



burrinja

BURRINJA

STRATEGIC BUSINESS PLAN

2016 - 2020

Dandenong Ranges Community Cultural Centre Inc.

BURRINJA

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BUILDING COMMUNITY THROUGH ARTS

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BUSINESS DETAILS

Incorporated Association:	Dandenong Ranges Community Cultural Centre Inc
Registered Trading Name:	Burrinja
President:	Mr Matthew Posetti
Executive Director:	Dr Ross Farnell
Incorporation:	A0036860V
Incorporation Date:	July 23 1998
ABN:	23 672 833 616 (Date of issue March 2000)
Tax / Charitable Status	Endorsed as a Charity for Tax Concession purposes. (From Oct 1, 2015)
DGR Status	Deductible Gift Recipient status for Burrinja Public Fund (From May 2009)
Date Business Plan Revisions	January 1998. Revised 2001, 2004, 2005, 2008, 2010, 2012, 2014, 2016
Date to be Reviewed	July 2018

PURPOSE

Vision Statement

Building Community through Arts

Mission Statement

Burrinja is a living, vibrant and welcoming community cultural centre providing opportunities for artistic, cultural and environmental experiences.

Aims

Burrinja's function, purpose and programming are built on a multi-element vision that seeks to enable and develop experiential and extended arts practice and programs across diverse art forms and cultural activities within the region.

Burrinja supports existing and enables the development of emerging and distinctive cultural practices, promoting engaging community-connected outcomes that contribute to the vibrancy, diversity and resilience of the region.

The valuing and appreciation of Indigenous culture is embedded across the organisation's practices and programming. Burrinja values the reciprocal cultural learning offered to the region's

community through Indigenous cross-cultural engagement including its collection management and curatorial practices.

Burrinja's capacity to contribute positively to the region's cultural ecology is empowered through working in partnership across a diverse range of cross-sector organisations.

Purposes

- a) To promote, develop and present arts and culture in the region
- b) To be a public art gallery, public museum and collecting institution
- c) To support and develop the cultural identity of the Dandenong Ranges
- d) To provide opportunities for the development and facilitation of creative arts practice and enterprise including cultural development

To achieve these purposes Burrinja shall work to achieve its vision – *Building Community through Arts*; be open and accessible to the public; provide cultural services and programs in visual, performing and community arts, education and environmental programs and cultural development; and, develop its own Collection to best museum practice standards.

Strategic Goals

- 1. Making great arts and culture
- 2. Embedding Indigenous culture and cultural heritage
- 3. Community connections – audience engagement
- 4. Good governance

EXECUTIVE SUMMARY

Situated in the urban-rural interface zone of the Dandenong Ranges, Burrinja brings arts, culture and community together in programs that work toward building creative, stronger and resilient communities through enabling the creation of great art and active engagement. It engages across more than 50 townships within the Yarra Ranges, as well as Melbourne's outer Eastern suburbs.

16 years of development at Burrinja has seen strong organisational growth in all areas including capacity – facilities, financial, resources, staff – and program delivery. A mutually beneficial partnership with Yarra Ranges Council to develop and deliver cultural services in the Dandenong Ranges has provided a strong foundation from which to build its operations and programs, as has a commitment to continual improvement in governance, financial and operational processes.

Burrinja works to 'build community through arts'. The centre's function, purpose and programming are built on a multi-element vision and program across diverse art forms and cultural activities. Burrinja is a cultural hub for the Dandenong Ranges that supports existing and enables the development of emerging, experiential and distinctive arts practice, providing engaging outcomes and positive impact that contribute to the vibrancy, diversity and cultural ecology of the region.

Programs range from curated Indigenous Collection-based exhibition development and conservation work to enabling and co-producing new performance based works, presenting touring theatre programs, facilitating studio arts practice, major community cultural events and festivals, public programs, workshops, music and programs targeted to specific sectors.

Drawing on a resilient history entwined with community activism including Yorta Yorta artist Lin Onus (*'burrinja'*), the organisation works to embed the valuing and appreciation of Indigenous culture across its practices and programming, including its collection management and curatorial practices.

The organisation also recognises and embraces an advocacy role within the wider Victorian arts sector and is an active voice in the peak body forums for the performing arts, public gallery and museum sectors.

In 2011 the centre took a major operational, capacity and programming leap with the opening of a new 400 seat theatre and substantial redevelopment. This expanded on the existing 3 gallery spaces, artist studios, museum-based activities, café and workshop venues. It provided the region with a purpose-built performing arts venue for professional, community and school use. Having taken full advantage of this opportunity, from 2013-14 onward the organisation was able to again extend its focus and resources to expanding its artistic and cultural development programs both at Burrinja and within the wider community.

Working within its 'Five E's Strategic Framework' - *enable, event, extend, engage, educate* – are a range of targeted, measurable strategies designed to achieve the organisation's goals. Partnering with a diverse range of artists, organisations and projects is central to these aims, enabling significant cultural outcomes.

To achieve these outcomes, Burrinja's strategic plan formulates a pathway that will increase the organisation's capacity to deliver and to measure the impact of its programs in the region. This aims to both consolidate and make sustainable current programs and activities, while allocating increased resources to creative development, artist and community support. Resource building and revenue diversification will be pursued variously through new targeted marketing strategies to increase earned revenue and venue utilisation, through activating the organisation's recent charity registration and tax concessions, seeking expanded sponsorship, fundraising and partnerships, and by looking to new external funding opportunities.

Burrinja is also pursuing master planning and funding to implement a capital works program that will increase building efficiency and reduce costs, while improving internal layout to the gallery, studio and café spaces, providing better usability, visibility and patron flow for all spaces.

Burrinja is creating the vision, plan and supporting structures to see it not only strengthen its existing role as the region's cultural hub, but to expand that role further to provide tangible cultural scaffolding that enables and supports new arts practice and endeavour, contributing positively to the creative, social and economic outcomes that build and strengthen the region's cultural ecology.

GOALS AND KPI'S

Goal	KPI	Annual Targets ¹			
		2016-17	2017-18	2018-19	2019-20
1. Making great arts & culture <i>a) To enable, facilitate and develop experiential and extended arts practice and programs across diverse art forms and cultural activities within the region;</i> <i>b) To be recognised and valued locally and nationally for empowering artists in the development of distinctive, original arts and cultural practices.</i>	Increase organisational capacity to support artists & development of new work / arts practice ²	1.9 FTE	2.4 EFT	3 EFT	3.5 EFT
	Develop / co-produce cross-platform/ partnered, innovative programs / tours / events ³	4 per annum	5 per annum	8 per annum	10 per annum
	Support, enable, engage region's artists in their practice	450+ artists directly enabled / 35+ projects	10% increase	10% increase	10%increase
	Burrinja identified as supporting artists and creative practice in the region	75% by annual survey (2015)	+ 5%	Maintain	Maintain
	Studio practice at Burrinja is active, accessible, engaged	Studio Artist satisfaction KPIs met	Studio Artist satisfaction KPIs met	Studio Artist satisfaction KPIs met	Studio Artist satisfaction KPIs met
2. Embedding Indigenous culture and cultural heritage <i>Valuing, appreciating, engaging and enabling Indigenous culture is embedded across the organisation's practices and programming, including museum standard collection management and curatorial practices</i>	Indigenous artists/ cultural workers engaged in programs / program delivery	Minimum 10 Indigenous arts workers engaged	Minimum 10 Indigenous arts workers engaged	Plus 15%	Plus 15%
	Indigenous community is actively engaged formally & informally	Negotiate formal relationship with current network	Formal Partnership created – developed	Partnerships maintained	Partnerships increased
	Increasing Burrinja identification with Indigenous culture (Annual Survey)	70% by Survey (2015)	70% of surveyed	75%	80%
	Museum Accreditation certification and collection / ethical best practices maintained	Successful 3 Year MAP Review	Maintain MAP and review standards	Maintain MAP and review standards	Maintain MAP and review standards
	Community engages with accessible Indigenous cultural programming (Annual Survey)	Not surveyed	25%	30%	35%
3. Community connections - Audience engagement <i>To extend Burrinja's cultural reach into and engagement with the community including non-traditional arts audiences regionally and beyond. Programming and facilitating shared and captivating community cultural events that contribute to the vibrancy, diversity and resilience of the region's cultural and social ecology.</i>	Increase attendances by 10% per annum	65k	71k	78k	86k
	Regular Qualitative program participation surveys measure engagement, impact and level of service provision inc Cafe. ^{4 & 5}	Report October	Report October	Report October	Report October
	Burrinja impact on region's cultural and social fabric recognised in community. ⁴	80% by Survey	80% by Survey	85% by Survey	85% by Survey
	Burrinja is strongly connected with region's arts community and leaders	Active within key regional arts / cultural events	Regional event stakeholders maintained	New stakeholders engaged	New stakeholders engaged
	Brand, Values and CCD recognition increased. ⁴	75% by survey	80% by survey	85% by survey	85% by survey
	Extend Membership & Volunteer support base	Membership +20%	+10%	+10%	+10%

Goal	KPI	Annual Targets ¹			
		2016-17	2017-18	2018-19	2019-20
4. Good governance <i>A healthy and sustainable organisation that enables goals and strategies to be achieved and exceeded, valuing creativity and innovation.</i>	Board governance, skills and professional development reviews. ⁶	Annual	Annual	Annual	Annual
	Professional & creative development – Staff, volunteers. ⁷	PD as identified	PD as identified	PD as identified	PD as identified
	Generate a minimum 2.5% surplus each year	As % of operational budget			
	Diversify and strengthen revenue sources inc non-government / philanthropic - foundation and other government	Earned Income 42%	Earned Income 40+% / other non-Govt revenue 3%	Earned Income 45% / other non-Govt revenue 4%	Earned Income 45%+ / other non-Govt revenue 5%
	Improve facility sustainability, gallery & studio usability & visibility, patron access. Reduce running costs.	Pitch concepts to government	Obtain feasibility & design funding	Leverage feasibility to secure Interface funding	Internal Capital works program undertaken
	Risk Management Plan monitored, assessed, updated regularly. Actions completed. staff & Board	Actions/ risks reviewed bi-annual- staff, annual-board			
	Implement Continuous Improvement (CI) Policies and Plans across the organisation. Linked to Risk	CI Policy developed, review, adopted	CI implementation Plans developed	CI plan targets met	CI plan targets met

NOTES to Goals and KPIs

- 2016-17 Annual Targets are Current Benchmarks as achieved at July 1 2016
- Increases in FTE resources for CCD dependant on increased external funding. See Appendix 1.
- Annual targets re programming linked to increased EFT resources for CCD roles – otherwise no increase.
- Based on Annual Survey which precedes each year's Annual Report and AGM. See Appendix 1.
- Survey's included customer service measurements for both the Organisation and for the Café operated via the Catering Services Agreement. See separate KPIs for CSA. See Appendix 1.
- Annual pre-AGM 'self-assessment' process by Board Members comprising updating of Skills Matrix and Board Effectiveness Survey, with professional development needs and opportunities identified. See Appendix 1.
- See Appendix 1.

STRATEGIES

Goals & Strategies Matrix

Strategies		Goals				Responsible	Resources	Timeline / KPI
	Prioritized	1. Making great arts & culture	2. Embedding Indigenous culture & cultural heritage	3. Community connections - Audience engagement	4. Good governance			See Goals KPI
		<p>a) To enable, facilitate and develop experiential and extended arts practice and programs across diverse art forms and cultural activities within the region;</p> <p>b) To be recognised and valued locally and nationally for empowering artists in the development of distinctive, original arts and cultural practices.</p>	<p>Valuing, appreciating, engaging and enabling Indigenous culture is embedded across the organisation's practices and programming, including museum standard collection management and curatorial practices</p>	<p>To extend Burrinja's cultural reach into and engagement with the community including non-traditional arts audiences regionally and beyond.</p> <p>Programming and facilitating shared and captivating community cultural events that contribute to the vibrancy, diversity and resilience of the region's cultural and social ecology.</p>	<p>A healthy and sustainable organisation that enables goals and strategies to be achieved and exceeded, valuing creativity and innovation.</p>			
						Who	What	When
1	Develop, produce and program holistically and innovatively across art forms	YES	YES	YES	YES	ALL. ED.	Program, partner, co-produce strategically across all art forms	70% - 2017

2	Enable and facilitate vibrant arts & cultural development:- inc live art, performance, visual	yes	YES	YES		ALL. ED.	Pursue producer/ network relationships & support; alt funding models; programming budgets	50% by 2017
3	Enable new/ distinctive arts practice - studio artists support, regional artists support, internships & mentoring	YES	yes	YES		ED, VM, CCD, Curatorial	Create new program capacity & resources / supported spaces /active enabling & mentoring	current - 2019
4	Further existing, develop new multi- stakeholder community-based art events	YES	YES	YES	YES	ED, CCD, Curatorial	Stakeholder / community partnerships developed further.	2016-18
5	Enhance experience, deepen engagement through innovative, engaging public programming across art forms	YES	YES	YES		ED, CCD, Curatorial, Venue M	Program strategically/ forge partnerships in programs/ innovate	2016 -19
6	Embed valuing & engaging Indigenous culture across programming, producing and curatorial practices	YES	YES	YES		Curatorial, ED, all	Professional Development / resources/ consultation/ partnering	Across all by 2019
7	Embed all abilities access to participation across programming	YES	YES	YES		All	Professional Development / resources/ consultation/ partnering	Across all by 2019
8	Increase resources for CCD projects and Indigenous programs - financial diversification/ project funding	YES	YES	YES	YES	ED / Board	ED and Board to identify and source. Organisational & Project funding	current - 2019

9	Create more meaningful Collection accessibility for public through programs/ technology/ catalogue devt.		YES	YES		Curatorial, ED.	Database platform changeover / online / permanent displays	by 2018
10	Increase youth and education engagement & programming inc school partnerships across programs/ projects	YES	YES	YES		ED; CCD, Curatorial, Marketing	Develop long-term education relationships / programs / youth connections	See Goals KPI
11	Measure vibrancy, social, cultural and economic regional impact of programs and partnerships			YES	YES	ED, CCD, Board	Embed impact measurement evaluation across programs/ standardise tools, measures, reporting	2016 - 19
12	Revised marketing strategies/ resources to support strategic priorities/ increase impact. CRM implementation		YES	YES	YES	ED, Marketing	Re-allocation of current resources to strategies plus seek CRM software funds	2016 - 17
13	Diversify revenues: Develop fund raising strategies; philanthropic ; activate charity status; NFP funding sources	YES			YES	Board, ED.	Develop Public Fund and Philanthropy strategies to capitalise on new Charity Status	2017
14	Build organisation's creative depth, engagement and profile at peak industry level & across sector	YES	YES	YES	YES	ED, Board; staff & vols	Professional Development / network development / information flow	current - 2019
15	Increase and broaden Membership base & retention. Repeat experiences. Subscriptions. Community belonging			YES	YES	ED, Marketing, Board	CRM & other targeted marketing tools/ strategies	current - 2019

16	Improve internal infrastructure – gallery, studio, café patron flow, usability & visibility + building efficiency & sustainability. Seek Funding	YES		YES	YES	Board, ED; All. Council	Feasibility Study & Design/ Funding / Environmental auditing/ efficient infrastructure	current - 2019
17	Activate Art of Place Indigenous Education Garden; programs/ resources/ environmental	YES	YES	YES		ED; CCD: Indigenous Education	ED to identify/ source resources. Programming/ engagement/promotion	funding dependent
18	Work with all stakeholders / user groups to maximise venue use and revenue			YES	YES	ED, VM, Marketing, YRCouncil, YRTourism	Planning restrictions reviewed / Venues modified/ New uses identified	current - 2019
19	Recruit new board members as per identified needs/ gaps via skills matrix			YES	YES	Board, ED.	Identify gaps. Board PDs & documentation; active recruitment process.	2017
20	Develop Continuous Improvement Policy and linked implementation plans/ timelines				YES	Board, ED.	Identify best practice for C.I. Policy and Procedure. Document. Set targets/ KPIs.	2017

PROGRAM PLAN

Artistic Program Statement

The purpose and rationale of Burrinja's artistic and cultural development programming is, in the broadest sense, to fulfil the vision of '*Building Community through Arts*' and the organisation's strategic aims and purpose. Burrinja's program is aligned with enabling the development of emerging and distinctive cultural practices by developing and presenting experiential and extended arts practice and programs across diverse art forms and cultural activities within the region.

The artistic program aims to create significant positive impact by promoting engaging and community-connected outcomes that contribute to the vibrancy, diversity and cultural ecology of the region.

Burrinja will develop, produce and program holistically and innovatively across art forms and seek to create a sustainable, resilient arts and cultural sector in the region through audience development and engagement within its program.

The program will seek to work in partnership across a wide range of cross-sector organisations that strengthen programming and delivery capacity and the impact of program outcomes.

The program works across Burrinja's '**Five E's Strategic Framework**':

ENABLE (I): *venue; operational; resources; accessibility; governance; staff.*

ENABLE (II): *supporting artists & community to make great art – facilitate/ co-produce/ logistics /mentor/ funding/ auspice/ programming*

EVENT: *programming across sectors/ mediums/ audiences; ticketing; marketing.*

EXTEND: *build capacity; sustainability; develop audiences; community partnerships*

ENGAGE: *existing audiences; new audiences; enhance experience; repeat experience; quality and distinctive program; partnerships in programs; diversity; vibrancy.*

EDUCATE: *resources; workshops; public programs; Art of Place; training; mentoring; volunteering; seminars; professional development.*

The valuing and appreciation of Indigenous culture is embedded across the organisation's practices and programming. We aim to provide exhibitions and accompanying resources and programs that offer broad opportunities for learning and research, and which further the community's connection to and engagement with the McLeod Gift Collection.

The annual program is also referenced to the core objectives of our Partnering Agreement with Yarra Ranges Council in regard to providing arts and cultural services in the Dandenong Ranges. This partnership increases Burrinja's capacity to contribute to the region's cultural ecology.

Increased patronage through engaging quality programming provides greater economic capacity both for the region's artists and arts sector and for Burrinja, building on the organisation's capabilities to support and enable artistic programs and practice in the region.

Program Overview

Visual Arts	Performing Arts	Community Cultural Development.	Public Programming/ Education
<p>Develop an innovative and engaging visual arts program across all mediums encompassing Indigenous, contemporary and local artists and arts practice, including developing touring and curated exhibitions and utilising the McLeod Gift Collection.</p> <p>Enable and support distinctive regional visual arts practice through studios, projects, programming, partnership and development.</p>	<p>Develop an innovative and engaging performing/ live arts program across all mediums. Create deeper engagement and participation in region's performing arts through co-produced and supported new, emerging and community work, professional touring presentation, schools and workshop programs.</p> <p>Enable and support distinctive regional performing and live arts practice through studios, projects, programming, partnership and development.</p>	<p>To be the cultural hub for the community of the Dandenong Ranges. Support existing and enable the development of emerging and distinctive cultural practices and programs, providing community-connected outcomes that contribute to the vibrancy, diversity and cultural ecology of the region.</p> <p>Partnering with artists, organisations and projects to enable cultural outcomes that engage with community.</p>	<p>Incorporate and embed nationally recognised, engaging and experiential public and education programs across all elements of arts and cultural programming at Burrinja and in the region.</p> <p>Work across education, NFP and other sectors to create, develop and provide innovative and effective public program outcomes.</p>

Measuring Outcomes

The success of each year's program is measured in a number of ways, including but not limited to:

1. Performance versus KPIs. Reported in Annual Report.
2. Performance versus Strategic Plan. Reported in Annual Report.
3. Attendance figures – participation by program/ project: Quantitative Monitoring. Reported Annually
4. Artistic Vibrancy outcomes utilising Australia Council framework – 5 dimensions.
5. Economic impact in region – utilising Council data and REMPLAN economic multipliers
6. Social Impact – utilising Case Studies and narrative
7. Annual subscriber Survey targeting specific Strategic Goal KPI measurement responses: Qualitative and Quantitative
8. Annual financial data and auditor's report (inc Box Office reports – annual outcomes)
9. Annual Report to Members – appraisal of full year's program and outcomes.
10. Regular Visitor Feedback surveys / Customer Service – Qualitative Evaluation
11. New and returning paid Membership
12. Burrinja web data: usage, pages accessed, pages searched, actions.
13. Burrinja Social media: views, reposting/sharing, feedback, commentary, engagement, actions, click throughs.
14. Media coverage
15. Direct feedback from peers
16. Volunteer feedback – surveyed annually

It is the role of each program coordinator to ensure evaluation and monitoring is undertaken as per the agreed reporting structure and utilising the methods identified above.

CONTEXT

Internal Situation

See *Organisational Support Planning for Structure, Governance, Financial, Personnel*

Burrinja (Dandenong Ranges Community Cultural Centre Inc) is an Incorporated not for profit cultural organisation that aims to develop and deliver cultural services to the region. Burrinja is registered as a Charity by the ACNC and has Deductible Gift Recipient status with the ATO for the Burrinja Public Fund.

A Board voted by Members is responsible for the governance and policy directions of the centre. They employ an Executive Director to oversee the daily operational management of the centre and its programs. Burrinja currently has 7.8 full time equivalent (FTE) staff, of which 3 are full time and the rest part time or casual.

Over 30 Volunteers contribute 4,000 hours per annum to the running of the centre and its programs.

A triennial Partnering Agreement between Burrinja and Yarra Ranges Council establishes 'a mutually beneficial alliance between Burrinja and the Council to ensure effective planning, development and delivery of arts and cultural services for the Dandenong Ranges region in keeping with the aims and objectives of Burrinja and relevant Council policies including *Vision 2020* and the *Cultural Policy and Action Plan (2008-2013)*.'

Burrinja works in partnership with a range of cross-sector arts, museum, gallery, Indigenous, education, health and other organisations within the region and beyond to resource new programs. As well as the exhibition and performing arts programs, the centre has developed a strong reputation for inclusive artistic and cultural development programs such as the Studios at Burrinja, Dandenong Ranges Open Studios, VCE Creative Showcase, Burrinja Arties, Hillscene and HillsceneLIVE, Survival Day, youth workshops, school education programs and more.

Burrinja is accredited by the Museum Accreditation Program and undertakes the conservation, curation and promotion of the McLeod Gift collection of Indigenous art. The six hundred object collection combines Aboriginal Art of international significance with rare Oceanic artefacts from Papua New Guinea. Burrinja's programming of the collection and other contextual works and exhibitions seeks to both embed and promote Indigenous culture and reciprocal learning.

Burrinja has been awarded Best Small Museum by Museums Australia (Vic) twice for its excellence in public programming – 2010 and 2013.

Integral to the experience of Burrinja's visitors and patrons is the 90 seat, full licensed Burrinja Café, operating during regular hours as well as hosting regular music nights and servicing our theatre and school program audiences. The café operator also provides catering services for functions and events at Burrinja and live music has been an integral part of the Café programming since 1999. The Catering Services Agreement is a commercial arrangement with financial benefit for the organisation.

Studio arts practice has been offered at Burrinja since 2000 via the studio spaces, which fulfil an important strategic platform in enabling new arts practice in the region, while contributing significantly to the culture and vitality of the cultural hub itself.

The centre's capacity to deliver programs has grown steadily since its establishment in terms of facility, human and financial resources. Burrinja has grown from an annual budget of under \$70,000 per annum with one full time employee in 1998 to a turnover in 2014-15 of \$1,023,236, with non-current assets of \$115,000.

The increase in operational complexity, service deliverables and expenses – especially in human resources – was identified as a key risk leading up to the opening of the new theatre in 2011, however detailed forward planning, operational restructuring and budgeting resulted in modest positive revenue outcomes for 2011-12 and 2012-13. A small net operating loss of \$(16,600) was reported post audit in 2014-15 after

adjustments for leave liability relating to the previous financial year. The 2015-16 year will see a return to surplus.

With a little under 50% of total revenue being from local government for operational funding, and the other 50% primarily earned income, the key relationship and potential situational threat for Burrinja is maintenance of the triennial partnering and lease agreements with Yarra Ranges Council. Burrinja provides cultural services for council in the Dandenong Ranges region that would otherwise need to be provided by council. An external review of the Arts, Culture and Heritage structure at council across all facilities including Burrinja by Positive Solutions in 2011-12 concluded that the current partnering arrangement with Burrinja provided council with its best service model and outcomes, recommending that Burrinja's service provision remit to council could even be extended beyond the Dandenong Ranges region.

This position was further consolidated by an internal Council Service Review of the ACH department and the delivery of arts and culture in 2015-16.

See the SWOT analysis for detailed coverage of Strengths, Weaknesses, Opportunities and Threats.

Situation Analysis

Burrinja Business Environment

Services, facilities and activities:

- Burrinja Gallery – presenting a range of curated and touring Indigenous, contemporary and regional artists – including programmed and by application 'artist access' exhibitions.
- Collection Gallery – showcasing works from the McLeod Gift Collection.
- Café and Studio Gallery: access gallery - free on written application to emerging artists in the region.
- Burrinja theatre – 400 seats, 5 dressing rooms, green room, excellent 'B' rated technical staging facilities. Full all abilities access. Professional touring, regional schools, community, commercial.
- Black Box Studio/ performance space/workshop space/ function venue seating up to 140 with modular staging, basic lighting and ancillary facilities. 'D' technical rating.
- Artist Studios x 7. 12 month license agreements; on application.
- Arts Workshop space – for up to 30.
- 90 seat fully licensed café & bar, function and small performance venue (cabaret, acoustic shows). Café is operated by external contractor under 'Catering Services Agreement'.
- Ancillary making and studio spaces.
- Collection Management and curating touring of the Collection.
- Collection storage facilities to MAP standards.
- Gallery Shop – works by local and indigenous artists, and exhibition tie-in merchandising.
- Galleries and centre open Tuesday to Sunday, 10am to 4pm
- Open at other times for functions, venue hire, events and as booked.
- Indigenous and arts related education programs run with schools.
- Works actively with artists and cultural leaders to enable arts practice development, festivals and events – includes Auspice facilities.
- Art of Place Indigenous cultural and environmental garden in final establishment phase. (planting)
- Public programs based around exhibitions programmed regularly.
- Facilitates key regional cultural events including Dandenong Ranges Open Studios, Belgrave Lantern Parade,

<p>Belgrave Survival Day, End of the Line Festival and more.</p> <ul style="list-style-type: none"> • Facilitates community based cultural workshops and events, including youth arts and the long running Burrinja Arties creative arts HACC program • Runs drama and creativity classes and workshops. • Entire venue fully licensed. 	
<p>Operating Environment</p> <ul style="list-style-type: none"> • The Dandenong Ranges Community Cultural Centre building is owned by the Yarra Ranges Council and leased to Burrinja as part of its on-going Partnering agreement. Lease agreements are triennial and are tied to the triennial Partnering Agreements. • Maintenance contracts for premises and gardens as part of agreement with Yarra Ranges Council. • Large multi venue building of 4,381 sq metres • Area zoned 'Mixed-Use Zone' – Place of Assembly • 151 on site and off street car parks available. • Adjoins zoned public park land – including Art of Place Indigenous cultural interpretation garden. 	
<p>Staff</p> <p>The organisation's key asset is its personnel – it values and retains the services of skilled, experienced and creative arts professionals to deliver on its strategic and programming aims.</p> <ul style="list-style-type: none"> • Executive Director : full time. • Venue Manager: full time. • Curator and Manager of Collections: full time • Community Cultural Development Officer: part time • Marketing Coordinator: part time • Venue Technical Coordinators (2): part time / (3) casual • Box Office and Front of House Coordinator: part time • Duty Managers x 4. part time / FoH assistants & ushers x 9 casual • Finance Administration: part time • Coordinator of Volunteers. Part time • Volunteers – reception and events. Roster of 25 	
<p>Business Performance:</p> <p>Days Operating per week:</p>	<p>Cultural Centre/ Galleries/ Administration / Café / Box Office 6 Days Per week. 10.00am – 4.00pm</p> <p>Venue and Café available for Hire and Function/ Events until 11pm in the evening, 7 days per week.</p>
<p>Number of Visitors per/annum 2015 (calendar yr):</p>	<p>70,137 (includes events, rehearsals, studio visitation) PLUS 15,000+ to external events managed/ facilitated/ supported</p>
<p>Number of Association Members / Friends of</p>	<p>200 fully paid members 7,500 email newsletter subscribers.</p>
<p>Financial Summary 2014-15</p>	<p>Total Revenue: \$1,023,236 Total Expenditure: \$1,039,909 Net Cash Operating Surplus: \$(16,673)</p>

	Total Assets June 30, 2015: \$460,999 Total Liabilities June 30, 2015: \$430,121 Total Equity (Net Assets): \$30,878
Memberships:	Public Galleries Association of Victoria (PGAV) Victorian Association of Performing Arts Centres (VAPCA) Museums Australia (Vic) Australian Institute of Arts Management Regional Arts Victoria (Arts Council) Yarra Ranges Tourism Dandenong Ranges Tourism Inc Our Community Arts Industry Council

Making a Difference – creative communities

With 84,000 people attending Burrinja enabled events annually, hundreds of artists actively engaged in creative arts practice and programs and over 7,500 performers on our stages each year, Burrinja makes a difference to the cultural ecology of the Dandenong Ranges every day.

Burrinja's programs are designed to make a difference, to engage both widely but also meaningfully. We have successfully connected with many who previously would not have seen the potential value of arts and culture, and in turn we have connected these people with community and skills. And for the region's artists, Burrinja has created opportunity, provided resources, professional development and programs.

In CCD Burrinja has developed programs like 'Scum Pups', working with disenfranchised youth to tackle local social issues via creativity, and at the other end of the age spectrum, Burrinja 'Arties' is a weekly art and social program for those living in supported residential care and the socially isolated at risk of being homeless. This ongoing program fills a real need in the community for social interaction, building a sense of community by participating in group activities based around arts, music, culture and social interaction, as do the *Burrinja with Attitude* all abilities programs run in partnership with DRMC.

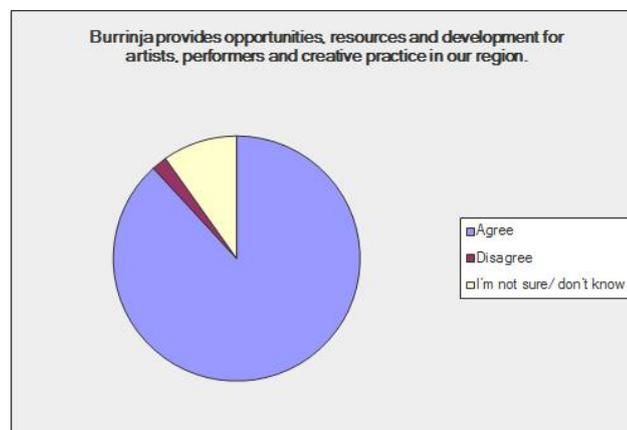
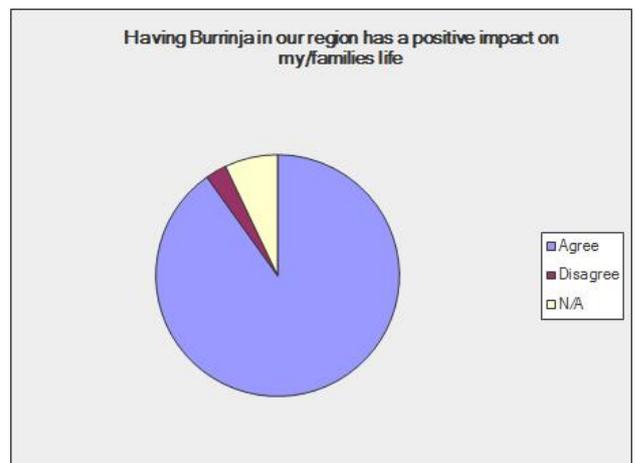
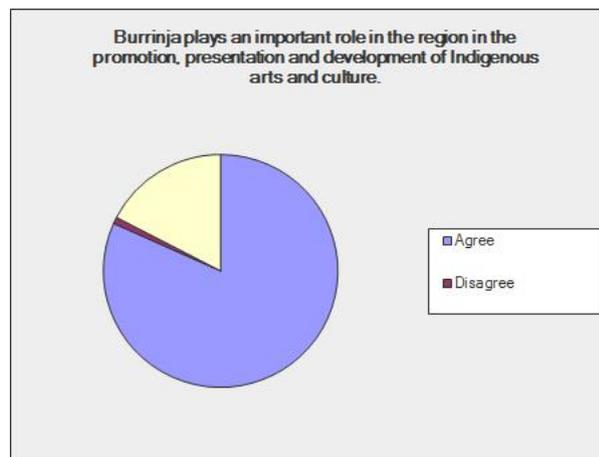
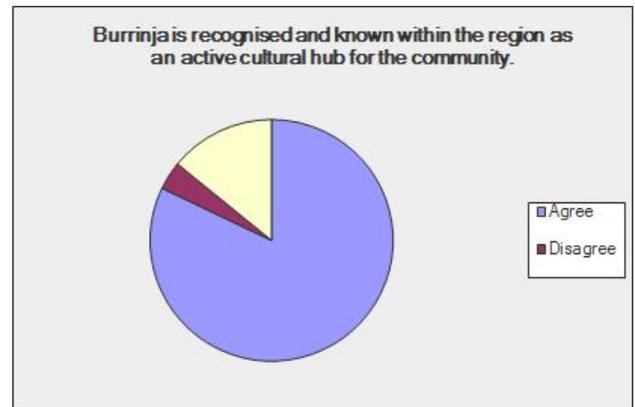
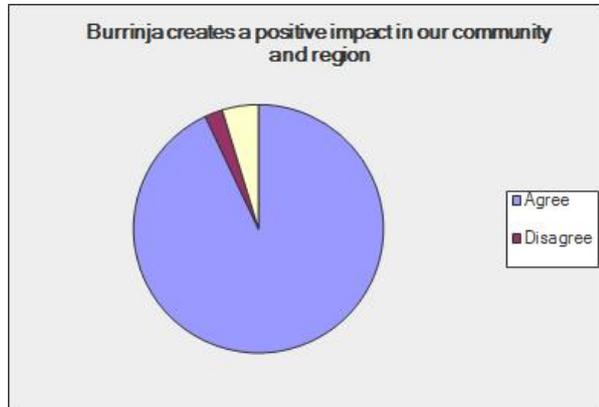
Burrinja works through its partnerships to enable and facilitate creative programs in the community, such as the *Belgrave Lantern Parade*, *Belgrave Survival Day* and *End of the Line Festival*, events with significant measurable economic as well as social and cultural impact. *Dandenong Ranges Open Studios* sees Burrinja taking a lead role in the promotion and professional development of artists throughout the hills in their own studios, while promoting cultural tourism and economic development within the region.

Studio arts practice is enabled and developed through Burrinja's vibrant Studio Arts spaces, project and workshop spaces, and Live Art has come to the fore with Burrinja's co-production of the series of HillsceneLIVE events and professional development. Recent relationships with Platform Youth Theatre and the 'Small Gems' consortium enabling the production and presentation of smaller scale new independent performance works furthers Burrinja's impact.

The case studies, community feedback and data that tell the stories of the difference Burrinja makes are detailed each year in our Annual Reports – available online.

Measuring community impact

90% of our annual survey respondents agree with the statement 'Having Burrinja in our region has a positive impact on my / my families life'.



History of Burrinja

The Dandenong Ranges Community Cultural Centre Inc (DRCCC) began as a grass-roots community movement to save the former Sherbrooke Shire Offices as a community cultural centre for the region. It was established as an incorporated independent body in July 1998, leasing part of the premises from the Shire of Yarra Ranges with limited support.

Burrinja Gallery was established by a private operator as an Indigenous Fine Arts Gallery business in 1999 in the same building. In August 2001 negotiations were completed between the DRCCC, Shire of Yarra Ranges and Burrinja Gallery (Neil McLeod) which saw the operations of all activities amalgamated under the not-for-profit management of the DRCCC. At this time Neil McLeod donated an extensive collection of some 600 Aboriginal and Oceanic works to the Shire of Yarra Ranges: the Neil McLeod Gift (Burrinja) Collection.

A triennial Partnering agreement was established between the DRCCC and the Yarra Ranges Council which established on-going part-funding, tenancy conditions and the terms of the relationship between the two entities. As part of this, it was determined that:

The Shire and DRCCC will work together to encourage opportunities for cultural development and expression, encourage a sense of local identity and community, participation in cultural activities through a range of strategies from project development to training and advocacy. The Shire and DRCCC agree to work to recognise the diverse and unique character of the Shire, and to deliver services in a manner that is sensitive to both indigenous and environmental issues.

In relation to Burrinja Gallery and the Collection it was agreed that: *'The exhibiting, curating, management, promotion and storage of this collection is undertaken on behalf of the Shire by the Dandenong Ranges Community Cultural Centre (Burrinja).'*

During the following years the cultural centre developed international tours of the McLeod Gift Collection, significant touring and local exhibition programs, upgraded the arts storage and conservation facilities, developed a thriving arts business studios incubator, workshop programs, renowned live music program, and a small performing arts program in the renovated former council chambers.

In 2004 the cultural centre took the name 'Burrinja' in recognition of local Indigenous artist Lin Onus who had a significant role in the establishment of the cultural centre. This also established clear branding, and the centre adopted the vision *Building Community through Arts*.

In recognition of its development as the key cultural hub for the region, in 2009 Burrinja embarked on a major \$9.6m redevelopment with Local, State and Federal Government funding. The redevelopment included a new purpose built 400 seat theatre auditorium, with new back of house, dressing room and other performer and audience facilities, fully renovated foyer galleries, renovated and relocated administration and many other upgrades to services and facilities.

Re-launched in August 2011, the newly renovated centre provides more opportunities to deliver a range of cultural services and programs for the region, with visitation of more than 60,000 patrons and performers per annum.

Following the bedding in of new theatre and structural operations, from 2013-14 onward the organisation was able to again extend its focus and resources to expanding its artistic and cultural development programs within the region and building creative partnerships, contributing to the vibrancy, diversity and resilience of the region.

SWOT Analysis

Strengths, Weaknesses, Opportunities, Threats

The SWOT analysis has been integral in informing Burrinja’s strategies and program planning to ensure it can capitalise on strengths and opportunities while redressing or minimising weakness and threats to fulfil its four key goals and vision.

<p>STRENGTHS – Internal</p> <ul style="list-style-type: none"> • Large redeveloped building/facilities and gardens • New 400 seat performing arts space • Onsite parking for 151 cars • Full disability access to all facilities • Complimentary cross platform cultural venues and activities all co-located in Burrinja allows creative, diverse programming across art forms. • Burrinja Gallery – professional Indigenous arts space, creates industry and visitation profile potential. • Management and curatorial role of McLeod Gift collection provides access to world class Indigenous resources for exhibition and Indigenous cultural awareness programs. • Studio and Café Galleries – opportunities and access for established and emerging regional artists and organisations to create and exhibit • Support provided to artists and reciprocated support from artists and local arts community. • Artist studios provide opportunity for distinctive arts practice development in the region. • Community structure, supported, initiated. • Strong governance structure and history. • Strong and relevant strategic framework supporting creative and operational directions. • Professional, highly skilled and dedicated staff / management / volunteers: provides artists and community with excellent service/ resources. • Partnership Agreement with Yarra Ranges Council cements funding and strategic position • Collaborations with cross-sector organisations. • Collaborations with Indigenous arts sector • Market niche in the region. • On site, outsourced licensed café – food, functions, ambience and servicing the cultural centre. Outsourcing minimises risk. • Links to other groups – eg historical council, art networks - partnerships • Meeting facilities – of different sizes to suit different organisations. 	<p>WEAKNESSES – Internal</p> <ul style="list-style-type: none"> • Geographic position (off main thoroughfare – lacks direct exposure to passing traffic) • Residential area location limits offsite parking/ operational considerations/ potential for future expansion of site/ facilities/ parking • Staffing resources limited. Limits program development and delivery capacity. • Delivering ambitious and extensive programming with limited resources – could threaten quality of outcomes/ staffing / sustainability • No public transport direct to Centre • Internal layout of gallery/ café/ studio spaces has poor functionality and visibility • Effective Climate Control is lacking in main gallery space • Gallery lighting is inefficient and expensive to operate • Limited marketing resources limits capacity to promote across all events effectively • Local community ‘connection’ to McLeod Gift Collection is not strongly made • Awareness of the facility in the wider community still needs increasing. • Small local industry and business base limits opportunities for local sponsorship, business support and usage. • Limited income in area to spend on the arts / provide low-cost programs. local demographics • Reliance on casual staff.
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OPPORTUNITIES – External	THREATS – External
<ul style="list-style-type: none"> • Various alternative funding sources to increase resources – state, federal, local and other/ sponsorships/ increasing earned revenues via venues and events where appropriate. • Philanthropic potential increased with Charity tax concession status. • Collection as resource for community – need resources to better utilise through education programs. • Feasibility study and potential interface funding to reconfigure internal gallery/ studio/ café spaces for better usability, accessibility, visibility, patron flow • Improving building sustainability and energy usage to reduce utility costs – exploring external funding • Customer Relationship Marketing resources can generate better awareness and program uptake/ revenues. Source resources. • Further develop Indigenous cultural programs and education programs – requires resources • Develop Art of Place as a unique outdoor cultural education space linking to McLeod Gift collection and Indigenous programs. • Further resource and develop Community Cultural Development programs in the region with partners – resources. • Develop community based theatre/ performance and live art activities in partnerships • Artist Studios has 100% occupancy but can generate more activity – look to expand • Further develop profile and potential of exhibitions for local artists for contemporary art. • Potential patron/s (well-known person) • Closer alliances with local business organisations. • Build and draw on support of Membership • Tap into tour operators/guides. • Develop further school use and partnerships in the education sector. • Further develop innovative programs that engage new audiences / widen audience development. • Explore new market segments, as well as further developing existing. • Co-operative marketing initiatives through regional tourism association – YRT • Co-operative marketing opportunities with other sympathetic arts and cultural experiences 	<ul style="list-style-type: none"> • Withdrawal or reduction by Yarra Ranges Council of funding for Centre – need to constantly nurture partnership as well as delivering on KPIs. • High building running costs – especially utility increases – financial risk. • Out-of-sight-out-of-mind location. • Security and insurance for exhibitions • Planning restrictions on ‘peak’ performance events limits external revenue opportunities. • Turnover of volunteers – makes consistency, task assignment, training difficult. • Potential loss of creative vitality and innovation to ‘operational’ imperatives – ensure renewal and refresh and engage; refer 5 ‘E’s strategic framework. • Museum Accreditation increases collection management protocols and necessary resources – without increase staffing to deliver. • Ever expanding opportunity for audiences to engage with quality visual arts elsewhere – MGA, TWMA/ MPG and etc. • Visual art education programs delivered free by NGV and Melb Museum to schools – minimizes local demand from schools for programs. • Potential for Knox Council to develop arts and cultural facility with theatre venue – competition in market place. • Local government elections always have potential to shift level of support. • State: New government policies may affect arts funding and policies. . • Need to lobby always and show impact, outcomes, relevance, return to community, social benefit, well-being and economic return.

External Situation

Cultural Situation

As well as being the cultural hub of the Dandenong Ranges, Burrinja promotes and delivers its programs to the more than 50 townships across the entire Yarra Ranges region, as well as further in towards Melbourne's outer Eastern suburbs (local government areas of Knox, Maroondah and Whitehorse) and regions of the South-East covered by Casey and Cardinia shires. Burrinja's Subscribers, patrons and user groups/ stakeholders come not only from the local region but also inner Melbourne and most of the Eastern suburbs.

The Dandenong Ranges has a long history of arts and cultural practice, including notable historical ties with Tom Roberts and Fred Williams among others. The region is still attractive to artists seeking an inspirational environment in which to live and create. This is demonstrated by the success and growth of the Burrinja-run Dandenong Ranges Open Studios program, now in its 13th year.

Burrinja only exists because of direct and strong community action to lobby local government for the creation of a cultural centre in the former Shire of Sherbrooke offices, originally destined for commercial sale in 1996. Accordingly, community 'ownership' of the cultural centre is strong.

This dedication to arts and culture was again demonstrated in April 2008 when over 500 local residents and organisations wrote to the Federal Minister to show their support for the funding of the then proposed new 400 seat performing arts venue at Burrinja.

While there are a small number of other arts organisations within the region, none are engaged in the same role as Burrinja, nor have any known current plans to do so. Burrinja has always taken a cooperative and where applicable collaborative working relationship approach with all regional cultural organisations. This includes *Sherbrooke Arts Society*, *Dandenong Ranges Music Council*, *GEMCO Players*, *The HUT Gallery* and *tbC Australia (tiffany bishop Collective)*.

There are no other providers of Indigenous cultural programs within the Dandenong Ranges and nearby identified regions. Since the folding of Healesville Indigenous Arts Enterprise, Burrinja has continued to work actively on projects with *Mullum Mullum Indigenous Gathering Place* in Croydon, and engages with *Baluk Arts* in Frankston.

Within the wider Victorian context Burrinja identifies similarities with both the organisational and program delivery model of *Footscray Community Arts Centre*, and also *Gasworks Arts Park*, albeit with significantly different population and demographic profiles in those regions, thereby informing programming characteristics.

Community Situation - Interface

Regional Demographics – informing programming strategies

The Shire's population is estimated at 150,000 people and it covers an area of almost 2,500 square kilometres. The 'Dandenong Ranges' region has approximately 30,000 people within its key townships.

These 30,000 plus the 153,000 residents of neighbouring Knox form Burrinja's primary catchment. The Dandenong Ranges region has a relatively static population due to limited scope for housing expansion in and around 'green wedge' zones and the National Park. Growth in the Shire averages around just 0.4% per annum. In contrast, the surrounding Knox areas are forecast to have a 6.2% population growth by the year 2020, creating new opportunities for the arts centre.

The Shire balances a mixture of urban and rural communities. Around 70% of the Shire's population live in

its ‘urban’ areas, which represent approximately 3% of its landmass. Economic activity in the Shire is based on tourism, manufacturing industries and rural industries. Yarra Ranges can be characterised as a "young" Shire, with a higher than average proportion of our population aged between 5-17 years.

Yarra Ranges has a lower socio-economic base in comparison to Metropolitan Melbourne and Victoria as a whole. The Index of Relative Socio-Economic Disadvantage (IRSED), shows that the socio-economic status of the Yarra Ranges community is relatively low, with medium socio-economic disadvantaged across the whole of the Shire.

Being an ‘interface’ zone the townships, schools and community of Burrinja’s region are more isolated from services such as arts and culture, as well as transport than those in metropolitan Melbourne.

The 14 to 30yrs demographic in the Dandenong Ranges and surrounding regions are identified as isolated by their semi-rural location. The lack of public transport and other support infrastructure in the region that would encourage social interaction and integration is well documented. This has contributed to increasing lower than state average Year 12 retention rates. Very few in this age-group engage with arts activities as part of their social, learning, cultural and recreational agenda.

Sole parent families in the region are approximately 14% more prevalent than the Melbourne average. Often attracted to the region by more affordable housing and rental accommodation, they too experience the type of isolation noted above.

Opportunities and imperatives for Burrinja

Burrinja works to program in a way that is accessible and affordable for young families, sole parents and youth, including hands-on, innovative participatory programs specifically targeted at those demographics. By targeting these socially, culturally and geographically isolated and ‘at risk’ groups via both its CCD and Indigenous programs Burrinja can ‘build community’ through encouraging social and cultural engagement and life-long learning, helping prevent further high risk isolation.

There is demand, need and scope for Burrinja to deliver a diverse range of both community cultural development programming, as well as professional artistic development and presentation in both the visual and performing arts; providing accessible and engaging quality arts and culture to the interface community of the Yarra Ranges.

More generally the organisation’s strategic focus in supporting community-based cultural festivals such as the *Belgrave Lantern Parade* and *End of the Line Festival* ensure broad-based, accessible participation across the region. The presentation of professional and touring arts and performances is only programmed if it can be made as accessible as possible.

Stakeholders

Burrinja’s capacity to contribute positively to the region’s cultural ecology is empowered through working in partnership across a diverse range of cross-sector organisations.

Who	Sector	Description
Burrinja Membership	Community	‘Friends of’ Burrinja. Paid up members. 180 financial, 130 non-financial.
Foundation Membership	Community	Members who donated financially via the Burrinja Public Fund (DGR) to the performing arts development. 40 members
Yarra Ranges Council	Government / funding / arts / policy	Key organisational and triennial operational funding partner Service delivery/ KPIs Lease of building

		Collection insurance and policy
Schools in region	Education	Strong networks with local primary and secondary schools. Key stakeholders in and users of the theatre Participants in Indigenous programs Participants in general arts programs
Catering Services Agreement partner/ Café operator	Commercial/ Community	Integral to hospitality service delivery to patrons and patron experience. Provides budgeted revenues.
Mullum Mullum Indigenous Gathering Place	Indigenous	Knowledge sharing Toward arts projects and exhibitions
Regional Arts Victoria	Funding	Supporting & facilitating performing and visual arts touring programs
Creative Victoria	Funding	Various capital works programs including part funding of Performing Arts Centre Guarantee Against Loss funding support. Professional Touring funding via Yarra Ranges
Australia Council for the Arts / Federal Government	Funding	Visions of Australia exhibition development and exhibition touring funding – <i>Black Mist Burnt Country 2016-2019</i> exhibition
NETS Victoria	Funding	Exhibition development funding – <i>Black Mist Burnt Country 2016-2019</i> exhibition
Gordon Darling Foundation	Funding	Exhibition and catalogue development funding – <i>Black Mist Burnt Country 2016-2019</i> exhibition
Dept. of Health and Human Services	Funding	Home and Community Care Program (Burrinja Arties) Operational funding for Planned Activity Group with creative arts therapist Indemnity and other insurance coverage
Dandenong Ranges Community Banking Group (Bendigo Bank)	Funding	Community Festival project grants (Lantern Parade) Burrinja Arts-Business sponsorship program
Studio Artists / Region's Artists	Arts	Extensive network of local artists engaged with organisation actively through studios, residencies, exhibitions, events and programs
Belgrave Community Arts Partnership	Arts	Burrinja sub-committee facilitating and managing cultural events in Belgrave including the Lantern Parade and End of the line Festival. Includes MoU with End of the Line. Auspice of Lantern Parade
Belgrave Survival Day	Arts	Burrinja sub-committee organising and managing the annual Belgrave Survival Day event.
Platform Youth Theatre	Arts	2016 new youth-at-risk theatre program in development – partnership with PYT, Burrinja, Nadja Kostich and local governments
Small Gems	Arts	With Gasworks Arts Park, City of Kingston: supporting production & presentation of new smaller scale touring theatre
Hillscene & Hillscene LIVE	Arts	Co-producing publications, LIVE events and festivals, blog and PD – promoting arts practice and culture in the region
Eastern Regional Libraries	Arts / Marketing	Develop joint programs both at Burrinja and Libraries, including major Fashion meets Fiction exhibition 2012-13. Cooperative marketing of events/ activities across region.
Dandenong Ranges Tourism	Marketing	Local Tourism Authority Conduit with local B&Bs and other operators promoting Burrinja events.
Yarra Ranges Tourism	Marketing	Regional tourism board. Collaborative marketing, key promotional for events. Burrinja Chairs Arts Marketing sub-committee

Cameo Cinemas - Belgrave	Marketing	Cross program sponsorships and marketing. Events.
Victorian Association of Performing Arts Centres	Industry	Peak body. Knowledge sharing. Networking. Touring
Public Galleries Association of Victoria	Industry	Peak body. Knowledge sharing. Networking.
Museums Australia (Vic)	Industry	Peak body. Knowledge sharing. Networking.
Nicholas Chamber Orchestra	Arts	Co-production and programming of high quality chamber orchestral program in the Dandenong Ranges.
Melbourne Recital Centre	Arts	Partnership production of annual Classical Tracks program across Yarra Ranges with Council/ Burrinja/ MRC
Dandenong Ranges Music Council	Arts	Co-producing all abilities programs and projects including <i>'Burrinja with attitude'</i>
Dance Schools	Arts/ Commercial	Key users of the theatre facilities and bringing thousands of patrons and performers to the centre.
Victorian Association for Philosophy in Schools	Education	MOU committing Burrinja as Ethical Capabilities curriculum hub for VAP programs – Ethics in Arts. Education programs – from 2016 onward
Ruccis Circus	Arts	Annual Circus Festival co-produced and presented with Burrinja in partnership. Established 2014.
Project Upwey	Community	Burrinja heads arts advisory on community based township development group.

MARKETS

The Burrinja Experience

Burrinja is a vibrant, warm and welcoming community cultural centre that encompasses a multi-element vision. A strong artistic program provides a diverse range of engaging cultural events and activities for all ages throughout the year, designed to involve the visitor in exploration, participation and wonder.

The centre is the 'cultural hub' for the region, where visitors and participants alike can experience and immerse themselves in performing arts, artists' studios, the Indigenous gallery and works from the collection, the works of regional contemporary artists in the access galleries, a range of arts activities and events for all ages, cultural development programs and projects, the Art of Place Indigenous garden, live music and workshops... and drop into the fabulous licensed café.

With strong community 'ownership' evidenced from the volunteers at front of house to the foundation memberships on theatre seats, along with important links to Lin Onus' local and national legacy, Burrinja's offering is unique and is imbued with the spirit and environment of the Dandenong Ranges.

Burrinja's 400 seat theatre provides the region with a professional performing arts facility, and offers a diverse range of performances throughout the year, from national touring performing companies to community theatre and regional school performances.

The diverse gallery spaces at Burrinja provide a strong mix of both local and national arts and cultural programming, combining exhibitions from the artists of our region and in our studios, with shows curated from the McLeod Gift Collection of Indigenous works and touring exhibitions. The Collection itself includes works from all regions of Australia along with rare works from Papua New Guinea including ceremonial masks, dance wands and sculptures.

Burrinja Café provides visitors, artists and residents with great food and coffee in an intimate setting, and features a renowned live music program supporting local and national musicians in a dynamic program.

Burrinja is at the gateway to the Dandenong Ranges National Park with its famous lyrebirds and fern gullies, renowned heritage gardens, unique villages and pristine environment; all on Melbourne's door-step.

MARKETING PLAN

Current Market

The annual Market Research Survey of our e-list subscribers in itself reaches only certain segments of our audience, been those who subscribe via email. Until better CRM software/ data matching can be instigated, drawing accurate and consistent demographic and market segmentation data from our box office, attendance, subscriber, membership and participation figures remains a difficult exercise. Within these limitations, the organisation strives to collect meaningful annual data about its audiences to inform its strategic planning.

The Survey indicates that our strongest market segment consists of females aged between 45-60 years old who attend performances or exhibitions 2 to 3 times a year. They derive value from the social and cultural aspects that Burrinja provides. The next most represented market is the 61+ age group, followed by 36-45 yrs at 19%, with our lowest current representation via this survey being ages 36 and under, totalling 6.7%.

The age segmentation figures from the survey do not take into account performers and school/ dance school audiences, or workshop and family show audiences. Including those categories brings the average age of Burrinja's patrons down significantly, with 7,500 performers under the age of 17 each year (10% of our total patronage), and some 15,000 audience members for those shows with an age range averaging in the 26-45yr categories. Taking these audiences and performers into account increases our 36-45 yrs segment to a similar representation as the 45-60yrs, and brings the under 25 segment up to over 15% of our total patronage.

Furthermore, Burrinja's supported and co-produced CCD events in activated community spaces such as *HillsceneLIVE*, the *Lantern Parade* and *End of the Line* – totalling some 20,000 participants – also attract a more age diverse and younger patronage. It can be extrapolated that Burrinja is actively reaching a wide range of market and age segments across the community.

Our Visual Arts patrons attend more regularly than our performing arts patrons, with over 4 times as many people attending visual art more than 3 times during the year. This stable base of returning patrons to the visual arts is indicative of support for a wide range of exhibitions as well as for our studio artists. We also found that our customers derived value from engaging with artists and curators.

Strategic Marketing Direction

The focus with our existing audience market is to increase interactions and develop programs that allow extended engagement, thereby increasing the social and cultural benefits enabled by Burrinja.

Burrinja has been working actively – and successfully – over the past two years to attract new patrons, audiences and participants in the younger age categories through programs such as the co-production of *Hillscene* and *End of the Line*, developing *Open Studios Emerge* and the *Project Studio*, through the *Dance Tracks* program and by creating stronger ties with younger arts practitioners, contributors and producers in the region. This has already led to the development of engagement programs happening at Burrinja and in the wider region.

The next three years will consolidate and then build on these strong foundations. Burrinja also recognises the need to engage schools on a more regular basis outside of the already strong school production series. This will generate higher levels of interactions and boost the awareness of Burrinja amongst families in the region.

Burrinja aims to increase the national standing of its visual arts exhibitions; we aim to be recognised as a leader in Indigenous arts and cultural presentation, education, development and awareness.

Competitors

Burrinja is fortunate that it faces no direct competition for its services and activities in the region, however we compete strongly for the recreational time and limited expendable dollar of our market. Local sporting clubs, cinemas, restaurants, and other activities all vie for the time (and money) of our target market. However, we see opportunities to work co-operatively with entertainment providers where possible, as potential synergies exist. As example Burrinja has previously developed reciprocal Membership Benefits with the local Cameo Cinemas in Belgrave and supported its Hills Film Group, as well as advertised on its screens.

It is noted that the three tiers of government funded the development of Burrinja and its new theatre in response to a clear need for these facilities in the region that were not able to be met by any other organisation/ facility within a reasonable geographic distance.

Sector – audience marketing context

Our online customer surveys have shown that over 80% of our customers desire the experiential – looking for example for interaction with artists, curators, performers and programmers as an add-on to their visual and performing arts experiences. Similarly, secondary research reveals a desire for increased experience/interaction with the arts, supporting current industry reports and trends – see for example *Branding the Public Art Museum Sector: A New Competitive Model*, Asia Pacific Social Impact Leadership Centre, 2013.

Developing experiential arts and culture has long being part of Burrinja’s strategy, as evidence by Burrinja been awarded the **Best Small Museum Award 2010** and again in **2013** for Public Programs by Museums Australia (VIC).

Burrinja has also long understood the need to work with and develop further cultural tourism across the region, and to become part of the itinerary for visiting the Dandenong Ranges. This is especially important as a mechanism to rise our standing as a leader in visual arts within the state and the nation. This will be achieved through the development of a strong reputation for creative arts practice and engaging programs across art forms, strong national programs and profile – for example *Black Mist Burnt Country* – and partnering with tourism agencies/promoters. Burrinja chairs the Arts Marketing Group for Yarra Ranges Tourism and is developing region-wide cultural experiences and marketing with other members such as *TarraWarra Museum of Art*.

CRM – Customer Relationship Marketing

Burrinja is in the process of redeveloping and strengthening its Customer Relationship Marketing processes in the aim of developing higher levels of interaction with its current customer base as well as developing new, loyal customers. This has resulted in an overhaul in its customer databases to allow for more targeted marketing to capture and retain customers. This program is being administered through segmented e-mail lists, aimed at increasing response rates. While this process has been moderately successful, to be fully implemented and to realise the potential of the existing and future patron base, significant financial investment in specific, integrated CRM software will be necessary to combine ticketing and patron data with usable interfaces and marketing outputs.

Marketing goals / strategies

Goal	KPI	Annual Targets		
		2016 - 17	2017 - 18	2018 - 19
1. Customer Relationship Marketing Increased customer interaction in both the physical and on-line spheres: local, regional, national. Targeted marketing to audience segmentation	E – news increase open rates & click throughs for Events list	6941 subscribers 23.9% opens 2.6% clicks	7500 + subscribers 26% + opens 4% clicks	8500 + subscribers 30% opens + 6% clicks +
	E-news Friends of Burrinja Increase open rates & click	204 subscribers 37.1% opens 9% clicks	250 subscribers 40% opens 11% clicks	300 subscribers + 45% opens + 15% clicks +
	Segmented email marketing to targeted audience groups	39.9% opens 10.6% clicks	+3% p/annum	+3% p/annum
	Increase regular return visitation: (3 visits + p/a)	65%	70%	70%
	Increase Friends of Burrinja membership including retention rate	204 m 58% retention	250 65% retention	300 m 70% retention
	Increase social media reach and interaction.	2,683 Likes 344 Posts 2,644 Page Views 116,916 Reach 8,036 engagement	3,500 Likes 365 Posts 3,000 Page Views 130,000 Reach 10,000 engagement	5,000 Likes 365 Posts 6,000 Page Views 150,000 Reach 12,000 engagement
2. Branding / Positioning Successfully build Burrinja's Brand as a regional cultural centre of significance – with its core programs and values identified in the wider community	Recognised as providing opportunities, resources and development for artists, performers and creative practice in our region.	88.2% of surveyed	94% of surveyed	Maintain
	Recognition of important role in the region in the promotion, presentation and development of Indigenous arts and culture.	81.7% of surveyed	85% of surveyed	Maintain
	Recognition within the region as an active cultural hub for the community	82% of surveyed	86% of surveyed	90% of surveyed
	Local and Metropolitan Media Coverage	Measuring system developed	Radio 40 Newsprint 40	Radio 50 Newsprint 50
3. Diversify & Expand Audiences Utilising CRM and other marketing strategies, combined with programming outcomes.	Increase attendances by 10% per annum – inc external events	84,813	90,000	100,000
	Increase youth (Under 25) visitation/ engagement	15% or above	18% total	22% total
	Increase first time visitation.	+10%	+5%	+5%
	Establish positive partnerships, engage new stakeholders.	New stakeholders engaged	New stakeholders engaged	New stakeholders engaged
	Establish Burrinja as an Itinerary Destination. Cultural tourism icon.	Establish measurements for visiting patrons	+5%	+5%
4. Build Sponsorship Including by individuals, organisations and businesses	Build successful sponsorship partnerships with business / (Not inc Govt. / Local Govt.)	See Goals / Strategic Matrix KPIs	See Goals / Strategic Matrix KPIs	See Goals / Strategic Matrix KPIs
	Engage Foundation Donors – Burrinja public fund.	See Goals / Strategic Matrix KPIs	See Goals / Strategic Matrix KPIs	See Goals / Strategic Matrix KPIs

FINANCIAL OVERVIEW AND PLAN

In summary, at **June 30, 2015** the audited financial health of the organisation was:

- Current and non-current assets at \$460,999
- Total Equity of \$30,878
- Net Cash Flow from operating activities \$84,722 (14-15)
- Cash and cash equivalents at the end of the year of \$146,973
- 43+% operational revenue from earned income
- Current Ratio of 1.1
- Budgeted 2015-16 Surplus \$22,650

The Current Ratio of 1.1 is at the lower end of an acceptable range for Burrinja's type of NFP operation. The Board aims to bring the Current Ratio back to 2.0 by July 2017.

Recent financial trends

The organisation experienced a major operational and financial shift with the opening in August 2011 of the new theatre. With this came a vastly expanded operational structure, from just 3.0 FTE employees during mid-2010 to 6.3 FTE by mid-2011. Revenue potential along with financial risk was greatly increased, and operational budgets went from under \$500,000 in 2009-10 to almost \$800,000 just 18 months later.

Strong growth in earned income has seen gross operational revenue increase steadily in the past five financial years.

- 36% growth in Gross Revenues across five years: \$794,000 to \$1,070,000 (2011-12 to 2015-16)
- Increased expenditure and investment in programs, staffing and operations has matched revenues
- Net Surplus over five years: \$18,565 (2011-12 to 2015-16)
- 2013-14 and 2014-15 losses have resulted in reduction in Total Equity
- Equity projected to return to positive growth from 2015 -16 financial year.
- Venue Income: Averaged 20% growth per annum past two years.
- Ticketing Revenue: 32% growth 2012-13 to 2013-14 and 50% growth 2014-15.
- Budgeting versus actual tracks consistently within 2% to 4% +/-

Audited detailed previous year financial reports are available in our Annual Reports – downloadable.

Future financial priorities

The organisation is looking toward expanding resources and funds allocated toward achieving its strategic programming priorities in areas such as community cultural development, arts engagement with the community and investing in projects that further both arts practice in the region and arts engagement in the region.

The Board has identified a number of key priority opportunities for increasing revenues to further cultural investment:

- Continued strong growth in Earned Revenues, including venue hire and ticketing to season programming and other events. See trends in previous 3 years strong performance in both areas. (Potential to lift number of event planning restrictions would further increase positive revenue potential over next five years.)
- Increased diversification of revenue sources:

- Activating Charity Tax Status from 2016 in sourcing Foundation and Philanthropic program funding
- Activating DGR fundraising activities from 2016 – private giving – project based
- Actively pursuing other Government recurrent funding sources
- Actively pursuing both government and non-government project funding including Creative Partnerships Australia and crowd funding opportunities for arts projects (match funding)
- Investing in Customer Relationship Marketing software and integrated email, ticketing and database systems to maximise marketing effectiveness and revenue potential – driving increased revenues through ticket sales, memberships, donations – creating a more sustainable financial future

Financial Forecast: Budgets 2016-20

YEAR	2016-17	2017-18	2018-19	2019-20
Income		-	-	-
Event Income	335400	356100	374900	395000
Other Activities and Income	138700	143800	143500	146500
Local Government Funding	509850	509850	525150	540900
Organisations Investment Program request ¹	0	96000	96000	96000
Australia Council Grant	140000	65000	25000	40000
Other Victorian State Funding	67100	68750	70450	72200
Cash Sponsorship	6000	8000	10000	12000
Donations & Fundraising	12000	20000	25000	25000
Foundations	10000	15000	20000	25000
Total Income	\$1,219,050	\$1,282,500	\$1,290,000	\$1,352,600
Expenditure		-	-	-
Salaries, wages, fees – Performers, artists, arts workers	298400	336400	380920	395400
Salaries, wages, fees – Management, administrative	411700	424090	436820	449920
Production, exhibition and touring	178800	117250	76670	90260
Other programs and expenses	30000	30980	31900	32865
Marketing costs	55100	119600	90200	92900
Infrastructure expenses (Administration costs)	215300	220870	226620	232595
Total Expenditure	\$1,189,300	\$1,249,190	\$1,243,130	\$1,293,940

Surplus (Deficit)	\$29,750	\$33,310	\$46,870	\$58,660
Equity carried forward from 2015-16	83551			
Reserves (Total Equity)	\$113,301	\$146,611	\$193,481	\$252,141

*Reserve estimates do not account for future approved capital expenditure to meet program and venue facility needs
Capital expenditure is approved by the board annually based on financial capacity of the reserves and organisation.*

1. Budgets include provision for OIP funding from Creative Victoria. All related expenditure / revenue to be adjusted if funding is not successful.

KEY BUSINESS RISKS

The following 10 high level key risks are taken from a more extensive Risk Management Plan.

Risk type	Key Risk identified	Low impact 1	Medium impact 2	High impact 3	Likelihood (1 – 5) *	Risk Score	Action	Responsibility
Political/External Risks	1. Changes to political persuasion of Council re support for arts & culture		Changes to KPI indicators that may not align with Burrinja strategic priorities	Decrease or Removal of funding support Loss of key political advocates	3	6 - 9	Measure and make regularly available to Councillors & Council Burrinja's positive impact re social / community / economic benefits in region: programs & outcomes. Diversify revenue sources and financial base Active lobbying re valuing arts	Board & Executive Director
	2. Change to conditions of Council lease agreement	Staff changes at Council	Increased maintenance responsibility & costs	Market rate rent imposed Responsibility for full maintenance imposed	3	6 - 9	See risk one actions above Start negotiations with council officers 2 years into 3 rd year lease	Board & Executive Director
	3. Catering contractor doesn't renew or defaults on contract	Short period with no café. Impact on current events and patron service.	Financial loss while finding new contractor / loss of patronage/ loss of reputation	Failure to find suitable catering contractor / café operator. Financial and reputation loss	4	8 - 12	Develop positive, mutually beneficial working relationship with contractor. Review CSA re financial viability for contractor	Executive Director & Venue Manger
Financial and Asset management risk	4. Lack of controls in financial procedures	Processes/ controls not clear. Bad debts – less than 1% of annual budget	Budget targets unrealistic or not met Bad debts 1 – 5 % of annual budget Processes not transparent.	Budget and financial controls/ forecasts not clear, not adequate Bad debts greater than 5% of annual	2	4 - 6	Work bi-annually with Auditor, Treasurer, Finance on financial controls, processes and procedures documentation – ensure all processes followed. Review all outcomes and	Executive Director, Treasurer/ Board & Finance admin

Risk type	Key Risk identified	Low impact 1	Medium impact 2	High impact 3	Likelihood (1 – 5) *	Risk Score	Action	Responsibility
				budget			processes annually with Audit Quarterly Finance sub-committee review of all reports.	
	5. IT, data, documentation – not properly controlled, secured or backed up	Processes/ controls not clear. Information hard to find/ access Duplication	Data and information is duplicated, or lost Workloads are increased and inefficient.	Irretrievable loss of critical data, documents, files, knowledge through IT breakdown, lack of back up	3	6 - 9	Document all IT systems Back up all IT systems including remote backups daily minimum Document process, access, security, procedures – clarity Invest in software/ hardware as necessary to maintain/ improve	Executive Director, Venue Manager, IT
Reputational Risks	6. Controversial content in program/ exhibition	Debate in local media regarding content	'Damage control' mode with media, stakeholders, council	Councillors / stakeholders / other withdraw support including financial Public withdraws patronage support	4	8 - 12	Be clear strategically re all programming – aims/ impact/ desired outcomes – 'why' Develop media strategy for controversial works Meet and advise relevant stakeholders prior to work going public	Executive Director – Program staff Marketing.
	7. Artists / Arts Studios tenants / Community dissatisfaction - reputation	Dissatisfied artist or stakeholder complaints on social / web media / press	A number of artists expressing dissatisfaction publicly. Loss of reputation.	A number of artists expressing dissatisfaction publicly and to stakeholders. Community concerns re Burrinja support for artists	3	6 - 9	Be clear strategically and logistically re arts programs in planning, partnerships, MoUs, agreements – joint aims/ impact/ desired outcomes and clear responsibilities. Communicate regularly, openly, clearly all through projects and program with	Executive Director – Program staff - CCD

Risk type	Key Risk identified	Low impact 1	Medium impact 2	High impact 3	Likelihood (1 – 5) *	Risk Score	Action	Responsibility
Management Risks	8. Reliance on low staffing levels and part time staff for high output – vulnerable re staff leaving, illness		One or two key staff leaves or long term illness. Eg. operations & tech staff, program staff	Executive Director and key staff resigns/ long term illness. Loss of continuity, corporate & operations knowledge / reputation. Financial loss	3	6 - 9	Ensure procedures and processes documentation and manuals regularly updated and accessible. Clear strategic and business plans for all new staff/ temp staff to follow. Create positive, desirable work environment / conditions. PD. Manage work-loads for staff. Develop depth of trained casual/ freelance staff through projects and other work.	Board & Executive Director Executive Director & Managers
Governance	9. Board failing to function as expected	Lack of engagement at Board level – poor attendance at events	Lack of engagement at Board level Clear skills gaps not addressed	Lack of engagement at Board level Skills gaps not addressed/ identified Board unclear or divided re role, directions. Breakdown in communication/ relationship between Board and ED/ Staff	3	6 - 9	Undertake thorough board induction processes Agreed terms of references and position descriptions for Board members Director professional development available/ undertaken New recruitment is targeted as per skills matrix needs	Board & Executive Director
	10. Planning Conditions		Reduction in capacity patrons and events allowed on site	Reduction in capacity patrons and events allowed on site	1	2 - 3	Adhere to all planning conditions Document parking conditions on high use	Venue Manager / Executive Director

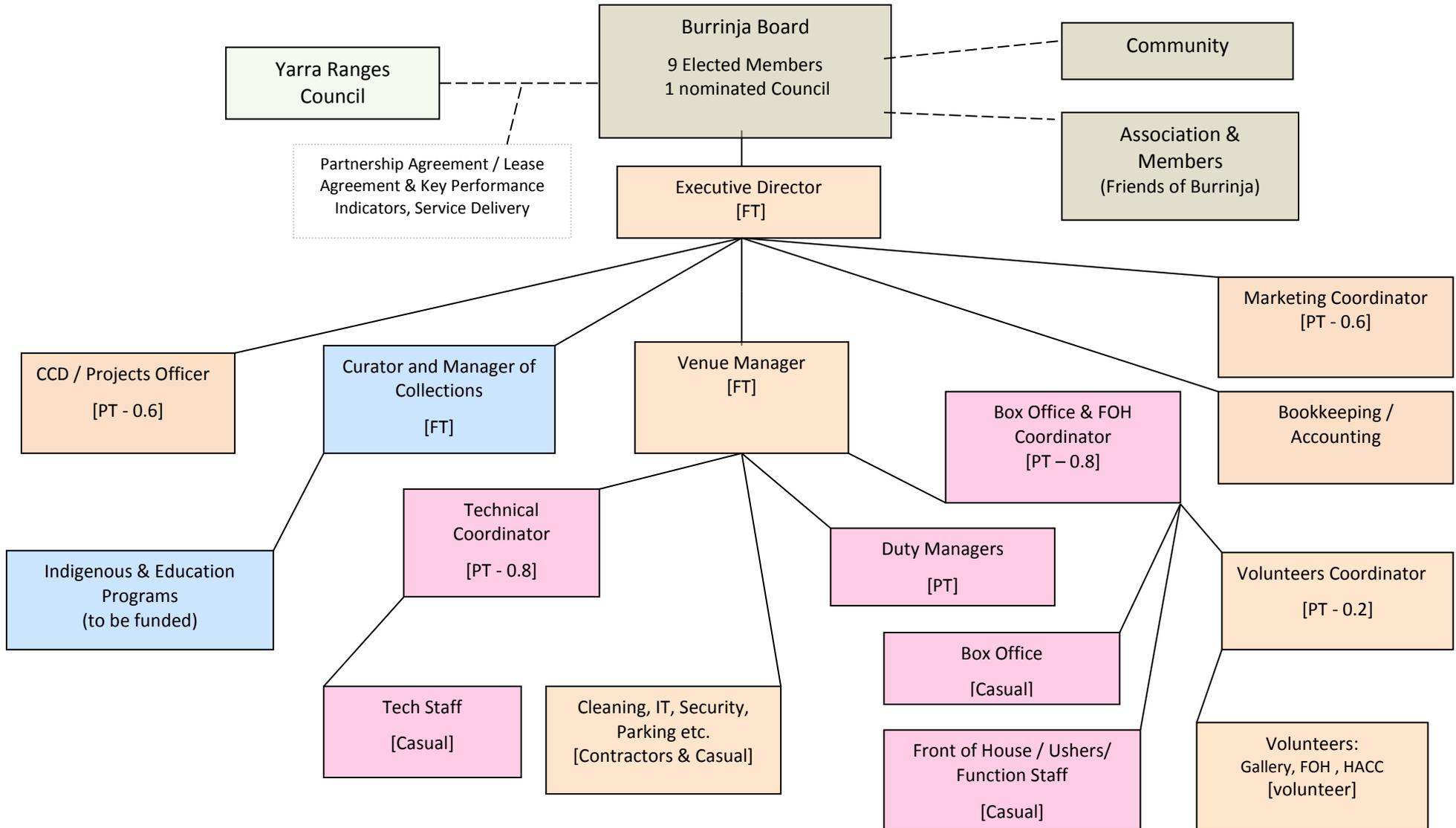
				impacts venue use / financial capacity / reputation with hirers			nights Regular communication with neighbours and stakeholders Work with Council and neighbours to find acceptable pathway to lift conditions.	
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Risk Likelihood Descriptors

Rating	Description	Likelihood of Occurrence
1	Rare	Highly unlikely, but it may occur in exceptional circumstances. It could happen, but probably never will.
2	Unlikely	Not expected, but there's a slight possibility it may occur at some time.
3	Possible	The event might occur at some time as there is precedence within the region/ the sector/ Burrinja or similar operations
4	Likely	There is a strong possibility the event will occur / there is a history of frequent occurrence within the region/ the sector/ Burrinja or similar operations
5	Almost Certain	Very likely. The event is expected to occur in most circumstances as there is a history of regular occurrence within the region/ the sector/ Burrinja or similar operations

MANAGEMENT

Organisational Structure



Role of the Board and Governance

The Dandenong Ranges Community Cultural Centre Inc (Burrinja) was Incorporated as a not-for-profit cultural organisation in July 1998. Its Board is bound by the Rules of the Association and the organisation's Vision, Aims and Purposes.

- There are 9 Board Members elected by Association Members, and one appointed Councillor from Yarra Ranges Council.
- Board Members serve 3 year rotating terms, with 3 members up for re-election each year.
- The Board meet for 12 ordinary meetings per annum on a monthly basis, with the Executive Director in attendance.
- An Annual General Meeting is held each October, when a comprehensive Annual Report and Audited Accounts are presented to Members.
- The Officers of the Board are President, Vice-President, Treasurer and Secretary
- All Board Members must agree to adhere to the duties of responsible persons and governance standards as required by the Australian Charities and Not-for-profit Commission (ACNC)
- Members must adhere to the Pecuniary or other Conflict of Interest Policies.
- Board performance is reviewed by the board members annually prior to the AGM, utilising a comprehensive check-list regards governance performance.
- A skills matrix identifying key skills related to Burrinja's purposes and governance is updated annually by Board Members.
- Recruitment is undertaken when necessary in a targeted manner responding to identified 'gaps' or needs in the skills matrix. This can include advertising for specific skill sets on web-based board recruitment sites.

Sub-Committees:

The sub-committee structure is set by the Rules, and allows for the Board to establish sub-committees on firm set guidelines related purpose, limitations, reporting, resources and board representation.

- Financial / Budgetary (meets quarterly)
- Governance (meets quarterly)
- Human Resources (meets quarterly)
- Belgrave Community Arts Partnership
- Belgrave Survival Day
- Burrinja Public Fund – Fundraising

2015-16 Board

Name	Member since	Term Ends	Responsibilities/ Relevant qualifications/ Experience
Matthew Posetti	2012	2018	<i>President:</i> Performing Arts. Education. Marketing, Fundraising, Strategic Planning and HR.
Mary Fitz-gerald	2008	2016	<i>Vice President:</i> Secondary college school principal. Education. Governance, Facility Management and HR.
Susan Amico	1999	2016	<i>Treasurer:</i> Business Administration, Financial Management, Quality Control, HR.

Paul O'Halloran	1999	2017	Secretary : Risk Management., Human Resources, Project Management
Aunty Janet Turpie-Johnstone	2014	2017	Indigenous affairs, Culture and Education. Project Management
Holly DeMaria	2015	2018	Cultural Development, Festivals and Events
Zac Exner	2015	2016	Marketing, Ticketing, Festivals, Producing
Louis Delacretaz	1999	2018	MBA. Director. Financial/ Governance/ Fundraising/ Project Management
Annette Rudd	2015	2017	Community Health Promotions, Strategic and Business Planning
Cr. Noel Cliff	2008	Appointed	Local ward Councillor. YRC. Appointed.

Succession Plan

Area	Strategy	Documentation
Board	<p>Annual skills matrix completed</p> <p>Annual skills gaps analysis undertaken – gaps identified and addressed in recruitment.</p> <p>Board development training</p> <p>3 year terms</p> <p>Annual Board performance review / audit undertaken – problems identified and addressed.</p>	<p>Induction Pack – policies/ duties/ position descriptions</p> <p>Term of Reference – responsibilities</p> <p>Memorandum & Article of Association</p> <p>Skills Matrix</p> <p>Board performance survey</p>
Staffing	<p>Annual Reviews/appraisals inc KPIs</p> <p>Annual training and professional development opportunities</p> <p>Explore shared posts/ secondments</p> <p>Maintain pool of casual staff/ freelance who have working knowledge to fill in at short notice</p> <p>Exit interviews</p> <p>Planned hand over sessions</p>	<p>Up to date job descriptions</p> <p>Contracts of Employment</p> <p>Documented Performance Reviews</p> <p>Hand over manuals for all key areas of activity</p> <p>Documentation of all Processes, Procedures and Policies</p> <p>Centralised passwords, IT files & information</p> <p>Centralised address books and diaries</p> <p>Documented workplans</p>
Recruitment	<p>HR Sub Committee of board</p> <p>Targeting specific sectors to encourage applicants</p> <p>Identify sources of support for training/mentoring support for new recruits</p> <p>Budget annually for recruitment expenses</p> <p>Maintain Equal Opportunities Employment policies</p> <p>Create positive work environment and culture</p>	<p>Process for recruitment inc. advertising avenues, networks. Shortlisting and interview templates</p> <p>Referencing templates</p> <p>Induction documentation</p> <p>Training provisions</p>

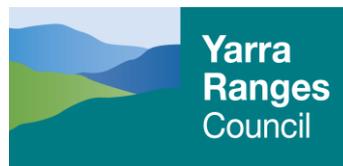
APPENDIX 1

Goals & KPIs: Explanatory Notes

1. The **Annual Targets** are all based on current benchmarks and outcomes where measured, as known at July 2016
2. The **increased organisational capacity** to support artists in the development of new work and their arts practice is based on assumptions regards increased funding for the Cultural Development roles at Burrinja. Specifically linked to potential Organisation Investment Program funding from Creative Victoria from the 2017-18 year onward of up to \$96,000 per annum. If this funding is not achieved then the organisation shall strive to find other funding means to support the growth of CCD capacity, however the targets shall remain static at 2.4 FTE
3. The **increase in cross-platform and partnered events and programs** is directly linked to the increase in CCD resources as per note 2 above. If this increase in resources is not achieved then the targets shall remain static at 5 per annum.
4. **Surveys:** Each year the organisation conducts a targeted on-line survey to its full subscriber/ Friends /e-news and social media databases to measure performance, outcomes and perceptions. The survey reaches over 9,000 subscribers, patrons and users of Burrinja. The survey is 'online' only to allow simple collation of data and results, and is conducted internally by the organisation. Where possible questions remain the same each year to allow direct year to year comparison over time, however questions are added / deleted depending on current organisation priorities and data collection needs. Key data outcomes are included in each year's Annual Report. Outcomes are used by the organisation to both measure current performance and outcome, and to identify areas needing action and improvement. Figures used in 2016-17 targets are based on the October 2015 results and benchmarks.
5. **Surveys Customer Services/ CSA:** Survey's include customer service measurements for both the Organisation and for the Café operated via the Catering Services Agreement. The same basic level of service questions are surveyed for both allowing a direct comparison. This information is used by Burrinja to track the Café and Catering Services performance versus the KPI's in the CSA Agreement and patron expectations, and to identify areas needing action and improvement. See separate KPIs for CSA.
6. **Board Assessment:** Annual pre-AGM 'self-assessment' process by Board Members comprising updating of Skills Matrix and Board Effectiveness Survey. Results are utilised to identify skill gaps that can inform both professional development needs and recruitment strategies for new Board members, and to measure the effectiveness of Board process, meetings, decision making, recruitment and etc., with identified issues addressed.
 - a. Specific **professional development for Board** members is undertaken on an 'as identified and needed' basis for Directors within their particular roles and duties linked to their role's position description. On-going PD for Board members is provided through subscription-based NFP Board development and information services including ourcommunity and the not-for-profit law association.
7. **Professional Development:** Burrinja provides an annual budget and time allocation for staff and volunteer Professional Development related to hours worked and levels of responsibility.

- a. **Staff Professional Development** is linked to the Annual and then ongoing review process in place for each staff member. The *Staff Performance Planning Framework* process and documentation clearly identifies areas for potential development in consultation between the staff member and their supervisor, with an agreed PD plan then put in place for the year. This performance planning activity enables Burrinja to align the efforts of staff against the broad strategic goals and direction of the organisation. It is an opportunity to identify and plan for goals, to capture and record achievements, to articulate further career objectives and determine professional development activities of value or need. Key measures include targeted Critical Success Areas linked to the Strategic Plan and individually tailored to each role, and proficiencies in Core Capabilities.
- b. **Volunteer Professional Development** is more focused on training in and achieving the particular skills and capabilities required in the broad volunteering roles available at Burrinja, and often include group PD sessions focused on particular areas of service or technical expertise. Specific training is offered for Volunteers taking on particular specialist roles as appropriate.

ACKNOWLEDGMENTS



In Partnership

Traditional Custodians

Burrinja (the Dandenong Ranges Community Cultural Centre Inc) acknowledges the peoples of the **Wurundjeri** and of the **Kulin Nation**, traditional custodians of this land. We pay respect to their Elders past and present, to their history, traditions, culture and beliefs.

