

AACHWA

Aboriginal Art Centre Hub
Western Australia

ART CENTRE MANAGER'S GUIDE

Version 2 | 2021 Edition





THIS BOOK BELONGS TO _____

ART CENTRE _____

ADDRESS _____

PHONE _____

EMAIL _____

ABN _____



NOTES

AACHWA acknowledges Aboriginal and Torres Strait Islander people as the traditional custodians of this country and its waters. We pay our respect to the Wadjuk Noongar traditional owners, for this is the country on which AACHWA is located, and all other Noongar cultural groups.

AACHWA acknowledges the contribution of Michelle Culpitt (Tent 29) as the author of some of this publication's text which has been taken from the original version (printed in 2014).

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This publication may contain the names, images, artworks and stories of people who have passed away.



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WELCOME FROM AACHWA CHAIRPERSON LYNETTE YU-MACKAY

Ngaji gurrjin (Hello and welcome in Yawuru Ngan-ga)

As the Chairperson of AACHWA I welcome you as a new art centre manager and wish you well in your new position.

The AACHWA Board and I are happy that you have made the decision to work with Aboriginal artists in a WA art centre. You will find this work very exciting and rewarding, but needless to say there will also be challenges. We hope this guidebook goes some way towards answering your questions. Remember that AACHWA is here to help and you can always contact us if you need assistance.

Art centres are warm and welcoming places. They are places for culture and for stories. We have fought hard to create and maintain our art centres. They allow our people to be leaders and to make decisions. They offer artists many benefits through the services they provide, and they protect us from unethical dealings. They are an important place both to artists and the community.

I was born in Broome and I am of Yawuru, Bunuba and Hakka

heritage. I have seven sisters, one brother, four daughters, eleven grandchildren, and a very large extended family. I graduated from Canberra University with a Bachelor of Management and since then I have worked in many areas including defence, human rights, health, Indigenous employment, small business, native title and community empowerment.

I am also the Chairperson of Nagula Jarndu Designs. I am very proud of the beautiful textiles the women make at Nagula Jarndu. I volunteer my time to both AACHWA and Nagula Jarndu, because I am passionate about the arts. I can see the benefits it brings in terms of economic development and the social and emotional wellbeing of the artists. I see the flow on effects this has right through the community and it makes me proud of the work that we all do.

When people come into our art centre I see the light in their eyes when they find that special piece, whether it is a beautiful textile or painting. They can feel they are buying something good and it makes them happy to support

Aboriginal artists. It is important to let yourself feel the emotion of the art and the stories you come into contact with. Even if you do not always understand what it's about, let it wash over you and take you on a journey. Let yourself learn and embrace the culture of the place you have chosen to work and live.

In *Yawuru Ngan-ga* we use the words *mabu liyan*. It describes a cultural concept that underpins the way we relate to each other. It is a cultural way of walking the talk. It means we treat each other with respect. You treat someone the way you want to be treated, then we have a good feeling between us and we can work together in the right way. I want you to try and keep this in your mind as you undertake your work as an

art centre manager. It is important to be mindful that you work for the Aboriginal directors, the artists of your art centre and ultimately, the members of the organisation. To listen to us is your number one priority.

I hope you find the information you are looking for in this manual. When you cannot find the answers in here make sure you ask for help.

I look forward to sharing my experience with you.

Gala mabu (thank you in Yawuru Ngan-ga)

**LYN YU-MACKAY,
AACHWA CHAIRPERSON**



WELCOME FROM AACHWA CEO CHAD CREIGHTON

Working as an art centre manager is a rare and special job. Our art centres are dynamic places. They are often the centre points of community where stories are shared, where artistic collaborations happen, where business is done and where cultural leadership thrives.

No art centre is the same and it will be important to get to know your art centre and its unique characteristics as deeply as you can, remembering that this process takes time and will probably feel overwhelming at first.

Our board chairperson Lyn Yu-Mackay's words *mabu liyan* are very useful words to remember as you get started. Through listening and building good working relationships you can begin to create your foundations within your art centre community.

We here at AACHWA hope this guide is a useful reference tool for you, and remember that you can reach out to us by phone or email whenever you need to. We are here to support you and your art centre.

**CHAD CREIGHTON,
AACHWA CEO**



SUPPORT FOR YOU

Remember that you can call the AACHWA office anytime within business hours to speak with an AACHWA staff member for support of any kind. If you are feeling unsure, overwhelmed, or just need someone to talk to, you can call AACHWA.

AACHWA: 08 9200 6248
contact@aachwa.com.au

Other helpful services to reach out to if you are in need:

Beyond Blue: 1300 224 636
(24 hours/7 days a week)

Lifeline Australia: 13 11 14

Relationships Australia:
1300 364 277

Support Act: 1800 959 500

On the job, you might also find useful information about your art centre within the following documents in your art centre's database:

- Art centre constitution or rulebook
- Art centre business plan
- Art centre annual reports
- Latest balance sheet and profit and loss statement (ask your accountant or bookkeeper to read through and explain it to you if you need).
- Art centre funding agreements and contracts
- Art centre policy and procedures manual
- SAM (Stories Art Money database) – if your art centre uses it: support@sam.org.au or (02) 8007 7729

ABOUT THE ABORIGINAL ART CENTRE HUB OF WESTERN AUSTRALIA (AACHWA)

AACHWA works for and with WA Aboriginal art centres to celebrate the strength of our art and culture by:

- **Promoting:** we are a strong voice for art centres
- **Empowering:** we encourage best practice, facilitate targeted training opportunities and encourage leadership within younger generations
- **Connecting:** we build strong networks with members and partners

What we do

Best practice: We provide training, professional development and business development services to WA art centres.

Advocacy: We are a strong voice for WA art centres, informing government and industry of their needs and ongoing value.

Promotion: We help promote WA art centres to general public art buyers, art collectors, galleries and major institutions.

AACHWA - A strong peak body organisation: The Aboriginal Art Centre Hub Western Australia (AACHWA) is the peak advocacy and resource agency for Aboriginal art centres in Western Australia. We understand the challenges of the Western Australian setting that include geography, economy and government. More than any other organisation we are able to address the issues and respond to opportunities for Aboriginal art centres in Western Australia.

AACHWA is part of a national network of peak bodies that support and represent the interests of Aboriginal and Torres Strait Islander art centres. AACHWA is the only peak body based in WA and exclusively serves Western Australian Aboriginal art centres. AACHWA's main aims are to support and promote Aboriginal art centres in WA to grow and be sustainable. AACHWA supports the development of art centres by providing professional development opportunities and coordinating services and resources. AACHWA responds to the challenges

facing art centres as they build the artistic and economic potential of their communities.

We work hard to be a strong peak body organisation with robust operational and financial control over its present and future activities.

AACHWA's members as at 2020:

- Juluwarlu Group Aboriginal Corporation
- Kira Kiro Art Centre
- Ku'arlu Mangga (Good Nest)
- Martumili Artists
- Mowanjum Aboriginal Art and Culture Centre
- Nagula Jarndu Designs
- Papulankutja Artists
- Tjanpi Desert Weavers
- Tjarlirli Art and Kaltukatjara Art Centre
- Birriliburu Artists/ Tjukurba Gallery
- Walkatjurra Cultural Centre
- Wangaba Roebourne Art Group
- Warakurna Artists
- Waringarri Aboriginal Arts
- Warlayirti Artists
- Wirnda Barna
- Yamaji Art
- Yinjaa-Barni Art

Together, WA art centres service approximately 32 communities and over 450 artists located across WA.

More on AACHWA's services:

During the first five years AACHWA activity focused on the development of stakeholder relationships and provided a tailored program of service delivery to member art centres. AACHWA continues to provide:

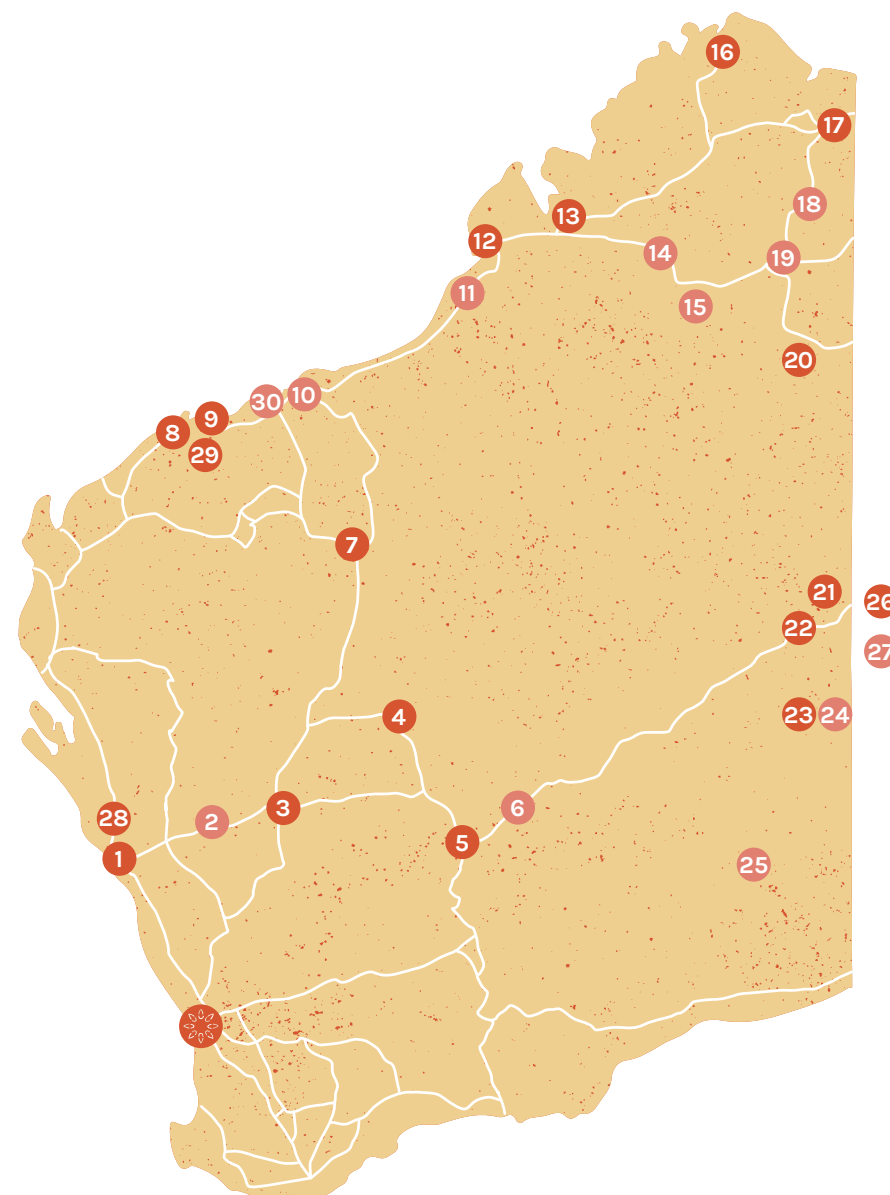
- Advocacy at regional, State, and Federal levels
- Annual managers' conference
- Art centre governance training
- HR and manager recruitment support
- Regular updates on industry news, trends and opportunities via AACHWA website, social media and regular e-news.
- Art centre promotion and information provided through AACHWA website and social media.



WESTERN AUSTRALIAN ABORIGINAL ART CENTRES

-  **Aboriginal Art Centre Hub Western Australia AACHWA** (Perth)
T: (08) 9200 6248 E: contact@aachwa.com.au
- 1 Yamaji Art** (Geraldton)
T: (08) 9965 3440 E: info@yamajiart.com
- 2 Yalgoo Arts & Cultural Centre** (Yalgoo)
T: 0419 325 964
E: artsandculture@yalgoo.wa.gov.au
- 3 Wirnda Barna Artists** (Mt Magnet)
T: (08) 9963 4007 E: info@badimia.org.au
- 4 Birriliburu Artists/Tjukurba Gallery** (Wiluna)
T: (08) 9981 8000 E: art@wiluna.wa.gov.au
- 5 Walkatjorra Cultural Centre** (Leonora)
T: (08) 9037 6611
- 6 Laverton Outback Gallery** (Laverton)
T: (08) 9031 1395 E: admin@lcca.org.au
- 7 Martumili Artists** (Newman)
T: (08) 9175 8022
E: mao@eastpilbara.wa.gov.au
- 8 Yinjaa-Barni Art** (Roebourne)
T: (08) 9182 1959 E: yinjaa.barni.art@bigpond.com
- 9 Wangaba Roebourne Art Group** (Roebourne)
T: (08) 9182 1396 E: roebourneart@bigpond.com
- 10 Spinifex Hill Studios** (Port Hedland)
T: (08) 9172 1699
E: mail@spinifexhillstudio.com.au
- 11 Bidyadanga Community Art Centre** (Bidyadanga Community)
T: (08) 9192 4885 E: administration@baclg.org.au
- 12 Nagula Jarndu Designs** (Broome)
T: 0499 330 708
E: coordinator@nagulajarndu.com.au
- 13 Mowanjum Aboriginal Art & Culture Centre** (Derby)
T: (08) 9191 1008 E: sales@mowanjumarts.com
- 14 Mangkaja Arts Resource Agency** (Fitzroy Crossing)
T: (08) 9191 5272 E: manager@mangkaja.com
- 15 Ngurra Arts** (Nguman Community)
E: info.ngurra@kurungalCouncil.org.au

- 16 Kira Kiro Kalumburu Art Centre** (Kalumburu)
T: (08) 9161 4521 E: admin@waringarriarts.com.au
- 17 Waringarri Aboriginal Arts** (Kununurra)
T: (08) 9168 2212 E: gallery@waringarriarts.com.au
- 18 Warmun Art Centre** (Warmun)
T: (08) 9168 7496 E: gallery@warmunart.com.au
- 19 Yarliyil Art Centre** (Halls Creek)
T: (08) 9168 6723 E: ado@hcshire.wa.gov.au
- 20 Warlayirti Artists** (Balgo)
T: (08) 9168 8960 E: culture@balgoart.org.au
- 21 Tjarlirli Art** (Tjukurla)
T: (08) 8956 7777 E: art@tjarlirliart.com
- 22 Warakurna Artists** (Warakurna)
T: (08) 8955 8099 E: art@warakurnaartists.com.au
- 23 Papulankutja Artists** (Blackstone)
T: (08) 8956 7586
E: manager@papulankutja.com.au
- 24 The Minyma Kutjara Arts Project** (Wingellina)
T: (08) 8954 7051 E: minyma.kutjara@gmail.com
- 25 Spinifex Arts Project** (Tjuntjuntjara)
T: (08) 9037 1122
E: studio@spinifexartsproject.org.au
- 26 Tjanpi Desert Weavers** (Alice Springs, NT) (Working with WA Artists)
T: (08) 8958 2377 E: tjanpi.sales@npywc.org.au
- 27 Maruku Arts** (Uluru, NT) (Working with WA Artists)
T: (08) 8956 2153 E: maruku@maruku.com.au
- 28 Ku'Arlu Mangga** (Northampton, WA)
E: sales@nosci.com.au
- 29 Juluwarlu Group Aboriginal Corporation** (Roebourne)
T: (08) 9182 1497 E: media@juluwarlu.com.au
- 30 Cheeditha Art Group** (Roebourne)
T: 0407 125 099 E: admin@cheedithaart.com.au



 AACHWA Members  Other Art Centres

WELCOME TO THE JOB

SO, YOU'VE ARRIVED!

When you start your first day, your surroundings may look and feel unfamiliar. Art centres are not conventional art galleries. They are not conventional art studios.

This job will not be like working at an artist-run space in urban Australia. It will not be like working as an art teacher or art lecturer at

a school or university. It will not be like running a co-op or small business.

Artist's skills, training experience and business know-how will help you manage the art centre, but your central responsibility is a cultural responsibility: the moral, ethical and legal responsibility of working with and for Aboriginal people.

Joselyn Walsh in front of the Wirnda Barna Art Centre.



WHEN YOU ARRIVE

Find

Your cultural host. This may be the chairperson of the art centre, a community Elder or senior Traditional Owner (also known as a TO, pronounced Tee-Oh), or one of the artists who comes in to the art centre every day.

Ask

- What cultural rules do I need to know?
- Are there places around the community that I should not go?
- Is there a way to dress? Or not to dress? (for example in many desert communities dress code is nothing tight or finishing above the knee)
- Who are the art centre directors and board chair person?
- Who can help me answer these questions about protocol?
- Who can introduce me to more people in community I need to meet?

Read

- The business plan, strategic plan and marketing plan.
- The corporation rulebook, committee file containing names of directors and minutes of previous board meetings.
- Members' file – who are the members, who are the most active artists, what agreement has been made between artists and the art centre?
- The latest art centre annual report with audited accounts.
- An up-to-date balance sheet and profit-and-loss statement from the art centre accountant.
- All the current funding agreements and recent milestone/interim reports to funding bodies.
- The art centre policy and procedures manual.
- Look at the artwork/artist/sales cataloguing database – maybe the SAM (Stories Art Money) database or other form of database or Excel spreadsheets.
- Familiarise yourself with the most current 10-20 pages of SAM catalogue – that will give you a good indication of what was happening over the last few

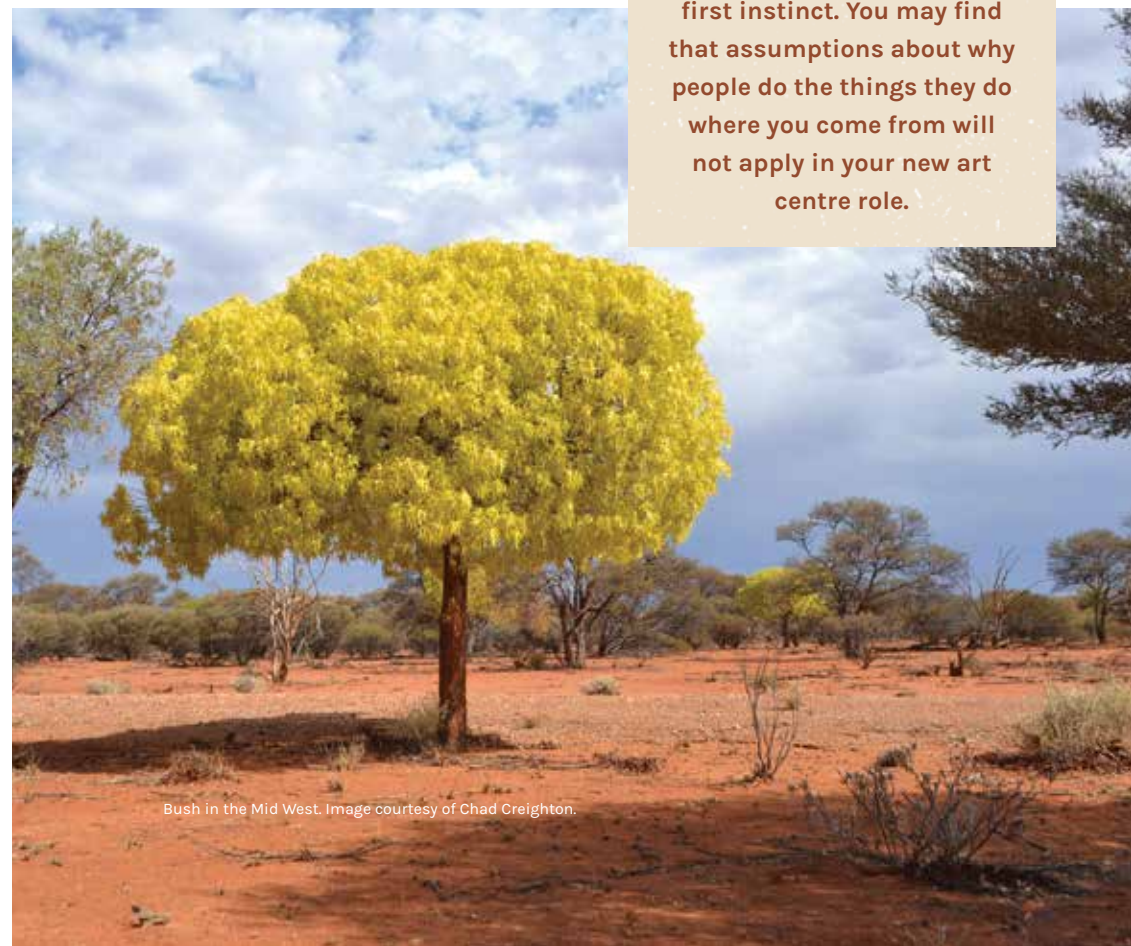
months. Have a look at the SAM record for anyone you meet in the first few weeks who has actively tried to make a connection with you.

- Australia Council for the Arts "Protocols for working with Indigenous Artists" available via www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/



MOST IMPORTANTLY
relax and take your time.
Let others take their time as well. Listen and learn.

Go slowly and be aware. As in other parts of life, you do not know what is going on in other people's lives. Do not leap to conclusions and try not to react with your first instinct. You may find that assumptions about why people do the things they do where you come from will not apply in your new art centre role.



Bush in the Mid West. Image courtesy of Chad Creighton.

WORKING ACROSS CULTURES

All kinds of cultures have different ideas and attitudes towards work. A 'work ethic' and the separation between professional and personal lives is a learned idea that has been passed down through generations of many 'mainstream' Australian communities. Some examples of different worldviews that might come into play at the art centre include:

- Prioritising family over work
- Prioritising work over family
- Living by the clock
- Never using a clock
- Not measuring time
- No boundaries between work and personal life

SOME CHALLENGES YOU MAY ENCOUNTER:

Planning meetings

Often when it comes to meetings it is not the timing that matters, it is that the right people are there. People can wait weeks or even months for the right people to be present. Also, taking mobile phone calls in the middle of a meeting can be surprisingly common. To mitigate the stress this may cause, make sure you plan events, exhibitions

and projects with enough time to move them.

Also, due to cultural protocols, some family members cannot be in the same room or cannot talk in front of each other. Similarly, some families may not talk to each other or work together due to long-held differences. Keep this in mind when planning meetings and events.

Planning exhibitions

When thinking about exhibition planning do not be tempted to over commit to exhibition programming in your first year, less is more!

P's and Q's

Relationships based on obligation may mean that there is often no need for 'please' or 'thank you'. There is a duty to share with family and family comes first. 'Manners' contain cultural values that you have learned. Be careful to learn what 'bad manners' are in your new job. Communicating clearly is a priority. If you do not know the answer, say so.



Warakurna Artists new management staff, directors, artists 28 September 2020 (L-R Cecily Yates, Judith Chambers, Dorcas Bennett, Eunice Porter, Jacob Gerrard-Brown, Lara Smith, Maureen Baker, Polly Jackson, and Kristabel Porter). Image courtesy of Warakurna Artists.

Exhibitions, sales and artist promotion

Be aware of, and sensitive to, community politics, artistic competition and/ or special cultural protocol that may exist in relation to artists' work, promotion and success. Try and be diplomatic and sensitive when it comes to these matters.

Gender matters

Prescribed roles based on gender may be more pronounced in some communities and require heightened awareness and sensitivity.

Elders

Recognition of Elders and respect for the elderly - defining who is a 'cultural' Elder may be difficult without guidance from the community. The oldest people are not always Elders. You may have certain ideas about what respect for the elderly means. These notions may be challenged.

CULTURAL RESPONSIBILITY AT ART CENTRES

WRITTEN BY ROBYN AYRES, CHIEF EXECUTIVE OFFICER, ARTS LAW CENTRE OF AUSTRALIA

Responsibility for the management of an Aboriginal community art centre carries with it weighty responsibilities far beyond the financial health of the business and the development of artists' reputations. The manager has a vital role in the protection and preservation of the cultural and traditional heritage of the language groups whom the art centre represents.

Fundamental responsibilities

The fundamental responsibilities of the art centre manager are:

- Understanding that culture underpins every aspect of the art centre's operations.
- Learning from the Elders and senior artists about the cultural knowledge and traditions that are expressed through their artistic and creative practices.
- Acknowledging the cultural ownership and rights of the

relevant Aboriginal communities that operate parallel to more mainstream notions of copyright and individual ownership.

- Protecting that cultural heritage and traditional knowledge (also called Indigenous Cultural and Intellectual Property (ICIP)) through the business practices of the art centre.

MORE ON ICIP

For more information on ICIP read the information sheet on the Arts Law website: www.artslaw.com.au/search/Indigenous+Intellectual+and+Cultural+Property/

The vulnerability of Aboriginal culture to misappropriation and misuse is starkly demonstrated in the example of the 'Wandjina sculpture' created by a non-Indigenous artist for a Blue Mountains gallery and exhibited publicly to the dismay of both Kimberley language groups and the Darug people of the Katoomba area. Read the Arts Law case study about the legal difficulties faced in securing its removal from public display: www.artslaw.com.au/wandjina-sculpture-2/

STEPS TOWARDS CULTURAL RESPONSIBILITY

Some practical steps that the art centre can take to implement best practice in its management systems in order to be culturally responsible.

1. **Consult** regularly with the art centre's governing board or council of Elders wherever practicable for clear guidance on cultural protocols.
2. **Ensure all employees** and volunteers understand the importance of protecting ICIP and their training and employment contracts make this obligation clear.
3. **Consider carefully** all external requests from film-makers, media, academics and external artists interested in collaborating with the artists and/or the art centre and ensure that they understand the cultural issues and agree to follow protocols. This is particularly important where non-Aboriginal people create content while present in the community or with the cooperation of community

members. Australia's copyright laws can have the effect that the Aboriginal participants involved have no control over the subsequent use of that content if there is no clear agreement in place. Read the case study about Yiwarra Kuju, the Canning Stock Route exhibition, as an example of best practice collaboration structured to protect ICIP: www.artslaw.com.au/case-studies/yiwarra-kuju-the-canning-stock-route-2/

4. **At the heart** of protecting ICIP is the principle of self-determination and fair remuneration to the cultural custodians. Ensure that all businesses wanting to collaborate with the artists or access stories, art or country for commercial gain share the commercial benefits. The collaboration between interior design firm Koskela and the weavers of Elcho Island is a best practice example: www.artslaw.com.au/case-studies/yuta-badayala-in-a-new-light-2/

CULTURE SHOCK

Culture shock is complicated. Lots of activity goes on in your brain when you say and do things that have always produced an expected response and suddenly those things do not work. Your brain gets confused and as a result you can get tired, suffer headaches and become depressed. So take it slowly. Listen. Be aware. Accept that the ways you have learned to operate in the world until now may produce different outcomes here in your new job, your new world.

When you first arrive in a new cultural setting – be it a move from the city to the country, to a foreign country, or interstate – you may experience the following cycle:

Phase 1

Happy and Excited – The Honeymoon

You have lots of ideas. Everything is new and interesting. You focus on what is familiar.

Phase 2

Dazed and Confused – The Honeymoon is Over

After a little while you may find yourself confused when things do not go to plan. You may experience disappointment, frustration and irritation. You focus on what is different and might feel guilty about leaving family, friends and places.

Phase 3

The Roller Coaster

Feelings start to fluctuate between happy and excited and dazed and confused.

Phase 4

Adjust and Recover

Hopefully after a struggle and some learning you will start to adjust, accept what you do not know, recover and get more energy. You will feel more confident in communication and recognise it is not a catastrophe when you do not understand what is going on. You know what is needed to adapt during this stage.

You will hopefully have a better sense of what you need to do to get what you want.

Phase 5

Accept

You are comfortable with the fact that you do not know what you do not know and that there are some things you may never understand. You are more comfortable and have some friends in your new community.

Phase 6

Back to the Beginning

Each time you travel around the merry-go-round of living and working in a culture that is not your own you will adapt and learn more while becoming more resilient.

Maywokka Chapman. Image courtesy of Spinifex Hill Studio.





Badimia On Country Art Project. Photo by Terra Rose Consulting.

SUPPORTING ARTISTS

One of your most important responsibilities is to your art centre artists – to maintain a safe and organised space for them to work in. This role will involve many different skills, but keeping suitable materials in constant supply is one of the most important.

MATERIALS

Planning, ordering and budgeting

Ordering, storing and supplying materials for artists is a key challenge for many remote Aboriginal communities. Freight can be expensive, take a long time to arrive, experience delays due to weather or road conditions and there may be storage issues such as heat, security and limited space.

There will be supplier information in the art centre policy and procedures manual. Your art centre may be working with a government program that supplies materials as part of that program, or you may be responsible for keeping the art centre fully stocked yourself.

Keep track of stock regularly, you do not want an artist halfway through a painting and then realise that you have run out of her favourite paint, or that you are down to the last brush.

Shop around and try to link in with local freight as you may be able to order and ship direct (eg. NATS in Ngaanyatjarra Lands lands or Dean Wilson Transport in Kimberley).

Remember that in general, good work is made with good materials.

If you do not know a lot about art materials and you need more information than what is available in your art centre policy and procedures manual, then look for best practice at other art centres. Phone other art centre managers, look at instructional tutorials on YouTube or even better, visit Martumili, Warlukurlangu, Tjala or another art centre known for their well-run studios.

Do not get ripped off! There are cartridge sales people who take

advantage of new staff with heavy-handed sales tactics. They will call, convince you that you order through their company and that an order is always placed at this time of year for 10, 20 or even more cartridges at a high price. When ANYBODY calls the art centre to sell materials, supplies or advertising ALWAYS take their details to call back. Check in the procedures manual or the list of suppliers from your bookkeeper, AACHWA or other art centres.



DO NOT WAIT until you are down to the last dollop of yellow paint or bulldog clip to reorder supplies. Do a checklist or ask an art worker to do a checklist and check all supplies weekly.



NOTES

ART SUPPLIERS PHONE NUMBER

IMPORTANT CODES



MATERIALS QUICK CHECKLIST

- Art supplies
- Craft supplies
- Stationery
- Printer cartridges
- Subscriptions and registrations

IN THE STUDIO MAKING ART

Having materials standards makes art centre life easier. Set canvas sizes, prices and measurements will save you time and money. If you are ever in Alice Springs make sure you take a trip to Warlukurlangu Artists at Yuendumu and look at their studio set up - it is best practice. Standard sizing also helps with galleries and future exhibitions.

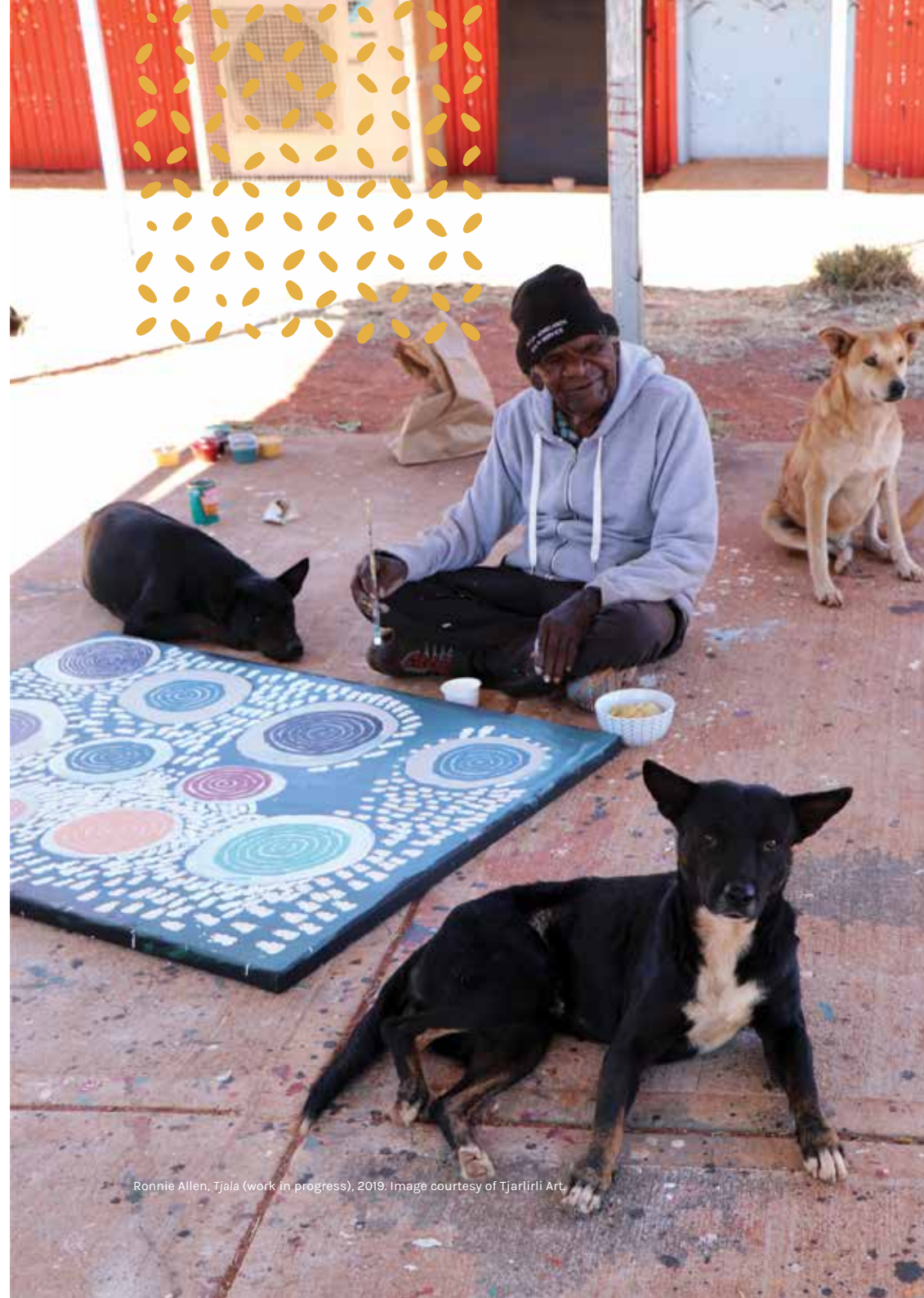
However, there are different ways of working at different art centres. For example:

- **Art centre A** orders canvas by the roll, has set sizes to maximize the number of cut canvases per roll.
- **Art centre B** follows the artist's instructions and cuts whatever size canvas the artist feels they need and deals with the wastage.
- **Art centre C** only has Belgian linen in stock and artists paint on stretched, primed canvas.
- **Art centre D** orders pre-primed canvas and artists paint on it, unstretched.
- **Art centre E** does not paint at all and only makes ceramic pots.
- **Art centre F** only makes screen-printed fabric and clothes.

MAKE SURE that containers used to store food are not used to mix paints. An artist once used old Spam tins to mix his white ochre. Later, after the paintings had sold, several people complained that the paint on the artwork was being eaten by insects, but only the white Spam-flavoured sections!



INVEST in a timber moisture meter for carvers. Measure the moisture content of the wood. If it is too moist, allow the wood to dry out slowly. When you are happy with the moisture content and the wood has cured without...carve. This will prevent issues with finished artworks splitting.



Ronnie Allen, *Tjala* (work in progress), 2019. Image courtesy of Tjarlirli Art.



Kado Muir and Kuberan Muir on country. Image by Sohan Ariel Hayes.

OUT OF THE STUDIO TRIPS TO COUNTRY

Experienced Aboriginal art centre directors, artists and staff will tell you that the most important aspect of art centre business is getting back on country – art making may happen during the trip, or it may inspire art making later. For some artists, a trip to paint on country may be as far as the back verandah of the art centre. For others it may be a helicopter ride. Sadly for some, their traditional country may have

been destroyed or is inaccessible, on private property.

When planning trips to country be aware that they can be costly. Make sure you have budgeted correctly and have conducted proper planning before you hit the road.

Here is a story about inspiration from country by Louise Allerton in her experience managing a very remote art centre in Tjuntjuntjara Community, 700 km east of Kalgoorlie. Louise was a co-coordinator of Spinifex Arts Project until 2012.

More than 15 years ago I began working at Tjuntjuntjara Community in the traditional Homeland area of the Spinifex people. This was the beginning of the Spinifex Arts Project (SAP) and involved a large age range of Anangu (Pitjantjatjara people). It evolved fairly quickly into an older generation project due to the fact that the artworks were about traditional stories, which older people had the most authority to represent.

SAP was a bush trip-based arts project, given there was no art centre and the people felt comfortable and compelled to paint at sites pertaining to culture and law. This meant the two arts coordinators had to organise up to 20 people and their swags, bags, art materials and food.

Artists painted all day sitting cross-legged on a tarp on sand and the arts coordinators ran around all day topping up paints, keeping dogs off paintings, holding down paintings when gusts of wind descended on

the camp and packing everything up each night. The camps were held generally in the cooler months and went from around two days to two weeks. Food would run out after about three days but luckily we had help from the community in the form of younger relatives on CDEP (Community Development Employment Program). They would bring dry goods from the store but more importantly would hunt for food on the way out to the camp, bringing fresh meat!

Bush trips are a fantastic way to get away from the mayhem of community. It gives the artists a time to sit down and quietly paint without the cacophony of dogs and generally busy and often noisy community life. Evenings were especially unique with people eating at sundown and quietly visiting each other's fires, talking and catching up in the tranquility of the bush – a time to reflect and breathe in the amazing night-time in the desert.



WORKING WITH VISITING ARTISTS AND ORGANISING WORKSHOPS

Visiting artists

Artists from around Australia and internationally often contact art centres and want to visit, collaborate or exchange ideas. Many artists have good intentions and are simply not aware of cultural significance and protocols around depicting Aboriginal law and Traditional Cultural Knowledge (TCK) (see Arts Law sections on ICIP in this guide, page 20)

There are some great examples of artists visiting communities and working with Aboriginal artists. One example is Lin Onus working with Jack Wunuwun at Gamerdi in Arnhem Land – a great exchange between two artists who were peers (now both deceased).

Organising workshops

Many art centres focus on painting but there are a wide range of options available, such as ceramics, textile design and fashion, film, media and photography.

Present different workshop ideas to the directors of your art centre: what looks good to them? What have they always wanted to try? What have they done in the past that was good? Why did it stop? Offer different price points and show examples.

Always have a contract in place with workshop facilitators. This service agreement should cover standard information such as payment, duration and duties and should also include copyright, representation and ICIP.

Painting

Remember that the absolute authority for who can depict Traditional Cultural Knowledge resides with the Elders in the community where you work. Sometimes you may also need the expertise of an artist or teacher on materials, equipment, conservation and colour mixing. There may be a college or Vocational Education and Training (VET) facility able to assist with classes and workshops.

Printmaking

Printmaking includes a range of techniques from skilled and complicated etching through to lino prints that require some cutting tools and a piece of linoleum.

Printmaking studios that offer workshops include:

- Basil Hall Editions www.basilhalleditions.com.au
- The Australian Print Workshop australianprintworkshop.com
- Northern Editions at Charles Darwin University www.cdu.edu.au
- Open Bite Australia at ECU printworkshopcentral.wordpress.com/open-bite-australia-print-workshop
- Midland Junction Arts Centre www.midlandjunctionartscentre.com.au
- Printmakers Association of WA (PAWA) pawa.org.au

Please research printmaking studios online as there are other studios in addition to this list. Prices and approach to working with artists varies. The art centre where you work may already have a relationship with a printmaking studio in place.



GET IT IN WRITING
Relationships can start out friendly but later there can be misunderstandings over ownership, copyright, representation or payments in relation to jointly created works or works facilitated by visiting artists. Get it in writing from the start and keep the information current.



Rebecca Rickard facilitating a Deadly Denim workshop. Photograph by Susie Blatchford. Courtesy of Midland Junction Arts Centre.



Joselyn Walsh, Art Supervisor Wirnda Barna Art Centre and CEO AACHWA Chad Creighton in front of Police Station Mural completed by Wirnda Barna and local artists, Mount Magnet.

THE ART MARKET AND SELLING WORK

WORKPLACE HEALTH AND SAFETY

The art centre manager has a duty of care for all staff and artists. WorkSafe is a division of the Department of Mines, Industry Regulation and Safety and it is responsible for the administration of the Occupational Safety and Health Act 1984.



LOOK AT Department of
Mines, Industry Regulation
and Safety WorkSafe
[www.commerce.wa.gov.au/
worksafe/occupational-
safety-and-health-law](http://www.commerce.wa.gov.au/worksafe/occupational-safety-and-health-law)
for guidelines on health and
safety in the workplace.

ABOUT THE ART MARKET

The art market is enormous and there are actually very few artists who operate at the top end. Most artists operate at the bottom of the pyramid where it is very competitive. It is your role as the manager to place and develop artists into different levels of the pyramid and understand the galleries you work with.

The art market is made up of three key groups:

Creators - the artists

Distributors - art centres and galleries

Consumers - retail consumers, art collectors, institutions or companies who have artwork collections

At the art centre you will most likely sell the artists' work to various different sections of the market such as:

Locals - community members, teachers, clinic staff.

Tourists - people passing through who often want small transportable work.

Travellers - people who may be in town for a little longer and who

may be interested in larger work.

Enthusiastic collectors - people who may purchase mid-range to high-end artwork every one or two years.

Serious collectors - people who purchase top end work once or twice a year.

Galleries - national and maybe even international galleries will be organisations and people that you will work very closely with as you develop and manage your artists' careers and the sale of their work.

Institutions - you will also work closely with major institutions for the exhibition and sale of your established (top-end) artists' work.

PRICING

This is a big topic, as pricing artwork can be highly subjective. There is no exact science to it however, there are some formulas and pathways you can follow. These include:

1. Your previous experience working with artists and galleries;
2. Your knowledge and "feel" for the art market;
3. Your ability to research market trends and patterns.

Speaking loosely, but as a good rule of thumb, the art world generally operates on a pricing structure that gives the artist 60% of the sale of

the artwork, with the gallery taking a 40% share (40% commission). However, in the context of the art centre, this structure may vary if your art centre has supplied and covered the cost of your artists' materials. This could affect the percentage your art centre takes as commission.

That said, the idea of the '60% to the artist and 40% to the gallery' rule still generally applies to art centre artwork, because the 40% share taken by the art centre is generally sufficient to cover operating costs of these not-for-profit entities.

Opening night of *Yoowalkoorl - Come on, come here*, an exhibition of work by AACHWA members at Midland Junction Arts Centre, 2020. Photograph by Rebecca Mansell. Courtesy of Midland Junction Arts Centre.



Market dynamics

Like any market, pricing is about supply and demand. However the art market is not like the real estate market, it does not adjust. If you overprice a painting and sell it today and then the market drops, you are stuck with inflated prices. You will need to wait for the market to increase before you can sell artworks again at that price.

Have a policy in place

It is a good idea to have a general art centre policy on pricing artworks in place so you have some general rules of thumb to follow.

That said, the variables involved in pricing an artwork can be complex, so you also need to give yourself permission to be flexible and think carefully about the specific variables behind each artwork.

Step One: The Many Factors to Consider

GST: The GST component of any sale is a big deal and is necessary to factor in to the pricing of any artwork.

GST is complex! It is a tricky area of finance and it is normally the responsibility of qualified professionals such as accountants, bookkeepers and finance officers to oversee. For you as a new Art Centre Manager it is vital to form a good working relationship with your art centre's finance officer or finance manager to ensure you can work constructively together on this aspect of artwork sales.

Here are some good questions to ask as you begin thinking about the GST component of any sale:

- Is the artist registered for GST?
- Is the art centre registered for GST?
- Is the artwork being sold by the art centre on a consignment basis (i.e, the artist is paid only if and when the artwork sells) or is it being bought outright by the art centre before being on-sold to the purchaser?
- Does the art centre commission percentage include GST or not?

Once you have thought about how

GST will affect the price of the artwork, and how GST will affect the amount of money the artist and the art centre will receive from the sale, here are some other excellent questions to ask yourself in the pricing process:

1. Is the artist emerging, mid-career or established?
2. What price has this artist's work sold for in the past?
3. Do you know what price the artist is expecting to receive for this work? Do they have an opinion on this? (IMPORTANT: sometimes it will not be appropriate to have price discussions with the artist directly, but sometimes they might have existing expectations of the selling price of their works. Use your best judgement to decide on this aspect.)
4. What is the market demand for this sort of artwork at the moment?
5. What materials have been used to create the piece (expensive materials or cheaper products)?
6. What is the quality of the artwork itself? Is it a stunning work or more of an average looking piece? (You may want to seek guidance from curators and other gallerists here if you

are unsure of making a call on this aspect of the work's value.)

After considering the answers to these questions you will have established a ball park figure around what the artwork should sell for and how much the artist should receive for their work.

Now you are ready to start doing the maths!





READ *How to Buy and Sell Art* by Michael Reid, published by Allen and Unwin 2008. This book is full of helpful advice.

What if the sale of the work is being done through another gallery (and not my art centre)?

In a situation where the art centre is sending an artists' work to be exhibited and sold in another gallery, it is normal practice that the art centre and the other gallery split the commission part of the sale (the 40% commission). Therefore, in this instance a 20% commission goes to the exhibiting gallery, a 20% commission to your art centre and 60% of the sale price goes to the artist.

It is very common for artwork sales done through another gallery to be arranged by negotiation. So the best thing to do here is to be clear

and open in your communication with the other gallery. Always get the pricing and sales arrangement details in writing before the sale of the work is finalised.

SUMMARY NOTES

The art market and selling work on behalf of the artist is one of the most important and dynamic areas of your job. It is also complex so take your time, go step by step, and seek help and advice where you need it.

LICENSING

Another interesting area of the art market and artwork sales is licensing.

This might come up when you are approached by someone who wants to use a reproduction of an artist's work for promotional purposes, or they want to apply it to their own products or designs. Understanding Copyright Law is **very** important in these situations.

For example: If the person has simply BOUGHT a painting of an artist's work, they DO NOT have the right to reproduce it for their own purposes. They DO NOT hold the copyright of that work. So, you as the manager will need to assist the artist in negotiating an appropriate licensing agreement for the use of their work in these situations.

Things that you will want to take into consideration when you are operating in this area of licensing are:

- How will the work be reproduced? (On t-shirts? On stubby holders? On a poster promoting an exhibition?)
- Does the artist approve of this use? Is it culturally appropriate to use the artwork in this way?

- How many copies/items will be made?
- What should the duration of the license be? (12 months or 10 years?)

All of these factors will influence the appropriate licensing fee.

Licensing artwork to other companies or products can be a good way to add another income stream for your artists. You might even consider creating licensing agreement with some of your artists for the use of their work on affordable items that you might want to sell at your art centre.

Warning! Remember that if you sign an agreement confirming that you are waiving copyright for one of your artworks, that means you will not receive royalties from the reproduction of that work. Think carefully about signing any agreement that will allow "free use", because you may lose your copyright ownership of it. Read this article for more information on ways to responsibly allow "free use" of your work: help.copyright.com.au/hc/en-gb/articles/360000004035-I-ve-been-asked-to-sign-a-waiver-or-agreement-What-should-I-do

Have a look at Arts Law's Artists in the Black website where you will find a vast number of resources, including free and low-cost sample agreements, to help you with licensing: www.artslaw.com.au/artists-in-the-black/



NEVER sign a licensing contract without legal advice. Talk to Arts Law.

Here are some nice case studies of where licensing agreements have proven effective for artists:

Warlukurlangu; Artists of Yuendumu have licensed a range of items from clothing to jewellery and dog collars to teapots: warlu.com/shop

Qantas: Since 1994, through the Flying Art Series, Qantas has commissioned and displayed five striking Indigenous liveries across their fleet. Leading Indigenous-owned design agency, Balarinji, developed all of the works in the Series in collaboration with Aboriginal artists and their representatives. www.copyright.com.au/2018/03/copyright-agency-negotiates-licensing-rights-for-qantas-special-indigenous-aircraft-livery/

Mangkaja and Gorman Clothing: Mangkaja Arts Resource Agency in WA worked with the Copyright Agency to negotiate a licensing agreement with the iconic Australian fashion brand, Gorman, to create a clothing collection in 2019. This project set a national benchmark in fashion licensing rights, so it is a great case study to learn from.

Read: www.copyright.com.au/2019/07/mangkaja-and-gorman-create-an-indigenous-collection-setting-a-benchmark-in-collaboration/

Read: www.abc.net.au/news/2019-07-21/gorman-fashion-label-collaborates-with-indigenous-artists/11328248

NOTES

LEGAL CONTACTS

ARTS LAW: 1800 221 457

COPYRIGHT AGENCY LTD: 1800 066 844

ART CENTRE LAWYER OR LEGAL AID CONTACT:



AWARDS

There are a number of awards available to Aboriginal artists. Here are some useful suggestions for information on awards:

1. Become a member of the National Association for the Visual Arts (NAVA), who provide advocacy, advice and professional practice resources for the Australian visual and media arts, craft and design sector: www.visualarts.net.au
2. Become a member of ArtsHub: www.artshub.com.au
3. Visit www.art-prizes.com
4. Visit IDAIA: www.idaia.com.au



Christine Collard, *Seven Jilas* (detail). Image courtesy of Yamaji Art.



LIST OF AWARDS & PRIZES

Once you have looked at these resources you will see there are hundreds of awards each year that you can enter to win recognition, glory and money for artists. **Some of the key awards that you should know about in terms of their influence on the Indigenous visual arts industry are:**

Telstra National Aboriginal and Torres Strait Islander Art Awards

Museum and Art Gallery of the Northern Territory
www.magnt.net.au/natsiaa

Regarded as one of the premier national events in the Australian Indigenous art calendar, this award recognises the important contribution made by Indigenous artists. It promotes appreciation and understanding of the quality and diversity of Aboriginal and Torres Strait Islander art from regional and urban-based Indigenous artists throughout Australia who work in traditional and contemporary media.

Closing date:

Indigenous Ceramic Art Award

Shepparton Art Museum
www.sheppartonartmuseum.com.au

This acquisitive award surveys current Indigenous ceramic art practice, demonstrating aspirational developments in the field and includes contemporary and traditional works.

Closing date:

Order of Australia

The Honours Secretariat at Government House, Government of Australia www.pmc.gov.au/government/its-honour

Closing date:

NAIDOC Awards

These awards celebrate excellence, build towards a better future and remind us of this nation's 65,000-year-old history.
www.naidoc.org.au

Closing date:

First Nations Arts Awards

Australia Council for the Arts
www.australiacouncil.gov.au/aboriginal-and-torres-strait-islander-arts/national-indigenous-arts-awards/

Closing date:

National Indigenous Fashion Awards

nifa.com.au/

Closing date:

FESTIVALS AND ART FAIRS

Australia

Revealed

Emerging Aboriginal Artists from Western Australia

www.fac.org.au/whats-on/post/revealed-exhibition-2021-new-and-emerging-wa-aboriginal-artists/

Registration date:

Darwin Aboriginal Art Fair

www.daaf.com.au

Registration date:

Desert Mob

desart.com.au/desert-mob

Registration date:

Tarnanthi

www.agsa.sa.gov.au/whats-on/tarnanthi

Registration date:

National Indigenous Art Fair

www.niaf.com.au

Registration date:

Melbourne Art Fair

www.melbourneartfair.com.au

Registration date:

Sydney Contemporary

www.sydneycontemporary.com.au

Registration date:

International

Visit the **Art Collector** website for a list of art fairs all around the world artcollector.net.au/art-travel/

Talk to the **Australia Council for the Arts** who offer grants programs that supports a diverse range of artists, organisations, artistic practice and arts activity

www.australiacouncil.gov.au/funding/



Premiere of *Manguri Wiltja* at Revealed 2019, Fremantle Arts Centre. Image by Bewey Shaylor. © Tjanpi Desert Weavers, Polyglot Theatre and FORM.

Volunteer Ruby Sollis with Nagula Jarndu Director Lyn Yu-Mackay at their stall at the Darwin Aboriginal Art Fair 2019.



MARKETING

Your main marketing priority is to represent the artists and art centre with respect, integrity and authenticity. There should be a marketing section in your business plan, or perhaps you are lucky and there is an existing marketing plan for your art centre. You may have marketing principals at your art centre that are based on the kind of information you include about the artist and the story of the painting. Art centres are well respected because they provide reliable provenance (where the art came from and who made it) and authenticity. The marketing content is infinite so do not feel overwhelmed – break it into groups like: artists at work; behind the scenes; materials; Country; and finished artworks.

Art centre areas of marketing include:

- **Brand** - logo, tagline, stationery;
- **Online presence** - website, Facebook, Twitter, LinkedIn etc;
- **Exhibition schedule** - reputable galleries;
- **Entries in awards** - building a profile. Winning an award is very good marketing for the artist and also the art centre;
- **Participation in markets and art fairs;**
- **Publicity** - doing interviews, inviting journalists and writers to visit your art centre, talking on the radio;
- **Advertising** - in art journals and newspapers.



NOTES

WHICH MAGAZINES DOES THE ART CENTRE ADVERTISE WITH AND HOW MUCH IS AN AD?

Marketing is about connection - the art centre needs to connect with galleries, collectors, tourists and its audience. You also need to understand what is important to each of these audiences and market artworks in a way that connects to what is important to them.

Customer service and image is also an important aspect of marketing - how you answer the phone (or if you answer your phone!), how you write your emails, how you wrap and transport artwork.

Good resources

The Australian Government Business website has a helpful resource to build a marketing plan. Your marketing plan forms part of your business plan and will help you to coordinate all your marketing efforts and ideas so you can market your business effectively. It will also help you take a structured approach to develop products and services that meet and satisfy your customers' needs.

www.business.gov.au/planning/marketing-plans/develop-a-marketing-plan

Another very good publication is the *Arts Marketing Toolkit* published by the South African network of arts

and cultural makers, workers and agencies, the Arterial Network.

arterialafrica.org/category/our-publications/



MARKETING P'S

Remember these six marketing P's:

Product - art.

Place - where you place the art.

Price - how much you sell it for.

People - galleries, collectors, buyers. Build, nurture and maintain relationships.

Promotion - exhibitions, awards, online, in magazines, signage.

Positioning - tell your story with integrity, authenticity and respect.

An additional (number 7) marketing P especially for the art market is:

Photography - Invest in the best lens that your art centre can afford and then attach it to the best SLR body that you can afford and a tripod. Good photos make or break the pitch.

DOING INTERNATIONAL BUSINESS

Freight

Is your art centre exporting and selling works overseas? If so, there are customs and tax implications that you need to understand. There is no GST on works sold overseas, however your customer may have to pay taxes and duties on delivery. Customers can check their import duty charges at customsdutyfree.com/duty-calculator/

There are specialised international art transporters who will take care of all customs, quarantine and clearances. Here are two:

International Art Services:

www.iasdas.com.au/contact-us/

Pack and Send:

www.packsend.com.au

International Travel

Talk with AACHWA staff or another art centre manager who has been on an overseas trip at least three months before you depart. It can be difficult to obtain passports for artists as the Register of Births, Deaths and Marriages extract may not match subsequent ID due to name changes for cultural reasons or other factors. Allocate at least a

few months to navigate getting a passport.

Make sure that you have a comprehensive checklist completed well in advance of your departure that includes:

- Health check for all travellers (including you);
- Medications;
- Appropriate clothing;
- Travel allowance;
- Itinerary and contact details for family.

Make sure that you contact the Australian Embassy, Consulate or High Commission where you are travelling. Make sure you are in communication with your local Austrade office in Perth.

Do not underestimate the need to talk with travelling artists about what to take and what to expect, including clothing, medicines, documents etc. Some artists may have never been on an aeroplane, others may surprise you with stories of far-flung places they have been.

E Giles (dec), *Kuruyurltu* (detail), 2016, acrylic on canvas, 101.5 x 50.5 cm. Photograph by Rebecca Mansell. Courtesy of Midland Junction Arts Centre and Tjarlirli Art.



LEADERSHIP AND LAW

GOVERNANCE THE POWER AND AUTHORITY TO MAKE DECISIONS

WRITTEN BY ROBYN AYRES, CEO,
ARTS LAW CENTRE OF AUSTRALIA

Most art centres are not-for-profit companies with an Aboriginal board of directors. The board has overall responsibility for the financial wellbeing and strategic direction of the company. A strong working relationship between the board and the art centre manager is critical to the success of the art centre. It is important to understand the separate responsibilities of the board and the manager.



For more information see

- **Artists in the Black**, information sheet on governance www.artslaw.com.au/information-sheet/governance-aitb/
- **Office of the Registrar of Indigenous Corporations** www.oric.gov.au/

The Board

If the art centre is incorporated, there will be a board of directors that has special responsibilities in relation to controlling and overseeing the art centre. The board of directors has the responsibility for hiring and retaining you as the manager of the art centre. You have the responsibility of keeping the directors informed about art centre business so that they can make informed decisions about their art centre.



Astrid Walsh, Badimia On Country Art Project. Photo by Terra Rosa Consulting.

Types of governance

Many art centres are established under the Corporations (Aboriginal and Torres Strait Islander) Act 2006 (CATSI Act). Art centres not registered with Office of the Registrar of Indigenous Corporations (ORIC) may be incorporated under the WA Associations Incorporations Act (INC. *A Guide for Incorporated Associations in Western Australia* (2018) is available online: www.commerce.wa.gov.au/books/inc-guide-incorporated-associations-western-australia) or operate under a larger company that may be an Aboriginal organisation, a shire or a school.

If the art centre where you work is not separately incorporated you should still have a reference, steering or other group set up to provide Aboriginal authority and guide you in your role.

WHAT IS CORPORATE GOVERNANCE?

Corporate governance ensures systems and controls are in place that allow for transparency, accountability, good financial management and planning within the organisation's objectives. AACHWA provides regular corporate governance workshops for art centre boards. At these workshops, directors learn about their responsibilities in relation to good corporate governance. However, you must assist the board in its governance role by providing good information and knowledgeable guidance.

There are four areas of information that directors need to know about:

- 1. Strategies and objectives**
Why does the art centre exist; what are its aims and purposes?
- 2. Finances**
How much money does the art centre have; where does it come from (grants, sales, etc.); how much money can the manager spend without asking the board (financial delegations); are art centre directors regularly

involved in making the art centre's important financial decisions? (They should be!); how is the art centre travelling against its budgets; is the art centre meeting its statutory obligations (audits, taxes, insurance etc.)?

3. Organisational structure

Staffing is the art centre's biggest cost, therefore the board needs to determine what positions need to exist within the organisation. Generally speaking, the board is responsible for hiring the manager, auditor and the accountant. The manager is responsible for hiring other staff. (Directors often have conflicts of interest in relation to hiring people from within the local community.)

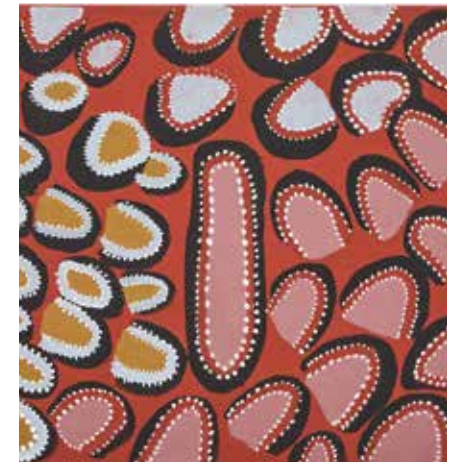
4. Policy

What rules are in place to protect the art centre business and its property/assets? What will the board allow and what will it not allow? What are the procedures for managing this?



GOOD GOVERNANCE IS

- Clear and transparent decision-making
- Policies and procedures adhered to by all
- Thorough and functional record keeping
- Communication and information sharing, including submission of all required reports
- Regular meetings with staff and directors



Mignonette Jamin, *Meeway Billabong*, 2020, natural ochre and pigment on canvas, 45 x 45 cm. Photograph by Rebecca Mansell. Courtesy of Midland Junction Arts Centre and Waringarri Aboriginal Arts.

SUPPORTING GOOD GOVERNANCE

As the art centre manager you play an important role in supporting your board of directors to establish or maintain good governance. Even if your art centre has not had good governance in the past, investing some time in this area can provide significant benefits to you and the community of artists whom you serve.

The constitution

If the art centre is incorporated, find the constitution. This will help you become familiar with the workings of the art centre board including how the board is composed (different family/ language groups? male: female ratio?), how often the board should meet, how many directors need to be present to have a quorum etc.

If you find various versions of the constitution it may be difficult to know which version has been ratified most recently (it is not always the most recent draft found around the office). If your art centre is incorporated under the CATSI Act, the version that is lodged with ORIC is the valid version. You can search for this on ORIC's website at www.oric.gov.au

Board meetings

Board meetings should occur regularly in accordance with the rules set out in the constitution. Technically speaking, a board can only make board decisions within the context of a board meeting where there is a quorum. In reality this can sometimes be difficult to achieve and decisions made by board members outside the meeting can be adopted later by a quorum of directors through discussion and documentation.

Board meetings should be minuted and a record of minutes should be kept at the art centre. The minutes should record actions and responsibilities as well as how and when decisions are made by the board. Actions at each meeting need to be followed up at the next meeting until they are completed. Minutes of board meetings can be very useful in terms of the board and members understanding the history in relation to making decisions about recurring issues.

The manager should present a manager's report and a financial statement at every board meeting. The format and detail of these

documents may be tailored to meet the specific capabilities and interests of your board.

If you are having trouble getting a quorum at board meetings, you might need to consider if there are some barriers to directors attending (cultural, social, geographic or economic) or if they just need a different way of doing things. The board meeting should be designed to create a space for good decision-making. This may mean having discussions about issues with directors before the meeting so they have time to consider their positions. It may even mean using Facebook groups, emails or text messages to provide a space for information-sharing and discussion.

Strategic planning

Find out if your art centre has a current strategic plan. If there is one, read it and discuss it with your board to see what actions have been done and what has been achieved. Decide what else needs to be prioritised and what you have funding to do.

A good idea is to establish an annual reflection and planning workshop with your board and members – maybe as part of your

Annual General Meeting (AGM). You can produce handouts that show what has been achieved throughout the past year. This type of documentation can be used as supplementary reporting material for your funding bodies. You should also then have a discussion about what the art centre might like to do in the next year. This will form the basis for upcoming funding submissions.

The art centre members may not be forthcoming with ideas about what they want to do in the future. They may not be aware of the possibilities, or they may lack the confidence to make suggestions if they have not been consulted in this way in the past. Just keep in mind that this type of 'participatory planning' is a journey that helps to develop confidence and knowledge and sets strong foundations for art centre activity in the future. Aboriginal people tend to be great strategic planners – they have figured out how to get by with severely limited resources for thousands of years!

LEADERSHIP

Art centres model Aboriginal leadership in many ways. An Aboriginal person in Australia today who continues to connect with country and depict that connection through art, in spite of everything that has happened to their community and country, is a leader. The directors that govern the art centres are leaders, the art workers that

come into work are leaders. Artists who travel across the country and the world sharing culture are leaders. There are not many professional development opportunities for Aboriginal arts leadership in Australia. At the end of the book you will find details about the Wesfarmers Arts Indigenous Leadership Program.

Our Futures - AACHWA Aboriginal Art Worker Program 2020. Cynthia Burke and Delilah Shepherd (Tjanpi Desert Weavers), Berndt Museum of Anthropology exhibition at the Lawrence Wilson Gallery, UWA.



ABORIGINAL ARTS LEADERSHIP

**WRITTEN BY
DR MICHELLE EVANS,
ASSOCIATE PROFESSOR IN
LEADERSHIP, DEPARTMENT OF
MANAGEMENT AND MARKETING,
THE UNIVERSITY OF MELBOURNE**

When we begin to work in management there is a lot of focus put on managing plans and people and resources. Much of our time can be spent busily working away on 'getting the job done' to the point where we find ourselves so focused on the job at hand (heads down and bums up) that when we look up, the broader context of our work can seem overwhelming.

I got interested in leadership when I was managing an Aboriginal arts centre in Melbourne. I was also teaching Indigenous arts management to people like you and me, Indigenous and non-Indigenous arts managers who are passionate about creating opportunities and developing skills and generating platforms with Indigenous artists.

What I noticed was that bringing together arts managers working in the Aboriginal arts sector (getting them away from the everyday) created a powerful space for us to think about the future. What I am signaling is that creating space (like getting out of the office or just scheduling an hour away from the 'to do' list) can help us move out of the ever-demanding management space and into a leadership space.

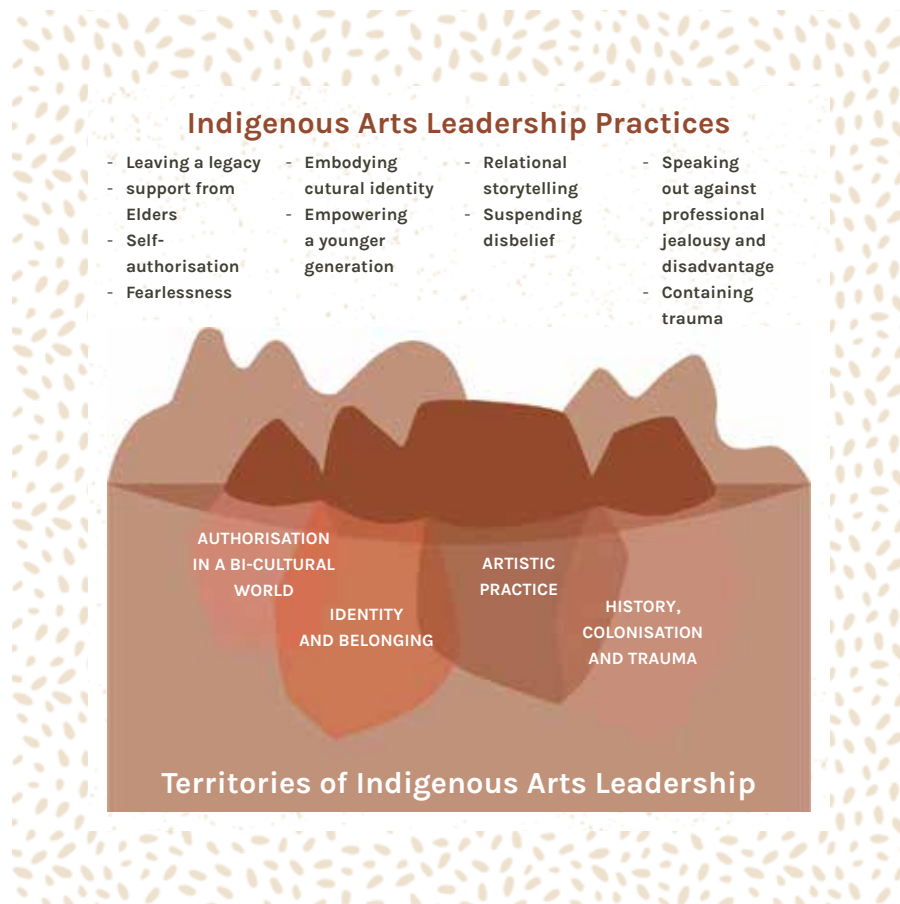
Leadership is inherently about change. It is a way of working with people that moves towards a shared vision of the future. It is about setting an agenda at a local, state, national or even international level, with like-minded people whereby we collectively imagine how we want the future to look and figure out what is getting in the way of that and what we need to do to make this vision of the future a reality.

Sometimes when people hear the word leadership they think of being the boss, or managing groups, or being very directive. Although these ways of leading may suit certain

organisations, they do not define the work of leadership.

I have spent the last decade thinking about what Aboriginal arts leadership is. I have talked to many Aboriginal and Torres Strait Islander artists and arts managers both in Australia and also Indigenous peoples across

the United States of America to understand how we conceptualise leadership – what does it mean in our context? What I discovered was that when Aboriginal artists and arts managers go to practise what others see as leadership they need to do a whole heap of work inside of themselves. Let me show you how I have imagined it as a picture:



As you can see, the way Aboriginal artists and arts managers spoke to me about leadership was that it was work that they did ‘below the surface’ and ‘above the surface’; or another way to think about it is, work inside of themselves (embodied) and work they displayed in public (practices of leadership). The practice of Aboriginal arts leadership is contingent upon negotiating or navigating the territories inside ourselves.

The first territory is about authorisation – are you self-authorised to enact leadership in this space? Do you require community authorisation? Do you require cultural authorisation? What work do you need to do in order to obtain significant authorisation to do leadership practices like leaving a legacy, or leading fearlessly? Does it mean generating support from Elders or self-authorising your own voice and expertise?

The second territory is about identity and belonging. Identity is a key resource for Aboriginal people, it encapsulates who we are and how we relate to others and the world around us. Yet we also know Aboriginal identity in Australia is much politicised and this places pressure on individuals

and communities. So a feeling of belonging and creating safe places for cultural and artistic expression is an important leadership practice. Embodying diverse ideas of Aboriginality is a leadership practice in Australia today and it is important work in empowering future generations through positive cultural expressions of identity.

The third territory is about artistic practice – what are the boundaries and pressures on producing contemporary innovative works of art? In this territory artists and arts managers spoke about having to navigate the pressures of managerial work (like paperwork and funding body applications/acquittals, or specific commissions) and commercial demands, to find time and space to creatively and culturally produce work they want to produce. Some of the practices we find here are the importance of relational storytelling through art and how vital it is to make space for the creation of artistic work that is (as) free (as it can be) from these pressures.

The final territory is about the powerful forces of history, trauma and colonisation. As Aboriginal artists and arts managers we are in receipt of generationally passed

down stories and histories that can impact on our everyday. The lasting legacies of colonisation and how that plays out today in our lives as Aboriginal people; the personal impact governmental policies have upon us and our families/communities; or even a personal experience of trauma. These can weigh us down and also become a lens through which we see the world. Some of the most powerful leadership practices Aboriginal artists and arts managers can do is to include speaking out against gossiping and shaming of others and becoming a person who is safe and consistent to work with.

To sum up, Aboriginal arts leadership navigates across these very contextual or place-based historical, political, cultural and social territories. Aboriginal leaders encounter these territories when they do the work of leadership. As I pointed out at the beginning, leadership is fundamentally about change and in order to work positively towards change with groups of people, an Aboriginal leader needs to be that person who is safe and consistent to work with; who is culturally, community and/ or

self-authorised; who does embrace their Aboriginal identity in all its diversity; and who can articulate the pressures and tensions we face in the Aboriginal arts sector without focusing on them in a limiting sense. By speaking out about these demands Aboriginal leaders are able to imagine new and exciting possibilities for the future.

THE LEGAL STUFF

**WRITTEN BY ROBYN AYRES, CEO,
ARTS LAW CENTRE OF AUSTRALIA**

There are many legal issues affecting the operation of an art centre. The Arts Law Centre of Australia (Arts Law) is the national community legal centre for the arts. Its Artists in the Black program provides legal advice, resources and support to Aboriginal and Torres Strait Island artists and arts organisations. Your artists have free access to Arts Law's telephone advice and contract review services and the art centre can access these services when you become a subscriber.

Legal query form:

www.artslaw.com.au/services/

Subscription:

www.artslaw.com.au/subscriptions/

Phone: 1800 221 457

LEGAL ISSUES

Some of the legal issues you may come across are discussed below:

Copyright

Copyright is an important legal right and can be a source of income for the artists and the art centre. The copyright in an artwork is usually owned by the artist and is separate from the ownership of the artwork itself. It includes the right to make copies of the artwork and reproduce those images in books, online, in merchandise or in other ways. When paintings and artworks are sold, the copyright does not automatically get sold too. It remains with the artist and can continue to be licensed in exchange for the payment of royalties.

Watch this short animation about copyright www.artslaw.com.au/videos/aitbartistsrights-video-series/

Or watch this video about Mandy Davis' copyright infringement case which involved the reproduction of her Emu painting onto a commercial vehicle without her permission www.artslaw.com.au/videos/mandy-davis/



Art centres usually manage copyright licensing for their artists and can also have their own copyright – for example the art centre normally owns copyright in the photos taken by its employees and in its website content. Art centres should be careful about properly managing the copyright that will be owned by independent contractors doing work for the art centre or people volunteering at the art centre.

Moral rights

In addition to copyright, artists have moral rights which include the right to be acknowledged as the creator when their work is displayed or reproduced and the right to have their work treated with respect (known as the moral right of integrity).

Tiwi artist Bede Tungutalum's moral right of integrity was breached when prints of his linocut work 'Owl Man' appeared to have been altered in a way that distorted the original work. Read how Artists in the Black secured the withdrawal from sale of the altered copies from galleries in Switzerland and the United States and the payment of compensation www.artslaw.com.au/case-studies/bede-tungutalum-and-owl-man-2/

Contracts

Strong contracts are fundamental to strong art centres. Some of the contracts you would expect to find in the art centre are:

- Employment agreements for the art centre manager and arts workers;
- Consignment agreements with the galleries it deals with;
- Arrangements with visiting artists, consultants and volunteers;
- Artist/ Art Centre agreement which sets out how the art centre works with the artists;
- Licensing agreements for use of artists' copyright by third parties;
- Funding agreements with government;
- Terms and conditions of competitions that artwork is entered into.

STRONG CONTRACTS

The strongest contracts are in writing and set out each party's rights and obligations clearly so that everyone knows where they stand and what their responsibilities are. Contracts can be created through the exchange of emails or letters or in the course of a series of conversations. Oral contracts are often problematic as it is hard to prove what the terms and conditions mean when something goes wrong, thus it may be difficult to make a claim for breach of contract.

Arts Law has numerous template contracts we have developed for Aboriginal and Torres Strait Islander art centres including:

- A copyright licensing toolkit;
- A collaboration toolkit;
- An art centre gallery consignment contract;
- Employment contracts;
- Artists/ Art Centre agreement - there is also a video in 18 languages explaining this fundamental agreement: www.youtube.com/watch?v=C8zlt5NIDAo&t=37s (English version).

Arts Law also operates a Document Review Service through which art centres can access legal advice on contract issues.

Personal Property Securities Act

If your artists or art centre exhibits work on consignment then, in order to protect your artists if the gallery should go bankrupt, there should be a consignment agreement in place and the agreement should be registered in the Personal Property Securities Register. For more information see www.artslaw.com.au/images/uploads/aitb/PPSA_Registration_Info_Sheet.pdf

Arts Law in partnership with law firm Dentons has a registration service for Aboriginal and Torres Strait Islander artists. To register www.artslaw.com.au/artists-in-the-black/ppsa/

We also have an Umbrella Consignment agreement which you should put in place before sending artworks to a gallery for exhibition. See www.artslaw.com.au/product/art-centre-and-art-gallery-umbrella-consignment-agreement-artists-in-the-black/

Wills and estates

There are many difficulties arising when artists pass away without having made a will. The law of intestacy in Western Australia determines who is entitled to any money or royalties. That law does not recognise traditional adoptions. It gives priority to spouses and partners over children and grandchildren. An art centre that pays money inconsistently with those rules may be liable to repay that money to the correct beneficiaries.

www.copyright.com.au/2017/12/wills-matter-artists/

WILL DRAFTING

For all these reasons, it is important that artists understand the significance of making a will. It makes things easier for families and the art centre later. Artists in the Black has an established will drafting service which has helped hundreds of Aboriginal and Torres Strait Islander artists make wills. Read about that program here www.artslaw.com.au/wills-and-intestacy-kits-for-aboriginal-and-torres-strait-islander-artists-2/

Watch this short animation about Wills for Aboriginal artists www.artslaw.com.au/videos/aitbartistsrights-video-series/

For more information about these and other legal issues affecting art centres go to the Artists in the Black section of Arts Law's website www.artslaw.com.au/artists-in-the-black/



NOTES



ARTISTS IN THE BLACK CAN HELP

Artists in the Black is a service of Arts Law that provides Aboriginal and Torres Strait Islander artists, arts organisations and businesses with legal advice, resources and professional development opportunities. We provide all these services in a culturally safe and appropriate way.

Are you an **Aboriginal or Torres Strait Islander artist**, musician, filmmaker, dancer, performer, writer or creative practitioner? Contact us for **FREE** legal advice and access to free and low-cost resources and information.

Aboriginal and Torres Strait Islander arts organisations, art centres and businesses can also access subsidised low-cost legal services.

If you are an Aboriginal artist or an Aboriginal community art centre who needs legal help, we provide free or low cost legal advice, referrals and information on:

- Copyright
- Contracts and agreements
- Moral rights
- Indigenous Cultural Intellectual Property
- Insurance
- Employment and Tax
- Wills and Estates

All of our staff will listen and help answer your legal concerns and questions. Contact us to find out how Artists in the Black can help you.

Artists in the Black

1800 221 457
02 9356 2566
artslaw@artslaw.com.au
artslaw.com.au

RESALE ROYALTY

General overview

The Resale Royalty Scheme for artists began on 9 June 2010. The purpose of the scheme is to recognise artists' ongoing rights in their artwork and provide income directly to artists or their beneficiaries from the resales of their artworks. The Government appointed the Copyright Agency to manage the scheme.

Under the scheme:

- Commercial resales of artworks for \$1000 (including GST) or more must be reported.
- A 5% royalty is payable on eligible resales only. Resales are defined as the second or subsequent time the artwork changes ownership.
- The artist must be alive or if deceased, it is no more than 70 years from the end of the year in which the artist died.
- The artwork subject to the resale must have been acquired by the seller after 8 June 2010.

Key features

- The scheme applies to resales of existing as well as new works.
- It applies to a range of original artworks, including limited edition prints authorised by the artist.
- It does not apply to a private sale from one individual to another.
- All resales for \$1000 (including GST) or more must be reported to the Copyright Agency. A royalty is not payable on the first change of hands.
- A royalty is not payable on resales for under \$1000.
- It is anticipated that the scheme will be extended to artworks from countries that have similar schemes.

FACTS

- Since its start on 9 June 2010 until 31 March 2020, the scheme has generated royalties:
 - Totalling more than \$9.7 million;
 - For more than 2,100 artists;
 - From more than 23,000 resales;
 - 65% of the artists receiving royalties are Aboriginal and Torres Strait Island artists.

- A national spread of royalties with strong remote and regional distribution of royalties.
- A diverse spectrum of artists benefitting from the Resale Royalty Scheme, including early, mid and late career artists.
- Most artists have received one or two royalty payments but some have received multiple payments.
- Most royalty payments are between \$50 and \$500.



Positive stories from the Resale Royalty Scheme:

Albert Namatjira Estate

Mr Namatjira is one of the most famous Aboriginal artists. Albert was from the Hermannsburg community in the Northern Territory. He learnt how to paint watercolours from his teacher and friend, Rex Batterbee. Albert led the Hermannsburg School of Aboriginal Arts and led the way for other contemporary Aboriginal artists. Albert Namatjira passed away in 1959.

Following the decades-long campaign for the return of Albert Namatjira's copyright, the Namatjira Legal Trust has enlisted the Copyright Agency to manage the copyright licensing rights on behalf of the Namatjira Legacy Trust. In addition, the Namatjira grandchildren are able to directly benefit from the resale royalties when his works are sold on the secondary market.

Dorothy Napangardi Beneficiaries

Ms Napangardi was a Walpiri artist, born in the Tanami desert, Northern Territory. Ms Napangardi was a prolific artist but she passed away in 2013. Her works are quite popular on the secondary market. Mother to a large family, her children are now benefitting from the royalties from her estate.

Role of Indigenous art centres

There are different implications for art centres that buy and resell artworks than for those that operate as agents for their artists. If you buy and resell artworks, you need to:

- Report all resales over \$1,000 to the Copyright Agency; and
- Pay a 5% royalty if you bought an artwork after 8 June 2010, and you resell it for \$1,000 or more.

Art centres that are selling artworks as agents for their artists (that is, the art centre does not buy the work from the artist and take ownership) do not have to report the sales to us, but we encourage you to do so. The information can help us to work out whether a later sale of a work is eligible for a royalty. When reporting, select 'primary sale' from the responses for 'Did Seller Acquire Work After 8th June 2010?'

Art centres also give the Copyright Agency invaluable help in getting payments to artists. By keeping your list of artists up-to-date with the Copyright Agency, they will be able to quickly make contact when an eligible resale is reported for one of your artists.

For more information on reporting and payments of royalties please contact Copyright Agency on 1800 066 844 or resale@copyright.com.au



About Copyright Agency

Copyright Agency connects users and creators of content, providing licences for the use of copyright material such as text, images, art and survey plans. Copyright Agency manages the statutory licences for educational and government use of text and images, as well as the Resale Royalty Scheme for artists (by Government appointment). Copyright Agency members include writers, artists, surveyors and publishers. Membership is free.

www.copyright.com.au

www.resaleroyalty.org.au

Resale Royalty

IT'S ABOUT AUSTRALIA'S ARTISTS

The Resale Royalty Scheme is about giving money back to artists when their works are resold. Now Australian artists can see the full value of their work and receive their fair share.

resaleroyalty.org.au
1800 066 844

Elton Wirri. Photo by Guy Louanglath.

The Australian Government has appointed the Copyright Agency to manage the Resale Royalty Scheme.

Australian Government

COPYRIGHT AGENCY
RESALE ROYALTY

THE INDIGENOUS ART COMMERCIAL CODE OF CONDUCT

WRITTEN BY
GABRIELLE SULLIVAN, CEO,
INDIGENOUS ART CODE



The purpose of the Code: **Giving Aboriginal and Torres Strait Islander Artists a fair go** (fair: without cheating or trying to achieve unjust advantage).

The purpose of the Code is to establish standards for dealings between dealers and artists to ensure:

- a. Fair and ethical trade in artwork;
- b. transparency in the process of promotion and sale of artwork; and
- c. that disputes arising under the Code are dealt with efficiently and fairly.

It is the position of the Indigenous Art Code (IartC) that all artists be treated fairly and that all commercial transactions between the artist and dealer(s) are transparent. The definition of 'Dealers' can include commercial

galleries, independent dealers, independent dealer/wholesalers, Aboriginal and Torres Strait Islander-owned art centres, and any other business selling or licensing the artist's work.

The IartC also recognises that many artists work with dealers who are not members of the Indigenous Art Code. We will support artists to navigate the arrangements they have in place with all dealers to ensure ethical and fair practise between the two parties. All artists have the right to choose who they work with. The IartC will not dictate that choice but will advise artists on how to negotiate a fair and transparent commercial agreement.

Advice for artists generally is to work through community-owned Indigenous Art Centres or to sell to reputable dealers under an agreed contract - where the terms and conditions are transparent.

The commercial arrangement between artists and dealers can vary depending on the artist a dealer is working with, that is, an artist with good negotiating skills will negotiate a better

deal for themselves. Negotiating skills could be influenced by English literacy and numeracy levels, access to technology (computer, email, the internet, a mobile phone) and access to resources agencies and other support organisations. Some artists are also vulnerable and more likely to be at the mercy of unscrupulous dealers because of poverty, homelessness and family pressures.

The IartC does not have the capacity to stop all bad practices which occur in the exhibition and sale of Aboriginal and Torres Strait Islander art, but we will work with artists to assist them to access transparent information about the arrangements they do have for selling their artwork.

If you are an artist, please contact the IartC for advice and support in negotiating and understanding the commercial arrangements you have in place to sell your artwork. Look for dealers who are members of the Indigenous Art Code.

If you are a dealer, ensure your business complies with the purpose of the Code (and if it does not get your act together and make sure it does).

If you are a consumer, look out for the Indigenous Art Code logo and purchase work from dealers who are members of the Indigenous Art Code. All dealer members of the Indigenous Art Code should be able to answer the following questions - if you are purchasing artwork do not be shy to ask them:

- Who is the artist?
- Where is the artist from?
- How did you get the artwork or product in your gallery or shop?
- How is the artist paid for their work?
- If it is a reproduction of an artist's work, how are royalties or licensing fees paid to the artist?

There are lots of great art dealers and commercial galleries across Australia, many of whom are members of the Indigenous Art Code. Do not be scared to buy Aboriginal and Torres Strait Islander artwork - be educated and ask questions about your purchase.

Treat artists and their culture with the respect they deserve.

If you know artists who need advice and assistance to deal with unfair treatment by people selling their artwork tell them to get in touch with the IartC.

Indigenous Art Code contact details:

0438 327 848

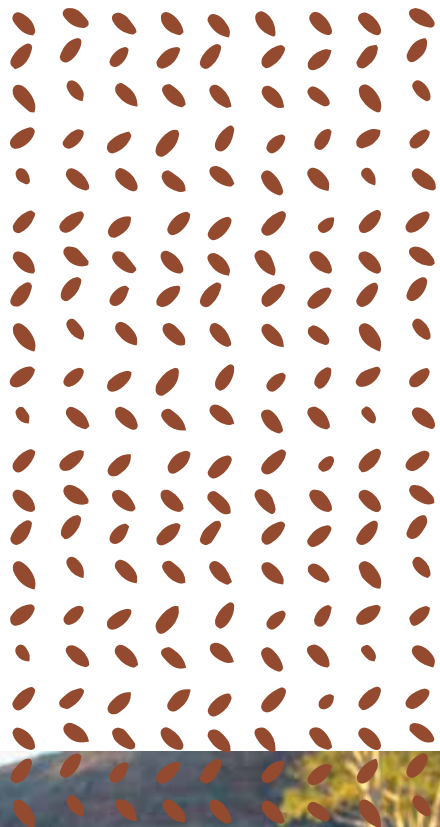
iartc@indigenousartcode.org

indigenousartcode.org

For membership enquiries:

support@indigenousartcode.org

Dianne Ungukalpi Golding from Warakurna WA. 2019.
Image by Rhett Hammerton. Image courtesy of Koskela.
©Tjanpi Desert Weavers, NPY Women's Council.



TAKING CARE OF BUSINESS



FINANCIAL MANAGEMENT

The information in this section is from "Manage an art centre in Central Australia. It'll change your life! – The Desert Art Centre Guidebook 2018" and has been reproduced with permission of Desert Inc – the association of Central Australian Aboriginal art and craft centres.



BUSINESS TERMS

Commercial - happens in the marketplace and with customers.

Administration - happens in the office and on the computer.

Finance - money transactions that happen at the bank and the office, with customers and with artists.

Economy - operates in the marketplace, with customers, with artists, with government. Economy is about production, distribution and consumption.

The difference between 'finance' and 'economy' is that finance only relates to money: cash in and cash out. 'Economy' relates to the exchange of anything that has value.

Overview

A simple financial analysis of the art centre is:

X number of artists paint Y number of paintings per year at an average of Z value = total revenue.

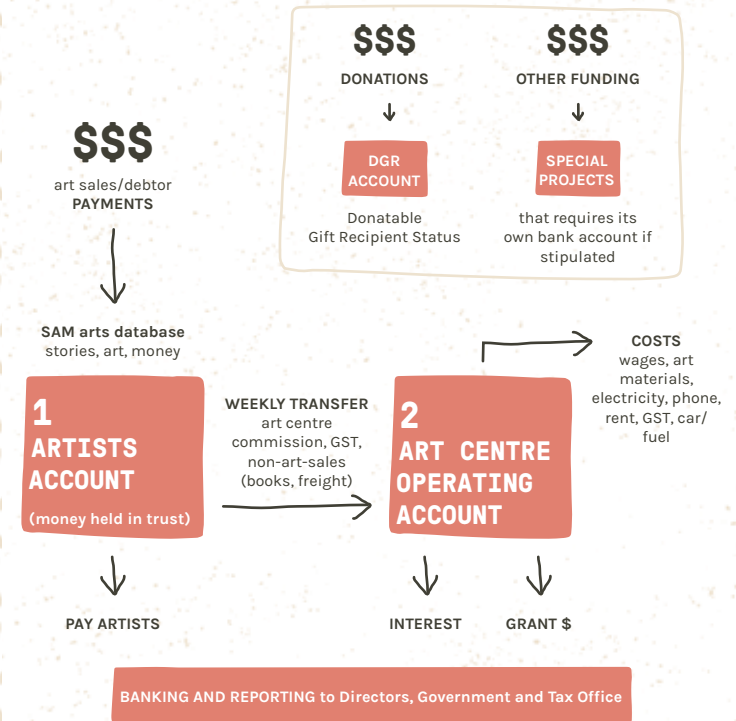
On a 60/40 split, 60% is paid to the artist on the sale of the work and 40% to the art centre to operate the business.

On average: If X = 30, Y = 20 and Z = \$500, total revenue = \$300 000 per year. Artists' income would then be \$180 000 and art centre operational contributions (pre-tax) would be \$120 000.

The sound financial management of the art centre is vital. Never pretend that you understand something that you do not. Always ask your bookkeeper, accountant and auditor lots of questions. Know how to read a balance sheet and a profit and loss statement. If you do not know what these documents are, watch a clip on YouTube, ask your accountant to step you through it, go to a workshop, purchase *Bookkeeping for dummies* – Australia and New Zealand edition, 2010.

The Art Centre Business Model

Two sides 1) Artists 2) Art Centre



This is a recommended art centre accounts set-up. Diagram inspired by a Desart professional development workshop present by Tim Acker.

Artsworker Lily-Mae Kerley from Yamaji Arts, preparing artworks from Waringarri Aboriginal Arts for the Yoowalkoorl - Come on, come here exhibition at Midland Junction Arts Centre, 2020.



USE THE TOOLS OF THE TRADE

The SAM Platform

SAM - Stories Art Money - Platform is an online artwork management system. It has been specifically developed for Aboriginal and Torres Strait Islander art centres to manage artist documentation, cataloguing of artwork and is a Point of Sale system. It can also manage your art centre or community collections.

As an online database, it ensures the security of your data and the capacity for multiple staff logins from different locations. It can also export and import data into MYOB, Quickbooks or Xero accounting software.

The platform is owned by Desart Inc and was developed with funding from Office for the Arts - Department of Regional Australia, Local Government, Arts and Sport in 2011.



You can try the test website at:

test.sam.org.au

Username: test1 test1

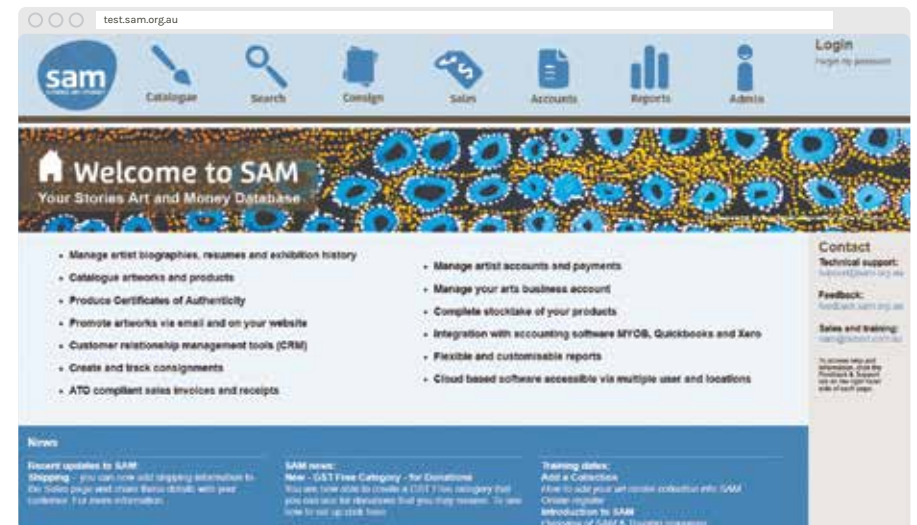
Password: welcome

Technical support:

support@sam.org.au

Sales and training:

sam@desart.com.au



MANAGING THREATS AND RISKS

Involve everyone from the directors to artists in risk management, talk about it at weekly team meetings.

CLASSIC RISKS

Financial – not securing funding, not making sales;

Credit – debtors not paying their bills;

Property – loss or damage to infrastructure including vehicles;

Security – theft, embezzlement and fraud;

Regulatory – non-compliance with relevant industry standards such as the Indigenous Art Commercial Code of Conduct;

Legal – breaking the law or being sued;

IT – breach or misuse of IT including losing domain name;

Political – change or withdrawal of political support for the sector, divisive community politics;

Reputation – staff, directors or artists represent the art centre in a negative way.

CLASSIC DIFFICULTIES

Persistent issues for art centre managers include maintaining boundaries, burn out and time management.

Boundaries

Set your boundaries close and firm in the beginning. You can get more flexible and open later on, but there is no point in fencing the paddock after the horse has bolted. If you set up a situation early on where you buy everybody lunch or do lots of favours you have set up an expectation.

You also have professional boundaries. You will become very close with people as you work together, travel together and share experiences, but you also have a business and commercial role that could create a conflict of interest. Learn about ‘humbug’ (a form of pestering) and learn about ways of saying, ‘I’ll try my best’, ‘maybe later’, ‘I can’t do it this week’, instead of ‘yes, yes, yes’ or ‘no, no, no’.

Burn out

Burn out can follow on from not having firm boundaries. Do not spend all day doing non-art centre business because you have said ‘yes’ to helping out and then try to do your job at night. You have a duty to perform your role as laid out in your contract and job description with due diligence. You cannot perform your role when you are burnt out. (More on stress and burn out further on.)

Time management

Top 7 time wasters you need to cut out:

- 1. Trying to fix an IT problem**
Google it, search for it on YouTube but do not spend more than 20 minutes on it. Call your IT service provider.
- 2. Hanging on the phone**
Business calls are about business. If someone is keeping you hanging on the phone and you have urgent and important things to do (see #4 below) politely ask if you can schedule another time to discuss the issue.
- 3. Writing emails** when a phone call would be more effective.

4. Photocopier problem

Again, Google it, search for it on YouTube but do not spend more than 20 minutes on it. Call the manufacturer.

5. Not urgent and not important

When something is both urgent and important, you should probably do it now. If it is neither urgent nor important, delegate it, delay it or dump it. Know when to dump it!

6. Understand effectiveness versus efficiency

Being effective is doing the right things. Being efficient is doing things the right way. There is no point in being efficient if you are not first being effective.

7. Don’t wallow in the negative

Be focused on the solution. Ask yourself ‘how do we fix this?’

YOU DON'T KNOW WHAT YOU DON'T KNOW

If you are not sure about something call another art centre manager and ask them:

'How do you photograph your canvases?'

'Have you had a problem with X gallery?'

'Where do you order your impasto medium from? How much do you pay? Do you want to go halves in a bulk order?'



TIP: Send out a brief newsletter with an image and a good news story from the art centre with your monthly debtor statements: feature an artwork or an artist.

WORK ON AND IN THE BUSINESS

Planning

Spend the first hour of your day planning – what are your priorities? Check for positive impact. Double check your art centre plan. What exhibitions are coming up?

Staff meetings

Weekly staff meetings are essential. Set a day and time and always have them, even if it is just you! Set the time aside, buy some food (smoked oysters and Jatz seem to be a staff meeting catering staple), let the phone go through to the answering machine and run through the art centre weekly, monthly, quarterly, yearly and long-term goals. A rotating chair of the meeting is a good way to keep everyone involved.

Communications

One of the key selection criteria for this position was about communication, so put it to good use. Stay on top of your relationships with your bosses, the artists, art workers and staff, people in the community, your clients and customers, your funders and supporters.

TAKING CARE OF YOURSELF

HEALTH AND WELLBEING VERSUS STRESS AND BURN OUT

Managing a healthy life and stress levels is a challenge for many people living in remote and regional communities.

Tick the boxes that you relate to:

- Problems are impossible to fix
- I am negative pretty much all the time and about everything - every day is a bad day
- I have no energy and I cannot remember the last time I did
- I don't care. It seems like a waste of energy. I think 'why bother?'
- I am cynical and resentful
- Nothing I do makes a difference and I am never appreciated

Did you tick a few of these boxes? You may be suffering from burn out or well on the way.

BARRIERS TO PARTICIPATION

If people are not participating it may be because:

- It is culturally inappropriate.
- People simply don't want to do it.
- There are other barriers to being involved that are private or sensitive.
- Your stress is putting people off being involved.
- Need more time for a definitive answer through factors you cannot control.



CHECK YOURSELF

If nobody is helping on a project maybe it is because people are not really interested. Sometimes when you have a great idea and take it to the directors or artists for approval they will say yes to please you. Do not mistake silence for compliance.

STOP! Slow down. Talk to another art centre or relevant counselling service. Re-evaluate what you are doing. Reassess your priorities. Make time for yourself and seek support.



YOU CANNOT be sure of changing other people, only yourself, so adjust YOUR expectations. This may involve saying goodbye to some of the plans and ideas that you had. It may mean saying goodbye and letting go of your dreams and idealism about the job, place and people. Take your problems to your bosses, your directors, and leave them to sort it out.

Deal with stress and avoid burn out:

- Start the day SLOWLY, don't jump out of bed and hurtle towards the art centre.
- Eat right, exercise, sleep.
- Set and maintain boundaries.
- Develop a strategy for responding.

- Disconnect from technology.
- Do something creative for yourself.
- Manage your stress by developing tools through counselling or read *Change your Thinking* by Sarah Edelman (3rd edition, published July 2017).

TO COPE

To cope you need to be willing to compromise, manage your time very efficiently, always look at the big picture and not get caught up in the little things. Focus on the positive.

This is a discipline and involves letting go of always, never, should, must.

'I'm always the first one here. They never help. They should have known it was a busy day. I must get this email done even though it's 10pm and I'm going cross-eyed.'

Sound familiar?

- Don't try to control the uncontrollable.
- Look for the positive.
- Share feelings with your friends and family.
- Learn to forgive, and the quicker the better.
- The same professional rules apply (a 10pm email is never well written).

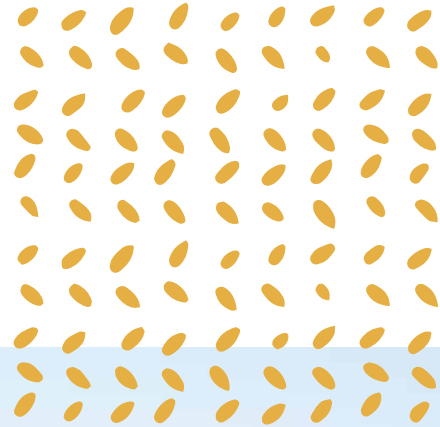
Ideas:

- Fishing
- Hunting
- Yoga
- Baking
- Learn an instrument
- Learn another language
- Take a writing and editing course
- Take a photography and film course
- Take a course in web design
- Learn chess
- Learn to meditate
- Get a mentor or coach

**Remember – the storm
always passes**

Lifeline: 13 11 14

Beyond Blue: 1300 224 636



Tjawina Porter on a bush trip near Tjukurla, 2017. Image courtesy of Tjarlirli Art.



LEAVING AN ART CENTRE



HOW AND WHEN TO GIVE NOTICE

There is no right time to leave your position, but you will know when it is time to go. It could be during your probation, at your performance review, ten weeks into the job or 10 years in!

Some people say that you should not resign and handover during a busy period, but then other people say that this is a good time for a new manager to become familiar with operations during demanding periods.

NOTICE

Please give as much notice as you can as art centre recruitment can take a long time. But, if you really feel that you need to go, you should leave the art centre in the best way that you can. There is the option of recruiting an 'interim manager' and handing over to this person to then manage recruitment and handover.

If there is a specific issue or problem that is driving your decision maybe it can be fixed. Give your directors and AACHWA the opportunity to assist and remedy a situation before resigning over it.

If you do resign, talk to your directors and provide a written letter of resignation. Check the terms in your contract. You may need or want to provide more notice than is in your contract and to assist with the recruitment, handover and induction of the new manager.

RECRUITMENT

Maintain a recruitment budget. Please, if you can, do not manage your own recruitment. It is possible that you may not have the skills and expertise to do the best job for the art centre. It is highly likely that you will have emotional investments in the art centre that may 'colour' your view of particular applicants. The best option is to talk to AACHWA about the recruitment process and focus your time and energy on getting ready to hand over to the next manager.

Recruitment covers:

- Creating/ amending the position description and an application package for people to respond to.
- Attracting people to apply for the position, usually through advertising and 'word of mouth'.
- Deciding who will assess applications at each stage (written applications and interviews).
- Assessing written applications to select applicants to interview.
- Conducting interviews (by phone where necessary, face-to-face where possible).
- Selecting the best applicant.
- Checking referees.

- Offering a contract that has been approved by the art centre board.
- Introducing (inducting) the new person to the art centre and their job.
- Checking in at the end of the probation period.

Recruiting an art centre manager is not easy. You are looking for someone who can run a small business, assist artists in creating and selling artworks and live and work in a cross-cultural setting. This is a big ask! However, if you do need to manage recruitment of a successor, here is a plan.

ADVERTISE

Advertise widely for at least three weeks, drawing upon:

- AACHWA networks
- Art centre networks
- ORIC website
- Galleries
- Arts Hub
- Social media e.g., Facebook
- LinkedIn
- Ethical Jobs website: www.ethicaljobs.com.au



Shortlist

As the outgoing manager, be open and available to discuss the role positively and honestly with potential candidates. To shortlist and select candidates to interview, check their applications against the selection criteria and score each application according to their response.

Select

The main thing you are trying to do with recruitment is to predict performance, so once you have assessed some technical skills:

- High level computer skills;
- High level communication skills;
- Arts or general administration skills,

look for very important non-technical skills:

- Cross-cultural experience;
- Meeting challenging deadlines;
- Obtaining resources;
- Making, maintaining and repairing relationships.

Support the directors in decision-making

Think of performance objectives that describe the work that needs to be done:

- What kind of person will stay back until midnight to pack and label an exhibition to get it on the 6am mail plane?
- What kind of person is not going to get stressed and angry if an art worker is often absent from work due to cultural obligations that they cannot explain?
- What kind of person can build a work environment that is culturally safe for artists and workers?
- What kind of person can nurture and support the ideas and aspirations of the directors and artists without confusing them with their own dreams and ideas?

References

Phone and check that dates and duties match what the candidate says. Ask about a time the candidate surpassed expectations. Ask about a challenge they faced and how they responded. Ask if the referee would work with that person again.

Caution: Be prepared that your first choice may change their mind and decline the offer.

Letter of offer and contract

Support the directors by supplying the successful candidate with a letter of offer and contract.



HANDOVER

Start taking note of all the lessons you have learned and the systems you have streamlined from the moment you give notice to your directors.

Paul Thomas. Image courtesy of Spinifex Hill Studio.



PEAK BODY AND FUNDING CONTACTS

These are not all the agencies and contacts, but it is enough to get you started.

PEAK BODIES

Aboriginal arts industry peak bodies were established to provide advocacy, resources and services to remote Aboriginal community art centres. The Association of Northern Central Australian Aboriginal Artists (ANCAAA) was set up in 1987. Later the organisation split and became the Association of Northern Kimberley and Arnhem Aboriginal Artists (ANKAAA) based in Darwin and Desart Inc based in Alice Springs. More recently AACHWA was established and the Indigenous Art Centre Alliance (IACA) in Cairns. AnanguKu Arts work out of Adelaide for artists in the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands of South Australia and UMI Arts are based in Cairns and work for artists in far north Queensland.



ONCE YOU'VE VISITED THE
AACHWA WEBSITE
www.aachwa.com.au
have a look at the other
peak body websites to keep
up-to-date with events,
opportunities, news and
resources:

Ku Arts

www.anangukuarts.com.au

ANKA

www.anka.org.au

Desart Inc.

www.desart.com.au

IACA

www.iaca.com.au

UMI Arts

www.umiarts.com.au

Other peak bodies and Aboriginal art centres worth staying in contact with include:

Baluk Arts

Based in Mornington, Victoria, Baluk Arts is a non-profit Aboriginal arts organisation owned by Aboriginal artists from Frankston, the Mornington Peninsula and wider south-east Melbourne.
www.balukarts.org.au

Boomalli Aboriginal Artists Cooperative

Based in Sydney, NSW, Boomalli provides support to New South Wales Aboriginal artists so that they can exhibit, define and promote Aboriginal art themselves.
www.boomalli.com.au

First Nations Media Australia

Based in Alice Springs, NT, First Nations Media (formerly known as IRCA) is the peak body that represents and advocates for the media and communications interests of remote and very remote Aboriginal and Torres Strait Islander communities in Australia.
firstnationsmedia.org.au/

Saltwater Freshwater

The Saltwater Freshwater Arts Alliance Aboriginal Corporation,

based in Coffs Harbour, NSW, is a regional body for Aboriginal arts and culture on the mid north coast of NSW.

www.saltwaterfreshwater.com.au

INSTITUTIONS AND SPECIAL PROJECTS

There are specialised units within Australia's universities, galleries and museums with an Aboriginal and Torres Strait Islander focus. Aboriginal art centres are the foundation of happy, healthy and resilient communities and as such are studied by various disciplines including economics, anthropology, art, history, linguistics and architecture. Aboriginal art centres partner with many different institutions and projects to benefit Aboriginal people. It will be a part of your job to work with people from a range of agencies.

AIATSIS

The Australian Institute of Aboriginal and Torres Strait Islander Studies, based in Canberra ACT, is the national research and collecting institution for information and research about the cultures and lifestyles of Aboriginal and Torres Strait Islander peoples, past and present.
aiatsis.gov.au

CAEPR

The Centre for Aboriginal Economic Policy Research, based in Canberra, ACT, is Australia's foremost social science research body focusing on Indigenous economic and social policy from a national perspective.
caepr.cass.anu.edu.au

CRC-REP

The Cooperative Research Centre for Remote Economic Participation is a research centre fostering economic development in remote Australia through traditional Aboriginal art and craft.
old.crc-rep.com/

INDUSTRY ARTS AND CRAFT BODIES

Aboriginal art centres work with organisations that offer specialised Aboriginal and Torres Strait Islander services, such as the Artists in the Black section of Arts Law, and with bodies that work across the entire industry such as Copyright Agency Ltd. Your art centre will most likely deal with all of these bodies, and more.

Arts Law Centre of Australia

For legal advice submit an online legal query.
www.artslaw.com.au

Artsource

Based in Perth, WA, this is the peak membership body for visual artists in Western Australia.
www.artsource.net.au

Copyright Agency Limited (CAL)

A not-for-profit rights management organisation that offers easy licensing solutions.
www.copyright.com.au

CAL is appointed by the Australian Government to manage the Resale Royalty Scheme.
www.resaleroyalty.org.au

Regional Arts WA (RAWA)

Flagged as 'the united voice of regional arts WA', RAWA is Western Australia's peak body for regional arts. It delivers a range of arts development and performing arts touring programs on behalf of the State and Federal Governments. This includes funding for arts projects support for key regional arts organisations.
regionalartswa.org.au

FORM

FORM is an independent, non-profit organisation established in 1968 that develops and advocates for excellence in creativity and artistic practice in Western Australia.
www.form.net.au

Indigenous Art Code

indigenouartcode.org

NAVA (National Association for the Visual Arts)

Based in Sydney, NSW, NAVA is the national peak body for the visual and media arts, craft and design sector.

www.visualarts.net.au

Regional Arts Australia

Based in Melbourne, Victoria, this is the key national body representing those working with and for the arts in regional and remote Australia.

www.regionalarts.com.au

GOVERNMENT

State and Federal governments are a major influence on art centre activities. This is because for many Aboriginal and Torres Strait Islander people the policies of government affect daily life. Because art centres have a positive influence on so many aspects of Aboriginal communities you will work across arts, health and education areas. The majority of your funding will come from government. Your relationship with government stakeholders is second only to the relationship with the art centre leaders, workers and artists. Be sure to keep on top of your reporting and obligations.

Federal Government

The Australian Government Department of Infrastructure, Transport, Regional Development and Communications oversees the major policy areas and funding for Aboriginal art centres. Through its Indigenous Visual Arts Industry Support (IVAIS) program it develops policies and delivers programs that encourage excellence in the arts, helps protect cultural heritage and support public access to and participation in arts and culture in Australia.

Its Indigenous Visual Arts Industry Support (IVAIS) program helps fund the operations of around 80 Indigenous-owned art centres, and a number of art fairs, regional hubs and industry service organisations that are at the heart of Australia's world-famous Indigenous visual art movement.

www.arts.gov.au/funding-and-support/indigenous-visual-arts-industry-support-program

www.arts.gov.au/what-we-do/indigenous-arts-and-languages

The Australia Council for the Arts

Based in Sydney, NSW, the Australia Council's programs support all artforms including music, dance, theatre and storytelling, visual

arts and crafts, writing, new media, community development, international activity and arts infrastructure. Aside from its core grants program it offers other grant programs which are open only to Aboriginal and/or Torres Strait Islander artists.

www.australiacouncil.gov.au/

State Government

Numerous agencies within the Western Australian State Government intersect with Aboriginal art centres. Key State agencies are:

The Department of Local Government, Sport and Cultural Industries (DLGSCI)

The department works collaboratively with government, community organisations, peak bodies and other stakeholders to achieve its vision of creating a vibrant, inclusive and connected WA community. Responsible for promoting participation and achievement in culture and arts to support growth of cultural industries. DLGSCI provides a number of arts funding programs that are available to Western Australian Aboriginal art centres including specific funding for Indigenous arts development and Indigenous arts distribution and

marketing. Additionally, the WA Government has committed to ongoing investment in the Revealed Aboriginal Artists' Showcase (Revealed), which is managed by DLGSCI.

www.dlgsc.wa.gov.au/funding

Lotterywest

A key funding agency within Western Australia which makes more than a thousand allocations of grant money each year to community organisations totalling over \$100 million. For every dollar earned by Lotterywest retailers, about 33 cents to the dollar is returned to the public. This is achieved by providing grants directly managed by Lotterywest or as statutory grant allocations, through the State Government, to health, arts and sport. Lotterywest provides grants for organisations ranging from small, unincorporated groups to large multi-functional organisations. Applications must be made by either a not-for-profit organisation or a local government authority to be eligible. Lotterywest only supports projects that will take place in WA or be of direct benefit to WA. They do not support interstate or overseas projects.

www.lotterywest.wa.gov.au/lotterywest/grants/what-we-support

Western Australia Regional Development Commissions

Nine Regional Development Commissions exist across the regions of the State. These Commissions can provide assistance in the areas of job creation, economic and social development, and business development and promotion. Personal relationship development with staff within the Commissions is vital to gaining and maintaining support from these bodies, which oversee the overall economic strategies for a region. Visit the Government of Western Australia, Department of Primary Industries and Regional Development (DPIRD) to locate your development commission and get in touch with staff to introduce yourself. www.wa.gov.au/organisation/departments-of-primary-industries-and-regional-development

Local Government

The Department of Local Government, Sport and Cultural Industries (DLGSCI) partners with local government to deliver good governance to the community. The department provides leadership and advice to local governments throughout Western Australia,

including those in the Indian Ocean Territories. It also has a key role in promoting and supporting good governance in the sector, through its administration of the Local Government Act 1995.

There are 140 local governments in Western Australia. Keep an eye out for heritage grants, public art commissions and other grant opportunities. Visit the government website to locate your local government www.dlgsc.wa.gov.au/local-government/community/my-council

Philanthropy and Sponsorship

The Chamber of Arts and Culture Western Australia

Based in Perth, the Chamber of Arts and Culture WA (the Chamber) was established on 12 October 2010 as a not-for-profit organisation with a board comprising selected and elected members. The Chamber was formed to consolidate the work done by the WA Arts Federation, the Committee for Perth, the Australian Business Arts Foundation and others in establishing a case for increased investment in arts and culture in Western Australia. www.cacwa.org.au

Creative Partnerships Australia

Creative Partnerships Australia facilitates business partnerships, social investment and investment for the cultural and creative sectors. creativepartnerships.gov.au/

Philanthropy Australia

The national peak body for philanthropy and is a not-for-profit membership organisation. It serves a community of funders, social investors and social change agents working to achieve positive social, cultural, environmental and community change by leveraging their financial assets and influence. www.philanthropy.org.au

OTHER SOURCES OF FUNDING AND GRANTS

There are a lot of other sources of funding and grant opportunities in Western Australia. You can use the following website for research: www.wa.gov.au/service/community-services/grants-and-subsidies/find-grant

Shiela Gardiner. Image courtesy of Spinifex Hill Studio.



INDUSTRY PROJECTS AND PARTNERS

There are projects and programs that have been developed to support and grow the Aboriginal and Torres Strait Islander industry. There are projects that have run from several months to several years,

The Aboriginal and Torres Strait Islander Art Economies Project

**LED BY TIM ACKER,
PROJECT LEADER, COOPERATIVE
RESEARCH CENTRE FOR REMOTE
ECONOMIC PARTICIPATION (CRC-
REP)**

The project investigated the economic, social, cultural and artistic factors defining Australia's remote Aboriginal and Torres Strait Islander arts and crafts sector. Project information can be accessed via www.nintione.com.au/

National Gallery of Australia Wesfarmers Indigenous Arts Leadership Program

**WRITTEN BY SHANE NELSON,
INDIGENOUS PROGRAM
COORDINATOR, NATIONAL
GALLERY OF AUSTRALIA**

The National Gallery of Australia (NGA) Wesfarmers Indigenous Arts Leadership Program is unique within Australia. The NGA and Wesfarmers Limited are committed to providing a high-quality professional development program for early to mid-career art workers. The resources, expert skills and knowledge of staff from every level of the NGA contributes to the diversity of the program alongside high-profile Indigenous visual artists and industry leaders.

The Leadership Program provides an opportunity for up to 10 Indigenous Australians to travel to the National Gallery of Australia in Canberra and learn about the visual arts and museum sector over 10 days.

Participants are presented with a distinctive program that includes:

- An insight into the National Gallery of Australia which houses the largest display of Aboriginal and Torres Strait Islander art in the world and its role in the

broader arts sector nationally and internationally.

- A place where participants can explore the Australian Indigenous arts sector and the variety of issues that impact on it, with the opportunity to share their experiences with other Aboriginal and Torres Strait Islander visual arts leaders and professionals to shape discussion on the future of the sector.
- A supportive environment for participants to investigate what their future roles in the Indigenous visual arts sector can be, through mentorship and guidance with Gallery staff and other Indigenous visual arts professionals.

Future applicants will also enjoy an ongoing connection with the Gallery and the Leadership alumni network to build and connect with people and to promote and share knowledge and experiences. The alumni also have the opportunity to access targeted employment and professional development opportunities.

In 2010, two iconic institutions came together out of recognition that the Australian Indigenous art and cultural industry is one of

the country's most dynamic and successful contributors to the international stage – culturally and economically. There was a recognition also of the need for more Indigenous peoples to be engaged in the art sector in key roles and there was a real need to facilitate opportunities and engagement for arts workers. Now ten years on the NGA, in partnership with Wesfarmers Limited, is producing one of the most successful national, professional development training programs for future Aboriginal and Torres Strait Islander leaders. The program in 2019 now boasts an alumni membership of over 104 graduated leadership participants and seven fellowship recipients, surpassing initial target estimates.

This program provides art workers an opportunity to explore the inner workings of a major institution and discover the myriad of roles available within the arts sector - from conservation to curatorial, arts education and beyond.

nga.gov.au/indigenousleaders/default.cfm

Janet Vost (program coordinator) with the Our Future - AACHWA Aboriginal Arts Worker Program 2020 participants Cynthia Burke, Carleen Ryde, Norma Lee, Delilah Shepherd, Lily-mae Kerley, Patricia Corlett, Toni Roe, and Ignatius Taylor outside the new WA Museum Boola Bardip.



QUICK REFERENCE SUMMARY SECTION



THINGS EVERY ART CENTRE MANAGER NEEDS TO KNOW:

1. You work for Aboriginal people.
2. You need to listen, listen and listen.
3. Your duties are detailed in your job description - do your duties.
4. Your entitlements are detailed in your contract.
5. If you need help - ask for it.
 6. Use the art centre database sam.org.au.
7. Talk to your accountant and be in control of the art centre money story.
8. Don't struggle - contact AACHWA (08) 9200 6248
Beyond Blue
1300 224 636 or
Lifeline Australia 13 11 14.
9. Talk to other art centre managers – it helps!

KEY AREAS OF AN ART CENTRE:

People

Art

Money

Buildings, vehicles and equipment



People - Managing Multiple Stakeholders Cross Culture

The most important people are the artists whose art centre you manage, the board and your chairperson, and the staff that you manage and supervise. Other important people include:

- Senior people in the community
- Other community members
- Clients, galleries and customers
- Government – funding bodies and relevant Ministers

Art

It seems obvious, but sometimes in the political hot bed of Aboriginal communities you can forget that the core business of the art centre is art. It is not called a 'political' centre or a 'run around all day filling out people's forms' centre, or 'get caught up with drama because I don't have any boundaries' centre. You work at an 'art' centre. You are managing a business and you need to make sound business decisions.

If your art centre is perceived to be successful there may be a tendency for all kinds of people and organisations to try to 'attach' other projects to your art centre. These projects will need to be assessed in terms of:

- How does this relate to our core business?
- What benefit does this bring to our art centre and its artists?
- What are the costs of this project to us? Make sure you consider any time the manager will spend assessing, completing or acquitting the project as a cost.
- Who needs to approve the art centre's association with this project?
- Consideration of these factors by you and the art centre board should lead to a good decision regarding the costs and benefits of this project.

Money

The art centre business model is simple: Artists make art and craft or images and designs for licensed products; the staff of the art centre market and sell the art, craft, images and design at a price made up of:

- A payment to the artist;
- Plus a mark up for the art centre to stay in business; and
- Plus GST for the tax man.

If you cannot sell the art, craft, images or design then the artist doesn't get paid and there is no money to pay the bills.

Other funding opportunities:

Other money can be sourced from government, philanthropy and corporate sponsors. Often art centre staff are so busy marketing and selling art work and managing the paperwork they have little time left to apply for grants, funding and sponsorship. You can hire people to write grant applications for you. When you create a grant budget, be sure to include 10-20% administration fee for your art centre. This is to pay the art centre for the time that you will spend managing and acquitting the grant.

Take your funding agreements seriously and use your best

endeavours to report and acquit grants on time, include photos and quotes from participants. Funding is competitive and should not be taken for granted, regardless of your art centre's artistic reputation.

Buildings, vehicles and equipment

As the manager it is your responsibility to look after all the assets of the art centre. This includes servicing equipment, like air conditioners, and maintaining a vehicle if the art centre has one.

Make sure your art centre has an asset register and equipment is registered with an identification number. Equipment should be located and assessed against the asset register every year, usually around audit time. If any equipment is broken or missing this should be recorded. Equipment which is broken beyond repair or obsolete should be decommissioned and recorded as such on the asset register.

The results of a pop up painting workshop at Wanarn Aged Care Facility, supported by Warakurna Artists, Ngaanyatjarra Lands. Photo by Emilia Galatis.



