



THEATRE KIMBERLEY



Strategic Plan | 2019-2024

Our Approach

Theatre Kimberley exists to create high quality arts opportunities with and for Kimberley communities.

We strongly believe in the importance of local stories, culture and the arts. As well as their significance in and of themselves, they support health and wellbeing, build social cohesion, develop skills, and increase employability.

We work in a highly collaborative and responsive way, with community connections and engagement, key to the design and delivery of our programs and performances.

Our primary geographic focus is the Kimberley region. We work in very small and remote Aboriginal communities and in larger towns. We work with all age groups and cultures across the region.

We connect Kimberley individuals and communities to professional artists and arts organisations, including those from outside the region. Our professional artists share their skills and experience with our students and emerging artists. In turn, we offer them invaluable experience working remotely and cross-culturally.

Our strategy for the coming years is outlined on the pages that follow. It speaks to how we will maintain and build on our strengths and achievements, as well as seek opportunities to extend our work and increase our impact.



Our Strategy on a page

THEATRE KIMBERLEY

Strategic Plan | 2019-2024

Our Vision

Thriving, creative, connected Kimberley communities

Our Purpose

To create high quality arts opportunities that connect local people with artists and bring Kimberley stories to life. Our innovative programs and productions contribute to culture, creativity, growth and wellbeing.

Our Strategy

Over the coming five years, Theatre Kimberley (TK) will maintain and strengthen its popular artistic programs as well as explore new ways to increase our impact and reach across the Kimberley region. Our collaborative and inclusive approach sees TK work with each community to reach key decisions about process and art forms. We will take an expansive and innovative view of performing arts to ensure we remain relevant, exciting and contemporary.

Our Priorities

We have identified three priorities for the term of this strategy:



Our Guiding Principles

This strategy, our work and decisions are guided by:

- Artistic and organisational excellence
- Diversity
- Collaboration
- Community, creativity and connection
- Inclusion
- Innovation

Table of Contents

 Our Approach	1
 Our Strategy on a Page	2
 About Us	4
Our History	4
Where We Work	4
Program Highlights	5
 Strategic Context	6
External Analysis	6
Internal Analysis	8
 Our Detailed Strategy	9
Our Vision	9
Our Purpose	9
Our Strategy	9
Our Priorities	9
Our Aspirations	9
Our Strategic Initiatives	10
Our Guiding Principles	10
Our Action Roadmap	11
 Our KPIs	12
 Artistic Program	13
 Governance	15
 Management and Succession Planning	16
 Risk Management Strategy	17
 Financial Overview	17
 TK Board 18-19	19

COVER

Main Image 'X-Girl Red & the Tragic Pearl,' 2018. Photo by Julia Rau

Inset (LtoR) 'Nibjlm' curtain call, 2016. Photo by Steven Cutts

Broome circus students learn trapeze skills with visiting NICA student, Maya Tregonning. Photo by Meredith Bell

Student performance at Lombadina Christ the King School, Dragonfly Outreach, 2018. Photo by Meredith Bell

TK's Strategic Plan 2019 – 2024 was supported by a *Commercial Development Grant* received from Culture and the Arts WA

About Us

Theatre Kimberley (TK) is based in Broome, Western Australia, approximately 2,000 km north of Perth. Theatre Kimberley enjoys an excellent reputation for our track-record of high-quality performing arts opportunities and productions. Our participants and audiences delight in seeing local Kimberley stories brought to life in such creative and diverse ways.



Creative team work, Act-Belong-Commit Sandfly Circus training. Photo by Meredith Bell

To bolster local skills and capacity, TK employs professional artists, directors, choreographers, musicians and technicians from Broome and beyond to work with our participants.

TK's extensive network of industry professionals and partner organisations ensures artistic excellence and invigorates local artistic practice, programs and productions. It also offers opportunities to professional arts sector workers to experience a geographically isolated and culturally complex region, and to work with Aboriginal people on Aboriginal land. It also links and connects us with broad and diverse arts communities and opportunities from outside the Kimberley.

TK offers important training and career pathways to local students and emerging artists. We provide repeat, flexible and repeat opportunities for learning, including mentorships, based on local needs and resources. As a result, numerous young TK graduates have successfully undertaken tertiary education, or pursued a career in performing arts, or both. Broome has a transient population and emerging artists often leave home to pursue arts careers; luckily, some return and enrich local arts and culture by providing training opportunities and the benefit of their experience and expertise. This benefits our work and contributes to the creative ecology of the Kimberley.

Our History

TK began in the early 1990s, fuelled by the buzz of the local musical, *Bran Nue Dae*. Under the leadership of founding Artistic Director, John Hyde, TK produced seasonal works to cater for a large dry-season tourist influx. John Hyde developed a theatrical program that integrated trained actors with local amateurs, telling Australian stories.

From its beginning, TK strove to find the best and most sustainable balance between hiring professionals and training local community members to produce great stage results. Hyde was at the forefront of providing creative opportunities for their additional social benefits. Though our art forms have varied since Hyde's time, his model remains central to Theatre Kimberley's work. This model brings students, emerging artists, other community members and arts professionals together, to produce something truly unique, for the benefit of all involved.

Where We Work

The Kimberley is the most northern region of Western Australia (WA) and covers a land mass of 424,500 km² – approximately twice the size of Victoria. Nearly half of Kimberley residents live in a remote area, with very long distances between the six major population centres – Broome, Derby, Fitzroy Crossing, Halls Creek, Kununurra, and Wyndham. For example, Broome is 220km from its nearest town, Derby, and 1055 km from Wyndham, the furthest town.

The spectacular Kimberley landscape of coastlines, rivers, gorges, caves, rainforest and desert has been shaped over time by dramatic weather events typical of a tropical monsoon climate. Long, cooler dry periods (May to October) contrast with very hot weather interspersed with episodes of torrential rain and flooding during the wet season (November to April).

Aboriginal people make up half the Kimberley's estimated resident population of 36,000¹, which is approximately 1.4% of WA's total population of 2.6 million. There are approximately 160 Aboriginal communities and more than 30 traditional Aboriginal languages, still spoken to a greater or lesser degree. The Aboriginal population is younger than the state average, with 43% under 20 years old².

¹ OABS 3238.0.55.0001 Estimates of Aboriginal and Torres Strait Islander Australians, June 2016. Released Aug 2018

² Department of Regional Development, 2014

Program Highlights

From the late 1990's, *Worn Art* became TK's flagship event – a Broome-based large-scale production, with up to several hundred participants of all ages and sell-out shows. With professional artist support, community volunteers and emerging artists became costume designers, models, stage performers, and technicians. However, starting in the mid to late 2000s, the sustainability of an annual show of this scale began to be questioned. Following a three-year-break, the program returned in 2014, as the biennial *Worn Art Revamped*.

The mid to late 2000s saw a significant shift of focus to youth programming – with the rise in popularity of the Sandfly Circus and the Dragonfly Outreach Program. The uptake of both was tremendous, which is testimony to the quality of the program, as well as a reflection of very limited extra-curricula activities for the majority of the Kimberley's large youth population.

Now in its thirteenth year, the Sandfly Circus engages over 120 students a year, with a strong retention rate. Students participate in large and small-scale performances, and the program is supported by visiting circus artists and riggers, to provide expertise in skills we don't have locally. Our teen-trainer program is an essential part of the program's success, whereby our advanced students with leadership potential become part of the teaching team.

TK's Outreach programs travel to remote towns and Aboriginal communities across the Kimberley, providing artist residencies for two to five weeks. Our artist team works daily with participants in schools and with Indigenous Ranger groups, to teach skills and develop stories. The finale of the project is a celebratory performance for the whole community. As often as possible, TK provides repeat programming to build on previous skills and to maintain relationships.

According to funding and community demand, which is sometimes inspired by important local issues, Theatre Kimberley runs other projects and productions. Our adults-only *Bust Out Cabaret*, which began as a one-off fundraiser in 2013, has proven so popular, we have kept it running every year since.

Another recent, multi-partner project, *The Shorebird Quest*³, was inspired by concern over major global and local threats to migratory shorebirds, who travel each year to Broome's Roebuck Bay to escape the northern winter. Several years in the making, this project shared important cultural and environmental messages through theatrical creative development and performance, with an enormous range and number of community participants and audience members - an estimated crowd of more than 2000 attended the 4 May 2019 show at Broome's Town Beach. It was a brilliant example of how relevant and attractive a tool the arts is for achieving educational, social, cultural and environmental outcomes.



Sea Witch, costume by Melissa Cream, *X-Girl Red & the Tragic Pearl*, 2018. Photo by Julia Rau

³ On 4 May 2019, TK, in partnership with Local Yawuru Rangers, and the Broome Bird Observatory, presented *The Shorebird Quest*. This large free public performance involved local musicians and community choirs who accompanied illuminated giant puppets (designed, built and operated by professional puppeteers and local volunteers). They were joined by small puppets (operated by school children) in a locally written story of the Roebuck Bay migratory shorebirds.

In developing this strategy, we have considered our internal and external environment. A summary of the key insights are presented below.

External Analysis

POLITICAL

During the term of this Strategic Plan, there are likely to be significant political changes, which may affect the policy and funding landscape in which TK operates. These include the 2019 and 2022 Federal Elections, and the 2021 State Government Election. Currently, a WA State Government priority is regional growth and prosperity leading to stronger regional economies. A key component of which is improving regional employment rates and opportunities. TK assists with this as a regional employer and by developing skills and increasing people's employability through our artistic programs. In addition, an inaugural WA Cultural Infrastructure Strategy is under development, which will determine state-wide investment in cultural infrastructure in the medium to long term.



ECONOMIC

From our perspective, economic trends generate significant growth opportunities whilst also heightening organisational risks. For example, the mining boom has come to an end, which will result in less Royalties for Regions funding and a likely decrease in public sector funding to regional arts. Conversely, as the population increases, we anticipate that additional money will be made available for arts and recreation. The changing and unpredictable nature of arts funding can be a challenge for regional arts organisations such as TK, and this could become more pronounced should the threat of global recession eventuate.



Across the not-for-profit sector more broadly, charity income has grown by around 2%; 55% of charities grew, 42% shrank and only 3% stayed the same.⁴ For not-for-profits, diversification of income – especially from non-grant sources – is critical to driving both financial resilience and impact. As well

as possible financial support, strong partnerships can provide not-for-profits with access to other assets and resources, including property, technologies and expertise.

SOCIAL

WA has the highest rates of Indigenous incarceration in the world⁵ and the Kimberley region has the highest rate of suicide⁶ in Australia. These are a result of severe poverty and disadvantage. Alongside these harsh realities, the Kimberley is home to some of the most intact Aboriginal culture in Australia.

Kimberley stories are an essential part of local culture and history. Kimberley regional arts are nationally and internationally recognised and appreciated. There is growing support for initiatives like arts training and participation for their significant benefits on mental health, opportunities and employability. The Kimberley offers special opportunities for artists and arts workers from outside the Kimberley to visit rural, regional and remote communities for cross-cultural work and experience.



Puppetry workshops with Jess Bangu, Senior Karajarri Rangers in Bidadanga Aboriginal Community, 2016. Photo: Julia Rau

⁴ Australian Charity Guide, Presentation 1 - Slideshow Notes (page 16), NFP Training, Jan 2019

⁵ The shocking truth of Australia's Indigenous incarcerated', <https://independentaustralia.net/australia/australia-display/-the-shocking-truth-of-australias-indigenous-incarcerated,11451>

⁶ WA Today cites 'data release by federal government this week...' <https://www.watoday.com.au/national/western-australia/if-the-kimberley-was-a-country-it-would-have-the-worst-suicide-rate-in-the-world-20180802-p4zv3s.html>

TECHNOLOGICAL

Technological changes are exponential. They are happening so quickly that it is difficult, if not impossible, to predict and plan their influences over the coming



years. The intersection of technology with art is complex and, at times, contradictory; for example, virtual and digital technologies have the potential to both complement and compete with live performing arts. Stakeholders, including audiences, increasingly expect interactions that are technologically sophisticated, across fundraising, communications, ticket sales, digital payment methods etc.

Furthermore, data security and privacy, hacking and viruses are very real risks, for large and small companies alike. As technology develops, so too do social norms and expectations. Not-for-profits need to embrace technology and budget adequate human and financial resources to be efficient and competitive.

LEGAL

There is a plethora of policy, compliance and legislative requirements that TK observes and fulfils, with additional measures expected over the term of this Strategic Plan. Owing to historical poor governance by some charities, funding and regulatory bodies have increased their requirements to encourage better practice. These include initiatives such as a skills-based approach to board recruitment, diversity quotas, formal reviews, and KPIs for board performance.



Recent legislative changes following the Royal Commission into Institutional Responses to Child Sexual Abuse have resulted in increased focus on child safety, with government funding bodies including a funding criterion that NFPs demonstrate adequate child protection policies and procedures.

Other important compliance measures and policies can be complex and change rapidly. Some examples are: governance, financial management, data protection and management; risk management and insurance; OHS, Fair Work etc.



Guest artists, The Pitts, perform in *Bust Out Cabaret*, 2018. Photo by Julia Rau

ENVIRONMENTAL

Public expectations are shifting and policy changes are underway to better address climate change, pollution and other environmental issues.



TK, like many other organisations, is continuously seeking ways to operate more sustainably.

In addition, market and policy changes may, for example, increase fuel prices and raise travel costs. One result would be increased TK program delivery costs, e.g. cost of travel for visiting artists, fuel for driving to remote Kimberley communities etc. This also brings risk of fewer visitors to the Kimberley and lower audience numbers for TK.

Alternatively, as the world becomes more industrialised and people seek out areas that are still natural and sparsely populated, the Kimberley will attract more and potentially wealthier visitors. The most intact Kimberley environmental and Aboriginal cultural values provide TK with virtually unlimited creative possibilities of almost universal interest, e.g. *The Shorebird Quest*.⁷

⁷ On 4 May 2019, TK, in partnership with Local Yawuru Rangers, and the Broome Bird Observatory, presented *The Shorebird Quest*. This large free public performance involved local musicians and community choirs who accompanied illuminated giant puppets (designed, built and operated by professional puppeteers and local volunteers). They were joined by small puppets (operated by school children) in a locally written story of the Roebuck Bay migratory shorebirds.

Internal Analysis

Our strategy has been formulated with consideration of the following trends and insights.

STRENGTHS

- Organisational culture and internal collaboration
- TK staff performing in their roles very well and achieving great outcomes despite limited capacity
- Diverse life experiences and skills of the staff and Board
- Good track record securing grants, primarily for programs and productions
- Long-term relationships with our artists and arts workers as well as with performing artists, trainers and choreographers from Broome, WA, Australia and overseas
- Strong engagement with and support from local community, including other arts organisations, schools, North Regional TAFE, Shire of Broome, venues for hire and service organisations
- Excellent participant attendance and retention rates for TK programs and productions of local and visiting artists, local community and audiences
- Consistently very well attended shows – our shows sell out regularly
- Excellent reputation and goodwill amongst community volunteers reflected in repeat participation, retention and dedication
- High level of engagement in our Outreach program for remote towns and Aboriginal communities, with a strong impact
- Ongoing availability of former TK CEO/Artistic Director
- Significant numbers of Sandfly Circus graduates have gone on to tertiary education in the arts and/or successful professional careers in performing Arts⁸
- Experience in accessing additional artistic and technical capacity and skills
- Experience in logistics and safety necessary for travelling and working remotely and very remotely
- Good gender and ethnic diversity on TK board

CHALLENGES

- Sourcing and securing adequate funding and experienced staff to run projects and programs
- Sourcing and securing adequate financial resources and staff time to pursue increased financial sustainability from diverse sources of income
- Scarce and highly competitive grants for multi-year operational grant income over the medium to long term
- Limited diversity of our Board e.g. no Aboriginal or young people
- Variable level of Board engagement with the organisation because of competing commitments, as well as limited, affordable, contemporary Governance training
- Limited funding and resources for systems and technology infrastructure and support
- Limited opportunities for peer training or professional development due to high cost of travel to and from Broome and the high cost of accommodation in the Kimberley
- High accommodation and transport costs to and from the Kimberley for visiting artists and partner organisations increase cost of artistic program and projects
- High numbers of unsealed roads and prohibitively high temperatures make it impossible to run Outreach projects during the wet season

⁸ Just a few recent examples include: Georgia Deguara, 2019 graduate of the National Institute of Circus Arts (Swinburne University) and director/writer/producer and ensemble member of Yuck Circus, which won multiple awards at 2019 Perth Fringeworld and Adelaide Fringe Festival; Crystal Stacey, a founding cast member of Hot Brown Honey, whose awards include the 2016 Total Theatre Award for Innovation (UK), the 2016 Green Room Award for Best Production and Best Design, and the 2017 Helpmann Award for Best Cabaret.

Our Detailed Strategy

Our Vision

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Our Purpose

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Our Strategy

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We will take an expansive and innovative view of performing arts to ensure we remain relevant, exciting and contemporary.

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Our Priorities

We have identified three strategic priorities for the term of this strategy:

- Vibrant arts experiences and skills
- Strong relationships and partnerships
- Sustainable, socially and culturally responsible organisation

Our Guiding Principles

This strategy, our work and decisions are guided by:

- Artistic and organisational excellence
- Diversity
- Collaboration
- Community, creativity and connection
- Inclusion
- Innovation

Our Aspirations

To drive access and impact, and to hold ourselves to account, we have developed a number of outcome statements for each strategic priority.

Throughout this strategy, and at its culmination, we will monitor and evaluate our progress against these outcome statements.

PRIORITIES	OUTCOMES
Vibrant arts experiences	<ul style="list-style-type: none"> • Based on our ongoing evaluations, TK will continue to develop artistic programs that are relevant and engaging for the communities in which we work, which may include touring shows • Young people and adults in the Kimberley continue to have exciting and diverse opportunities to be engaged in the Arts, as participants and/or as audience members • Students and emerging artists in the Kimberley have skills and pathways developed to attain professional arts careers
Strong relationships and partnerships	<ul style="list-style-type: none"> • TK is known across the region as a unique, inclusive, high quality arts organisation • Mutually beneficial strategic partnerships are in place with government, private sector, community and arts organisations and professional artists from all over Australia
Sustainable, socially and culturally responsible organisation	<ul style="list-style-type: none"> • TK will continue to increase and diversify its revenue streams • A strong approach to compliance and governance is embedded within the organisation • Strong cultural protocols and cultural awareness resources and training are developed and regularly revised by local Aboriginal people as an integral part of our work • The organisation maintains a commitment to working as environmentally sustainably as possible • The Board and staff put measures in place to ensure staff wellbeing and healthy work/life balance

Our Strategic Initiatives



A Sandfly in My Soup, 2018. Photo by Phil Thompson

Vibrant arts experiences and skills

- Continue to roll out our artistic program with annual planning to identify opportunities for improvement and growth, with consideration to all forms of performing arts
- Conduct a review of our programs and productions, and action the recommendations that emerge
- Explore and progress regional touring opportunities, with a primary focus on the Kimberley region

Strong relationships and partnerships

- Create and action a stakeholder engagement and partnership strategy, to strengthen our existing relationships and identify new prospects
- Develop a framework to evaluate and demonstrate our outcomes and impact
- Enhance our marketing and communications to reflect and drive our new strategy

Sustainable, socially and culturally responsible organisation

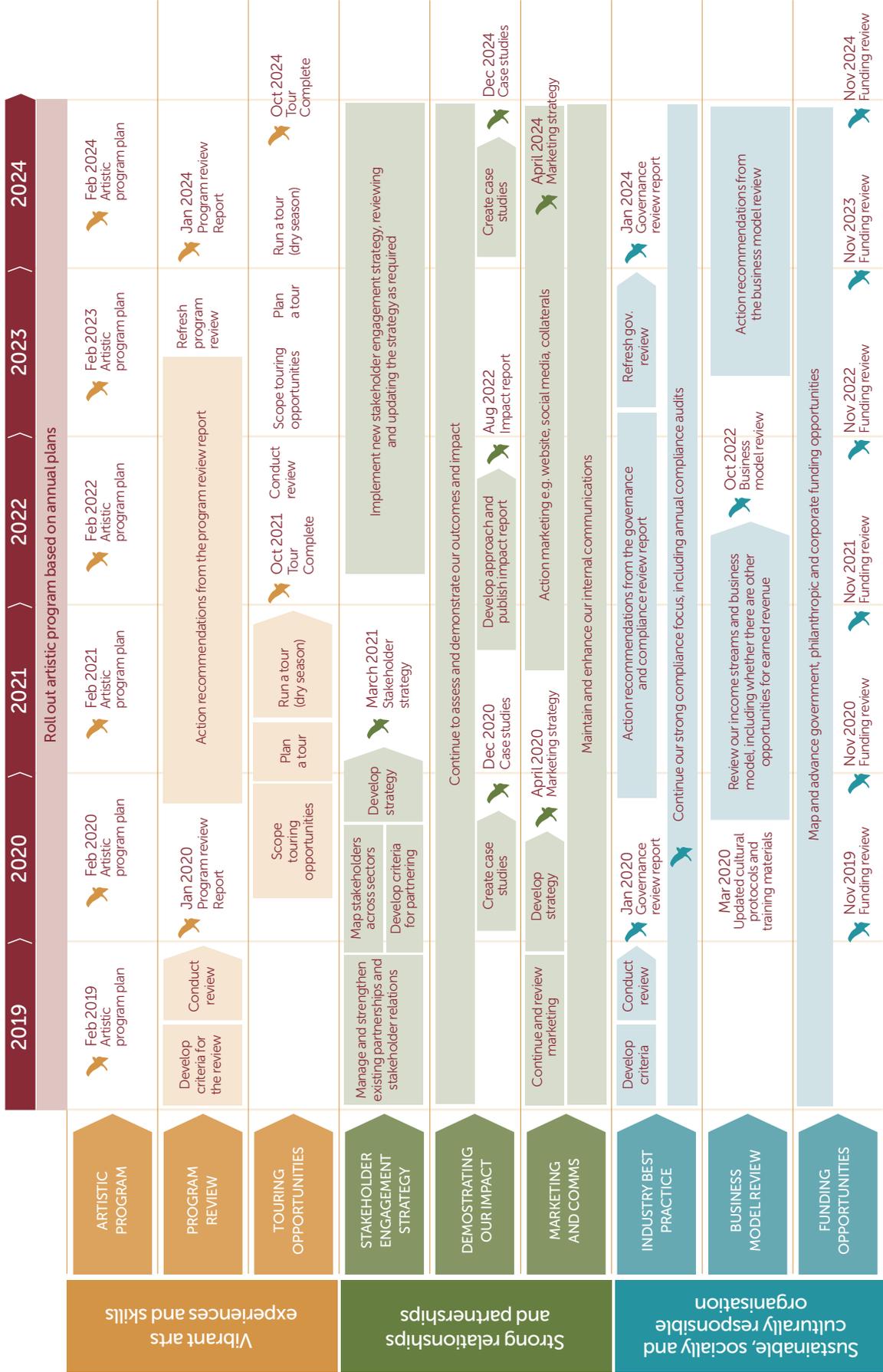
- Undertake a governance and compliance review, and action the recommendations that emerge
- Review our income streams and broader business model, and action the recommendations that emerge
- Map and progress our funding opportunities across philanthropy, government, the private sector and commercial income



Puppeteer Roechelle Rivers, making polychaetes for *The Shorebird Quest*, 2019. Photo by Meredith Bell

Our Action Roadmap

A number of strategic actions sit under our priorities and initiatives. We have mapped these over the five year period of our strategy. Please note that the exact timing of activities will be subject to change as we advance through the strategy, and on the basis of annual operational planning.



Our KPI's

Priorities	Measures	Metrics		
		2019 Year 1	2021 Year 3	2023 Year 5
Vibrant arts experiences and skills	• New major productions	3	4	4
	• Creative developments	3	4	4
	• Remounts/touring works	0	1	1
	• Participant numbers	1260	1400	1500
	• Audience numbers	2925	3400	3600
	• Number of Aboriginal and/or Culturally and Linguistically Diverse participants (CaLD)	255	370	415
	• Repeat remote community engagements	3	3	4
	• New remote community engagements	0	2	2
	• Local Skills development opportunities, both regular programming and other	11	13	13
	• Skills training/career development opportunities outside the Kimberley offered to TK participants - either by TK or because of TK e.g. partner organisation	2	3	4
	• Number of Kimberley locals employed by TK (permanent/contract)	32	37	39
	• Visiting professional artists, arts workers and technical professionals working on TK projects	14	17	19
Strong relationships and partnerships	• Artistic partnerships	22	24	26
	• Artistic partnerships maintained from previous years	14	17	18
	• New artistic partnerships established per year	7	7	7
	• Organisational relationships* maintained from previous years	16	20	24
	• New organisational relationships*	4	3	3
Sustainable, socially and culturally responsible organisation	• Revenue diversification (% increase of TKs total income from non-grant sources)	5%	7%	10%
	• Board to devise KPIs for Board performance and then track progress against actions and targets	Devise	Review	Review
	• Revised cultural protocols and training materials are provided to all new staff/contractors/Board members/volunteers who work with Aboriginal and/or CaLD participants (YES/NO)	N/A	YES	YES
	• Cultural protocols and training materials to be reviewed every 3 years (YES/NO)	N/A	YES	N/A
	• All TK participants (including staff, contractors, Board, members, volunteers) are inducted to TK child safety policies (%)	65%	80%	95%
	• Inductions for staff/office/artistic contractors and Board to include <i>Cultural Protocols and Environmentally Sustainable Work Practices</i> (% of inductions)	NA	65%	85%
	• Review of <i>Environmentally Sustainable Work practices</i> policy every 2 years (YES/NO)	YES	N/A	YES
	• Develop a policy that ensures TK staff and contractors work sustainably and maintain a healthy life-work balance (e.g. flexible working hours, LWOP and mental health days)	Develop	Review	Review

*Government agencies, Ministers, Funding Bodies – operational funding, NFP organisations, Philanthropists, Corporate partners, Arts Support organisations eg Country Arts, Creative Partnerships Australia, Chamber for the Arts etc – not directly related to a discrete arts project/production.

Programs and Productions – 2020 and Looking Forward



Jaime Jackett directs the combined school choir, *The Shorebird Quest*, 2019. Photo by Ben Houston

The next few years will be an exciting and pivotal time for Theatre Kimberley (TK). TK is in a strong position with regards to its artistic program, community engagement, current staff, board and partnerships. TK's capacity to employ additional staff to assist with delivery of TK's artistic program will determine our ability to fully achieve the myriad of outcomes that the arts so effectively deliver. Increased staff capacity is also needed to implement fundraising strategies to increase TK's financial sustainability over the length of this Strategic Plan and beyond.

Staff increases planned for 2020, include two new part-time coordinators – outreach and circus - to ensure TK's Artistic Director has enough capacity to adequately support all programs as well as pursue new artistic opportunities and initiatives. This includes TK extending its program reach geographically, as well as increasing the types of arts opportunities on offer to participants and audiences. Focus areas will include: greater coordination and cohesion between programs; exploration and development of more arts partnerships and creative opportunities; training and mentorship of new staff.

Remote Outreach Programs

From 2020 to 2022, TK plans to increase its quantity of outreach projects, with the aim of providing as many programs and opportunities that there is demand for. TK seeks to steadily increase annual project numbers, the number of new communities we engage, and the number of Aboriginal participants.

TK will continue both of its popular remote outreach programs – the Dragonfly Outreach Project- which works in very remote town and community schools through various art forms, and the Big Country Puppets – which works with Indigenous Ranger groups and schools using small and giant puppets. Theatrical content of the whole-of-community performances is

developed with the participants, and in the case of Big Country Puppets, artistic themes are very much linked to local cultural values that Ranger groups work to explore and communicate.

With additional funding in 2020, Theatre Kimberley will hire a part-time outreach officer for the first time. Given the enormous geographic reach of our programs and the isolation of many Kimberley communities - where even basic communication services are often unreliable - it is essential to allocate adequate human and financial resources to strengthen existing partnerships, create new ones, and maintain regular contact with the communities we want to work with.

With the building of stronger relationships, a deeper level of project planning and longer term creative and social outcomes can be achieved. The outreach project officer will work with interested partners to secure further funding. Yiramalay Studio School is an example of such a partnership – they co-funded our multi-partner projects in their school (2017, 2019), and have committed to longer term planning with TK.

Projects planned for 2020 include:

- Big Country Puppets - Ngurrara Rangers and Wulungara School – Fitzroy Valley (Feb-April)
- Big Country Puppets - Nyul Nyul Rangers and Sacred Heart School – Beagle Bay Community (Sept-November)
- Dragonfly Outreach Project (circus and dance) Yiramalay Studio School – Leopold Downs Station, near Fitzroy Crossing
- Dragonfly Outreach Project (circus) Additional West Kimberley schools, TBC and based on funding, Wyndham, Dampier Peninsula, Fitzroy Crossing

Sandfly Circus

Our highly popular youth-focused program enters its 14th year of weekly programming in 2020. General classes run for students aged Kindergarten to Year 12 with participant numbers increasing annually (and a long wait-list). Additional training includes specialty workshops and adult short-courses.⁹

In 2020, TK will continue to strengthen arts networks and leverage resources by strengthening key, strategic, industry partnerships. These include: the National Institute of Circus Arts (NICA) in Melbourne; the Flying Fruit Fly Circus (FFFC) in Albury, NSW; and Circus WA, Perth. In addition to visiting the Kimberley and supporting TK's core work, these partners will offer next level training for our emerging artists and provide links to many other sources of industry expertise – both individuals and companies.

⁹ See more details in Program Highlights section, page 5

2020 Scheduled Activities:

- Masterclass training and festival performance, WA Circus Festival (January)
- Teen Trainer mentorship program for youth leaders, including Train-the-Trainer Weekend intensive (February)
- In collaboration with the Dragonfly Outreach Program, collaborative skills and teacher-training with visiting partners FFFC and NICA, in Broome and in two remote Kimberley Aboriginal communities (June - September)
- Sandfly Circus Show – creative development and 2 performances, a collaboration between Sandfly emerging artists and visiting artist/director/rigger team. The performance includes all students aged 6 and up, approximately 95 participants (August - September)
- Interstate skills development trip for select emerging artists – in collaboration with partners at FFFC and NICA (December)
- Street shows with smaller cast numbers

Broome-based Theatre Programs

Going forward, TK will remain open and responsive to artistic opportunities, our local community and partners, and we will continue to make innovative, imaginative and inquisitive work. TK will consider opportunities that are requested by community demand, and those that arise from pressing local issues. Many of our most engaging, relevant and popular works began as a conversation with passionate community members who ultimately entrusted us to bring their ideas and stories to life.

Overwhelming community praise for the finale of the **Worn Art Revamped** trilogy, *X-Girl Red and the Tragic Pearl*, in late 2018, has already led to enthusiastic requests for another costume-focused production based on a locally-inspired tale. Lesley Marsh's *Pangaea* (November 2020, funding dependent) involves the interweaving of creation stories from the many cultures of residents who now call Broome home. These diverse local communities will be invited to contribute stories and costume creations. Open and inclusive free workshops will bring the local community together to celebrate the cultural diversity of all contributors to this visual storytelling production.

Our adults-only **Bust Out Cabaret** (August, annually) offers a unique, creative, entertainment opportunity for the Broome community and its tourist-season visitors, that has become a highly anticipated part of the Broome social calendar. Amateurs and local professionals are encouraged to bring new acts to the stage, across any area of performance. Visiting artists,

many of whom are nationally renowned performers, enhance the program by working alongside local artists as emcees, performers, and mentors.

Also in 2021, a new series of workshops for local artists and novices alike, will be led and supported by an experienced cabaret performer and theatre deviser. Participants will be supported to develop their own Cabaret performance act, right through to performing their act on stage. This is yet another example of our model whereby TK provides meaningful engagement which encourages the exploration of new creative possibilities while supporting participants to take risks.

Theatre Troupe In response to community demand for different types of performing arts, TK will explore additional theatre opportunities for youth and adults. Starting in 2020, TK will run weekly performance classes which focus on theatre skills, using the same fee-based model as the Sandfly Circus. TK will employ a visiting director to develop street theatre performances based on local stories, characters and themes. TK will also seek creative partnerships to support the high quality of the work.

Touring One artistic priority of TK's 2019-2024, Strategic Plan is to increase reach by touring adaptations of our successful performances. TK has run regional tours in 2016 (*Staircase to the Moon*) and partnered with Big Mama Productions for a short regional tour in 2018 (*Song for the Mardoowarra*). Following the overwhelming success of *The Shorebird Quest* (May 2019), in early 2020 discussions about possibilities for touring will begin with the original production's partnership team¹⁰. Although speculative for now, based on previous touring models, possibilities include puppetry making and performance workshops leading to public performance opportunities for locals in each tour destination.



The Arctic fox attacks, *The Shorebird Quest*, 2019.
Photo by Ben Houston

¹⁰ See more details in our Action Roadmap, page 11



Theatre Kimberley recently developed a new Strategic Plan to guide the organisation for the next 5 years, 2019 – 2024. In the past two years, TK staff and board have attended Australia Council Governance training, and very recently, the TK Business Manager completed a Certificate in Governance for Not-for-Profits run by the Governance Institute of Australia.

Purpose and Strategy - in mid-2018, TK board and staff started developing a new Strategic Plan, initially forming a sub-committee to coordinate the process. Next, TK held two locally facilitated scenario planning workshops for board and staff, to identify key drivers most likely to affect Broome and TK in the long-term. In late 2018, TK successfully secured funding to engage *Spark Strategy* to stress test and provide expert advice. TK staff prepared a draft strategic plan which was sent to the TK board and *Spark* consultants. Following interviews with the TK board and staff, *Spark* held a workshop to refine and clarify TK's vision, mission, purpose, values and strategic priorities. Feedback was then incorporated into another draft with which *Spark* approached arts industry and sector experts to test our assumptions and gather additional information and feedback (four sector experts were known to TK, two were not). Following further discussions with staff and subsequent refinements, *Spark* incorporated final comments into the new TK Strategic Plan 2019 – 2024. It includes an implementation roadmap and KPIs for TK strategic priorities and outcomes over the length of this Strategic Plan. Pending funding, *Spark* will work further with TK staff to develop a SMART operational plan for 2020 (which will then be used as a template), as well as facilitate a mid-plan evaluation of progress and identify any areas requiring attention.



Wynston Shovellor-Sesar, Karajarri Ranger, and emu puppet at Shinju Fringe event. Photo by Julia Rau

Roles and Responsibilities - all new TK board members are offered an induction, and provided with the TK constitution and supplementary documents describing the roles and responsibilities of a NFP board. TK policies and procedures include policies which specifically describe the roles and responsibilities of TK Board members.¹¹

Board Composition - the average number of board members is between 10 and 14 with no stipulated maximum. At the AGM, all board members stand down before being nominated (by self or someone else) to re-join the board. The Executive positions of Chair, Vice-Chair, Secretary, and Treasurer are elected at the first meeting following the AGM. TK strives for a mix of skills and experience from the Arts, NFP, and/or Business sectors. Knowledge about remote Kimberley communities, schools, Aboriginal Corporations and cross-cultural awareness is also well-regarded.

Board Effectiveness and Performance - the TK board meets 5-6 times a year. Both the Business Manager and Artistic Director attend TK board meetings. Reports from both are circulated, along with minutes from the previous meeting, agenda, financial statements and other relevant documents, prior to each meeting.

The TK board approves the TK annual budget at the first TK board meeting for the year. A significant expense for TK is our suite of insurance policies, which is a crucial part of the TK Risk Management Plan. The TK Risk Management framework is also periodically reviewed by staff and board to review and identify additional strategies to eliminate, reduce or mitigate identified organisational risks.

Member and Stakeholder Engagement - since 2017, TK produces an Annual Report which includes both a summary of TK's financial position (from TK audited financial statements) and TK's artistic program outcomes. This is provided to AGM attendees and is available afterwards to members and stakeholders on request. Every eight weeks, TK sends three separate updates to its members (from the Chair), its stakeholders (about a recent artistic project/outcome) and to the TK board (from the Business Manager).

Conduct and compliance - The board oversees compliance with relevant laws, regulations and works with staff to review TK policies. All Executive board members are listed as Principle Executive Officers with ACNC which also requires a recent police clearance. All staff and TK board members who come into contact with children (other than their own) are required to have a WWC. Upon joining, all TK board members are required to declare their agreement to confidentiality and to following the conflict of interest declaration process.¹² TK staff have recently updated TK Child Safety policies and procedures to ensure compliance with the new legislation.

¹¹ TK policies - 1.1 The role and responsibilities of the Board, 1.2 Duties of Board Office Bearers and Board members, 1.4 Conduct Of Board Meetings

¹² TK policies - 2.3 Conflict of Interest

Management and Succession Planning

In 2016, the long-term AD/CEO of TK left the organisation and her role was divided into two positions to ensure a more sustainable workload for TK staff. The new AD, and the Business Manager, who have worked for TK for seven and four years respectively, were mentored and supported by the previous CEO. The AD is also the Sandfly Circus Coordinator, and before working full-time for TK, also ran a successful film business with her partner. The Business Manager has extensive experience in NFPs in a wide variety of roles, a degree in Theatre, and is Productions Manager for TK's *Bust Out Cabaret* to keep her arts skills current.

The AD and BM now together share the operational responsibilities of TK, and are supported by a highly experienced accounts officer (10 hours/week) and an arts admin assistant (8 hours/week). TK staff work as an inclusive, outcomes focussed team – we encourage participation on all levels - for example, the arts admin assistant, attended the TK scenario planning workshops, both as a PD opportunity and as a contributor, and all TK staff were part of developing the TK Strategic Plan.

Although relatively new in their roles, current TK staff are acutely aware of the need to future-proof TK in case of unforeseen changes to current staff. On a practical level, there have been a number of systemic changes to assist new staff coming into the organisation. These include the development of clearly documented policies and procedures, naming conventions for shared drives and documents, increased diligence in digital security and improved internal financial systems etc.

The Sandfly Circus program is always considering succession planning which is incorporated into our program model. For example, promising Sandfly Circus participants who demonstrate leadership potential are mentored to become teen-trainers for younger Sandfly students. They provide essential support and build resilience for the program, as well as build local

arts capacity. As part of our commitment to career development, we also facilitate further training. For example, in 2017, TK offered a rigging traineeship, to a Sandfly Circus teenager who was mentored by two highly experienced riggers, including and at two large public shows in Broome and Perth. She also undertook formal training and is now a qualified rigger.

Similarly, local established artists are supported to learn new skills and/or diversify existing ones. Eg, TK's 2018, *Worn Art Revamped* sell-out show, was written by Lesley Marsh, a local playwright, TK contract artist (and board member), who under the guidance of TK's Artistic Director, was mentored by choreography and theatre maker, Claudia Alessi (based in Perth) to also direct the show. In 2018, Bella Kenworthy was mentored in props/set design and construction by Chris Hill, TK's long-standing Sets and Property Manager, and TK board member.

TK is looking to further increase local arts capacity by employing and mentoring program coordinators to become competent at: grant writing; collaborative and culturally appropriate engagement; project management; evaluation, reporting and acquittals. Two part-time program coordinator positions (Circus and Outreach) are included in TK's 2020 budget, which if funded, would contribute to increased local employment, capacity, skills and experience in coordinating regional arts activities.

On a strategic level, TK board members who are long-standing members of the TK artistic team, are able to offer invaluable historical experience and continuity. They have first-hand experience of how TK's successful artistic community engagement models have developed over time to most accurately reflect and respond to what works best for Kimberley communities. For example - many of our arts opportunities are not reliant on a written script because for many Kimberley people, English is a second or third language, and therefore not always immediately accessible.



A Sandfly in My Soup, 2018. Photo by Phil Thompson

Risk Management Strategy

Theatre Kimberley has a suite of policies in place relating to risk (TK policies 7.1 – 7.8). These make clear who is responsible for overseeing, identifying, assessing, reviewing, and ensuring TK’s organisational and legal obligations are met with regards to risk.

Key Risk	Description	Probability	Impact	Strategy to eliminate, reduce or mitigate impact
Income Funding & Grants	Inability to secure adequate operations funding to diversify income sources	High	High	<ul style="list-style-type: none"> ★ Continue to apply for all funding for which TK is eligible which includes staff costs to diversify income ★ Continue philanthropic approaches ★ TK board to assist with contacts, strategies, networks and opportunities for funding for income diversification
	Reduced project funding	Medium	Low	<ul style="list-style-type: none"> ★ TK includes contract grant writing in annual budgets to allow a contractor to write grants if existing staff do not have capacity ★ If TK does not secure adequate funding for a program/project – we do not run it
Income Philanthropy and Sponsorship	Loss of existing philanthropic support and sponsors	Medium	High	<ul style="list-style-type: none"> ★ Ensure TK continues to meet expectations of existing sponsors and philanthropists and seek feedback as to how we could improve, eg based on advice provided by Creative Partnerships Australia, TK is in the final stages of completing a promotional video for funding approaches
				<ul style="list-style-type: none"> ★ Pursue and monitor improvement strategies
Income Loss of revenue	Reduction of revenue not mitigated by diversification of income sources	Medium	Medium	<ul style="list-style-type: none"> ★ Operational Reserves of 2.5% per annum are being reserved (since 2016) with a target of 20% of annual turnover by 2024
Income Increased and unexpected costs	Sudden increased costs eg venue hire or misappropriation of funds	Low	Medium	<ul style="list-style-type: none"> ★ TK keeps excellent financial records which are managed by a very experienced accounts person and overseen by both TK’s AD and Business Manager and the TK Treasurer. Financial statements¹³ are provided both at end of month and prior to every TK board meeting which are distributed with an updated budget to all TK board members
				<ul style="list-style-type: none"> ★ Quotes, competitive funding, acquittals and reporting all ensure up-to-date, best value and accurate finances are checked by industry and sector peers
				<ul style="list-style-type: none"> ★ TK also reports annually to both the ACNC, and to WA Associations and Charities, and submits separate Annual Information Statements to both
Reputational Risk	Accident causing damage due to actions of TK staff, board, contractors	Low	Medium to High	<ul style="list-style-type: none"> ★ TK governance framework ensures TK staff, board and contractors are aware of organisational risk and responsibilities and strategies to minimise these. TK staff, board and contractors are inducted, their performance is regularly reviewed and measures are taken to improve if necessary
				<ul style="list-style-type: none"> ★ TK staff recruitment policies and processes minimise risk of TK staff actions causing damage
				<ul style="list-style-type: none"> ★ TK Board recruitment policies and processes are shifting to a skills-based focus to ensure TK has a suite of necessary board skills in all areas of artistic and organisational management and development
				<ul style="list-style-type: none"> ★ TK finances are audited by an independent financial auditor annually ★ TK vehicles are regularly serviced, fully insured and fully equipped for remote travel
Technology, cyber risk and data security	Accident causing damage due to actions of TK staff, board, contractors	Low	Medium	<ul style="list-style-type: none"> ★ TK computers and key password documents are password protected
				<ul style="list-style-type: none"> ★ Back up of TK shared drive is done (fortnightly) and kept off site
				<ul style="list-style-type: none"> ★ Cyber-security insurance policy is current. Virus and Malware software is kept up-to-date ★ TK office is dead bolted, secured with an alarm and patrolled nightly by security
Litigation leading to bankruptcy		Low	Low	<ul style="list-style-type: none"> ★ TK has a suite of current insurance policies¹⁴ in place to protect its staff, board, some contractors, volunteers, activities, events, data, vehicles, buildings and contents. Our insurance bill totals approximately \$12,000 which is a substantial operational cost for TK
Staff and Succession	Current TK staff leave the organisation unexpectedly	Medium	High	<ul style="list-style-type: none"> ★ TK encourages staff and artists to work in teams which builds understanding and provides experience in various roles across the organisation
				<ul style="list-style-type: none"> ★ TK provides formal and informal mentoring to build skills and qualifications which builds capacity and capability for TK and for the local/Kimberley arts sector
				<ul style="list-style-type: none"> ★ TK staff contracts are renewed annually and include a discussion as to staff intentions/movements
				<ul style="list-style-type: none"> ★ TK procedures are written and updated in plain English with the aim that anyone could follow them and carry out artistic/organisational tasks
Board skills and diversity	Skills and diversity of TK board do not reflect, or best serve TK, the arts sector and/or local community	Medium	Medium	<ul style="list-style-type: none"> ★ Broome is a very diverse town with regards to cultural and linguistic backgrounds and this is reflected in our board
				<ul style="list-style-type: none"> ★ As part of its 2019/2020 Governance review, TK will review its policies to include a diversity policy with measurable objectives for increasing diversity and a process to assess, report and improve these, particularly for youth and Indigenous people
				<ul style="list-style-type: none"> ★ Starting in 2021, the TK annual report will include diversity objectives and our progress

¹³ Balance Sheet, Consolidated P&L, Job P&L Statement, Payables and Receivables.

¹⁴ Our Insurance Policies May 18 – 2019 included: Business Insurance, Public and Products Liability, Association Liability, Motor Vehicle, Voluntary Workers Personal Accident, Cyber Liability and Workers Compensation.

Financial Overview

Current Financial Situation

Since 2016, TK has set aside 2.5% per annum towards a target of 20% of TK's annual turnover as operational reserves by 2024. TK has also set itself a KPI to increase income by 2023 from non-grant sources, by at least \$16,200, or 10% of TK's 2018 non-grant income. We made a healthy surplus of nearly \$20,000 in 2018, however we have intentionally budgeted a much lower surplus for 2020 – 2022 in order to increase staff capacity to pursue increased income from non-grant sources like philanthropy, foundations and trusts, corporate sponsorships. TK will also explore new and innovative ways to raise money as they present themselves.

The ideal is that we increase TK's sustainability in the medium to long-term and secure a future that is financially secure enough to be able to contribute to offer high-quality arts and culture opportunities across the Kimberley. TK will still pursue grants so we can continue to offer our inclusive and beneficial arts programs and opportunities pro bono to remote and/or disadvantaged towns and communities that would otherwise miss out.

Theatre Kimberley - Five Year Financial Review

2018 - 2022 FINANCIAL OVERVIEW	2018 Audited	2019 Current	2020 Budget	2021 Forecast	2022 Forecast
CPI Assumption = 2.1% in forecast figures		Year 1 of SP	Year 2 of SP	Year 3 of SP	Year 4 of SP
% target increase for non - grant income		5% of 2018 non grant \$	6% of 2018 non grant \$	7% of 2018 non grant \$	9% of 2018 non grant \$
Annual target increase		\$8,511	\$10,212.99	\$11,915.16	\$15,319.49
INCOME					
Government Grants	\$277,362	\$315,567	\$441,570	\$450,843	\$460,311
Earned Income					
Ticket sales	\$55,046	\$33,496	\$52,496	\$53,598	\$54,724
Fundraising - events & merchandise	\$20,298	\$12,376	\$20,500	\$20,931	\$21,370
Fee for Service income	\$52,373	\$59,001	\$62,080	\$63,384	\$64,715
Interest	\$1,676	\$1,700	\$1,900	\$1,940	\$1,981
Other	\$11,627	\$19,521	\$9,745	\$9,950	\$10,159
Contributed Income					
Donations	\$2,379	\$2,400	\$2,500	\$2,553	\$2,606
Foundations		\$5,000	\$15,000	\$15,315	\$15,637
Sponsorship	\$1,818	\$5,818	\$9,000	\$9,189	\$9,382
Philanthropy	\$25,000	\$40,000	\$40,000	\$40,840	\$41,698
Total Non-grant income	\$170,217	\$179,312	\$213,221	\$217,699	\$222,270
Increase of non-grant income		\$8,511	\$10,212.99	\$11,915.16	\$15,319.49
Total non-grant income target		\$178,727	\$180,430	\$182,132	\$185,536
TOTAL INCOME	\$447,578	\$494,879	\$654,791	\$668,542	\$682,581
EXPENSES					
Salaries, Wages and Fees	\$302,191	\$337,358	\$501,206	\$511,731	\$522,478
Program Costs	\$60,006	\$69,909	\$73,786	\$75,336	\$76,918
Marketing and Promotion	\$5,577	\$12,322	\$9,580	\$9,781	\$9,986
Administration	\$49,520	\$60,486	\$52,774	\$53,882	\$55,014
TOTAL EXPENSES	\$417,294	\$480,075	\$637,346	\$650,730	\$664,396
Net Surplus / (Deficit)	\$30,284	\$14,804	\$17,445	\$17,811	\$18,185
Operational Reserves 2.5% per year	\$11,189.46	\$12,371.98	\$16,369.78	\$16,713.54	\$17,064.52
Surplus after operational reserves	\$19,095.04	\$2,431.80	\$1,075.08	\$1,097.65	\$1,120.70

TK Board 18-19

Name	Position	Experience/Qualifications
Damon Lockwood	Chair	National and international award-winning playwright, actor, director and artistic director of Lockwood Productions.
Bruce Gorring	Vice-chair	Manager - Community, Nyamba Buru Yawuru ¹⁵ ; Indigenous affairs and Indigenous cultural studies.
Robyn Stacey	Secretary	Manager, Department of the Prime Minister and Cabinet, Broome Office. 35 years experience working in various government departments across the Kimberley. Areas of interest - Indigenous Affairs and Community Development.
Gay Messer	Treasurer	Senior Program Officer, Department of Communication and the Arts; extensive experience as treasurer for several organisations
Chris Hill	Director	Theatre Kimberley Property Manager, set designer and mentor, visual art instructor
Phil Thompson	Director	Business owner - Sydney Cove Oyster Bar, photographer
Lesley Marsh	Director	Costume designer, librarian, writer/theatre maker
Lily Chin-Quan	Director	Senior project officer, Nyamba Buru Yawuru ¹⁵ ; Broome Chinese Community committee member and office bearer
George Kingsley	Director	Registrar, Department of the Attorney General, Perth; extensive non-for-profit arts Board experience
Sandy Joffe	Director	Executive Officer, Broome Circle Community Centre (2015-2019), extensive not-for-profit management experience in national and international community organisations. (Left Broome/TK board March 2019)
Lisa Russell	Director	Community artist and arts worker; volunteer
John Sawyer	Director	Business Advisor, Aboriginal Business Advisory Service; Business Banking Manager and bank staff (33 years)
Kirsty Maley	Director	Highly experienced school teacher – both in Broome and on remote Aboriginal communities. Arts participant, performer, volunteer
Jussi Johnston	Director	Business owner; former Kimberley arts officer, DADAA. Community artist and performer

¹⁵ Yawuru people are the native title holders of Broome, WA, and surrounding areas volunteer. Nyamba Buru Yawuru is the representative body for the Yawuru people.



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