

Port Hedland Aboriginal Arts Development Plan

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Prepared for Wangka Maya Pilbara
Aboriginal Language Centre

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Executive Summary

The Cultural and Regional Context

Port Hedland is a town at the centre of many of the more complex issues facing contemporary Australia. As a mid-sized regional hub, Port Hedland is trying to adapt to the extraordinary impact of the north-west's resources boom; the resulting challenges are multifaceted, unprecedented and epic in scale. These challenges also impact directly on the social, cultural and civic life of Port Hedland, creating a difficult environment for the implementation of policies, programs and activities.

As a marker of the intricacies of Port Hedland's challenges, the population is estimated at 16,000, split approximately 35/65 between Port Hedland (with a largely static population) and South Hedland (with a growing population), however the rapidly changing nature of Port Hedland means official statistics – even those as straightforward as a population count – are given little veracity. There are approximately 3-5,000 fly in-fly out workers in Port/South Hedland at any time, though many of these people are housed in workers camps, which are often physically and socially isolated from Port/South Hedland's urban areas. The demographics and social indicators of Port Hedland reflect the massive impact of the iron ore industry, with far higher incomes, a considerable gender imbalance and a crisis in housing as a sample of these. For more detailed information, see: www.regionalspotlights.com.au/porthedland.aspx

Port Hedland also has a dynamic Aboriginal history: the Kariyarra are the traditional owners for the Port/South Hedland area, which is bound by Ngarla country to the north, Nyamal to the east and Ngarluma to the southwest. The Kariyarra word for Port Hedland is Marapikurrinya, which refers to the hand-like formation of the tidal creeks leading into the harbour.

Port Hedland's Aboriginal population is estimated at anywhere between 4,000 and 8,000, representing language groups from all over the Pilbara (and further). With approximately 28 Aboriginal languages throughout the Pilbara (though some of these have very few remaining speakers), Port Hedland's mix of Aboriginal people, languages and identities are complex. This complexity is compounded by the transience (which is in turn partly fuelled by the extreme housing shortage) of many Aboriginal people, resulting in constantly shifting demographics.

The Aboriginal Arts Context

Currently, there are two primary centres of arts activity: the Courthouse Gallery in Port Hedland and the Spinifex Hill Artists program (SHA) in South Hedland. Both are managed by FORM, which is a Perth-based not-for-profit arts organisation which advocates for and develops creativity in Western Australia.

The Courthouse Gallery delivers a growing exhibition, workshop and public program, which includes the annual Hedland Art Awards, regular exhibitions of local and regional artists and workshops across a range of art practices.

One of the core activities for both FORM and the Courthouse Gallery is the Spinifex Hill Artists arts development program. Originating from the *Let's Get Started* workshops in 2008, Spinifex Hill Artists now has around 15 artists working regularly at the studio space, producing acrylic paintings and accessing training and professional development.

While FORM receives some funding through the Office of the Arts' (DEWHA) National Arts and Crafts Industry Support program to support Spinifex Hill Artists, the majority of funding for both the Courthouse Gallery and SHA is sourced through a mix of local government and corporate sponsorship – in particular BHP Billiton Iron Ore (BHPBIO).

Wangka Maya Pilbara Aboriginal Language Centre (WMPALC) works with local artists to develop the artwork for their publications and is currently in the preliminary stages of developing a proposal for a new Aboriginal Cultural Centre in South Hedland.

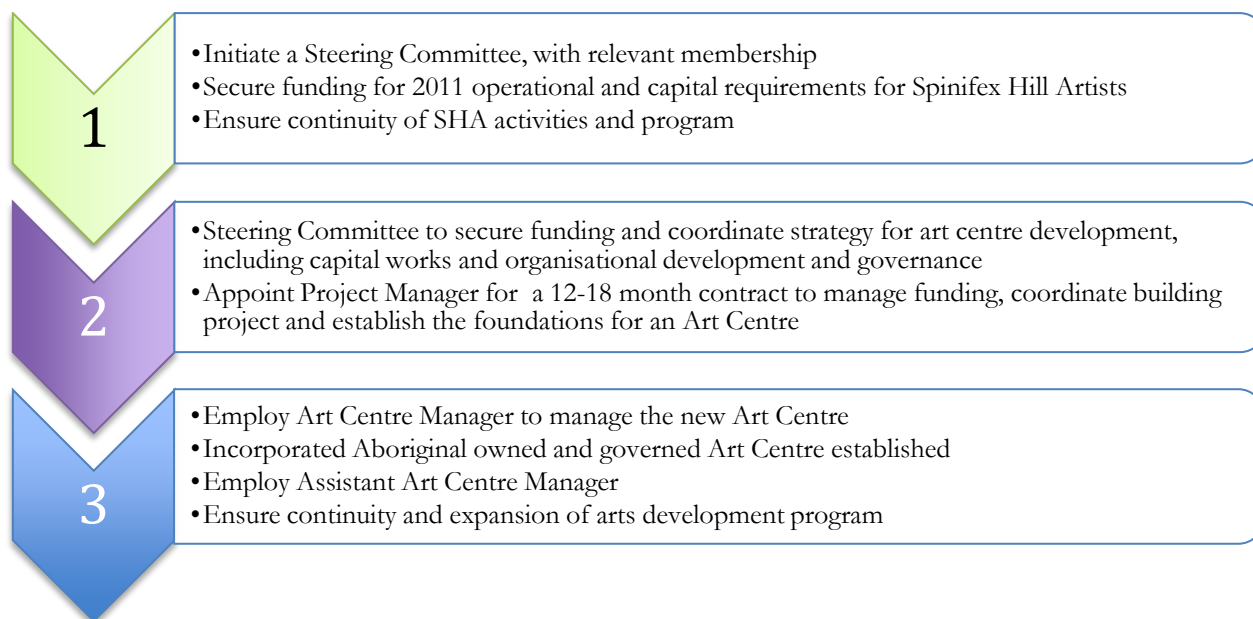
In addition, Bloodwood Tree Association operates a small arts program through its sobering up shelter and Wirraka Maya Aboriginal Health Service has integrated arts activities into some of their health and well-being programs.

A small number of artists in the community are working independently, though it was not possible to estimate the size of the private art market in Port Hedland.

Summary of existing art services and activities in Port Hedland:

Agency	Status	Location
Courthouse Gallery	∅ Full-time gallery with workshop program and retail outlet	Port Hedland
Spinifex Hill Artists	∅ Full-time studio based	South Hedland
Bloodwood Tree Association	∅ Program run through the Sobering Up Shelter ∅ Part-time activity	South Hedland
Wirraka Maya Aboriginal Health Service	∅ Program run intermittently with clients	South Hedland
Wangka Maya	∅ Illustrations for publications	South Hedland

Summary of Recommendations



This Development Plan recommends a staged approach that consolidates and builds on existing services at Spinifex Hill Artists, to provide viable, long term services, opportunities and facilities for the town's Aboriginal artists. This Plan proposes the eventual establishment of an independent, Aboriginal owned and managed art centre, which adapts the best-practice operations of successful art centres to the requirements of Port Hedland.

Underpinning all the recommendations is the understanding that without a collaborative approach to funding, facilities and operations of a future art centre, arts development in the region is unlikely to progress. Without a unified approach to the development and management of an art centre it is improbable that the scale and continuity of support necessary to realising this art centre vision will be realised. The achievements and momentum of SHA has created a platform on which a high quality arts enterprise can potentially be built, but ongoing negotiations will be necessary to ensure that artists are confident that their enterprise is not being pushed into growth before it is ready.

The commercial and economic realities of Port Hedland mean that significant investment is required to both maintain existing activities and establish a new art centre. Unless adequate funding, triggered by the collaboration of high profile partners, is committed for capital and operational costs, Aboriginal arts development in the region will remain haphazard and outcomes will be limited.

Funding commitments, wherever possible, need to be for more than one year: triennial partnerships are suggested. A combination of government and corporate funding will be essential, in addition to sourcing specific arts-project funding.

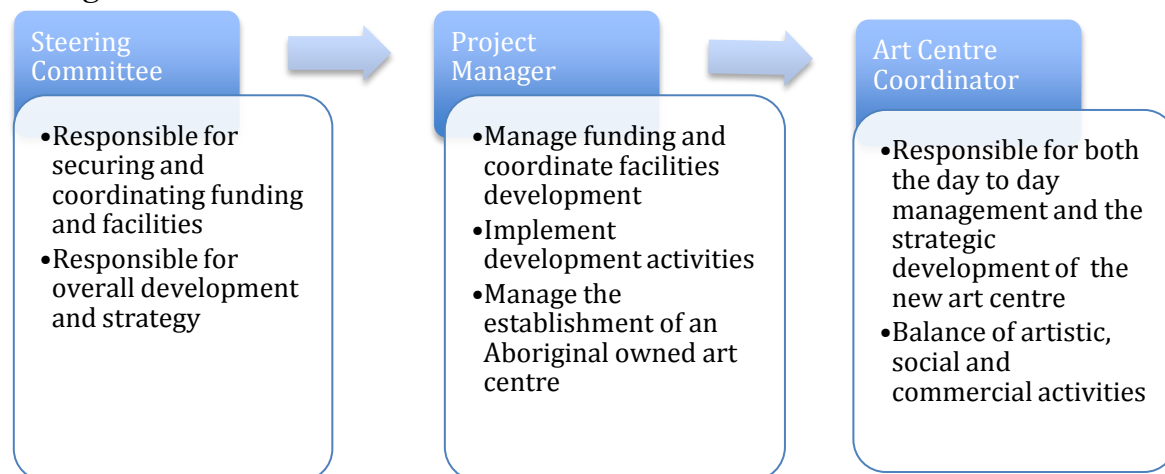
Other cultural initiatives being proposed in Port Hedland (including a cultural centre or centre for excellence) that may overlap with, impact on, or appear to align with the art centre development central to this Plan. However, there are no examples in Australia of an art centre successfully combining with a cultural centre or gallery. While collaboration must be part of the

operational philosophy of a Port Hedland art centre, any partnership must be based on very specific principles of mutual benefit; areas of cooperation are likely to be restricted to cultural maintenance projects and some sales opportunities.

To succeed in the long term, the art centre needs to be managed by artists, for the benefit of artists, supporting artistic excellence and linking artists to ongoing commercial opportunities.

Detailed Recommendations

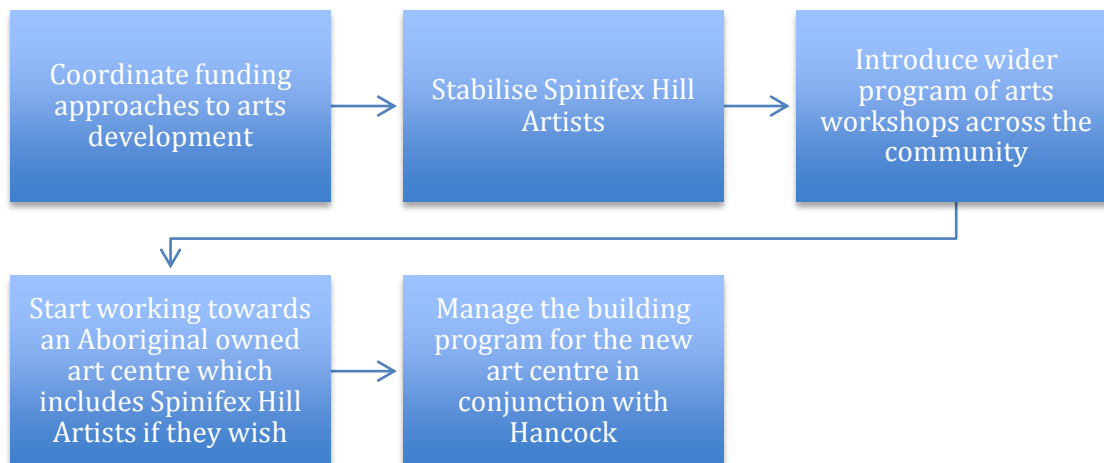
Management



- o Arts Development Steering Committee to meet regularly to oversee the implementation of this Development Plan, financial coordination and overall strategy. Foundation members were nominated at the stakeholders' meeting at Wangka Maya on 6 October 2010. They are:
 - o Trish Barron, Pilbara Development Commission
 - o Cheryl Edwardes, Hancock Prospecting
 - o Lynda Dorrington, FORM
 - o Lorna Secrett, Town of Port Hedland
 - o Fran Haintz, BHP Billiton Iron Ore
 - o Tim Pearn, Dept of Indigenous Affairs
- o Potential or part time members are:
 - o Ben Killigrew, Landcorp
 - o Rebecca Alston, Fortescue Metals Group
- o The Steering Committee has three immediate priorities:
 - o Appointment of a Project Manager to provide expertise and continuity in progressing the plans for a new art centre
 - o Securing 12 months of operational funding for Spinifex Hill Artists and enabling FORM to deliver a high quality, continuous program
 - o Assisting SHA to secure more appropriate facilities for 2011 (and beyond?); these facilities are temporary, pending the design and construction of a purpose-built art centre
- o Communication between Committee members and between the Committee and stakeholders is a crucial ongoing activity

- The Town of Port Hedland to provide facilitation and ‘secretariat’ services to the Steering Committee.
- Funding for Steering Committee meetings and activities to be provided by Committee members. Committee to negotiate management and/or auspicing of any such funding.
- Steering Committee to meet at least quarterly. Suggested terms of reference and priorities are attached at Appendix 4.

Key Activities



Training

- Expand and enhance the artists’ training and development program currently delivered at Spinifex Hill Artists¹.
- Promote and advertise the skills workshop program throughout the community and with a particular focus on artists not yet working through the art centre.
- Program to include training in new mediums, depending upon the availability of appropriate facilities, equipment and community interest.

Facilities

Two overlapping facilities development strategies are required:

Short Term – To secure the future of SHA

- Steering Committee to work with FORM to identify and secure a facility to be used by the SHA artists. This may be in the existing church building, or a new site.
- Additional funding for any lease fees may be required.

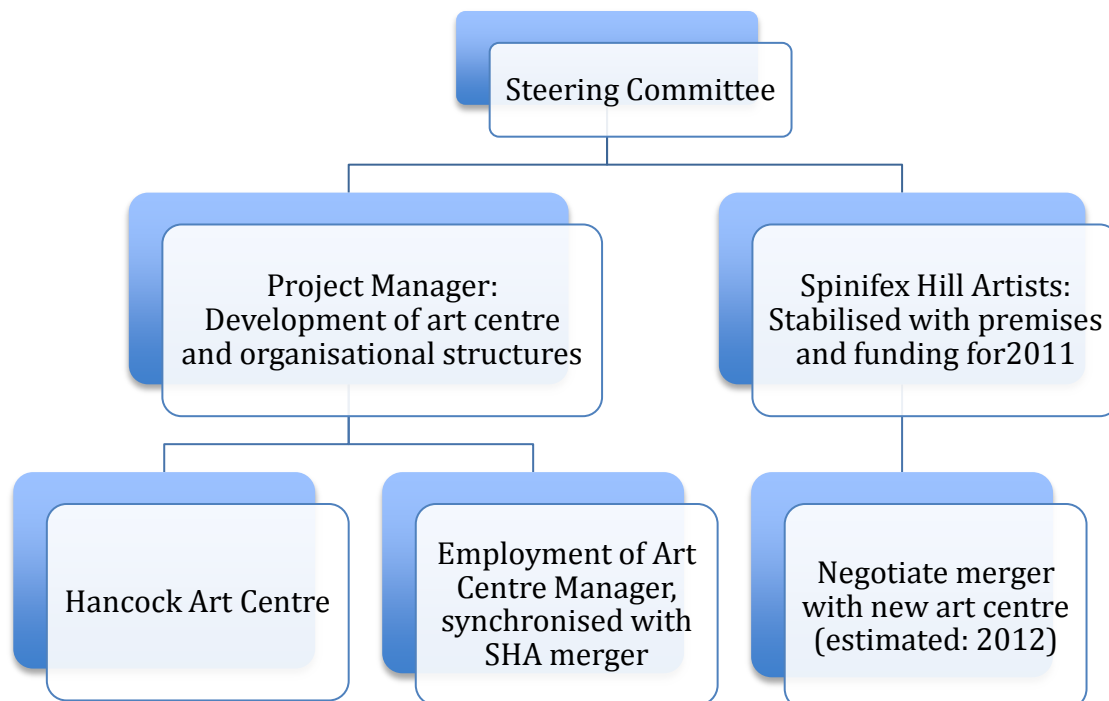
Long Term – Provide a permanent art centre

- Steering Committee to coordinate strategy and resources required in securing land and capital works funding.
- Secure land near the current Wangka Maya/Wirraka Maya facilities. Steering Committee to determine the most appropriate agency to hold the title in trust if art centre group has not yet been incorporated.

¹ Skills development is – and will remain – a high priority activity during the establishment and operational stages of the new art centre.

- Steering Committee to appoint an appropriately skilled Project Manager to coordinate the building development program.
- The new art centre facility must include a:
 - Large artists' studio space
 - Wet areas (indoor and outdoor)
 - Climate controlled preparation and storage areas
 - Office and administration facilities.
 - Small public 'gallery' space, to enable customers to view and buy works of art; however, this should occupy no more than 10-15% of the total building.
- Consult with all artists on the design of the full facility to ensure cultural and practical considerations are incorporated. Consider the use of external facilitation to ensure views are canvassed appropriately.

Organisational Structure



The future Port Hedland Aboriginal art centre should:

- Be an Aboriginal artist owned and managed corporation, under the *Corporations (Aboriginal and Torres Strait Islander) Act 2006* (CATSI Act).
- Draft constitution and other foundational documents to emphasise the cooperative philosophy of the organisation: it is an Aboriginal artists' owned organisation, run for the benefit of artists.
- Consider utilising an appropriately skilled consultant to undertake the negotiation and incorporation processes.
- Appoint an experienced Art Centre Manager before the completion of the Project Manager's contract, to take over the management and operations.
- Use the SHA group as the starting point for the incorporation process.

Operations

The future Port Hedland Aboriginal art centre is to:

- ∅ Incorporate industry best-practice standards and seek professional advice as required.
- ∅ The art centre is to operate on a 'consignment basis': the art centre does not buy paintings up front. However, some lower value items, such as carvings and fibre works may be bought up front.
- ∅ Apply a commission of 30% + GST (total of 33%) to works of art over \$200.
- ∅ Apply a commission of 20% + GST (total of 22%) to works of art under \$200.
- ∅ Develop a range of commercial partnerships, regionally and nationally, including an active exhibitions program
- ∅ Operate two bank accounts: a 'trust' account for artists' income and an administration account for all art centre operations.
- ∅ Only artists can be paid from the 'trust' account – no third party payments. Payments are completed on a fixed day each week.
- ∅ Art materials are to be supplied free of charge to members. Directors are to develop a policy regarding the:
 - ∅ Non-return of any materials.
 - ∅ Approach to works of art on materials not supplied by the art centre.
 - ∅ Approach to non-members wishing to buy materials.
- ∅ Directors are to consider using artist > art centre contracts.
- ∅ Hold regular Directors meetings: monthly meetings are proposed. Financial and activity reports are to be presented at each meeting.
- ∅ Build a collection of artworks, by purchasing occasional and relevant works of art.
- ∅ Document (photograph and cultural 'story') every work of art and catalogue it into a secure database system. This provenance is valuable and needs ongoing management and security.
- ∅ Apply for membership to the art centre peak body for WA, the Aboriginal Art Centre Hub of WA (AACHWA).
- ∅ Support the ongoing professional development of art centre staff.

Potential Funders

This part of the Plan is a guide only and will change according to the decisions and strategies adopted by the Steering Committee; however, this table presents the range of funding agencies available in Port Hedland and those that art centres would generally access. Funding should include a contingency of 10% and an administration fee of 15% in cases where funding is auspiced. Please see full details at Section 9.

Company / Agency	Project Area	Possible scope of funding – to be negotiated and confirmed
BHP Billiton Iron Ore	Cultural Centre / Centre for Excellence	Centre design, wages and operational contribution, housing and vehicle
Hancock Prospecting	Art Centre building	Art Centre – design and building. Housing and vehicle
Fortescue Metals Group (FMG)	Temporary Art Centre building	Demountable building for the transitional art centre facility
Landcorp	Land access	Land for the new art centre building and temporary facility
Town of Port Hedland	Cultural Centre / Centre for Excellence and Art Centre	Land, coordination role, advocacy
Office of the Arts	Art Centre	Operational contribution to SHA. Seed funding for start-up activities. Wages for Art Centre Manager, bush trips, cultural maintenance
Pilbara Development Commission	Art Centre	Facilities through Royalties for Regions
LotteryWest	Cultural Centre / Centre for Excellence	Facilities - fit out and vehicle.
Department of Culture and the Arts (DCA)	Art Centre	Professional development –workshops, exchanges to other art centres, attendance at conferences and other events and promotional activities
Department of Indigenous Affairs (DIA)	Art Centre	Training, business planning and mentoring
Country ArtsWA	Art Centre	Workshops, exhibitions
Australia Council	Art Centre	Workshops, exhibitions, Aboriginal Arts Worker program, new work and promotional activities
Department of Education, Employment and Workplace Relations (DEEWR)	Cultural Centre / Centre for Excellence and Art Centre	Mentoring, new jobs creation, apprenticeships

Arts Development Potential: Summary of Key Findings

Community consultations highlighted five key findings:



Aspirations for Art Services

- Artists at Spinifex Hill Artists expressed a strong desire for the continuation of their art centre.
- Some artists felt uncomfortable about joining Spinifex Hill Artists but believed that an Aboriginal-owned art centre, accessible to all was important for the community.
- Artists working independently in Port Hedland and South Hedland have identified a need for more art activities in the community, incorporating part-time artists and youth.
- Artists identified a need for printmaking, sculpture (3D), photography and graphics/design/multimedia workshops.
- Though it was not within the scope of this consultancy to visit outlying communities, support organizations report that artists resident in these communities and outstations do not have access to an art centre or art services but require resourcing. It is understood that Martumili Artists (based in Newman) will be servicing artists in Warralong.
- Bloodwood Tree would like to see their art program expand and want to work in partnership with arts organizations to meet this need.

Existing Services

- Spinifex Hill Artists provides daily art services that are highly valued by participants, including a program of skills development, but is in need of industry development and resourcing.
- Spinifex Hill Artists is not adequately resourced to work with all the artists in the community, the facilities are a significant limitation and the lease at the church is short-term.
- The activities at the Courthouse Gallery are perceived to be out of the reach of some local artists who are not confident in their art practice and want more training and support.
- Bloodwood Tree provides a valuable service that is tailored to meet the needs of artists residing at Two Mile who access the Sobering Up Shelter. Their art program is just one

aspect of their service and relatively unstructured. They are keen to work in partnership with other organisations.

- Wirraka Maya staff see an ongoing role for art workshops in the health arena.
- Many interviewees considered Pilbara Art, Craft and Design Aboriginal Corporation (PACDAC) defunct and were keen to see a new organization set up properly, with adequate resourcing and an achievable brief.
- PACDAC Board members reported that the organization is currently inactive though it does share the title for the Courthouse Gallery building with the Town of Port Hedland and the lease for a house at Pundulmurra TAFE.
- Wangka Maya is scoping a project for a new Cultural Centre to be located adjacent to the existing Wangka Maya facility. This is a complex initiative with extended timelines. Any new Art Centre will need to be responsive to this development but remain operationally and financially distinct.

Cultural Context

- While some artists and staff commented on fractured community politics, the majority felt that people were willing to work together.
- Once funding offers have been made, consultations with the traditional owners and cultural leaders should be undertaken to ensure that any new capital works have their location, design and content approved.
- While it was widely recognized that any art centre would need to be managed by an existing organization in the establishment phase, it was considered essential that the art centre be Aboriginal owned and managed once it was ready to be independent.
- Artists and community members did not perceive the production of arts and crafts as solely a recreational activity but believed it had important economic and socio-cultural functions as well.
- Support for maintenance of traditional culture and heritage is considered important to artists.

Leading Organisations

- Stakeholders recognized the important contribution FORM has made to the community.
- Artists at Spinifex Hill Artists were concerned that their achievements not be put at risk and that they be considered as the basis for new developments.
- The Town of Port Hedland believe Aboriginal arts activities in the community are a high priority and are seeking community guidance as to how their support should be focused.
- Corporate and Government stakeholders will support proposals and initiatives with strong and inclusive community ownership; community leadership is a critical ingredient to building partnerships.
- Corporate and Government stakeholders will not provide significant support to individual or isolated initiatives. The more collaborative a proposal, the more realistic its chances of attracting the scale of funding required to implement lasting change in Port Hedland.
- A network of not-for-profit organisations already exists but does not have an arts focus. This network has no capacity to provide practical support.

Operations and Governance

- ∅ Stakeholders reported that they would like the Directors of the new organisation to be regionally representative to ensure that each language / family group received equitable services and had a say in the management of the art centre.
- ∅ Concern was expressed that the governance requirements not be too onerous, as many organisations have failed because they had difficulty organising quorums for meetings or lacked knowledge about what was expected.

Resource Companies

- ∅ Hancock Prospecting has announced that they will build an art centre in the community as part of their Native Title Agreement with the Kariyarra. The proposed art centre will have studio and working space and an exhibition gallery. It is currently envisaged that the art centre will be completed in 2014.
- ∅ BHP Billiton is a committed supporter of Aboriginal arts initiatives in Port Hedland and other areas. They are keen to work collaboratively to grow community-based arts activities into a strong, coherent and representative organisation, which in turn can contribute to the creation of a multifaceted arts, cultural and heritage facility.
- ∅ Fortescue Metals Group has proposed an arts development program, using facilities at the TAFE and the Perth agency, Artsource; however details remain unclear.

Staff and Housing:

- ∅ Finding the expertise required to manage this project within the community is unlikely and recruitment for proposed staff and consultants should be done nationally.
- ∅ Given the very limited housing availability in the community, these positions would have to be supported with either subsidized rent or housing before any recruitment and appointment process proceeds.

Port Hedland Arts Sector: Observations and Findings

Equity of Service Delivery

The majority of art centres across remote Australia perform dual functions as businesses and socio-cultural enterprises and as such they focus not only on the top-end artists but also those who are emerging or who simply want the opportunity to create work in a supported environment.

Most art centres have only a small number of high performers, with national profiles. The overwhelming majority of Aboriginal artists earn very modest amounts through their art practice but value the social, cultural and community benefits very highly.

Consultation feedback has indicated that some people believe a stage is missing between the art programs run through Bloodwood and the intensive and highly publicised work produced through Spinifex Hill Artists.

There was a perceived need for activities that engage part-time artists who were not ready to display their work publically but still wanted access to training and new media.

It was also clear that youth at risk and artists visiting Port Hedland to access health and support services could benefit from art and cultural activities and would participate in an art centre program.

Current Activities, Support and Resources

Local Artwork

- The artwork produced varies considerably in terms of execution and quality.
- A small number of artists are producing exhibition quality work (primarily through Spinifex Hill Artists).
- Many artists work on a part-time basis and support themselves through other types of employment.

Future Product Development

- Acrylic paintings on canvas are the dominant art form, though some 3D and fibre work is being produced in the community.
- The demographic reality in Port Hedland means that high quality arts services for young people will be required; in particular, graphic-based activities and multimedia (photography, filmmaking, animation etc) are important to attract and engage new and younger practitioners.
- Carvings, fibre works, sculpture, prints and other works on paper will be potentially important product lines in the future if they are supported through workshop programs.

Training

- While FORM provides some artists with high quality skills development, an expanded program of training delivered in partnership with various agencies will increase the likelihood of a growing pool of artists, with greater confidence, producing works of art that gain wider recognition.

- o Pundulmarra TAFE has not delivered art classes for a number of years but is keen to restart them if enough students enrol: however TAFE emphasis is on securing sufficient numbers to justify a Certificate I and II course, with limited overlaps to the priorities of a professional art centre.
- o The provision of professional materials and a studio space are important foundations for quality arts practice and have been a key component of Spinifex Hill Artists' service delivery.
- o In addition to the artists currently working at SHA, the program of art skills training will need to attract a broader range of artists. Initially, the program will be focussed on painting skills and later widen to include relevant skills in other mediums, such as works on paper, print making, sculpture or carving. New media, including digital media will be an important means of skilling and training young people.
- o In addition to art practice workshops, artists will need to be trained in the use, preparation and handling of materials if they are to meet industry standards.
- o Pricing workshops will need to be held over the course of the first year as many artists have not had direct access to the arts market and are uncertain about how to price their works. Current and future art centre staff will also benefit from these workshops as pricing in the market is volatile and even experienced workers will need to update their knowledge.

Cultural Maintenance

- o There are obvious linkages between the new art centre and any future cultural centre.
- o Community art and cultural activities are keystones of social engagement for art centres and help ensure that they are truly owned and valued by local residents.
- o To achieve these aims, the art centre will need to:
 - o Organise field trips to important cultural sites with relevant custodians and artists.
 - o Record and archive cultural information, oral histories and other material to build a resource within the centre for the use of artists/community.
 - o Support the full range of public expression of regional Aboriginal culture, through exhibitions, festivals and other opportunities.
 - o Build relationships with relevant regional cultural organisations, such as Wangka Maya and collaborate on activities.
 - o Where appropriate, link with school/youth programs, encouraging inter-generational exchanges.

Sales, Marketing and Promotion

Sales

- o Sales of Port/South Hedland Aboriginal works of art is still negligible. Some work has been sold through Spinifex Hill Artists and the Courthouse Gallery, with their second exhibition on 22 October 2010.
- o It was not possible to gauge how extensive the private market for art works is in the region.

- o Indications from other regions suggest that local sales will remain a small proportion of the art centre's income as tourist numbers are minimal. However, the growing national and international art market can be accessed if high quality product can be produced and appropriate marketing strategies set in place. Strategies include national exhibitions and the development of a high quality website linked to an industry standard database.
- o Any growth in the national market for Port Hedland product will be dependent upon building relationships with reputable commercial galleries, regionally and nationally.
- o Established art centres can help with information about which galleries are reputable and best placed to market the art work.

Art from the Region

- o Art from the Port Hedland area has no profile in the national marketplace. However, FORM and the Courthouse Gallery have the expertise to assist artists create a national profile.
- o There is national recognition for the work of Martumili Artists, and while technically from the 'Pilbara', the art centre is normally associated with the western desert school of painting.
- o Roebourne Art Group and Yinjaa Barni Artists in Roebourne are emerging art centres, attracting some commercial attention from the Aboriginal art industry.

General Market

- o The introduction of the Resale Royalty Right for Visual Artists Act, 2009 has added to the paperwork and administration for many galleries, but now entitles artist to a resale royalty when their work is sold on, subject to certain conditions.
- o The Indigenous Australian Art Commercial Code of Conduct has regulated acceptable trade practices in the Indigenous art sector, though this is a voluntary code only.
- o There is a great deal of interest in exhibition quality work and 'big name' artists amongst auction houses and commercial galleries. The remote community art centre sector has had to rethink the manner in which it manages these artists and develop strategies for juggling the conflicting demands of so-called community art practice (with its egalitarian approach to service delivery) and the needs of 'big name' artists with established national and international clients. This is a tension that many art centres experience and will require extensive discussion and negotiation with artists as any art centre develops.
- o Targeted marketing by established art centres has raised awareness of remote community artists and emphasised the importance of supporting Aboriginal owned enterprises.
- o The number of commercial galleries working in the sector has increased substantially. Not all commercial galleries are willing to work in partnership with art centres and can potentially seriously undermine an art centre's market share.

Export Market

- o The export market is of minimal importance for the majority of the Aboriginal arts and crafts sector. The requirements for successful exports are the same as for the domestic market: high quality product, that is effectively marketed.

Aboriginal Art Industry Context

- o There are more than 110 Aboriginal art centres in Australia. The great majority of these are located in remote and very remote areas across the northern third of the continent, often in communities of less than 300 people.
- o Art centres provide an invaluable combination of social, cultural and economic services in communities of significant disadvantage. This hybrid model – while challenging to operate – lies at the core of the long-term success of art centres.
- o In many communities with art centres, they provide the only access to self-employment and independent income. These centres are successes, many having operated effectively for 15 years or more.
- o Only two of these centres are financially self-sufficient: the rest all require operational funding (often specifically for salaries), project support and infrastructure. The Commonwealth Government is the major funding partner for virtually all art centres, however BHP Billiton Iron Ore fund both Martumili in Newman and Woodside/Rio Tinto Iron Ore assist Yinjaa Barni Artists in Roebourne.
- o The Aboriginal art market is worth \$300-\$500 million annually, though only a portion of this (estimated at between 10-20%) is earned directly by remote area Aboriginal artists.
- o There is considerable commercial interest in high quality works of ‘fine art’ though it is also a competitive market, with a growing number of art centres producing sophisticated works of art. The laws of supply and demand favour older, established artists: the more generic works of art produced by younger and emerging artists are difficult to sell and return significantly less to both art centre and artist.

Promotional and Marketing

- o The local market is still untested, though there are high levels of disposable income in many sectors of the Port Hedland community.
- o Port Hedland audiences offer a potentially important and consistent marketplace, particularly for lower and mid-range works of art.
- o To succeed, a Port Hedland art centre needs to promote and market nationally – once the work is of sufficient standard.
- o High quality works of art need to be exhibited and presented to create maximum profile for the artist and art centre.

Competition

- o The main competitors in the market are other Aboriginal art and craft centres. (see: www.aboriginalart.org or the Office of the Arts’ website for full listings).
- o Many of the art centres based in other remote communities have been operating for ten and more years and have an established base of clients and collectors.
- o Martumili in Newman, Roebourne Art Group and Yinjaa-Barni in Roebourne are the closest art centres.
- o The fine art end of the Aboriginal art market is becoming more discerning and competition is increasing.

Capital and Infrastructure

- o Pundulmurra TAFE has an art room, which they are planning to clean up and use again for training. There are recent reports that the TAFE has sublet the art room.

- ∅ The Bloodwood Tree art activities are operated from a small room and storeroom at the back of the centre. While they have materials, there is no equipment.
- ∅ FORM has a lease on their facilities at the church in South Hedland; this lease expires at the end of 2010. In addition to a small studio space, they also have a storeroom, kitchen and outside work/preparation area. The Courthouse Gallery provides considerable assistance to SHA, particularly for administration.

An Aboriginal Owned Art Centre

Spinifex Hill Artists

The most cost-effective and achievable strategy for expanding art centre activities in Port Hedland is by building on the work done by FORM at Spinifex Hill Artists. Despite having only short-term funding and no independent facilities, a core group of committed artists has been developed, via an intensive workshop program and some professional development opportunities. SHA also has wide recognition throughout Port Hedland.

FORM has stated repeatedly that they want to see Spinifex Hill Artists transition into an independent Aboriginal owned company or incorporated association, without any loss of continuity or quality of service.

Artists working through SHA have expressed fears that if FORM was to withdraw its management services too early, the quality of services would decline. Similarly, they have stated that they want FORM to continue its involvement, while artists are also seeking new professional challenges and opportunities.

Inherent in the development recommendations of this Plan is the need to engage sensitively with SHA artists in building and enhancing their activities, attracting new artists and securing the soft and hard infrastructure to transition SHA from a community activity to an artist-owned arts enterprise.

The following information summarises the current status of SHA:

Objectives:	Support an emerging cultural / art movement in the community
Produces:	Mainly paintings on canvas
Funding:	Funded through FORM, The Office for the Arts and BHP
Financial management:	Auspiced and managed by FORM
Incorporation:	Not independent – informal organisation
Membership:	Between 10-15 artists – no membership requirements
Management:	One full-time Program Coordinator (position currently unfilled)
Service delivery:	Provide artists with free materials, training and facilities, regular exhibitions at the Courthouse Gallery
Marketing and promotion:	Branding and high quality promotional material produced through FORM
Facilities	Rented space Access to bus
Sales:	Highly successful exhibition program with the majority of work sold. Minimal sales income.

Art Centre Models: What They Do

Art centres are a proven way of delivering art and cultural services to communities. In the main art centres deliver the following types of services:

- Studio space for artists.
- High quality materials.

- o Safe and secure storage for work.
- o Outreach services to artists in surrounding communities.
- o Payments to artists according to the payment procedures.
- o Skills development workshops and professional development opportunities.
- o Promotional materials.
- o Documentation of work.
- o Promotion of work through an exhibitions program at local, regional and national galleries.
- o Relationships with public institutions.
- o Meet the reporting and legal requirements of the association and funding agencies.
- o Collection of stories and other cultural information.
- o Bush trips and cultural maintenance activities.

Art Centre Models: How they Impact on the Community

Art Centres can lead to:

- o New jobs as self employed artists and as arts workers
- o Increased income generated for artists.
- o Increased community cohesion.
- o Greater participation in cultural maintenance and renewal.
- o Enhancement of the links between different groups within the community.
- o New skills development opportunities.
- o Recording of cultural and social material.
- o Support of exchanges between senior artists and young/emerging artists.
- o Mentoring and training, in a culturally appropriate setting.
- o The promotion of the culture, history and stories of the area's local Aboriginal people to diverse local and national audiences.
- o The showcasing of the continuity, richness and diversity of local Aboriginal culture to a wide audience.
- o Addressing the limited knowledge and appreciation by national audiences of local Aboriginal people and culture.

Initiatives and Action Plan: 2010 - 2011

The following Action Plan is proposed. However, it is recognised that organisational development is an adaptive process and that revisions and rearrangements to this Plan are anticipated. Some actions may be overtaken by circumstances; however, the overall purpose and connections of the actions proposed here are important contributions to the Art Centre's development and should be assessed in this light during a regular review process.

	Who	Actions	Performance Indicators
November 2010	Steering Committee	First meeting to determine: what funding is available to support both SHA and the development of the new art centre; what funding is available to support a Project Manager's position and which organisation will host it; what milestones need to be reached for staged funding to be released	Membership agreed and meeting completed
	Steering Committee	If funding is secured advertise Project Manager's (PM) position nationally – through print media and industry networks including Desart, ANKAAA, Art Centre Hub Western Australia.	Advertisements booked Recruitment package circulated
December	Steering Committee and at least two local artists	Conduct interviews and select new Project Manager.	Interviews completed
	Steering Committee and nominated host organisation	Negotiate contract for the Project Manager and secure appointment. Accommodation identified and secured	Project Manager appointed
January 2011	Project Manager	Develop contract with FORM for providing ongoing art services in 2011	Contract in place
February	FORM	Recruit new Spinifex Hill Artists art coordinator	Advertisements booked Recruitment package circulated
	Project Manager and FORM	Secure facilities for 2011	Workshop space leased
	FORM	Prepare applications for funding through The Office for the Arts for NACIS (operational) ICS (cultural projects) and Indigenous Women's funding (projects)	Operational and project funding secured

	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting	Committee meeting held
March	Project Manager	Funding commitments from Steering Committee partners secured and documented	Contracts or MoUs completed
	Project Manager	Organise vehicle, purchase new computer, printer, digital camera, and phone	Vehicle secured Office set-up
	FORM and other art activity providers	Artists workshops and art centre activities commence	Daily service delivery
March	FORM	Apply for membership of Aboriginal Art Centre Hub of Western Australia.	Network with other art centres established
April	Project Manager	Negotiations with Landcorp to secure land for temporary and / or permanent art centre	Title to land granted and held in trust for future art centre
	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting: Project review process	Committee meeting held Reset timelines and amend Development Plan activities
	Project Manager	Submit application to WA Dept of Culture and the Arts for arts development for project funding	Funding secured for additional workshops
June	Artists and staff	SHA plus other artists and staff visit an established art centre for work experience	Networks established and professional development
	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting	Committee meeting held
October	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting	Committee meeting held
February	Project Manager	Advertise Art Centre Manager's (Art Centre Manager) position nationally	Advertisements booked

	and Steering Committee	– through print media and industry networks including DESART, ANKAAA, Art Centre Hub Western Australia	Recruitment package circulated
	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting	Committee meeting held
March	Project Manager, Steering Committee and at least two local artists	Conduct interviews and select new Art Centre Manager - negotiate contract	Art Centre Manager appointed
April	Project Manager and Steering Committee	Project review process	Reset timelines and amend Development Plan activities
June	Project Manager	Prepare and submit application for Incorporation under the WA State Incorporations Act - advertise locally the intention to establish a new corporation	Association established
July	Project Manager	Apply for ABN and register for GST through the Australian Taxation Office Establish bank accounts and other systems	Establishment documentation completed
	Steering Committee, artists and Project Manager	Steering Committee meeting and artists meeting	Committee meeting held
	Art Centre Manager	Art Centre Manager commences work	Permanent staff in place
August	Project Manager and Art Centre Manager	Consult and review FORM contract: consider extension of services as required	Contract amended or completed
	Steering Committee	Review Project Manager role: consider extension of contract as required	Project Manager contract amended or completed
2013	Hancock and	Commence design and documentation for new Art Centre facility:	Consultative design approach

	Steering Committee	appoint architects etc	commences
2014	Hancock and Steering Committee	New art centre completed	Art Centre established

Other Support Organizations

Sourcing industry expertise and advice from existing support agencies is a critical part of the future success of a Port Hedland art centre. Partnerships with the following agencies will support the art centre's development, capacity and service delivery:

	Organisation	Assistance Available
Western Australia	Pilbara TAFE	Certified training, but through TAFE certification processes only
	Department of Indigenous Affairs	Commercialisation and development advice (pending funding)
	WA Tourism Commission	Inclusion in regional promotional material
	Art Gallery of Western Australia	WA Indigenous Art Awards (annual)
	Pilbara Development Commission	Funding programs, networking and State government liaison
	Aboriginal Art Centre Hub of WA (AACHWA)	Advocacy, support, resources, industry networking, training
	Department of Culture and the Arts	Arts project and development funding
	Lotterywest	Funding for community development, including infrastructure
National	Copyright Agency Limited	Administer Resale Royalties
	ArtsLaw	Legal advice and advocacy, artists' wills, contracts
	Viscopy	Management of copyright and licensing
	Office of the Registrar of Aboriginal Corporations	Incorporation and governance advice
	Australia Council for the Arts	Arts project and development funding

Budget 2010-12

This indicative budget is based on the assumption that:

- o Arts activities and development in the community will rely heavily on corporate and government funding for the foreseeable future and that this is not unusual.
- o The art centre will not be able to be fully operational for some time, as it transitions to new staff and facilities, within a new structure.
- o Most funding will not be recurring.
- o Significant savings on staff accommodation can be made if one of the mining companies can provide housing.
- o Salaries will increase annually (CPI) depending on the outcomes of performance reviews.
- o Sales will increase steadily as the art centre and artists become more widely recognised.
- o Training will remain a significant part of the organization's core business.
- o All figures are GST exclusive
- o The budget will be revised once funding has been confirmed for the 2011-12 financial year.
- o That it is not possible to accurately predict budgets two or more years ahead when an organisation is still at such an early development stage and there is no security in staff employment because of a current lack of wages.

Port Hedland Arts Development Plan - Draft Budget			
	2011/12	2012/13	2013/14
INCOME			
Operational			
Project Generated Income		85,000	145,000
The Office for the Arts - NACIS and ICS	40,000	120,000	120,000
Workshops and Training			
County Arts WA			
Dept of Culture and the Arts			22,000
Australia Council		25,000	20,000
Lotterywest		50,000	
Development / Mentoring / Establishment			
DEEWR - Indigenous Employment		25,000	25,000
Philanthropic / Corporate / Mining	600,000	3,500,000	500,000
PDC	110,000	50,000	
TOTAL INCOME	750,000	3,855,000	832,000
EXPENDITURE			
Capital			
Vehicle Purchase	55,000		
Purchase and Install of Demountable	110,000		
New Art Centre Facilities	20,000	3,000,000	
Auspicing costs for project management	75,000	390,000	
Total Capital	260,000	3,390,000	

Operational - Salaries			
Project Manager @ \$90,000 p/a	90,000		
Project Manager - oncosts @ 18%	16,200		
Art Centre Manager @ \$80,000p/a		80,000	85,000
Art Centre Manager - oncosts @ 18%		14,400	15,300
Assist Art Centre Manager @ \$70,000 p/a		70,000	75,000
Assist Art Centre Manager - oncosts @18%		12,600	13,500
Staff Accommodation	100,000	100,000	100,000
Recruitment/relocation/Staff Travel	12,500	12,500	
Total Operational – Salaries	218,700	289,500	288,800
Operational - Other			
Fuel & Oil	2,500	2,800	3,000
Registration and Insurance	2,500	2,700	2,900
Accounting Fees	5,000	10,000	10,400
Audit Fees	3,000	3,120	3,245
Bank Charges	1,200	3,000	3,500
Cleaning		5,000	5,000
Artists' Prof Dev, Training and Workshops	50,000	100,000	120,000
Staff Prof Dev and Mentoring	10,000	20,000	22,000
Insurance		8,000	9,000
Meeting/Seminars	2,500	5,500	6,000
Postage and Freight	7,500	12,000	14,500
Communications (telephone/internet)	3,500	6,500	7,000
Repair & Maintenance		6,000	8,000
Marketing and Promotion	5,000	15,000	15,000
Business Plan			25,000
Total Operational - Other	92,700	199,620	254,545
Supplies			
Energy (elect/gas)	4,000	3,000	3,500
Office Supplies	5,000	4,000	4,500
Arts and Craft Supplies	22,000	30,000	32,000
Total - Supplies	31,000	37,000	40,000
Travel			
Artists Travel: fares, accomm and allowances	5,000	9,000	10,000
Staff Travel: fares, accomm and allowances	6,000	8,000	10,000
Total - Travel	11,000	17,000	20,000
Art and Cultural Projects			
Cultural Maintenance Projects	5,000	15,000	15,000
Payments to Artists		59,500	101,500
Total - Art and Cultural Projects	5,000	74,500	116,500
TOTAL EXPENDITURE	618,400	4,007,620	719,845
Balance c/forward		131,600	-21,020
Profit / Loss	131,600	-21,020	91,135

Appendix 1: Rationale and Framework

The consultants were engaged by Wangka Maya to research and deliver an Aboriginal Arts Development Plan for the community. The brief was to explore possible strategies for expanding art service delivery in the community and to provide a framework that will maximise participation by local Hedland artists and those residing in the satellite communities of Yandeyarra and Warralong.

This plan is the first chapter in a larger planning process being managed through Wangka Maya. Subsequent chapters focus on the development of a cultural centre and potential research and archive facility.

It was perceived as critical that the Plan take into consideration the needs and expectations of artists and all the organisations currently delivering art services in the region. It was also considered important that networks are set up and strengthened and that where appropriate partnerships are developed and/or formalised.

The development plan also aims to “provide clear opportunities for local government, mining companies and others to support a consistent approach to arts development in the area rather than the current ad hoc, inconsistent and sometimes conflicting approach”.

The consultants approached the Development Plan with the understanding that:

- o Port Hedland and South Hedland already had an emerging art movement.
- o Cooperative approaches to arts development are far more effective and far-reaching than isolated projects.
- o Art centres have an enormous and beneficial impact on the health and well-being of communities.
- o Cultural centres and art centres are organisations with different aims and activities; however some program activities do complement each other.
- o Aboriginal art centres should be Aboriginal owned and controlled.
- o The objects and vision of an art centre should be articulated by artists.
- o Art centres are socio-cultural businesses and as such are inherently different to conventional businesses operating in mainstream society.
- o The skills, competencies and personality of staff factor largely in the success or failure of an art centre.
- o Working in an art centre is a complex job for which there is no obvious preparation and the work is often undertaken in extremely difficult conditions.
- o Even large and overtly successful art centres are fragile and vulnerable to market fluctuations, social and community disruption and the varying quality of management.
- o In order to ensure sustainable growth and the provision of community focused services, most art centres will require some form of long term funding subsidy.
- o Funding to art centres needs to be directed to funding operations or projects that build their capacity as robust institutions.

Consultations with Artists/Stakeholders

The following artists, individuals, organisations and agencies were consulted during the development of this Plan:

	Contact	Organisation
Local Government	Paul Martin – Acting CEO	Town of Port Hedland
	Lorna Secrett – Coordinator Community Development	Town of Port Hedland
	Deb Summers - Director Community Development	Town of Port Hedland
Aboriginal Organisations	Bob Neville - CEO	Bloodwood Tree/Sobering Up Centre
	Sarah	Bloodwood Tree/Sobering Up Centre
	Rainer Mathews	Pilbara Native Title Service
	Jenny Baraga and Martha Weinmann	Wirraka Maya Aboriginal Health Service
	Nadine Hicks	Wangka Maya
	Lorraine Injie	Wangka Maya
	Bruce Thomas	Wangka Maya
	Harry Taylor	Wangka Maya
Artists and Cultural Leaders	Clint Taylor	Artist – working with Wangka Maya
	Lesley Woods	Artist
	Rozy Dann	Artist
	Telona McPherson	Artist
	Anne Sibosado	Spinifex Hill Artists
	Irene Coffin	Spinifex Hill Artists
	Max George	Spinifex Hill Artists
	Charlie Coffin	Cultural Leader
	Diana Robinson	Kariyarra - Marrapikurrinya
	David Hooper	Artist
Corporate	Rebecca Alston	FMG
	Fran Haintz	BHP Billiton Iron Ore
	Carl Binning	BHP Billiton Iron Ore
	Cheryl Edwardes	Hancock Prospecting
Cultural Centre Consultants	Jen Thomas	Northern Edge Consultants
	John Nicholls	DESIGN INC
Training Organisations	Lisa Jenkins	Pundulmurra TAFE
	Joyce Taylor	Pundulmurra TAFE
	Evelyn Kroczec	Pundelmurra TAFE
Arts Organisations	Lynda Dorrington	FORM
	Kate Antonas	Courthouse Gallery
	Andrew Griffiths	Spinifex Hill Artists
	Jude van der Merwe	Artsource
	Ron Bradfield Jnr	Artsource
	Fred Beel	Hartz
Government	Aaron Grant	Landcorp
	Ben Killigrew	Landcorp

	Helen Shanks	DIA
	Tim Pearn	DIA
	Jacinta Mack	DIA / PACDAC
	George Pitt	DIA/PACDAC
	Rhys George	The Office for the Arts
	Murray Raven	State Land Supply/DLGRD
Philanthropists	Jan Ford	Soroptomists/Real Estate

Appendix 2: Risk Management

Activity Areas	Risk	Management	Likelihood	Impact
Financial Management	∅ Insufficient funding: unrealistic funding levels and timelines	<ul style="list-style-type: none"> ∅ Funding commitments secured from partners before commencing activities ∅ Funding sourced to support specific areas: facilities, HR, development program, operations etc 	Medium	High
	∅ Failure to take a coordinated approach	∅ Rationalisation of activities to maximise community participation and use of resources		
	∅ Reliance on funding and reliance on one funding partner	<ul style="list-style-type: none"> ∅ Focus on sales and marketing ∅ Diversified funding through philanthropic and corporate organisations 	Medium	Low
	∅ Limited commercial potential for 3-5 years	<ul style="list-style-type: none"> ∅ Securing on-going operational funding ∅ Efficient financial management, guided by a budget ∅ Seek external support and expertise as required: e.g., accountant and auditor 	High	Low
Infrastructure	∅ Appropriate land, facilities and studio space not secured	<ul style="list-style-type: none"> ∅ Secure funding support from corporate and government agencies ∅ Lobbying of relevant authorities for land release ∅ Seek a cooperative approach, with support from community, corporate and government agencies 	High	High
	∅ No access to a vehicle	∅ Secure funding from corporate and government agencies	High	High
Housing	∅ Limited availability of affordable staff housing	<ul style="list-style-type: none"> ∅ Inclusion of accommodation in any proposed capital works ∅ Negotiation with corporate agencies to secure housing prior to the recruitment of staff 	High	High

Governance	<ul style="list-style-type: none"> ∅ Organisational structure: transition from community activity to formal organisation 	<ul style="list-style-type: none"> ∅ Communication with artists and consultations with stakeholders ∅ Source expertise, advice and support as required ∅ Incremental process, guided by agreed benchmarks (identified in the Dev Plan) ∅ Arts organisation, for artists: ensure membership and Board of Directors are practicing artists. 		
	<ul style="list-style-type: none"> ∅ Effective and participatory governance systems 	<ul style="list-style-type: none"> ∅ Regular meetings, with financial, organizational and strategic information presented ∅ Board of Directors to be practicing artists 	Low	Medium
Human Resources	<ul style="list-style-type: none"> ∅ Failure to attract and retain staff 	<ul style="list-style-type: none"> ∅ Seek funding for full-time positions and provide appropriate salary and accommodation ∅ Advertise nationally and ensure high quality recruitment processes ∅ Regularly review salary packages ∅ Provide training and professional development ∅ Membership of AACHWA to assist 	Medium	High
	<ul style="list-style-type: none"> ∅ Imbalanced HR structures 	<ul style="list-style-type: none"> ∅ Ensure complimentary skills in staff ∅ Implement suggested HR structures and seek external advice if amendments are required 	Low	Medium
Community Engagement	<ul style="list-style-type: none"> ∅ Low rates of participation of artists 	<ul style="list-style-type: none"> ∅ Offer services and activities to all community members ∅ Invest in social and cultural activities ∅ Ensuring diverse membership and that the Board of Directors is representative of the wider community ∅ Actively recruit and have an 'open door' policy for all interested participants ∅ Diverse program of activities ∅ Pay artists promptly and ensure accountable practices and record keeping 	Medium	High
	<ul style="list-style-type: none"> ∅ Political and factional disputes in local Aboriginal community 	<ul style="list-style-type: none"> ∅ Reinforce – and implement – the message that this is an artists organisation, run by artists, for artists ∅ Any constitution to explicitly specify membership for 	Medium	High

		practicing artists ∅ Engage with relevant language groups to collaborate on cultural and social projects ∅ Consult with senior Aboriginal people, elders and TO's as required		
Marketing and Sales	∅ Downturn in Aboriginal art market	∅ Build relationships with commercial galleries and retail outlets, locally and nationally ∅ Develop a realistic exhibitions program	Low	Medium
	∅ Competition from other art centres and organisations	∅ Improve the quality of the work ∅ Promote nationally ∅ Establish relationships with collecting and research institutions ∅ Implement an effective pricing policy ∅ Develop model contracts and agreements	Medium	High
Operational Systems	∅ Poor health and safety practices	∅ Devise emergency procedures and undertake OH+S audit as required	Medium	Medium
	∅ Vandalism, natural hazards, accidents	∅ Adequate insurance	Low	Low

Appendix 3: Proposed Duty Statements

Position Description: *Project Manager*

Reports to:

TBC

Supervises:

TBC

Salary, Entitlements and Conditions of Employment

Salary

- \$90,000 p/a: pro rata if it's a nine month contract
- 9% superannuation
- Salary sacrifice arrangements are available in accordance with taxation rules.

Leave

- Five weeks Annual Leave for each 12 months of continuous service
- Ten days additional leave as time off in lieu (TOIL to be taken during term of contract and is not paid out at end of contract)
- Ten days Sick Leave in each 12 month period, with a certificate for periods three days and over

Conditions

- Staff must abide by the relevant section of the Indigenous Australian Art Commercial Code of Conduct
- 12 month contract offered, with the possibility of extension for an additional three-to-six months.
- This position is subject to a probation period of three months.
- Economy airfare to the nearest capital city of recruitment at the end of the contract.
- Reasonable relocation expenses are payable, to a maximum of \$10,000. Similar relocation expenses are payable on termination.
- Use of vehicle for work purposes.

Duties

- Manage existing funding partnerships with corporate and government sponsors, including meeting all reporting requirements
- Seek new funding partnerships as required, including completion of relevant applications
- Build and enhance relationships with community agencies in Port Hedland
- Responsibility for high quality communication with all partners and across the arts/cultural network

Operational and General

- Develop best-practice administrative procedures including: correspondence, documentation, stock control, reporting and financial management. Seek specialist advice as required

- o Develop organisational structure as identified in the Business Plan and with the input of stakeholders and specialists as required
- o Recruit Arts and Business Manager and provide handover
- o Identify, secure and acquit funding to further develop the art centre
- o Manage artists payments, wages and maintain accurate financial records
- o Maintenance of assets
- o Compliance with copyright and intellectual property laws and protocols
- o Encourage training, mentoring and employment of Aboriginal staff
- o Respect and support local Aboriginal culture

Art and Cultural Services

- o Organise professional development and training for artists

Governance

- o Hold regular meetings, ensuring high levels of accountability and reporting
- o Develop, review and implement art centre policy, in consultation with Board of Directors and other stakeholders
- o Support and practice good governance for staff and Board of Directors, including training
- o Build and maintain cooperative relationships with artists, Board of Directors, the community and stakeholders
- o Ensure compliance with all relevant legislation and obligations

Facilities and Infrastructure

- o Coordinate all aspects of the design, development and construction of new facilities, including sourcing specialist advice and expertise as required
- o Consult with artists and stakeholders on design, location and function of new facilities
- o Manage funding and budgets to ensure delivery of new facilities
- o Acquit funding as required

Selection Criteria

Essential

- o Project management skills
- o Demonstrated capacity to manage partnerships with corporate and government agencies
- o Proven organisational, leadership and management skills
- o Proven high level financial management skills
- o Ability to coordinate a team approach and to perform in a high pressure environment
- o Proficient IT skills, and proven administrative, written and oral communication skills
- o Drivers licence
- o Capacity to live and work in a remote location
- o A current Working With Children Check or the willingness to expediently acquire one

Desirable

- o Experience working with, and reporting to, Indigenous people and the ability to work in an intercultural setting

Position Description: Art Centre Manager

Reports to:

TBC

Supervises:

Assistant Art Centre Manager

Salary, Entitlements and Conditions of Employment

Salary

- \$80,000 p/a:
- 9% superannuation
- Salary sacrifice arrangements are available in accordance with taxation rules

Leave

- Five weeks Annual Leave for each 12 months of continuous service
- Ten days additional leave as time off in lieu (TOIL to be taken during term of contract and is not paid out at end of contract)
- Ten days Sick Leave in each 12 month period, with a certificate for periods three days and over

Conditions

- Staff must abide by the relevant section of the Indigenous Australian Art Commercial Code of Conduct
- 12 month renewable contract offered.
- The Manager must apply governance and policy decisions as determined by the Board of Directors at formal Director's meetings
- This position is subject to a probation period of three months
- Performance and salary review conducted annually
- Economy airfare to the nearest capital city of recruitment at the end of each 12 months service, to a maximum of \$2,500
- Reasonable relocation expenses to the art centre are payable, to a maximum of \$10,000. Similar relocation expenses are payable on termination following a minimum of 12 months service
- Use of vehicle for work purposes

Duties

Initial Set Up

- Establish art centre office, including operating systems, software: AMS (Artists Management System), MYOB, phone lines etc
- Collaborate with Project Manager on all operational and organisational matters.

Operational and General

- Maintain best-practice administrative procedures including: correspondence, documentation, stock control, reporting and financial management
- Identify, secure and acquit funding

- o Manage artists payments, wages and maintain accurate financial records
- o Repair and maintenance of all assets
- o Compliance with copyright and intellectual property laws and protocols
- o Encourage Aboriginal training, mentoring and employment
- o Recruit and manage staff, volunteers and contractors as necessary
- o Respect and support Aboriginal culture

Art and Cultural Services

- o Supervise staff to ensure the effective delivery of art services to all artists residing in member community
- o Quality control of art works to ensure highest standards
- o Organise professional development and training for artists
- o Ensure quality documentation of all works of art
- o Facilitate bush trips and cultural activities

Governance

- o Hold regular Board of Directors' meetings, ensuring high levels of accountability and reporting
- o Develop, review and implement art centre policy, in consultation with Board of Directors
- o Support and practice good governance for staff and Board of Directors, including training
- o Build and maintain cooperative relationships with artists, Board of Directors, the community and stakeholders
- o Ensure compliance with all relevant legislation and obligations

Marketing

- o Develop and implement sales and marketing strategy
- o Develop and maintain relationships with the wider Aboriginal art industry
- o Develop and implement an ongoing schedule of exhibitions with assistance from other staff
- o Develop new markets, as required
- o In collaboration with staff and the Board of Directors produce relevant marketing material

Selection Criteria

Essential

- o Tertiary qualifications or equivalent work experience in an arts or related industry
- o Strong and demonstrable experience of the Aboriginal art industry
- o Demonstrated capacity to successfully seek funding and fulfil acquittal obligations
- o Proven organisational, leadership and management skills
- o Proven high level financial management skills
- o Ability to coordinate a team approach and to perform in a high pressure environment
- o Proficient IT skills, and proven administrative, written and oral communication skills
- o Drivers licence, and the ability to travel in support of activities
- o Capacity to live and work in a remote location

- ∅ A current Working With Children Check or the willingness to expediently acquire one

Desirable

- ∅ Experience working with, and reporting to, Indigenous people and the ability to work in an intercultural setting

Position Description: Assistant Art Centre Manager

Reports to:

Art Centre Manager

Supervises:

Trainees and volunteers

Salary, Entitlements and Conditions of Employment

Salary

- ∅ \$70,000 p/a:
- ∅ 9% superannuation
- ∅ Salary sacrifice arrangements are available in accordance with taxation rules

Leave

- ∅ Five weeks Annual Leave for each 12 months of continuous service
- ∅ Ten days additional leave as time off in lieu (TOIL to be taken during term of contract and is not paid out at end of contract)
- ∅ Ten days Sick Leave in each 12 month period, with a certificate for periods three days and over

Conditions

- ∅ Staff must abide by the relevant section of the Indigenous Australian Art Commercial Code of Conduct
- ∅ 12 month renewable contract offered.
- ∅ The Manager must apply governance and policy decisions as determined by the Board of Directors at formal Director's meetings
- ∅ This position is subject to a probation period of three months
- ∅ Performance and salary review conducted annually
- ∅ Economy airfare to the nearest capital city of recruitment at the end of each 12 months service, to a maximum of \$2,500
- ∅ Reasonable relocation expenses to the art centre are payable, to a maximum of \$10,000. Similar relocation expenses are payable on termination following a minimum of 12 months service
- ∅ Use of vehicle for work purposes

Duties

Operational and General

- ∅ Maintain best-practice administrative procedures including: correspondence, documentation, stock control, reporting and financial management



- o Repair and maintain assets
- o Compliance with copyright and intellectual property laws and protocols
- o Encourage Aboriginal training, mentoring and employment
- o Respect and support Aboriginal culture

Studio Coordination and Artists Support

- o Order, maintain and distribute art materials
- o Assist artists to prepare canvas, prepare paints etc to a high professional standard
- o Support the development of quality art production
- o Document completed artworks, using Artists Management System (AMS), and document artists' biographical details
- o Participate in professional development opportunities for artists and staff
- o Assist in the organisation of bush trips for the production of artworks in country as appropriate

Governance

- o Support and practice good governance for staff and Board of Directors, including training
- o Build and maintain cooperative relationships with artists, Board of Directors, the community and stakeholders

Marketing

- o Assist in implementing agreed marketing and sales strategies
- o Support relationships with the wider Aboriginal art industry
- o Support the schedule of exhibitions

Selection Criteria

Essential

- o Demonstrated experience in providing high level administrative support
- o Proven written and oral communications skills
- o Demonstrated experience of the visual arts sector
- o Understanding of the importance of the maintenance of traditional language and ceremonial activities. Respect for traditional Indigenous culture and Indigenous protocols
- o Current driver's licence and ability to live and work in a remote area
- o Ability to work cooperatively in a small team
- o A current Working With Children Check or the willingness to expediently acquire one

Desirable

- o Demonstrated understanding of and experience in an Aboriginal organisation
- o Demonstrated understanding of and experience in arts funding, arts marketing, and/or arts management
- o An understanding of the broader Indigenous arts including music, film, broadcasting, new media activities

Appendix 4

Terms of Reference and Priorities for Arts Development Steering Committee are:

Steering Committee Terms of Reference:

- o Ensure a collaborative and coordinated approach to planning and developing high quality arts development and arts enterprise outcomes for Aboriginal artists in Port Hedland.
- o Identify and secure appropriate facilities for Spinifex Hill Artists to ensure the continuity of service delivery in 2011.
- o Coordinate funding for arts development in Port Hedland, both for the operations of Spinifex Hill Artists in 2011 and for longer-term developments.
- o Responsibility for guiding the development of a collaboratively funded, professionally managed, independent art centre.
- o Identify and secure the funding for the land and building of a new art centre.
- o Source funding and develop an employment structure for a Project Manager with responsibility for the capital works and organisational development of a new art centre.
- o To assist this art centre to become established as an Aboriginal owned and governed enterprise, providing services that are available to all interested Aboriginal artists.

Priorities and Principles for the Steering Committee:

- o Funding for the Project Manager, including administration fees for any auspicing/host organisation, is to be secured before commencing. Job description is at Appendix 3.
- o Oversee the appointment of Art Centre Manager. Job description at Appendix 3.
- o 12-18 month work plan to be developed for the Project Manager.
- o Steering Committee to secure funding and support FORM in providing continuity of services to Spinifex Hill Artists.
- o Funding secured by the Steering Committee for FORM to continue delivering services to SHA should be guided by the following principles:
 - o Deliver daily art centre services.
 - o Employment and management of art centre staff.
 - o Active and ongoing recruitment of new artists.
 - o The development and implementation of a workshop program across various media (dependent on facilities).
 - o The development and implementation of a broader customer network, including commercial galleries and retail outlets, in WA and, when appropriate, nationally.
 - o Membership of a peak agency: likely the Aboriginal Art Centre Hub of WA.
 - o Governance training and support in the lead up to separate incorporation.
 - o Working collaboratively with and under the overall direction of the Steering Committee (and the Project Manager, where appropriate).
 - o A management fee of 15% to FORM.

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