



Theatre Network Australia

Strategic Plan

2025–2029

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LinkedIn: www.linkedin.com/company/theatre-network-australia

G5/152 Sturt Street, Southbank VIC 3006

03 9947 1015

info@tna.org.au

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Acknowledgement of Country

Theatre Network Australia acknowledges the more than 65,000-year lineage of performing arts practice on the lands we now know as Australia, led by generations of First Peoples.

We pay our deepest respect to elders past and present and to all First Nations. We give our thanks for custodianship of country, culture and story over millennia and commit to a future where all of us can play, yarn, celebrate, experiment, dance and speak in the spirit of mutual respect and joy – together.

Introduction

Theatre Network Australia (TNA) is a national industry development and advocacy organisation dedicated to strengthening the performing arts sector. We prioritise support for independent artists, arts workers and arts organisations. Since our founding in 2009, TNA has grown from a Victorian-based initiative into a nationally recognised leader in performing arts advocacy, sector development, and capacity building.

Our vision is for a strong, healthy, and relevant performing arts sector. We stand as a trusted ally for artists and arts workers across theatre, dance, circus and physical theatre, and contemporary performance.

This **Strategic Plan for 2025–2029** sets out a refreshed direction for TNA as we navigate the future with our sector. It builds on our 10-year vision, launched in 2021, and is guided by two change drivers:

Transform and **Support**. These change drivers reflect the continuous nature of TNA’s work – leading bold, future-focused action while providing ongoing support to those working within the performing arts. They are supported by three organisational goals: **Stronger Artists and Organisations**, **Stronger Sector and Systems**, and **Stronger Advocate**. Each goal responds to the current realities of the performing arts sector, including financial precarity, limited infrastructure, and broader social and environmental change.

Under the Transform driver, TNA leads systemic change across the performing arts sector. We work to influence policy, secure resources, and amplify the role of the performing arts in Australia. The Support driver focuses on connection and practical assistance. TNA convenes networks, gatherings, and forums, offering spaces for exchange and solidarity across artforms, geographies, and career stages. We provide resources and training that strengthen individual practice and organisational capacity, including tailored support for underrepresented communities, and those operating in vulnerable contexts. Internally, we embed equity and social justice into all areas of our work.

TNA’s business model is built on a diverse portfolio of funding and partnerships, ensuring responsiveness to the performing arts sector’s evolving needs. We work nationally, with a dedicated Victorian program which we refer to as our ‘T-model’. Our income sources include long-term investment from Creative Australia and Creative Victoria, alongside philanthropic partnerships, project funding, and earned revenue from memberships and events. This financial diversity enables us to sustain core programs and remain adaptable in a dynamic environment.

Our stakeholders – independent performing artists, arts organisations, government agencies and funders – are central to this strategy. We collaborate closely with other peak bodies and cultural partners to strengthen advocacy and ensure coordinated sector support.

As we collectively navigate shifting funding landscapes, workforce pressures, social and political environments, and changing audience expectations, TNA’s role is more critical than ever. This Strategic Plan reaffirms our deep commitment to the performing arts and outlines a revitalised approach for responding to emerging challenges and opportunities. With a dedicated team, a strong network, and a bold vision, TNA is ready to lead the performing arts sector into its next phase – one that is more equitable, innovative, and sustainable.

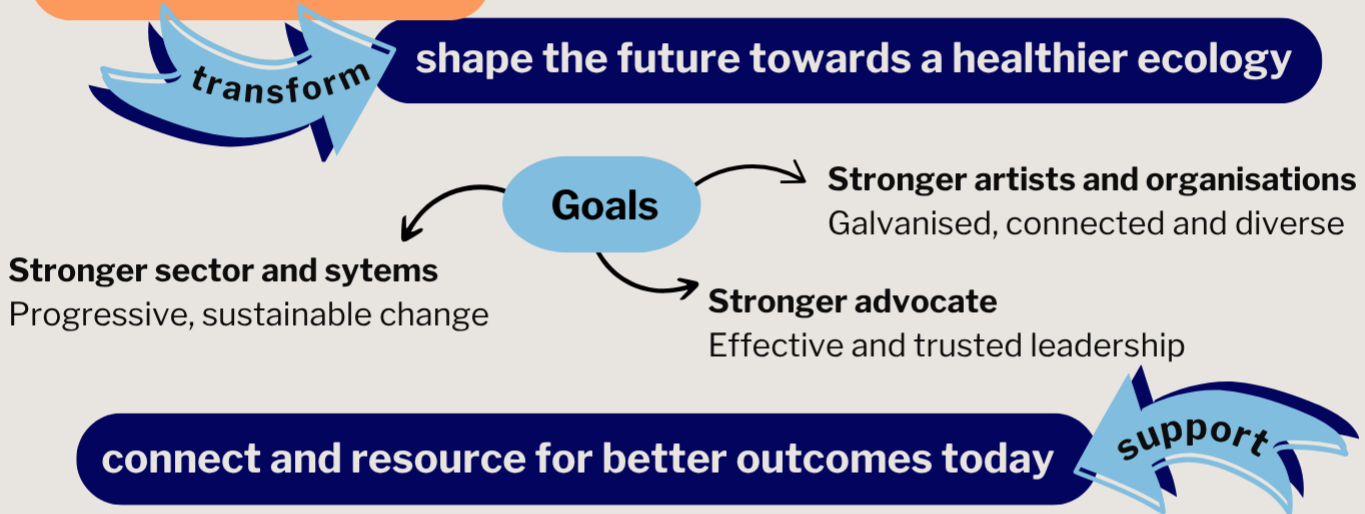
Vision A strong, healthy and relevant performing arts sector.

Purpose As the national advocate for performing arts, Theatre Network Australia champions, connects, and empowers artists and organisations so they can thrive.

Values

- ✦ People first
- ✦ Trust
- ✦ Act sustainably
- ✦ Art is for anyone
- ✦ Curiosity

How we drive change



Objectives embedding these moves us towards our goals

First Nations first
Self-determination, more First Nations leadership, ongoing cultural learning.

Healthy ecology
Sector unity, supportive systems, prioritising safe workplaces and audience environments.

Equity, inclusion and justice
Shared resources, opportunities and power, more accountability and accessibility.

Cultivating networks
Deeper connections and collaboration across sector, government, funders, and society.

Better arts funding
More funding and improved processes, especially for indies and small-to-medium organisations.

Future ready
Sector equipped with skills and knowledge to navigate challenges and opportunities of the future.

Strategies what we do; our plan in action

Advocacy and leadership
Partner to influence policy and achieve shared goals.

Sector development
Build capacity, especially in vulnerable subsectors.

Research and evidence
Produce and partner on research and analysis.

Gatherings
Support the sector to convene and connect.

Communications and member services
Advise, inform, resource and amplify.

Governance and management
Invest in modest and sustainable growth for TNA.

Organisation Overview

About

TNA is the national voice for the performing arts sector. We support our members through advocacy, resources, and gatherings. What sets TNA apart is our unwavering commitment to putting people first. Through strategic partnerships, sector-wide consultation, and sharing resources, we amplify the voices of those often overlooked, championing equitable access and sustainable practices. We ensure that the sector remains resilient and relevant. Our members benefit from representation, a vast support network, and practical tools to navigate the challenges of a changing arts landscape.

TNA has a 16-year track record of developing its program, purpose and stakeholders iteratively – responding to sector needs and taking opportunities for growth and development as they arise. TNA's service delivery has been porous and responsive according to sector needs. Increasing uncertainty means that now and into the future, TNA must operate to its core suite of services and activities guided by our change drivers: Transform and Support. This cyclical way of working will ensure our sector receives the support and resources they need now, while focusing on being ready for key opportunities and challenges of the future.

History

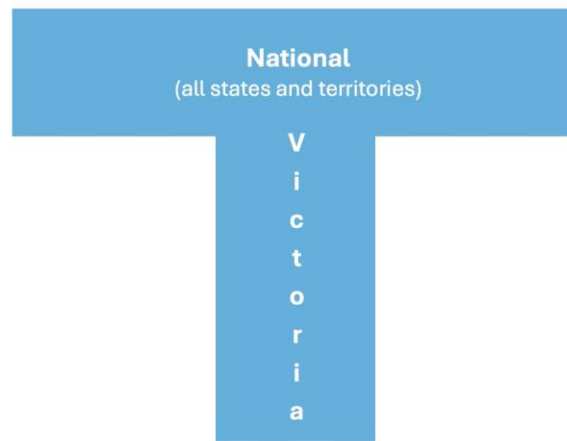
Theatre Network Australia was established in 2009 as Theatre Network Victoria (TNV) by nine Victorian small-to-medium performing arts organisations, driven by the need for stronger connection, advocacy, and sector development. Initially funded through an eighteen-month project grant from Creative Victoria's Sector Development program, TNV proved its value, securing ongoing funding from Creative Victoria by 2011. This support allowed TNV to grow into a dedicated service organisation for Victoria's performing arts, with a focus on empowering small-to-medium organisations and independent artists.

From early on, TNV recognised the need for national coordination and advocacy. With support from the Australia Council (now Creative Australia), TNV produced the biennial Australian Theatre Forum from 2011-2017, helping to build a national network. In 2015, TNV led the successful Free the Arts campaign, which restored \$80 million to the Australia Council, strengthening its reputation as an inclusive and effective advocate. These milestones laid the groundwork for TNV's expansion. In 2016, TNV became Theatre Network Australia (TNA), formally extending its services nationwide while maintaining a strong Victorian focus.

Over the past several years, TNA has continued to expand its national presence and impact. With multi-year funding from Creative Australia and Creative Victoria, TNA has expanded its team and program capacity, now offering an integrated suite of services that include advocacy, capacity building programs, research and policy analysis, and targeted support for Circus and Physical Theatre (CaPT), and Children, Young People, and the Arts (CYPA). This growth has enabled TNA to lead national initiatives, produce the Australian Performing Arts Forum, and establish itself as an essential resource for the performing arts across Australia.

Operating Model – 'T' Model

TNA's operating model is referred to as our 'T' model – we deliver a broad range of services nationally with deep engagement in the state of Victoria.



Our 'T' model of operation reflects our membership composition and structure. As of 2025, Over 50% of our individual and organisational members are based in Victoria. Organisations based in Melbourne join as full members, benefiting from TNA's location, connections, and work in the state. Those located in regional Victoria and other states and territories become Associate Members at a reduced membership cost. Individual members are charged a uniform low costs membership fee regardless of their location within Australia.

Governance

TNA is an incorporated association governed by a sector Board of up to fourteen representatives from Australian performing arts or related sectors. The Board is appointed against a diversity matrix. Board terms are three years, renewable by agreement for up to two additional terms. TNA Board members participate in their individual capacities, not as representatives of a sector organisation. TNA has a robust Board recruitment and induction process and offers ongoing professional development for all Board members. We also welcome an observer on the board annually. Unsalaries Board members who are independent artists or arts workers are paid an honorarium per meeting.

The Board meets four times a year. TNA Board convenes two standing sub-committees: Finance, Compliance and Risk; and Strategy and Development that meet one to four times a year. Three additional sub-committees are deployed periodically for more detailed oversight: Equity; People, Culture and Wellbeing, and Board Development. In addition to Board sub-committees, TNA convenes three advisory groups comprised of artists and arts workers who collaborate with staff to gather sector priorities, set an advocacy agenda, and design sector development initiatives. TNA's three current advisory groups are: ASSITEJ Advisory Committee (Children, Young People and the Arts Advisory Committee), the Circus and Physical Theatre Advisory Committee, and the First Nations Advisory Group.

Team

TNA has five core staff positions, totalling 3 FTE, supported by a bookkeeper and contractors for program delivery. The internal culture of TNA is collegiate, open and supportive. The team works remotely and onsite from our Southbank office. TNA values representation and inclusivity, with a team that reflects LGBTQIA+, neurodivergent, and CaLD communities, supported by an Employment Policy emphasising flexibility for various life circumstances, including parenting and artistic practice.

Guiding Policies

TNA has a suite of internal and external facing policies that guide the operations and governance of the organisation. Policies are endorsed by the Board and typically reviewed every two to four years, or in line with legislation and major organisational changes.

Action Plan

| Strategy | Actions / Services Delivered | Mapping |
|---|--|---|
| <p>Advocacy and leadership</p> <p>Influence public policy across three levels of government and related agencies. Through regular engagement and submissions to enquiries and consultations. Partner with arts peak bodies and other relevant sectors to share resources and achieve shared goals.</p> | <p>Advocacy</p> <ul style="list-style-type: none"> • Make representations to Federal and State governments (with a particular State focus on Victoria), such as pre-budget submissions, cultural policy submissions, senate inquiries, etc. • Maintain relationships with key political and bureaucratic figures. <ul style="list-style-type: none"> ○ Provide information and resources to members on national issues and events. ○ Consult and survey members nationally. <p>Campaigns</p> <ul style="list-style-type: none"> • Lead in-depth campaigns on key issues that affect all independents and small-to-medium organisations or specific sub-groups within the sector (e.g. arts funding, tax reform, insurances). • Build support with key figures and stakeholders, including arts peak bodies, for campaign objectives. <ul style="list-style-type: none"> ○ Provide support and resources to members/the sector to engage in campaigns. ○ Produce evidence-based research to support campaigns. • Participate in arising or one-off opportunities where national members and the sector benefit from representation (e.g. ANZSCO Review, WA Youth Action Plan). | <p>Goals</p> <p>Stronger sector and systems Stronger advocate</p> <p>Objectives</p> <p>Grow funding Healthy ecology Networks Future ready</p> |
| <p>Gatherings</p> <p>Deliver a series of Victorian and national gatherings for the performing arts. Share information and best practice, encourage connections, consult on key policy issues, and gather trends and data.</p> | <p>Biennial gatherings</p> <ul style="list-style-type: none"> • Australian Performing Arts Forum (APAF) for up to 300 delegates. • Biennial in-person Victorian gathering delivered alternating between a Melbourne metropolitan and a regional location. <p>Sector gatherings and knowledge sharing</p> <ul style="list-style-type: none"> • Regular in-person state-based gatherings. • Online offerings including webinars and working groups, and regular one-on-one meeting service with CEO. | <p>Goals</p> <p>Stronger artists and organisations Stronger sector and systems</p> <p>Objectives</p> <p>Healthy ecology Networks Future ready</p> |

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| <p>Sector development</p> <p>Deliver initiatives that respond to identified needs in skills, knowledge, and network development.</p> <p>Connect and maintain the ASSITEJ Network in Australia, advocating for greater resources and visibility for Children, Young People, and the Arts (CYPA).</p> <p>Contribute to a diverse, thriving, and sustainable Circus and Physical Theatre sector (CaPT).</p> | <p>Networks and responsive initiatives</p> <ul style="list-style-type: none"> TNA staff in attendance at key sector events as a way of connecting the sector, and to contribute to our awareness and knowledge. Develop and deliver new initiatives to build sector skills and knowledge in response to identified gaps and opportunities (e.g. producer development initiatives). <p>Children, Young People and the Arts (CYPA)</p> <ul style="list-style-type: none"> Convene the ASSITEJ Advisory Committee, which is made up of representatives from the CYPA sector from across the country. Together with ASSITEJ International President and Australia Representative Sue Giles, the committee provides advocacy, leadership, and sector consultation and advice <p>Circus and Physical Theatre (CaPT)</p> <ul style="list-style-type: none"> Continue to support the CaPT sector by developing networks, supporting new initiatives for sector development (e.g. Circus Centre Melbourne) and collating and publishing relevant data and resources (e.g. CaPT First Nations Circle Map to Thrive). <p>Equity Action Plan (EQAP)</p> <ul style="list-style-type: none"> Renew the EQAP in consultation with the sector and deliver new initiatives to embed and promote equity, inclusion and justice in the performing arts sector, and the principle of First Nations first. | <p>Goals</p> <p>Stronger artists and organisations Stronger sector and systems</p> <p>Objectives</p> <p>First Nations first Equity, inclusion and justice Networks Future ready</p> |
| <p>Communications and member services</p> <p>Source and crystallise information to empower the sector and effect change. Provide advice to members. Support awards, bursaries, and mentorships. Maintain and grow membership.</p> | <p>Resources and tools</p> <ul style="list-style-type: none"> TNA monthly e-news and member bulletins released regularly with concise and relevant communications to the sector to connect them with opportunities and information. TNA social media channels share opportunities and connect people. Quarterly release of new and archived resources curated around a theme relevant to current sector needs (e.g. Governance, Tax Tips, Advocacy Toolkit, First Nations CaPT Circle Map to Thrive). | <p>Goals</p> <p>Stronger artists and organisations Stronger sector and systems</p> <p>Objectives</p> <p>First Nations first Equity, inclusion and justice Healthy ecology Networks Future ready</p> |

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| | <p>Member services</p> <ul style="list-style-type: none"> • Regular meetings between TNA team and members to consult, and to provide advice and support. • Annual membership audit to find gaps or opportunities for expansion. • Annual membership drive. • Annual member survey, creating a formal avenue for members to be heard and input to TNA's advocacy and initiatives. • Support sector awards (e.g. Melbourne Fringe Artform Shaker and Change Maker) and bursaries for members to attend sector events (e.g. APAF). | |
| <p>Research and evidence</p> <p>Produce primary research and data sets on key sector trends, including independent practice, pay and conditions. Partner on relevant research with the arts sector to inform better policy development, operating models, and funding structure. Provide analysis and user-friendly summaries of relevant research.</p> | <p>Primary research</p> <ul style="list-style-type: none"> • Produce biennial Salary Survey capturing salaries, benefits, professional development budgets, tenure, diversity and representation in leadership in small-to-medium performing arts organisations. In addition to benchmarking, it advocates for remuneration that is in line with similar roles in other sectors. • Produce biennial Indie report gathering data that reflects the realities of making it as an independent artist in Australia. Findings provide provocation for discussion, evaluation, and benchmarking, as well as lead to greater understanding, appreciation and valuing of independent artists' dedication and practice. • TNA periodically conducts, assists with, and publishes sector-specific research. <p>Summaries and policy translation</p> <ul style="list-style-type: none"> • TNA reviews, analysis and publishes summaries of relevant policies and research reports via our digital channels. <p>Thought leadership</p> <ul style="list-style-type: none"> • Champion equity and justice in the performing arts sector, particularly self-determination and leadership for First Nations people, more equitable distribution of resources and power for underrepresented groups, access and inclusion, and safer spaces for all. • Partner with like-minded organisations to develop, deliver and amplify best practice initiatives, training and research (e.g. | <p>Goals</p> <p>Stronger sector and systems Stronger advocate</p> <p>Objectives</p> <p>First Nations first Grow funding Equity, inclusion and justice Healthy ecology Future ready</p> |

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| | <p>BlakDance, Diversity Arts Australia, Creative Climate, Regional Arts Victoria, Arts Access Victoria). Target communities in the sector are: First Nations people, people of colour, culturally and linguistically diverse people, d/Deaf and d/Disabled people, people in regional and remote Australia.</p> | |
| <p>Governance and management</p> <p>Strengthen the governance and leadership of Theatre Network Australia. Prioritise partnerships, skills and network development that advance the advocacy needs of the arts. Invest in modest and sustainable organisational growth.</p> | <p>Organisational capacity building</p> <ul style="list-style-type: none"> • Training and professional development for staff and Board in identified skills and knowledge gaps. • Ongoing Board development agenda to improve induction processes, identify new/potential appointees, succession planning, and mentor first time Board members. • Strengthen TNA’s Ethics Framework by embedding its use across all organisation operations and activities. • Renew the EQAP and First Nations Advisory Group. <p>Partnerships and advocacy networks</p> <ul style="list-style-type: none"> • Nurture long-term, ongoing, and meaningful relationships with our target groups through employment, membership, and engagement. • Amplify the work of, and collaborate with, service organisations such as Arts Access Victoria, Diversity Arts Australia, Regional Arts Victoria, BlakDance to deliver impactful sector initiatives. • Convene and participate in regular meetings of national and state peak bodies to collaborate and share information on arts advocacy. • Diversify income streams and develop relationships with new investment partners based on shared values and goals for the sector. | <p>Goals</p> <p>Stronger advocate</p> <p>Objectives</p> <p>First Nations first Equity, inclusion and justice Grow funding Healthy ecology Networks Future ready</p> |

Evaluation Framework

TNA collates qualitative and quantitative methods to evaluate our operations and activities. We measure impact through:

- Internal evaluation frameworks tied to KPIs for each strategy and associated actions (e.g. participation numbers, retention, survey data, feedback).
- Quantitative outputs (e.g. number of bulletins published, meetings held, database entries).
- Qualitative feedback through member surveys and program evaluations.

TNA also actively reflects on testimonials, sector consultations, and alignment with its values of justice, accessibility, and sustainability to ensure that impact remains meaningful and community driven.

Measuring Impact

TNA uses internal and external success indicators for each service. They are referenced when evaluating the quality and impact of our services at both staff and Board levels.

| Goal | Outputs | Outcomes |
|---|--|--|
| Stronger artists and organisations | <ul style="list-style-type: none"> • Promote actionable pathways for necessary change, along with tools and resources. • Gatherings, roundtables, and webinars are used to inform members. • Retain at least 90% of membership annually. • Grow membership by 2%+ annually. • Regular member consultation. • Work with partner organisations to increase and improve engagement with five target communities in TNA activities and membership. | <ul style="list-style-type: none"> • Diverse participation and leadership in sector increases. • Access initiatives and budget allocations increase. • Support and consideration for indies increases. • Salaries and independent fees increase by at least CPI. • Organisations and independents can benchmark confidently. • Decreased administration workload for the sector. |
| Stronger sector and systems | <ul style="list-style-type: none"> • 1 biennial national gathering. • 1 biennial Victorian gathering. • 4 gatherings annually, aiming for one convened/supported in each state biennially. • Interstate gatherings partner and consult with relevant local organisations. | <ul style="list-style-type: none"> • Cohesion between levels of sector ecology improves. • Health and wellbeing of the workforce improve. • Government policies support the sector and are well received. • Governments understand the sector and its ecology. • Australian cultural funding increases from 0.98% of |

| | | |
|--------------------------|---|---|
| | <ul style="list-style-type: none"> Breadth of sector ecology is represented at gatherings. Networks/sub-networks are convened online 20 times annually. Biennial Salary Survey conducted, min. 90 responses. Biennial Indie Survey conducted, min. 200 responses. Min. 40 TNA publications annually (includes e-news). Databases updated and promoted annually. | <p>GDP, to above 1.11% (average OECD countries).</p> <ul style="list-style-type: none"> The sector is connected and informed, increasing the quality and relevance of work. Workforce morale and solidarity is boosted. Sector is informed and can access relevant opportunities. The arts sector is more equitable and leads a culture which understands and addresses the intersectional needs of different groups of people. |
| Stronger advocate | <ul style="list-style-type: none"> TNA promotes its work and encourages better practices. A minimum of 2 touchpoints per annum for each key political figure. Lead and participate in national and state peak body networks. Utilise sector knowledge and consultation in representations to government. Prepare for known government advocacy processes and provide sector guidance. Improve organisational succession planning. | <ul style="list-style-type: none"> The broader sector is aware of TNA's memberships and values the network. Post-event surveys indicate high value and impact. TNA is a trusted source of information by Governments and the sector. TNA is a culturally competent and safe organisation, leading to more diverse applicants for staff/Board roles and retainment across our five target demographics. TNA leads by example in representative governance and leadership, influencing other organisations to do the same. |

Key Performance Indicators

These standard quantitative measures are tracked and reported against annually by TNA to investment partners and in our annual report. They represent measurable and meaningful metrics that indicate whether TNA is succeeding in delivering its services and meeting sector needs.

| Indicator | Annual Target |
|--|-------------------|
| Percentage of relevant opportunities for submissions to government made | 8 submissions |
| Number of touchpoints with key political stakeholders | 2 per stakeholder |

| | |
|---|-----------------------------------|
| Number of gatherings convened or supported in each state or territory | 4 online or in-person |
| Number of times networks/sub-networks are convened online | 20 |
| Retention and growth of TNA membership base | Retain: 90% Grow: 2%+ |
| Number of publications created | 40 bulletins 1 research report |
| Number of meetings with members to consult or provide advice and support | 200 |

Sector and Stakeholders

TNA engages a diverse group of stakeholders who are integral to the vitality and resilience of the performing arts sector. As a membership organisation, our core stakeholders include small-to-medium arts organisations, independent artists, and arts workers across theatre, dance, circus and physical theatre, and contemporary performance disciplines. We also serve as a trusted advocate and resource for sector-adjacent entities, including government agencies, funding bodies, peak bodies, tertiary institutions, and philanthropic organisations.

Our membership spans urban, regional, and remote areas across Australia, reflecting the sector’s rich diversity in practice, demographics, and location. We work in partnership with other sector peak bodies and cultural organisations, leveraging collaboration to amplify our impact. By prioritising equity, inclusion and justice, TNA ensures that the voices and needs of our stakeholders are represented and addressed at every level of our work.

This stakeholder ecosystem forms the foundation of TNA’s programs and activities, enabling us to remain responsive and effective in advancing the interests of Australia’s performing arts community.

Stakeholder and Member Analysis

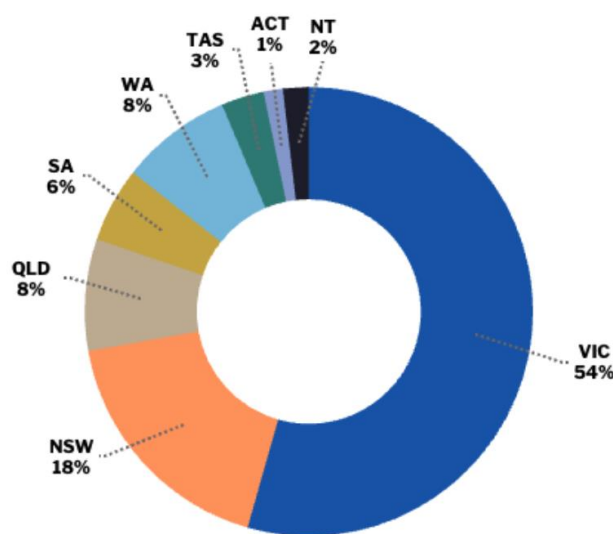
| Independents | Organisations | Other |
|--|--|--|
| Artists, creatives, producers, and arts workers. | Small-to-medium and micro/indie organisations, National Performing Arts Partnership Framework (NPAPF)/large organisations, festivals, venues, presenters, networks and convening bodies, other peak bodies, universities, funding bodies, philanthropic organisations, and local government. | Media, politicians and bureaucrats, and academics. |
| Artforms Theatre, dance, circus and physical theatre, contemporary performance (includes multi/experimental) | | |
| Demographics Children and young people, First Nations, d/Deaf, d/Disabled, culturally and linguistically diverse, and metropolitan/regional/remote | | |
| Location Victoria National: all states and territories | | |

As of 2025, TNA has 648 active members, made up of 208 organisations and 440 individuals. Our members make up a core constituency to consult with and report to as TNA undertakes its advocacy and sector development work. However, our work benefits constituents beyond our membership, such as our e-news and social media subscribers, event delegates and participants, and the wider sector. Most

services provided by TNA are available to non-members as we are funded by governments to support the whole sector.

Companies and individuals join TNA because they want an organisation to represent their concerns and voice their aspirations to the arts sector, to the media, to government, and to the broader community. They also want to connect with others in the performing arts, attend professional development forums and workshops, and have access to up-to-the-minute information about what's happening in the arts sector. TNA works closely with other service organisations and peak bodies to ensure we can be unified in our advocacy, and to complement rather than duplicate other sector development efforts.

Our 'T' model of operation is reflected in our membership structure, which comprises over 50% Victorian-based members. Organisations based in Melbourne join as full members, benefiting from TNA's location, connections, and concentrated work in the state. Those located nationally and in regional Victoria become Associate Members, at around 50% of the cost.



Sector Trends

TNA uses our own research from our sector surveys and ongoing engagement with artists and arts organisations at events and forums to set strategic priorities and inform our annual program and activities. We also source evidence from A New Approach, Creative Australia's commissioned research, research from our fellow peak bodies and the MEAA, and publicly available data from ABS, IPCC, and the Australia Institute.

Current trends:

- **First Nations Arts Recognition:** Enhanced recognition and support for First Nations arts and culture, with growing advocacy for cultural sovereignty and self-determination.
- **Funding Challenges:** Continued uncertainty and competition for government and private funding, with many independent artists and organisations facing financial strain against funding stagnancy, reductions and rising costs.
- **Cost of Living Crisis:** Rising costs are affecting both the ability of the workforce to continue to subsidise the sector through their unpaid and underpaid labour, and the discretionary spending of audiences and participants.
- **Digital Transformation:** Increasing use of digital platforms for performances, audience engagement, and marketing, leading to hybrid models combining live and online experiences. Impact of AI on the creative workforce and protection of intellectual property.

- **Equity and Inclusion:** Growing focus on and need for diversity, equity, and inclusion, with more initiatives aimed at increasing representation of First Nations, culturally diverse, and d/Deaf and d/Disabled artists and arts leaders.
- **Workforce Sustainability:** Concerns about the sustainability of the arts workforce, including issues of job insecurity, mental health and burnout, attrition, and fair pay.
- **Audience Behaviour Changes:** Shifts in audience expectations and behaviours with a preference for more flexible, accessible, and diverse programming.
- **Regional and Remote Engagement:** Challenges and opportunities in delivering arts experiences to regional and remote communities, where access and funding are often limited.
- **Insurance and Risk Management:** Rising costs and complexities of obtaining insurance, particularly for sectors like Circus and Physical Theatre (CaPT), and Children, Young People and the Arts (CYPAs).
- **Cultural Policy and Advocacy:** The evolving role of cultural policy, with increased and unified advocacy needed for arts funding, education, and the recognition of the arts as essential to society.
- **International Collaboration and Exchange:** Ongoing interest in international partnerships and collaborations, although hampered by rising costs, funding limitations and lack of a coordinated approach, and impacted by a shifting focus from Global North to Asia-Pacific.
- **Cultural Tourism:** The role of the arts in cultural tourism, with opportunities to capitalise on domestic and international tourism markets through festivals and events.
- **Health and Wellbeing Integration:** Recognition of the arts' role in promoting mental health and wellbeing, leading to more collaborations between the arts and health sectors.
- **Skills Development and Leadership:** Need for enhanced skills development and leadership training to meet future industry demands and foster innovation.
- **Arts Education and Engagement:** Declining arts education in schools and the impact on future generations of artists and audiences, coupled with advocacy for arts curriculum integration.
- **Collaborative Models:** Increasing exploration of collaborative and cooperative business models among arts organisations to pool resources and share risks.
- **Climate Emergency and Disruptive Events:** Extreme climate and global events have impacted the performing arts sector through pandemic, floods and megafires, economic, political, social and infrastructure crises which are expected to accelerate. Ongoing efforts are required to build resilience and readiness for future disruption including audience and community development, financial stability, and adapting to new health and safety regulations.

Finance and Resources

TNA has robust financial compliance processes in place to ensure accountability and responsible management of income and expenditure. All finances are overseen by the Finance, Compliance and Risk sub-committee of the Board who meet quarterly to assess the organisation’s financial health, position, and strategy. TNA engages an external bookkeeper and auditor to ensure consistency of processes, compliance and accountability. TNA is registered as a charity with the Australian Charity and Not-for-profits Commission.

The organisation saw significant growth between 2019-2020, doubling its annual revenue and increasing the size of its program due to demand from the sector. From 2021-2024, the organisation maintained annual revenue of over \$800,000, bolstered by income from government and philanthropy, to deliver initiatives for independent producers and the Circus and Physical Theatre sector. In 2025, TNA’s revenue will reduce to approximately \$500,000 with the conclusion of funded sector initiatives.

Into the future, TNA aims for modest growth through emerging opportunities and initiatives relevant to the sector, supported by government grants and philanthropy.

Financial Structure

| Revenue | Expenditure |
|--|---|
| <p>Commission for Services</p> <ul style="list-style-type: none"> • Creative Australia Multi-Year Funding: \$250,000 pa for 2025-28 to provide services to the national performing arts sector. • Creative Victoria Multi-Year Funding: \$145,000 pa for 2022-25 to provide services to the Victorian performing arts sector. Pending renewal. • Project/Initiative Funding: to deliver responsive and sector-specific projects and initiatives. | <p>Core Staff Wages and On-Costs</p> <ul style="list-style-type: none"> • The most significant cost area. Goal to increase 2% pa. |
| <p>Membership Subscriptions</p> <ul style="list-style-type: none"> • Regular, recurring revenue from TNA individual and organisational memberships. Annual growth target of 2%. | <p>Project Expenses</p> <ul style="list-style-type: none"> • Discrete project delivery costs (e.g. including contractor wages, travel, marketing) that fluctuate depending on the number and scale of projects. |
| <p>Transactions</p> <ul style="list-style-type: none"> • Earned Income: fees for services, event box office income, and interest from deposits. Fluctuates depending on the number and scale of projects. | <p>Infrastructure</p> <ul style="list-style-type: none"> • Costs associated with maintaining office premises. Increases at 3% pa. |
| <p>Donations</p> <ul style="list-style-type: none"> • Philanthropy: income from trusts and foundations. | <p>Overheads</p> <ul style="list-style-type: none"> • Ongoing business costs (e.g. digital services, insurances), making up the smaller portion of overall costs. |

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| <ul style="list-style-type: none"> • Donations: regular and one-off donations from individual donors. • In-Kind: partnerships, and goods and services provided by supporters. | |
| <p>Reserves Target for reserves: 20-25 % of turnover.</p> | |

Key Resources

| Human Resources | Intellectual Resources | Physical Resources |
|---|--|---|
| <p>TNA’s primary resource is its staff and Board. The team comprises 5 people (3 FTE) who lead and implement all our work, supported by a Board of 10 people elected from our membership body and direct appointed from the sector.</p> | <p>TNA staff are aided by an extensive sector database, ongoing body of research and consultation, and collection of sector resources.</p> | <p>The TNA office in Melbourne supports the TNA team to deliver the organisation’s services and serves as a hub for the sector.</p> |

Risk Management

TNA's risk management framework is overseen by the Board and CEO, with risk controls managed internally by the team. A comprehensive Risk Analysis and Mitigation Matrix has been developed in collaboration with the Finance, Compliance and Risk Sub-Committee of the Board. The matrix is reassessed and updated annually by the sub-committee and categorises risks, tracks mitigation strategies across key areas, and assigns clear responsibilities.

Below are three of our key organisational risks and our current controls:

1. Financial Sustainability Risk (Income and Funding, Governance, and Political and Environmental)

- a) Risk: Over-reliance on limited income streams and external funding sources.
- b) Impact: Reduced organisational resilience and an inability to sustain core operations or respond to emerging sector needs.
- c) Current Mitigations/ Controls:
 - o Maintain a diversified income base across multi-year government funding, sector partnerships, and earned income.
 - o Secure philanthropic partnerships committed to long-term sector sustainability.
 - o Robust budget oversight and financial planning, including scenario modelling and contingency planning.

2. Workforce and Leadership Risk (Operations, and Health and Safety)

- a) Risk: Inability to recruit and retain high-quality, values-aligned staff.
- b) Impact: Loss of sector knowledge and relationships and reduced delivery capacity.
- c) Current Mitigations/ Controls:
 - o Offer a supportive workplace environment, including offering flexible working arrangements, including part-time roles, remote work, and time off for artistic practice.
 - o Transparent recruitment processes grounded in equity and inclusion.
 - o Professional development, mentoring, and 360-degree reviews to support role evolution and satisfaction.
 - o Succession planning to manage transitions and maintain leadership continuity.

3. Reputation Risk (Identity, Reputation and Relationships, and Technology)

- a) Risk: Inability to deliver on strategy results in a reduction of TNA's standing within the arts sector, and/or with funders and collaborators.
- b) Impact: Loss of sector license to operate, loss of function relationships, inability to support the sector results in further precarity.
- c) Current Mitigations/ Controls:
 - o Proactive and transparent communication with members and stakeholders.
 - o Ongoing engagement through sector consultation, forums, and collaborative initiatives.
 - o Evolving program/ deliverables informed by sector need and feedback.
 - o Representative leadership at all levels of TNA.