasmania	Company Secretary; Deputy Chair, Governance Committee.	A specialist in commercial law who grew up in NW Tasmania, Kai brings experience in advising and assisting charities and community organisations on governance matters, as well as in relation to their property and commercial affairs.	3 years
Alison Jales	Director	Launceston, Tasmania	Director; Member, Artistic Advisory Group; Member, Marketing and Development Committee.	Launceston –based teacher with a passionate interest in dance and for its inclusion in the curriculum. Alison is a Council and Executive member of the Australian Education Union, a member of the Teacher Registration Board, and has worked with Curriculum Services to create resources for teachers.	2 years
Simon McKenzie	Director	Brisbane, Queensland	Director; Member, Governance Committee.	Simon grew up in Burnie, where his family supports various local community activities. Currently works as a research fellow in the Law and the Future of War research group at the University of Queensland Law School and has worked as a policy officer for the Department of Justice and Regulation in Victoria, a researcher at the Supreme Court of Victoria, and a commercial lawyer.	2 years
Denise Robinson	Director	Launceston, Tasmania	Director	Highly accomplished artist, arts administrator, and project manager. Over 35 years' experience in administration and management – 25 in the arts and creative sector. Senior roles in government departments and agencies – including Arts Tasmania, corporate business, community, and industry sectors.	Co-opted 2020, Elected 2021
Ben Lovitt	Director	Launceston, Tasmania	Director; Chair, Marketing and Development Committee	A strategic marketer with significant experience in online digital marketing. Ben has won awards including from the Australian Marketing Institute in 2018 for marketing excellence and from the Launceston Chamber of Commerce in 2015 for business excellence.	2 years

GOVERNANCE

Tasdance (operating as ASSEMBLY 197) is a not-for-profit public company limited by guarantee. It is an Australian Charities and Not-for-Profit Commission (ACNC) registered charity and has tax-deductible gift recipient status under the Register of Cultural Organisations (ROCO).

CONSTITUTION, CHARTER AND POLICIES

The Tasdance Board ('the Board') is the governing authority of Tasdance (operating as ASSEMBLY 197) and has the power and functions given to it under the Tasdance Constitution, the *Corporations Act 2001* (Cth), and the *Australian Charities and Not for Profit Commission Act 2012* (Cth).

Tasdance adopted a new constitution in 2019 to ensure consistency with contemporary governance standards and legislation. In addition, a new Board Charter and a comprehensive suite of essential governance, HR and operational policies has been instituted to support the new generation and guide the Board and the company in its decision-making, day-to-day operations, and management into the future.

THE BOARD

The Board is well connected locally, state-wide, and nationally. Its skills mix is an effective blend of high-level strategic thinking and pragmatic and practical approaches to ensuring that ASSEMBLY 197 is well led and supported in achieving its vision and inspirational aspirations.

The Board meets every two months and the Finance Audit and Risk Committee reviews financial reports monthly. Board Directors and personnel also meet annually for strategic visioning, review, and forward planning.

COMMITTEES AND ADVISORY GROUPS

Finance, Audit and Risk Committee

The Finance, Audit and Risk Committee meets bi-monthly one week before each Board meeting to approve End of Month financials, track end of year results, and make recommendations to the Board, review Risk, and oversee annual and other audits. Executive personnel and the Manager of Finance and Governance attend meetings.

Governance Committee

The Governance Committee meets at least twice a year, to oversee governance business and ensure that the company's compliance obligations are met with relevant legislation. It comprises three Board Directors and the Board President. Executive personnel and the Manager of Finance and Governance attend meetings.

Marketing and Development Committee

The Marketing and Development Committee is comprised of two Board Directors and the Executive personnel. The Committee meets at least twice a year to develop strategies to review and improve marketing and development activities.

Artistic Advisory Group

The Artistic Advisory Group is comprised of independent experts in dance and contemporary live arts practice and suitably qualified and experienced Board Directors. The Group meets formally twice a year to provide advice on artistic programming as well as being available generally to provide advice and support to the artistic team.

BOARD AND EXECUTIVE SUCCESSION PLAN

Strong and effective leadership is a priority for ASSEMBLY 197. Board appointments are staggered to ensure continuity of corporate knowledge, and to refresh the Board regularly. The Constitution requires that three directors face election each year.

Directors are elected for three-year terms and may serve for up to two consecutive terms. Our recruitment policy aims to ensure that Board membership remains diverse, reflects and connects to the Tasmanian community, and brings relevant expertise and connections from beyond the Island.

Succession is managed in accordance with our Succession Policy and procedure, which covers planned and unplanned changes in Board membership, and in artistic and company leadership and general management and administrative functions.

SUCCESSION PLAN

ASPECT	RESPONSE STRATEGY
Maintaining relevant skill and experience on the Board	<ul style="list-style-type: none"> Annual skills and experience audit; skills deficits & training needs identified; and new Board Directors recruited accordingly, based on an agreed Skills and Representation Matrix incorporating a focus on diversity, State-wide representation, Indigenous involvement, and relevant arts experience.
Board turnover & recruitment	<ul style="list-style-type: none"> Board positions are for three-year terms, renewable for one extra term. Recruitment through networks, and relevant professional associations. Board Charter and Induction Pack and Process. Meeting with, and detailed briefing of, prospective Board Directors. Maintenance of a list of prospective candidates, reviewed and updated at least annually based on the agreed Skills and Representation Matrix.
Personnel turnover, retention & recruitment	<ul style="list-style-type: none"> Full-time personnel currently on renewable three-year contract; artists and other casual or temporary staff are on short-term contracts. Recruitment through national arts community networks, advertising, audition/ interview, application & interview process as appropriate. Personnel position descriptions reviewed and updated annually. Workplans and performance and professional development reviews.
Personnel & Board development	<ul style="list-style-type: none"> Ideally maintain an annual professional development budget. Development priorities identified annually. Access to Webinars, seminars, and workshops as considered relevant to Board and Personnel development and as agreed in Workplans and Performance Reviews and as approved through Board discussions.
Maintenance of corporate knowledge & continuation of business in case of personnel leaving abruptly	<ul style="list-style-type: none"> Company files and office procedures manual maintained and updated as required. Company policies maintained, and reviewed and updated annually, or as otherwise required. Exit interviews held, as appropriate. Handover documents prepared and briefings held, where possible. The Artistic /Creative Director, Finance and Governance Manager, and the Board's Finance Committee have knowledge of the Company's finances and accounts, and its financial management systems and reporting mechanisms. Project and program planning is documented. Key stakeholder, Membership, and supported contact databases are maintained. System passwords / passphrases and pin numbers are secured. Detailed position descriptions and work/task plans are developed & maintained for personsnel. Strategic and business planning conducted as a collaborative process between the Board and Executive Personnel.

GOVERNANCE, HR AND OPERATIONAL POLICIES AND PROCEDURES

APPROVED AND ADOPTED
1. Board Charter
2. Conflict of Interest
3. Board Succession and Executive Recruitment
4. Bullying Prevention
5. Child Safety and Protection
6. Sexual Harassment and Prevention
7. Complaints, Grievance, and Dispute Management
8. Board Delegations of Authority
9. Personnel Code of Conduct
10. Anti-Discrimination
AWAITING COMPLETION AND APPROVAL JULY 2021
1. Information Security
2. Information Technology – including appropriate use of electronic and social media
3. Risk Management
4. Workplace Health and Safety
5. Media Relations
6. Use of credit and other financial transaction cards
7. Complaints Handling
8. Managing Underperformance
9. Fraud
10. Use of Company Equipment and Vehicle(s)
11. Time Off in Lieu (TOIL)

THANK YOU

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