

# KUTURU WITUMUNU: painting from the heart

Business Plan 2020-2023



## TABLE OF CONTENTS

OUR PURPOSE .....	4
CONTEXT .....	4
OUR GOALS .....	4
PAINTING IN COUNTRY: PHOTOS.....	6
2019 ACHIEVEMENTS .....	7
ARTISTS AND INDUSTRY .....	7
CULTURE AND COMMUNITY.....	8
MARKETING AND PROMOTION .....	8
BUSINESS MANAGEMENT.....	8
EMPLOYMENT, PROFESSIONAL DEVELOPMENT AND TRAINING .....	9
RESOURCES AND INFRASTRUCTURE .....	9
CHALLENGES.....	10
OUR COUNTRY: PHOTOS .....	11
COVID 19 .....	12
EMERGING FROM COVID: THE BEST HAPPY BLACKSTONE FESTIVAL EVER .....	13

<b>HAPPY BLACKSTONE FESTIVAL 2019: PHOTOS.....</b>	<b>14</b>
<b>OUR WORKSHOPS: PHOTOS .....</b>	<b>26</b>
<b>RISK MANAGEMENT .....</b>	<b>27</b>
<b>MARKETING.....</b>	<b>30</b>
<b>BRAND STATEMENT .....</b>	<b>30</b>
<b>KEY MESSAGES.....</b>	<b>30</b>
<b>PRICING STRATEGY .....</b>	<b>31</b>
<b>PRODUCT STRATEGIES .....</b>	<b>31</b>
<b>MANAGEMENT AND ORGANISATIONAL STRUCTURE.....</b>	<b>32</b>
<b>PARTNERS .....</b>	<b>34</b>
<b>FINANCIAL PLAN .....</b>	<b>37</b>
<b>SUSTAINABILITY AND THE RETURN ON EACH SALE .....</b>	<b>37</b>
<b>BUDGET FORECAST .....</b>	<b>39</b>

## OUR PURPOSE

Papulankutja Artists aims to be a prosperous Art Centre at the heart of community, country and culture.

## CONTEXT

The community of Papulankutja (Blackstone) was established after Ngaanyatjarra people walked out of Warburton mission in the 1970s and returned to their land. Painting which had started in the early 1980s at the Women's Centre steadily grew to the point where a legal structure was necessary. In 2003 it was decided to establish Papulankutja Artists as a corporation which finally happened in 2004. After many years of working in the Women's Centre, then a move to the community hall, Papulankutja Artists finally opened their own art centre building in 2009.

Papulankutja Artists are known for its innovative fibre work, as well as their painters and carvers. Fibre Artists from Papulankutja won the 2005 National Aboriginal and Torres Strait Islander Art Award with a large woven Toyota, developed and facilitated by Tjanpi Desert Weavers (social enterprise of the Ngaanyatjarra Pitjantjatjara Yankunytjatjara [NPY] Women's Council).

Papulankutja artists strive for everyone working together with a strong heart, their work reflecting country and its song lines, including the Seven Sisters' story, Wati Kutjarra, Illupa and Nintuka, as well as the history of the Ngaanyatjarra people.

Reaching out to neighbouring communities, Papulankutja Artists commenced a regional outreach program in 2008 at Mantamaru (Jameson). There are around 60 artists working at Papulankutja and 10 artists working at Mantamaru.

## OUR GOALS

- Artists and industry: to increase our creativity and sales of artwork.
- Culture and community: to be the centre of a web of connection through community, culture and the art Industry.

- Marketing and promotion: to be a visible presence in the Indigenous visual arts industry.
- Business management: to develop a sustainable art centre.
- Employment, professional: to continue to grow and thrive.
- Resources and infrastructure: to be supported by a safe, secure workplace, reliable funding, and effective technology.



PAINTING IN COUNTRY: photos



## 2019 ACHIEVEMENTS

### ARTISTS AND INDUSTRY

- As well as supporting professional arts practice through the studio at Blackstone, Papulankutja has reopened its outreach program at Jameson.
- Papulankutja Artists hosted a punu workshop with Maruku Arts and Crafts at the Happy Blackstone Festival and three desert weaving workshops with Tjanpi. Artists can sell their fibre and woodwork through the art centre's arrangement with Maruku and Tjanpi. Wati (men) artists from Papulankutja participated in a men's workshop at Mantamaru in June 2019 and Gaye Paterson visited Papulankutja facilitating a printmaking workshop in September 2019. Artist licensing agreements have been facilitated through the Art Centre with Albertsteins and Better World Arts.
- Papulankutja Artists travelled to Freemantle for Revealed where they participated in Revealed Exhibition and marketplace April. Papulankutja has also participated in Artijia Art Gallery, *Our Place Our Country*, July to August 2019, *Artijia Minymaku* March, the Museums and Galleries WA, Desert Mob exhibition and marketplace in September as well as the Tarnanthi Festival marketplace in October. Papulankutja sold out at the Desert Mob exhibition and held a stall at the Christmas markets, Warakurna December.
- Arts Law advises the art centre on moral, cultural and intellectual property rights. A copyright contract on behalf of artists for *Kungakarrangkalpa Tjurkurpa* with Pan McMillan for the wrap-around cover of the Macquarie Atlas of Indigenous Australia 2<sup>nd</sup> editions was drawn up; licensing agreements signed with Alpersteins Homeware and Designs for the creation of a range of china, drinkware, tea towels and cutlery; and Better World Arts for the production of soft homewares including rugs, and cushion covers.
- The Blackstone historical collection held by Papulankutja Artists was audited, documented and appropriately stored. The gallery space layout was improved, and new handling and packaging procedures introduced. Authenticity and provenance documentation have been improved and stored on the Stories, Art, Management (SAM) database. Over 112 artworks were documented.
- The gallery was reorganised so that all available paintings were on display for sale. Previously almost half the artworks were stored away in the packaging area and the prints in drafting drawers. The prints were catalogued and put on display. Older, more collectable paintings

were set aside for astute clients. Display tables and a rack were installed as well as a laptop, EFTPOS machine and printer, though the printer needs replacing.

## CULTURE AND COMMUNITY

- Each year Papulankutja Artists organises the Happy Blackstone Festival. The aim of the festival is to improve outcomes for the community by encouraging a healthy, happy, community where respect, social awareness and engagement was paramount. To achieve these objectives a mix of visual arts, cultural, sport, recreation and educational activities are held. In the long-term it is anticipated the festival will benefit the community culturally, socially, economically and its overall wellbeing. The 2019 Festival was held late May and included spear -making workshops from Maruku Art and Craft, a Tjanpi workshop, a postcard project and exhibition for the school children, Goldfields Aboriginal languages store, battle of the bands, BBQs, a parade, damper making competition, dog wash and family photos.
- Papulankutja Artists continue to hold one day bush trips to inspire artists and provide them with opportunities to experience traditional culture. In 2019 there was a punu trip in February, a visit to sister art centres (Warakurna Artists, Tjarlirli Arts and Kalkukatjara Art) in June and a trip to Singing Rock with High School students in July.

## MARKETING AND PROMOTION

- Crucial government, commercial, community and professional partnerships were maintained and developed (see the list of partners on page 32)
- The critical deterioration of activity over a number of years due to staff turnover and disruption, has refocused our priorities to increase art production and sales during this time of COVID.
- Papulankutja Artists is a member of the Indigenous Art Code and supports Code members through their partnerships and practices.

## BUSINESS MANAGEMENT

- The art centre secured IVIAS funding to support administrative, management and essential costs. It commenced work on this strategic



plan and the Manager participated in the Desart Professional Development program. All requests and submission reports were lodged on time, Findex Australia was engaged to manage our accounts and Anderson Munro & Wyllie as our auditor.

#### EMPLOYMENT, PROFESSIONAL DEVELOPMENT AND TRAINING

- Papulankutja Artists employed two arts workers, one at Papulankutja, Chantelle Lyons and Ethel (Narelle) Holland at Jameson. Felicity Wright provided arts worker training on site in Mantamaru in October, followed by SAM training with Desart in November where the arts workers were joined by the art centre Manager, Sara Twigg-Patterson.
- Much needed computers, printers and audio speakers were purchased for the art workers in Blackstone and Mantamaru.

#### RESOURCES AND INFRASTRUCTURE

- During 2019, much needed repair and maintenance of the art centre was carried out including redesign of the paint preparation area, cleaning out and reorganisation of the storeroom, installation of a satellite as our internet connection (previously it was the old copper wire) and installation of a solar hot water system. The art centre had been without hot water for over three years which mean the artists weren't able to have a shower. There was also a clean out and reorganisation of the office.

## CHALLENGES

Sadly, since 2016 when the then art centre manager passed away, there has been a series of managers some more temporary than others, lasting from one week, a few months to 12 months. In 2017 Papulankutja Artists was declared insolvent, however with the assistance and financial support from Desart we were able to continue operating.

Since the initial success in the early years the number of paintings completed has reduced each year and thus impacted on our ability to earn income. The passing of senior artists, the Global Financial Crisis which devastated the Aboriginal art market, casual employment in particular with Land and Culture who pay up-front, and more recently royalties from the mining development at Mantamaru have all contributed to the decline of the art centre. Recapturing our eroded fans in galleries and online is going to be a challenge.

In late 1918 Papulankutja artists recruited a new and committed art centre manager. The outreach program at Jameson was recommenced and Papulankutja Artists were asked to exhibit in new exhibitions in 2019. COVID-19 has added an additional challenge to Papulankutja Artists' ability to achieve its goals and stay safe through the pandemic.

OUR COUNTRY: photos



## COVID 19

Papulankutja Artists receives advice from the Ngaanyatjarra Council, an Aboriginal corporation representing the interests of Yarnangu in Ngaanyatjarra Lands. The Lands were closed to visitors and people were encouraged to stay on community with their family. The art centre encouraged people to protect their elders, those at risk and keep the mob safe. Artists and visitors to the art centre washed their hands upon arrival and maintain social distancing. They were encouraged not to share food and drink, and to cough into their elbows. If sick, artists are directed to visit the clinic and stay at home.

As well as missing out on sales from major events held by arts institutions including Revealed, Desert Mob and Tarnanthi, sales were lost from minor art markets/fairs, commercial galleries and visitors to the art centre. The major events in particular are important as they provide a reliable income stream, accounting for approximately 60% of our sales.

We already have a limited market for walk in sales (tourists, contractors and government officials) due to our remote location, however, since the closure of borders, gallery sales at the art centre have dropped off by 99%. Walk in sales account for approximately 20% of sales and are a bonus as there are no commercial gallery commissions.

These sales opportunities not only provide outlets for the sale of our artwork but also promote our artists and art centre. Just as we were getting back on our feet, the pandemic has been a catastrophic set back in marketing the art centre.

Papulankutja Artists will continue to contribute to the community by remaining open. Marketing will be crucial as we emerge from the crisis and will increase our capacity to generate income. This will require:

- an increased online/social media presence
- the rebranding of Papulankutja Artists
- a review of the changing needs of consumers and how our products and services are perceived.

## EMERGING FROM COVID: THE BEST HAPPY BLACKSTONE FESTIVAL EVER

Papulankutja Artist acts as a conduit between two worlds encouraging learning culture both ways between Yarnangu and others. The yearly Blackstone Festival which the art centre manages, and stages is a great example of bringing stakeholders, supporters, tourists, local staff and Yarnangu together to improve outcomes for the Blackstone Community through engagement, cultural and artistic expression.

In 2019 the festival was rescheduled for August and will run a reduced program. Once again we will hold Tjanpi desert weaving workshops, postcard project for school kids, face painting, community BBQ, damper making competition, happy homes, chalk pavement drawing, dreamtime storytelling around the fire, jewellery making, dog wash, tug of war, and not to forget the Blackstone Parade. Only local stakeholders are expected to share and celebrate our resilience and that of our community.

We are looking forward to staging the best Happy Blackstone Festival ever in 2020 to celebrate new beginnings.



HAPPY BLACKSTONE FESTIVAL 2019: photos



## BUSINESS PLAN

---

This business plan is built around five strategies which reflect the strategies within the *Australian Government's Indigenous Art Centre Plan*.

They are:

- Artists and industry: to increase our creativity and sales of artwork.
- Culture and community: to be the centre of a web of connection through community, culture and the Art Industry.
- Marketing and promotion: to be a visible presence in the Indigenous visual arts industry.
- Business management: to develop a sustainable art centre.
- Employment, professional development and training: to continue to grow and thrive.
- Resources and infrastructure: to be supported by a safe, secure workplace, reliable funding, and effective technology.



ARTISTS AND INDUSTRY: to increase our creativity and sales of artwork						
Strategy	Key Activities	Priority	Measures and Milestones			Responsibility
			2020	2021	2022	
Support professional art practice	Provide regular studio access	High	Provide regular opening hours and access & stick to them	Provide regular opening hours and access & stick to them	Provide regular opening hours and access & stick to them	Management and partners
	Maintain supplies of art materials, equipment	High	Timely acquisition of Art materials and equipment	Timely acquisition of Art materials and equipment	Timely acquisition of Art materials and equipment	
	Provide advice and technical training to artists in the studio	High	No of days with mentor/manager in studio to promote and advise on good art practice No of art practice workshops	No of days with mentor/manager in studio to promote and advise on good art practice No of art practice workshops	No of days with mentor/manager in studio to promote and advise on good art practice No of art practice workshops	
	Provide artists with professional development opportunities through exhibitions, art fairs, residencies, workshops and mentoring	High	No of opportunities	No of opportunities	No of opportunities	
Promote ethical sales	Support and promote the Indigenous Art Code	High	Maintain membership of Code Promote code to clients & partners of the Art Centre Model ethical terms of sale at the Art Studio and Gallery	Maintain membership of Code Promote code to clients & partners of the Art Centre Model ethical terms of sale at the Art Studio and Gallery	Maintain membership of Code Promote code to clients & partners of the Art Centre Model ethical terms of sale at the Art Studio and Gallery	Management, artists, governing body and partners
	Support artists to realise their commercial rights Inc. terms of sale, tax arrangements and resale royalty.	High	No of artists signed to resale royalty benefits  Accurate records of sale & available to artists for tax purposes	No of artists signed to resale royalty benefits  Accurate records of sale & available to artists for tax purposes	No of artists signed to resale royalty benefits  Accurate records of sale & available to artists for tax purposes	
	Broker commercial arrangements with galleries, online galleries, and art dealers.	High				

			No of contracts with galleries and art dealers	No of contracts with galleries and art dealers	No of contracts with galleries and art dealers	
Increase awareness of moral, cultural and intellectual property rights	Provide training to artists in their moral, cultural and intellectual property rights and responsibilities.	Medium	1 training event	1 training event	1 training event	Management, staff, artists, governing body and partners
	Provide correct attribution of artworks.	High	Follow documented ethical procedures Develop training & safe practices for artists	Follow documented ethical procedures Provide training on safe practices for artists	Follow documented ethical procedures Provide training on safe practices for artists	
	Enable systems together with artists to guard against misappropriation and misuse of stories and imagery	High	Publicise the indigenous Art Code to clients	Publicise the indigenous Art Code to clients	Publicise the indigenous Art Code to clients	
Improve curatorial practice and conservation of artworks	Identify opportunities for staff to grow their skills in curatorial conservation and art handling skills, as well as the Indigenous art market.	High	No of opportunities accessed	No of opportunities accessed	No of opportunities accessed	Management, staff, artists, governing body and partners
Improve authenticity and provenance documentation	Ensure accurate labelling, handling, cataloguing, and documentation of artworks.	High	No. of artworks catalogued, documented and labelled	No. of artworks catalogued, documented and labelled	No. of artworks catalogued, documented and labelled	Management, staff, and artists.
	Maintain catalogue of artists and artworks.	High	No of shipments Maintain and upgrade catalogue of artists	No of shipments Maintain and upgrade catalogue of artists	No of shipments Maintain and upgrade catalogue of artists	

**CULTURE AND COMMUNITY: to be the centre of a web of connection through community, culture and the art industry**

Strategy	Key Activities	Priority	Measures and Milestones			Responsibility
			2020	2021	2022	
Encourage participation in visual arts activities	<p>Provide access and opportunities to participate in visual arts activities:</p> <ul style="list-style-type: none"> <li>• Studio workshops eg printing</li> <li>• Mantamaru Outreach</li> <li>• Desart Mob</li> <li>• Blackstone Arts &amp; Music Festival</li> <li>• Tarnanthi</li> <li>• Revealed</li> </ul> <p>Participate in the economy of the arts industry through arts sales.</p> <p>Provide employment and training opportunities for the community.</p>	<p>High</p> <p>High</p> <p>High</p>	<p>No. of workshops Mantamaru outreach 2020 Desart Mob 2020 Blackstone Festival 2020 Tarnanthi 2020 Revealed</p> <p>No of sales.</p> <p>Employ &amp; train 1 arts worker  Blackstone Festival opportunities</p>	<p>No. of workshops Mantamaru outreach 2020 Desart Mob 2020 Blackstone Festival 2020 Tarnanthi 2020 Revealed</p> <p>No of sales.</p> <p>Employ &amp; train 1 arts worker Papulankutja &amp; 1 at Jameson Blackstone festival opportunities</p>	<p>No. of workshops Mantamaru outreach 2020 Desart Mob 2020 Blackstone Festival 2020 Tarnanthi 2020 Revealed</p> <p>No. of sales</p> <p>Employ &amp; train 1 arts worker at Papulankutja &amp; 1 at Jameson Blackstone festival opportunities</p>	Management, staff, artists, governing body and partners
Promote, sustain and share culture	<p>Enable artists to sustain, develop and communicate their culture and stories through art practice</p> <p>Develop On Country Program</p> <p>Support and develop emerging artists</p>	<p>High</p> <p>High</p> <p>High</p>	<p>Develop art studio @ Jameson Art studio at Papulankutja</p> <p>4 trips</p> <p>No of younger &amp; new artists selling work</p>	<p>Art studio @ Jameson Art studio at Papulankutja</p> <p>4 trips</p> <p>No of younger &amp; new artists selling work</p>	<p>Art studio @ Jameson Art studio at Papulankutja</p> <p>4 trips</p> <p>No of younger &amp; new artists selling work</p>	Management, staff, artists, and partners
Develop and educate audiences	<p>Interpret artworks for audiences appropriately through consulting with artists</p> <p>Participate in and develop public events to showcase industry to audiences</p>	<p>High</p> <p>High</p>	<p>Provenance and interpretation developed together with artists</p> <p>Attendance @ Tarnanthi Blackstone Festival Desart Mob</p>	<p>Provenance and interpretation developed together with artists</p> <p>Attendance @ Tarnanthi Blackstone Festival</p>	<p>Provenance and interpretation developed together with artists</p> <p>Attendance @ Tarnanthi Blackstone Festival Desart Mob</p>	Management, staff, artists, governing body and partners



			Revealed	Desart Mob Revealed	Revealed	
Encourage and develop community leadership and role models	Encourage Art Centre Board members in leadership roles through training and development.  Support artists, Art Centre Board members and arts workers to participate in their community as role models and leaders.	High  High	Participation in Desart Mob governance and opportunities  No of training events  No of presentations & representations by artists	Participation in Desart Mob governance and opportunities  No of training events  No presentations & representations by artists	Participation in Desart Mob governance and opportunities  No of training events  No of presentations & representations by artists	Management, governing body and partners
Promote economic development in communities.	Support artist to generate income through sales, resale royalties, and licensing.  Participate in employment and training in community to build capacity.  Work in partnership with CDEP to reopen Papulankutja Soap and Spinifex Paper enterprises	High  Medium  Medium	No of sales No of beneficiaries of resale royalties No of licenses of art works  No of Aboriginal employees No of professional artists No of training events  Planning and development	No of sales No beneficiaries of resale royalties No of licenses of art works  No of Aboriginal employees No of professional artists No of training events  Relaunch Papulankutja Soap  No of participants	No of sales No of beneficiaries of resale royalties No of licenses of art works  No of Aboriginal employees No of professional artists No of training events  Relaunch Spinifex Paper Host Papulankutja Soap  No of participants	Management, staff, artists, governing body and partners

**MARKETING AND PROMOTION: to be a visible presence in the indigenous visual arts industry**

Strategy	Key Activities	Priority	Measures and Milestones			Responsibility
			2020	2021	2022	
Raise the profile of the Indigenous visual arts industry, art centres and artists.	<p>Exhibit and market Papulankutja artworks, online and off.</p> <p>Develop and implement a marketing strategy to raise the profile of Papulankutja artists and art centre.</p> <p>Maintain and develop Facebook and Papulankutja Artists Website</p>	<p>High</p> <p>High</p> <p>High</p>	<p>No. of exhibitions</p> <p>No. of online galleries</p> <p>Review of marketing strategy &amp; develop</p> <p>No of likes and followers</p> <p>No of online sales</p>	<p>No. of exhibitions</p> <p>No. of online galleries</p> <p>Maintenance and review of marketing strategy</p> <p>No of likes and followers</p> <p>No of online sales</p>	<p>No. of exhibitions</p> <p>No. of online galleries</p> <p>Maintenance and review of marketing strategy</p> <p>No of likes and followers</p> <p>No of online sales</p>	Management, staff, artists, governing body and partners
Form Partnerships, alliances and networks	<p>Form partnerships with commercial dealers and galleries and grow online presence</p> <p>Network with other art centres to share skills and knowledge</p> <p>Access support services from service organisations.</p>	<p>High</p> <p>High</p> <p>Medium</p>	<p>Renew &amp; develop partnerships with galleries in particular online.</p> <p>Desart events, Tarnanthi &amp; Revealed</p> <p>No. services accessed</p>	<p>Renew, develop &amp; maintain partnerships with galleries in particular online.</p> <p>Desart events, Tarnanthi &amp; Revealed</p> <p>No. services accessed</p>	<p>Renew, develop &amp; maintain partnerships with galleries in particular online.</p> <p>Desart events, Tarnanthi &amp; Revealed</p> <p>No. services accessed</p>	Management, staff, artists, and governing body
Improve economic outcomes	<p>Increase commercial demand for art from Papulankutja</p> <p>Facilitate online sales to increase income and capacity of artists and the Art Centre</p>	<p>High</p> <p>High</p>	<p>Establish Jameson workshop</p> <p>No of participating artists.</p> <p>No of sales</p> <p>No. of online sales</p>	<p>Establish Jameson workshop</p> <p>No of participating artists.</p> <p>No of sales</p> <p>No. of online sales</p>	<p>Establish Jameson workshop</p> <p>No of participating artists.</p> <p>No of sales</p> <p>No. of online sales</p>	Management, staff, artists, governing body and partners
Resale royalty scheme for visual artists	Encourage artists to register for the resale royalty scheme or list with the collecting agency	High	No. of artists registered/ listed	No. of artists registered/ listed	No. of artists registered/ listed	Management, staff, governing body and partners

	Support artists to generate income through the resale royalty scheme	High	Amount of money generated	Amount of money generated	Amount of money generated	
Indigenous Art Code.	Promote practices which support the ethical production and sale of artwork and maximise return to artists	High	<p>Consign only to galleries that signed to the Code</p> <p>Promote artist practice within Code and artists wellbeing.</p> <p>Prove accurate, provenance and documentation with each artwork.</p>	<p>Consign only to galleries that signed to the Code</p> <p>Promote artist practice within Code and artists wellbeing.</p> <p>Prove accurate, provenance and documentation with each artwork.</p>	<p>Consign only to galleries that signed to the Code</p> <p>Promote artist practice within Code and artists wellbeing.</p> <p>Prove accurate, provenance and documentation with each artwork.</p>	Management, staff, artists, governing body and partners

**BUSINESS MANAGEMENT: to develop a sustainable art centre**

Strategy	Key Activities	Priority	Measures and Milestones			Responsibility
			2020	2021	2022	
Improve Business planning	Develop an achievable, strategic business plan	High	Review current Plan and develop three-year business plan.	Review and maintain Business Plan	Review and maintain Business Plan  Develop plan for 2013-2025	Management, staff, artists, and governing body
Improve and stabilise governance	Develop policies and procedures to ensure good and stable governance.  Provide information to Board members on their responsibilities for governance and accountability	High  High	Hold 4 Board meetings  Hold AGM  Develop a policy and procedures resource for members and Board  No of governance training events	Hold 4 Board meetings  Hold AGM  Implement policy and procedures resource  No of governance training events	Hold 4 Board meetings  Hold AGM  Implement policy and procedures resource for members and Board  No of governance training events	Management, staff, artists, governing body and partners
Improve bookkeeping and administration	Provide training to staff in bookkeeping, information technology, record keeping, sales and artwork management.	High	Source training support for arts workers.  Develop a training plan  No of training events	No. of training events	No. of training events  Review training plan.	Management, and governing body
Industry support services	Participate in Desert and Western Desert Mob activities and programs.  Access services and networking opportunities provided.	Medium  High	No. of events, m'tings and activities  No. of services and opportunities availed	No. of events, m'tings and activities  No. of services and opportunities availed	No. of events, m'tings and activities  No. of services and opportunities availed	Management, staff, artists, and governing body
Share services	Investigate opportunities to decrease costs by sharing contracting for goods and services.	Medium	Opportunities identified.  Savings achieved	Opportunities identified.  Savings achieved	Opportunities identified.  Savings achieved	Management, governing body and partners

**EMPLOYMENT, PROFESSIONAL DEVELOPMENT AND TRAINING: to continue to grow and thrive**

Strategy	Key Activities	Priority	Measures and Milestones			Responsibility
			2020	2021	2022	
Manage human resources	Engage qualified art centre managers and staff	High	Work with Desart at recruitment	Work with Desart at recruitment	Work with Desart at recruitment	Governing body and partners, management
	Support Papulankutja art centre managers and staff	High	Staff turnover reduced	Staff turnover reduced	Staff turnover reduced	
	Develop succession plans	High	Develop Succession plan & implement (Board m'bers and staff)	Implement & review succession plan	Implement & review succession plan	
	Access support from industry service organisations	High	No. assistance and advice	No. assistance and advice	No. assistance and advice	
Support Indigenous employment	Recruit and train Indigenous employees	High	No. of employees No. of training events	No. of employees No. of training events	No. of employees No. of training events	Management, staff, artists, partners and governing body
Maintain conditions of employment	Maintain a safe and healthy workplace	High	Develop an OH&S register	Review and manage OH&S register	Review and manage OH&S register	Management, staff, artists.
	Implement safe practices for COVID 19	High	Develop a COVID 19 Sustainability Plan.	Implement and review COVID 19 Plan	Review COVID 19 Plan	
Support training and professional development for Board members	Provide governance training and training in business management at Board meetings and as appropriate.	High	No of training events	No of training events	No of training events	Management, staff, artists, partners and governing body
	Support participation in conferences and travel to festivals, gallery shows etc.		No. of events	No. of events	No. of events	
Support training and professional development for art centre managers	Provide professional development opportunities for the art centre manager.	High	No. of events	No. of events	No. of events	Governing body
Support training and professional development for arts workers	Provide mentoring and professional development opportunities for arts workers.	Medium	No. of events	No. of events	No. of events	Management and governing body



<b>RESOURCES AND INFRASTRUCTURE: to be supported by a safe secure workplace, reliable funding and effective technology</b>						
<b>Strategy</b>	<b>Key Activities</b>	<b>Priority</b>	<b>Measures and Milestones</b>			<b>Responsibility</b>
			<b>2020</b>	<b>2021</b>	<b>2022</b>	
Long term strategic planning	Develop and update business plans	High	New Business Plan	Revise and update	Revise and update New plan for 2023-2024	Management, and governing body
	Investigate opportunities to diversify income streams	High	Review options	1 additional to core source of income	2 additional to core sources of finance	
Performance based funding	Report against program performance indicators	High	Funding reports prepared against indicators in a timely manner	Funding reports prepared against indicators in a timely manner	Funding reports prepared against indicators in a timely manner	Management, and governing body
	Maintain multi-year funding.	High	Funding received	Funding received	Funding received	
Improve grant management	Maintain high quality reporting, data collection and acquittal	High	Consistent data collection and systems against performance indicators	Consistent data collection and systems against performance indicators	Consistent data collection and systems against performance indicators	Management, and governing body
	Accurate reporting regarding number of artists and income from art sales	High	As above	As above	As above	
Develop long-term plans to address maintenance and infrastructure needs	Develop long-term plans to maintain and upgrade facilities	High	Upgrade facilities at Jameson	Review Papulankutja facilities and upgrade	Develop maintenance & development plan for facilities at Jameson and Papulankutja.	Management, and governing body
	Develop long-term strategies to maintain, upgrade vehicles and equipment.	High	Develop asset management register and plan and follow it.	Review and renew assets	Review and renew assets	
Maintain IT resources and improve business outcomes.	Provide on the job training for staff in the use of art centre management software	Medium	Participation in training provided by Desart & other parties	Participation in training provided by Desart & other parties	Participation in training provided by Desart & other parties.	Management, partners and governing body

	Support teleconferencing resources to facilitate inline meetings and training.	Medium	No. teleconference & inline events attended	No. teleconference & inline events attended	No. teleconference & inline events attended	
--	--	--------	---	---	---	--

## OUR WORKSHOPS: photos



## RISK MANAGEMENT

Papulankutja Artists has faced many challenges since incorporation including financial management, staff retention, fire and break in. The COVID 19 virus has built upon our difficulties since 2016 when the then Manager passed away and we had a succession of temporary Art Centre managers. This period of instability has led to the loss of our support base and artist confusion.

Papulankutja needs to re-establish itself, together with our Outreach program in Jameson, and now with a committed Manager we hope we can rebuild, regrow and stay.

Dimension	Identified risk	Impact of risk	Control measures/strategies
Artists and Industry	Quality is not maintained	High	<ul style="list-style-type: none"> <li>▪ Regular one on one support of artists</li> <li>▪ Source good materials and tools</li> <li>▪ Provide regular workshops and return to Country opportunities</li> </ul>
	Loss of senior artists lead to economic loss	High	<ul style="list-style-type: none"> <li>▪ Develop and promote new artists</li> <li>▪ Focus on increasing the quality of artworks</li> </ul>
	Competitors and dealers undermine artists loyalty	High	<ul style="list-style-type: none"> <li>▪ Promote ethical trade and transactions</li> <li>▪ Maintain sales of artists at all levels of production</li> <li>▪ Increase members knowledge and understanding of Art Industry</li> </ul>
Culture and community	Loss of support from community	High	<ul style="list-style-type: none"> <li>▪ Ensure the best returns possible to artists and their families</li> <li>▪ Respect community rules and culture</li> <li>▪ Organise the annual Blackstone Festival</li> <li>▪ Involve community and community organisations in events</li> <li>▪ Maintain regional program</li> </ul>
	Decline in artist participation and the quality of work	Medium	<ul style="list-style-type: none"> <li>▪ Annual Return to Country trips</li> <li>▪ Annual Blackstone Festival</li> <li>▪ Biannual Warlu Walk</li> </ul>

	Health and Safety of Community during COVID 19	High	<ul style="list-style-type: none"> <li>Practice government health regulations</li> <li>Practice social distancing in the Art Centre</li> <li>Provide soap and hand sanitiser upon entrance and exit from studio</li> <li>Holding meetings online whenever possible.</li> <li>Increase online presence to provide income</li> <li>Reduce travel and return to country to safe and recommended numbers</li> </ul>
<b>Marketing and Promotion</b>	Competitors and dealers undermine artists loyalty	High	<ul style="list-style-type: none"> <li>Promote ethical trade and transactions</li> <li>Maintain sales of artists at all levels of production</li> <li>Increase members knowledge and understanding of Art Industry</li> </ul>
	Markets are not maintained	High	<ul style="list-style-type: none"> <li>Improve marketing efforts (Catalogue and postcards)</li> <li>Keep galleries and regular buyers informed</li> </ul>
<b>Business Management</b>	Loss of Operational Funding	Medium	<ul style="list-style-type: none"> <li>Timely reporting</li> <li>Ensure participation when key funding partners consult on changes to strategic directions</li> </ul>
	Failure to attract funding for identified projects	High	<ul style="list-style-type: none"> <li>Research funding sources thoroughly before application</li> <li>Develop professional well researched proposals</li> </ul>
	Failure to meet legislative and other governance requirements	Medium	<ul style="list-style-type: none"> <li>Provide effective governance support and training for governing committee, members and staff</li> <li>Support governing committee with regular reports and information</li> </ul>
	Failure to effectively manage finances	Low	<ul style="list-style-type: none"> <li>Regular monthly financial reports</li> <li>Employment of new accounting services</li> <li>Meeting liabilities on time with regular monitoring.</li> </ul>
	Breakdown of technology leading to loss of records	Medium	<ul style="list-style-type: none"> <li>Follow daily backup procedures</li> <li>Store backup in location outside of Art Centre</li> </ul>
	Theft of cash or artworks resulting in financial loss	High	<ul style="list-style-type: none"> <li>Regular financial reporting and monitoring</li> <li>Secure transportation of artworks</li> <li>Secure procedures for account access</li> <li>Artist training and procedures for keeping art works safe</li> </ul>



<b>Employment , Professional Development and Training</b>	Staff resources cannot meet goals and member expectations and staff 'burn out'	High	<ul style="list-style-type: none"> <li>▪ Regularly monitor staff workload</li> <li>▪ Regular review of staff contracts, wages and conditions</li> <li>▪ Improve accommodation and capacity to attract project and consulting support.</li> <li>▪ Train Governing Committee in roles and relationships with staff</li> <li>▪ Provide daily support for Yarnangu Art Support workers</li> </ul>
	No accommodation for Project and contract staff	Medium	<ul style="list-style-type: none"> <li>▪ Negotiate with community for relevant accommodation</li> <li>▪ Research building Art Centre owned accommodation.</li> </ul>
<b>Resources and Infrastructure</b>	Fire and other structural damage to studio , Art centre house and/or contents	Medium	<ul style="list-style-type: none"> <li>▪ Maintain insurance</li> <li>▪ Maintain community connection and support</li> </ul>
	Vehicle accidents or damage	Medium	<ul style="list-style-type: none"> <li>▪ Maintain insurance</li> <li>▪ Maintain vehicles according to manufactures recommendations</li> <li>▪ Ensure safe driving practice</li> </ul>

## MARKETING

Marketing will be crucial as we emerge from the COVID-19 crisis to generate income and remain relevant. Marketing strategies include:

- increased online social media exposure
- rebrand Papulankutja Artists
- review the changing needs of consumers and how our products and services are perceived/experienced using feedback questionnaire
- attract donors, supporters and volunteers.

## BRAND STATEMENT

Kurturtu witumunu: Painting from the Heart

Everybody working together with a strong heart, working hard about country, stepping up our paintings, and working gently with government

## KEY MESSAGES

*Buy authentic Aboriginal art:*

- Papulankutja Artists Aboriginal Corporation is artist driven. It seeks to express culture and educate people through artwork.

*Support Aboriginal art through ethical trade practices:*

- Papulankutja Artists actively seek to promote practices which support the ethical production and sale of artwork and maximise return to artists.
- Papulankutja Artists works together with other art centres in the region through the Western Desert Mob and membership of Desert to promote ethical trade.

*Support art production that returns to artists and their community:*

- Papulankutja Artists' first concern is with the wellbeing of artists and their community. Each sale of an artwork brings money to the artist which then benefits their family, community and art practice.
- Develop the marketing of online sales in response to COVID 19 to provide income during isolation.

#### PRICING STRATEGY

- Due to the improvement in quality prices will be increase in 2020. Our pricing is based on the artist's reputation, size of the artwork and quality of the work.

#### PRODUCT STRATEGIES

- Our product strategies are about "stepping up" the next generation and building quality. This is why we have run enterprises from the art centre such as spinifex paper and Papulankutja soap. These enterprises employ young people in the community and bring in an income. It places young people within the art centre and creates opportunities for them to consider joining as one of our member artists.
- Our products must be relevant, remain creative, innovative and resourceful to achieve increased revenue. We need to products that have a point of difference, are clever, boutique, bespoke and original to capture the eye of the consumer. Over the next three years we are looking at ways we can expand our product range using resources at hand. These include restarting and expanding the spinifex paper project, more painting in country to stimulate inspiration, utilising unfinished canvases, continuing the printmaking workshops and additional workshops in painting techniques.
- We are also planning to expand into the conventional marketing/gift range such as greeting cards, new t-shirt designs, licenced products, badges, hand-painted items and publications.

## MANAGEMENT AND ORGANISATIONAL STRUCTURE

Papulankutja Artists Aboriginal Corporation is incorporated under the *Corporations (Aboriginal and Torres Strait Islander) Act 2006*. Papulankutja Artists have been incorporated since 2004 and has a Governing Committee elected annually.

Papulankutja Artists Aboriginal Corporation under its Constitution aims to:

- relieve poverty, sickness, destitution, helplessness, distress, suffering and misfortune amongst the community.
- provide opportunities for community members to develop their skills through training in the production of artwork and management of art business.
- promote cultural maintenance and enhance self-esteem by acknowledging the economic and social value of Aboriginal art, language and culture.
- facilitate economic development with the development and sale of art works.
- provide training and employment opportunities for community members through the sale of art works and management of art business.
- operate and maintain a gift fund to be known as 'The Papulankutja Artists Aboriginal Corporation Gift Fund' in accordance with the requirements of the *Income Tax Assessment Act 1997*.

In 2005 Papulankutja Artists and Tjala Arts (then Minymaku Arts) were the first in the region to convene governance training 2-3 times a year with funding from the Western Australian Office of Aboriginal Economic Development (AED). However, the decline of consistent management support and no training has led to a falloff in good governance practice. This has been identified as a priority that is related to the retention of the art centre's managers. The management committee has no less than five members and the art centre Manager attends ex officio. An initial challenge for the management committee will be to adhere to their responsibilities, attend meetings four times a year, and hold the AGM on time.

The management committee employs the manager to work with the members in developing and attaining their goals. Due to the difficulties of recruiting in remote areas, including accommodation requirements, it is difficult to employ and retain staff especially in Blackstone. Project and volunteer staff have no option but to stay at the art centre manager's accommodation which can be stressful for the manager. It is vital additional accommodation is sourced to enable Papulankutja Artists to further develop its services to members.

Management Committee members at the Time of writing this report are:

- **Anawari Mitchell, Director:** The women of Anawari's family, including Anawari, have custodianship over some very special dreaming places. Anawari's paintings often represent the Seven Sisters travels at Kuruyala.
- **Marcia Mitchell, Director:**
- **Jennifer Mitchell, Director:** Jennifer is the daughter of the well know artist Tjayanka Woods. She knows many culturally important stories and places.
- **Dorothy Richards, Director:** Dorothy is from Mantamaru and discovered her talent painting the local fauna, in particular karlaya (emu). Dorothy has been unable to attend meetings due to lack of transport.
- **Sarah Lane, Director:** Sarah is also a casual arts worker and is one few willing to help the manager.

**Sara Twigg Patterson** is the new Manager of Papulankutja Artists. She is an experienced Aboriginal art centre manager having worked at Amata, Papunya, Oak Valley Maralinga, and as the Indigenous arts Business Manager at Arts Northern Rivers, NSW. Committed to a vision of art centres playing a critical role in the wellbeing of the economy, health and happiness of Aboriginal communities, Sara has already delivered a very successful Happy Blackstone Festival, and is busy reinvigorating Papulankutja Artists after a period of hiatus. She is up to the challenges COVID-19 will bring to the Indigenous art market and to Blackstone community.

## PARTNERS

### **AACHWA**

The Aboriginal Art Centre Hub of WA is the peak advocacy and resource agency for Aboriginal art centres in Western Australia. AACHWA's primary objective is to support and promote Aboriginal Art Centres in WA with the aim of encouraging sustainable growth and stability. This is achieved through advocacy, business support, business development, resource sharing, and network development. [www.aachwa.com.au](http://www.aachwa.com.au)

### **Arts Law**

Artists In the Black is a service of the Arts Law Centre of Australia (Arts Law) for Aboriginal and Torres Strait Islander artists and art organisations including Aboriginal Art Centres. Artists in the Black provides legal advice, education and resources on a wide range of arts related legal and business matters across all art forms.

### **Australia Council**

The Australian Government's arts funding and advisory body.

### **Australian Museums and Galleries Association Western Australia**

AMaGA WA supports, promotes and advocates for WA's museum and gallery sector. As the local branch of a national membership association we provide advice, representation and services to enable organisations and individuals to thrive; and as a peak body we advocate on behalf of the sector to communicate the value of museums and galleries, raise professional standards, inform policy and promote ethical practice.

### **Copyright Agency**

The Copyright Agency is an Australian not-for-profit organisation that has been standing up for creators for more than 40 years. We enable to reuse of copyright protected words and images in return for fair payment to creators. Our mission is to provide simple ways for people to reproduce, store and share creative content, in return for fair payment for creators. We are committed to encouraging the development of lively and diverse markets for published works with our range of commercial licenses and throughout Cultural Fund: [www.copyright.com.au](http://www.copyright.com.au)

### ***Department of Infrastructure, Transport, Regional Development and Communications***

The Commonwealth Department which house the Office for the Arts and is responsible the Indigenous Visual Arts Centre Support Program.

### ***Desart***

The peak industry body that provides support services to Aboriginal Art Centres in Central Australia.

The Hon Peter Tinley AM MLA Minister for Housing; Veterans' Issues; Youth; Asian Engagement visited Blackstone and Jameson to present a 2.46 million Lotterywest Youth Grant to Ngaanyatjarra Pitjantjatjara Yankunytjatjara NPY Women's' Council. He was welcomed into the Art Centre.

### ***Galleries***

Bluethumb [www.bluethumb.com.au](http://www.bluethumb.com.au)

Artitjia Fine Art [www.artitjia.com.au](http://www.artitjia.com.au)

Art Mob [www.artmob.com.au](http://www.artmob.com.au)

Better World Arts [www.betterworldarts.com.au](http://www.betterworldarts.com.au)

Some of our most important partners are our local stakeholders:

- Goldfields Aboriginal Languages
- NPY Women's' Council
- Ngaanyatjarra Health
- Community clinic,
- Blackstone School
- Blackstone Home and Community Care (HACC)/Women's Centre
- Blackstone Community Development Employment Program

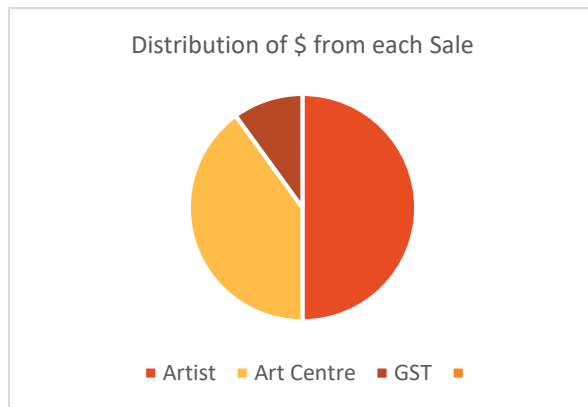


- Sport and recreation, youth workers
- Blackstone Community Office and staff
- Blackstone Community Store

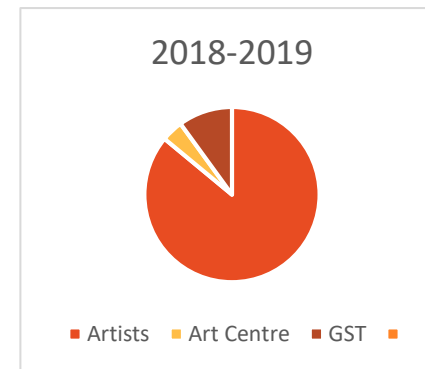
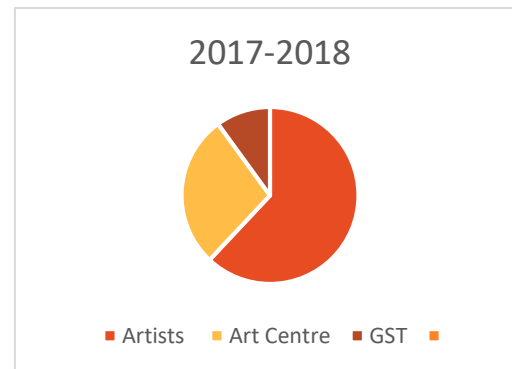
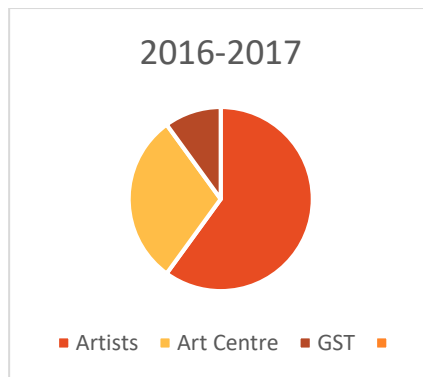
## FINANCIAL PLAN

### Sustainability and the return on each sale

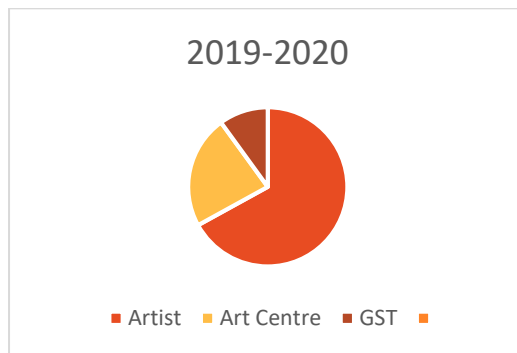
- Artists are paid 50% of the price of each artwork sold. GST takes 10% and the rest keeps the art centre stocked with supplies, canvas, frames, as well as packaging and postage on sales, and the other costs of running a remote art centre.



- During the period of instability, some Papulankutja artists demanded money for sales which they were not entitled to. This contributed directly to the lack of retention of Art Centre Managers, who found it too conflicting to either give into artist demands or enforce art centre policy. While the figures for 2018-2019 include punu sales and Tjanpi sales which have been disaggregated in 2019-2020, the following charts shows how the distribution of money from each sale actually worked over this period. The lack of returns led to the deterioration of the financial position of the art centre.



The 2019-2020 expenditure is expected to look like this:



This is a better position from the previous year, but there are two lessons to draw from these figures:

- In order to remain sustainable, artists and the management committee will need to abide by the art centre policy on sales distribution. Once this is occurring with each sale, then the art centre could eventually consider an increase in the return to each artist, without risking future sustainability of the art centre.
- Artist members and the management committee require training in governance responsibilities, in particular financial training and the art market—how it works. This training should be consistent with the legal obligations of the art centre, and with the obligations of the art centre to its community.

## BUDGET FORECAST

INCOME	DETAIL	2020-2021	2021-2022	2022-2023
Core Funding	IVAIS Operational	110,000	110,000	110,000
Project Funding	IVAIS Arts Worker Funding	120,000	120,000	120,000
Other Government Funding	COVID-19 Boost	65,000		
Grants	Refurbishing Art Centre (2020)	80,000	20,000	20,000
	Marketing and Website (2020)	20,000	25,000	25,000
Private Sector Contributions		2,500	2,500	2,500
Fee For Service/ Program Income	Activity Generated	78,000	100,000	110,000
Job Keeper or other relief payments		6,000		
Royalties		3,700	3,700	3,800
Other Government Funding				
Unexpended Grants from previous year		40,500	42,000	30,700
	TOTAL INCOME	525,700	423,200	422,000
EXPENDITURE	DETAIL	2020-2021	2021-2022	2022-2023
Direct program Costs		75,700	45,000	45,000
Non-Direct program Costs		90,000	60,000	60,000
Project Costs	Blackstone Festival, Jameson Outreach	8,000	8,000	8,000
Grants Costs		100,000	45,000	45,000
Salaries and Wages		150,000	154,000	158,000
Depreciation		14,000	15,000	17,000
Artists Payments		39,000	60,000	66,000
Artefact Purchases from Artists		4,000	4,500	4,500
Other costs		3,000	1,000	
	TOTAL EXPENDITURE	483,700	392,500	403,500
	NET SURPLUS/(LOSS)	42,000	30,700	18,500

## Notes on budget forecast

- The surplus each year decreases without the COVID 19 supplement and the Job Keeper subsidy. While these subsidies are being used to develop online marketing platforms and promotion, it is difficult to forecast any major increase in sales in a post COVID 19 world. Papulankutja Artists have chosen to use caution in our forecasting, rather than underestimate our challenges.
- Direct and Non-Direct program costs for 2020-2021 are significantly greater. This is because of additional COVID 19 costs, including planning and developing the art centre and its practices for a post-COVID 19 world.
- Grants for 2020/2021 (a) assist with marketing and promotion (Lotteries West) and (b) complete much needed maintenance and renovation in the Art Centre (Department of Prime Minister and Cabinet). We intend to seek grants in 2021/2022 for a trailer for the art centre. In addition, the art centre has secured a new studio at Mantamaru, on loan from Ngaanyatjarra Media, and this will require a project to make it fit for purpose and to keep it secure. By 2022/2023 Papulankutja Artists will need a new vehicle, and everyone will be ready for a return to country project.
- Art centre policy requires that artists are paid 50% of the price of each artwork sold. GST takes 10% and the rest keeps the Art Centre stocked with supplies, canvas, frames, as well as packaging and postage on sales, and the other costs of running a remote Art Centre. While the figures for 2018-2019 reflect punu (wood carvings) sales and Tjanpi sales, which have been disaggregated in 2019-2020; as discussed above, in order to plan for a sustainable financial base, the art centre members need to abide by this policy. Financial, art market and governance training is required.