



Online Form Submission

Title: Museum of Australian Indigenous Art (MAIA)

Details:

Please refer to attached document.

Museum of Australian Indigenous Art (MAIA)

Call for Great Ideas - The Bays Precinct

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PIERMARQ ART ADVISORY PTY LIMITED

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INTRODUCTION

Call for Great Ideas - The Bays Precinct

We would like to express our appreciation for the opportunity to present this submission to UrbanGrowth NSW to articulate our proposed project, the Museum of Australian Indigenous Art (MAIA) and how it could be implemented within the Bays Precinct for the betterment of the area and the NSW economy.

We understand that the Bays Precinct is of strategic importance to Sydney to support the projected growth in population and businesses that the city will experience in the near future.

To support its sustainable development, the precinct will have to be developed in a manner which supports a range of activities to ensure that it becomes both an attractive place in its own right as well as an integrated part of Sydney CBD. We believe that this can be achieved, amongst other initiatives, through making the precinct a vibrant tourism destination.

We believe that our project could provide the Government with a cost effective means of achieving the strategic goals for the development of the precinct whilst also providing a wider social and cultural benefit to the city and the nation.

Introducing the proposed project - Museum of Indigenous Art

This prospectus outlines a vision to develop a privately operated and managed museum that celebrates contemporary Indigenous art, history and culture.

It is proposed that this gallery, once complete, will be the prominent centre for viewing the very best indigenous art work, providing an unrivalled first-hand insight into the diverse culture and history of Australia's first inhabitants.

Visitors will be ensured of an exciting, educational and thought provoking experience with modern interactive technology, refreshing temporary and permanent exhibitions as well as the potential to learn and interact with various modern day artists/precedents who will be involved with the operation of the facility.

How this proposal is different

As highlighted in this prospectus, it is proposed that the museum will be operated on a not-for-profit basis with all returns being reinvested into indigenous artists, communities and charities.

To achieve this goal we believe that this project needs to be developed with (1) no debt/ongoing cost associated with the museum accommodation, and (2) minimise the ongoing costs associated with the museum's operations.

This coupled with the fact that all works will be sourced on a donation, loan or low cost rental basis means that the museum will operate on a net-zero cost to government and ensuring that the project can maximise the returns to the aforementioned stakeholders.

A significant amount of art work necessary for the development of the museum have already been sourced and earmarked for this project.

Requirements to commence operations

To make this proposed project a reality we require access to approximately 4,000 m² of gallery equivalent floor space.

As highlighted above, to ensure that there is no material ongoing cost associated with the accommodation of the museum (i.e. to reduce the burden of costs from this not for profit project) we are seeking assistance, in the form of either funding or financing to access/develop the relevant museum space.

This prospectus outlines the potential for the development of a portotownier style building to accommodate the museum that could be integrated into the Bays Precinct.

Next steps

Funding and/or support of this proposal is required to further advance this project. Specifically, the next steps for this venture include:

- (if funding is not provided by government) to go to the market and seek philanthropic financial support necessary to support this project.
- Undertake a detailed design process and gain the relevant government and building approvals
- Take the project proposal to relevant wider community and government stakeholders to obtain buy-in to the project and its integration into the community

If you too believe that because of these synergies that the government would like to support this project we would be very keen to discuss it with you further.

Kind Regards,

Robert Russell
Director - Piermarq Art Advisory

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THE MUSEUM

- Creating a unique and world class cultural experience

Background and context

Historically the services provide by museums have been funded and delivered by governments. However, this model has been plagued by a range of failures including:

- Stakeholders serving self-interests
- Lack of appropriate incentives resulting in inefficient operations and underperformance
- Service offerings which fail to keep in touch with local communities, attract tourists and generate an acceptable level of social and economic returns
- Lack of philanthropic support and reliance on 'bottomless' Government pockets.

In light of this, globally the model has begun to change - notably within Australia through the development of the Museum of Old and New Art (MONA) in Hobart, Tasmania.

MONA has provided the public with the opportunity to experience an art medium and form that would never have been available in a publicly funded museum.

This operating model has had significant success - MONA attracts approximately 300,000 admissions and earns approximately \$4m per annum.

It is our understanding that despite this level of interest and throughput that the museum currently operates at a loss of approximately \$3m per annum which is primarily attributable to the financing costs associated with the construction of the \$65m building.

Museum of Australia Indigenous Art - "MAIA"

Aboriginal art provides a snap shot of the history of this ancient land - with each painting telling a story handed down through generations. The current generation of aboriginal artists is the last of the traditional 'first contact' elders whose craft will soon be lost.

Considering the age of existing 'first contact' artists, it is likely that there are limited opportunities remaining to access/acquire and preserve such authentic indigenous artworks.

The establishment of a dedicated contemporary indigenous museum - the first in Australia - will provide a means for all Australians to celebrate our history and the contribution of the indigenous people whilst protecting these national treasures (which are increasingly being sold overseas). These museums will also provide a sustainable mechanism in which to provide returns to future indigenous generations.

MAIA will incorporate the most significant works to have been completed by a select number of Australia's internationally renowned contemporary aboriginal artists. This museum will be regarded as the premier collection of Australian indigenous works. These works of immense historical importance have been collected over the better part of the last 30 years including masterpieces from such prominent artists as Tommy Watson, Mrs Bennetts, Emily Kame Kngwarreye, Nasta Hungurrayi and Freddie Timms.

An introduction to these artists and a snapshot of the works that we have already sourced for this museum can be seen in the overleaf pages.

The benefit from this investment

It is expected that this project will deliver a range of benefits to the local and national economies, including:

1. **Drive tourism to support the local economy** - This museum could be the magnet to support the Bays Precinct as a tourist destination within Sydney, supporting local businesses and the amenity of the precinct as a whole.
2. **Promote art and cultural inclusiveness** - We intend to generate opportunities for locals and tourists alike to experience a range of artistic mediums from around the world in one location
3. **Supporting the wider arts community** - This development will provide artists with the ability to earn ongoing rental returns on their assets
4. **Reinvestment of returns back into the community** - The museums will be not-for-profit. All operating net surpluses that are realised will be reinvested into local and national community groups and charities.

Furthermore, the next section of this prospectus outlines the localised benefits that could be achieved through locating such a museum in the Bays Precinct.

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THE MUSEUM

- Creating a unique
and world class
cultural experience

Nataa Nungurrayi

Nataa Nungurrayi is the most notable living female Aboriginal artist, whose works achieve auction records well over \$200,000.

Born in the desert around 1932 and raised in an orthodox tribal life, Nataa's paintings depict sacred women's sites and ceremonies in the Kintore and Kiwirrkura region, but also patterns associated with ritual body painting. Nataa is one of the few female tribal elders to have permission to paint certain features of her 'Jikurrpa' (ancestral stories). Her ability to combine traditional icons prized in early Papunya works, with increasingly vibrant colour and decisive composition, continues to drive her success.

Her work is internationally sought after and was named among the Top 50 of Australia's Most Collectable Artists in the Australian Art Collector in 2004 (issue 27, Jan-March). In 2003, Nataa was chosen to have one of her paintings represented on a special edition of an Australia Post International stamp.

Nataa's work is included in all important public and private collections nationally including the NGA, NGV, AGNSW. Moreover, her work is exhibited internationally; in Europe at The European Fine Art Fair (TEFAF) Maastricht and PAN Amsterdam, but also extensively in the USA at Art Miami, Art Silicon Valley (San Francisco), Art Southampton and the prestigious Army Show in New York.



Nataa Nungurrayi, Untitled (Marripitji), 2012, Acrylic on linen, 185 x 244 cm.

Tommy Watson

Tommy Watson (1935 - present) is unanimously regarded as Australia's greatest living Aboriginal artist.

As one of the last of the first-contact people alive, Tommy (a Pitjanjatjara elder) lived a traditional aboriginal and nomadic life in the harsh desert 1700km north east of Perth and had no contact with western culture until he was in his mid-teens.

Tommy commenced the expression of his cultural knowledge, experiences and spirituality through painting relatively late in his life and has only been creating investment grade works of art in the last 14 years.

In that time his rise has been nothing short of astronomical. Today Tommy's works are held the most important Australian and international museum and gallery collections as well as a number of prominent private collections in Australia, New Zealand, Singapore, China, Germany, France, The Netherlands, Italy, Switzerland, Canada and the United States.

In recent years Tommy's work has gained further national acclaim and recognition with the release of a number of major book publications, the construction of a hotel in his name in Adelaide and many national magazine and newspaper articles. Internationally Mr Watson is one of the only Australian artists to have been exhibited at two of the world's most prestigious art fairs - TEFAF in Maastricht and Art Miami.



Tommy Watson, Woman, 2013, Acrylic on linen, 155 x 244 cm. © Studio Art.

George Tjungurrayi

George Hairbrush Tjungurrayi remains one of a handful present at Papunya in the 1970s at the genesis of contemporary Aboriginal art. In his work, rhythmic and organic parallel lines pulse across the canvas, gaining the attention of contemporary art collectors from across the globe. In 2007, 2014 and 2015 he was justly named as one of the Top 50 Most Collectable Artists by the Australian Art Collector magazine.

Raised in a nomadic existence prior to his first contact with western culture, George Hairbrush Tjungurrayi has perfected a minimalist and abstracted style of painting based on stories and sites of his 'country' around Kiwirrkura, near Lake Mackay in Western Australia. His paintings symbolise the ancestral journeys and ceremonial body paint intrinsic to his culture. George is the brother of renowned female Aboriginal artist Nataa Nungurrayi (c. 1932) and is revered as one of the senior exponents of merit Pitjanti painting movement.

George Hairbrush Tjungurrayi was a finalist in the Wynne Prize, the annual award for the best landscape painting of Australian scenery, in both 2007 and 2014, and again this year as the only traditional Aboriginal artist represented in the Prize.



George Tjungurrayi, Untitled, Acrylic on linen 155x244cm.

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THE MUSEUM

- Creating a unique
and world class
cultural experience

Furthermore the collection of work that we currently have access to also incorporates a large number of some of Australia's best regarded artists (other than those highlighted above), including:

- | | | |
|--|------------------------------|----------------------------------|
| ► Bombatu Napangati | ► Maxie Tjampitjinpa | ► Long Jack Phillipus Tjakamarra |
| ► Charlie Tjapangati | ► Mick Namarari Tjapaltjarri | ► Old Mick Tjakamarra |
| ► Charlie Wallabi Tjungurrayi | ► Nyilyari Tjapangati | ► Anatjari No. 1 Tjampitjinpa |
| ► Doreen Reid Nakamarra | ► Patrick Tjungurrayi | ► Kaapa Tjampitjinpa |
| ► Eileen Napaltjarri | ► Ray James Tjangala | ► Dinny Nolan Tjampitjinpa |
| ► Elizabeth Marks Nakamarra | ► Tjunksiya Napaltjarri | ► Old Walter Tjampitjinpa |
| ► Esther Giles Nampitjinpa | ► Warlimpirrnga Tjapaltjarri | ► Uta Uta Tjangala |
| ► George Ward Tjungurrayi | ► Willy Tjungurrayi | ► David Corby Tjapaltjarri |
| ► Hilary Tjapaltjarri | ► Winnie Nakamarra | ► Mick Namarari Tjapaltjarri |
| ► Johnny Yungut Tjupurrula | ► Winjijya Napaltjarri | ► Clifford Possum Tjapaltjarri |
| ► Joseph Jura Tjapaltjarri | ► Walangkura Napanangka | ► Tim Leura Tjapaltjarri |
| ► Josephine Napurrula | ► Yukultji Napangati | ► Billy Stockman Tjapaltjarri |
| ► Kawayi Nampitjinpa | ► Yuyuya Nampitjinpa | ► Timmy Payungka Tjapangati |
| ► Nyurupayia Nampitjinpa aka 'Mrs Bennett' | ► Rover Thomas | ► Yala Yala Gibbs Tjungurrayi |
| ► Kenny Williams Tjampitjinpa | ► Emily Kame Ngwarwaye | ► Shory Lungkata Tjungurrayi |
| ► Kim Napurrula | ► Paddy Bedford | ► Turkey Tolson Tjupurrula |
| ► Kutungka Napanangka | ► Dorothy Napangardi | ► Johnny Warrangkula Tjupurrula |
| ► Lorna Napanangka | ► Lorna Brown Napanangka | ► Anatjari Tjakamarra |
| ► Lorna Napanangka | ► Gloria Petyarre | ► Freddie West Tjakamarra |
| ► Makinti Napanangka | ► Kathleen Petyarre | ► Charlie Tjakamarra |
| | ► Freddie Timms | |

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THE MUSEUM

- Creating a unique
and world class
cultural experience

Yinurapa Nangala

Yinurapa Nangala started painting in 1996 and has recently leaped into the international public eye, gaining recognition in the contemporary art world. In 2010 she received an honorable mention at the 36th Alice Art Prize, a National Contemporary Art Award, and more recently she was a finalist for the prestigious Wynne Prize in 2014 at the Art Gallery of NSW, Sydney. Her work has been exhibited extensively in Australia, but also featured in shows in Europe and the United States.

Yinurapa lives at the Kiwirrkura Community in Western Australia and is related to several internationally renowned artists, being the sister of artist Ray James Tjangala, daughter of late Anatjari Tjampitjinpa (former shareholder of Papunya Tula Artists), and by marriage related into George Ward Tjungurrayi and Willy Tjungurrayi's families.

The iconography and shapes in the paintings of Yinurapa Nangala represent the features of the country through which her female ancestors travelled as well as the bush floods they gathered. Her style is characterised by a traditional Pitjanti dot technique and evokes an instinctive sense of space, referring to significant topographic sites of her homeland Mukuia, south-west of Jupiter Well in Western Australia.



Yinurapa Nangala, Woman's Ceremony, 2014, acrylic on linen, 151 x 244 cm.

Ningura Napurrula

Ningura Napurrula commenced painting in 1995, and completed her first paintings for Papunya Tula Artists in 1996. She has since exhibited regularly. In 2003 Ningura was chosen along with four other Papunya Tula Artists to have one of her paintings represented on an Australia Post International Stamp. In 2004 Ningura was one of eight artists selected to have an example of their work incorporated into the architecture of the Musée du quai Branly in Paris. Her work can also be found in the collections of the Art Gallery of New South Wales, the National Gallery of Australia and the Griffith University Art Collection. Ningura passed away in 2013.

There is a strong narrative element to Ningura's painting. Her use of a limited palette emphasises the structural elements of her work and slight tonal variations of cream and white move the viewer's eye around the surface of the paintings. Ningura's paintings often relate to the rockhole sites of Wirrunga and Ngamiya, which are east of Kiwirrkura. The site of Wirrunga is associated with birth. At these sites spun hair-string is made to form nympanpa (hair-string skirts), which are worn during ceremony.



Ningura Napurrula, Untitled Acrylic on linen, 185 x 244 cm.

Ronnie Tjampitjinpa

Ronnie Tjampitjinpa was born around 1943 at Tjurrurunga, approximately 100km west of the Kintore ranges in Western Australia. Following an extended drought in the 1950s, Ronnie's family moved to Haasts Bluff and then on to Papunya where he grew up.

Papunya was a government experiment under the policy of assimilation where mixtures of tribes were thrown together into one community. It was hardly an ideal way to grow up and gave rise to the desire of Ronnie and many other Pitjanti artists and residents to move back to their home lands. Whilst in Papunya, Ronnie started painting in the early to mid 1970s. He moved to Kintore in the 1980s, shortly after its establishment, fulfilling his dream.

Ronnie's style tends towards simple, geometric shapes and bold lines. He explores the themes of water dreaming, bushfire dreaming and the Tingiri cycle. Tingiri are the legendary beings of the Pitjanti people that travelled the desert performing rituals, teaching law, creating landforms and shaping what would become ceremonial sites. Ronnie Tjampitjinpa was the winner of the 1988 Alice Springs Art Prize and is shown in numerous major public and private galleries worldwide. He is married to Mary Brown Napangardi and currently resides in Alice Springs and Kintore.



Ronnie Tjampitjinpa, Untitled, Acrylic on linen 155x244cm.

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SUPPORTING THE BAYS PRECINCT

We believe that this project could allow UrbanGrowth and the NSW Government to achieve its goals and objectives to develop a vibrant and liveable Bays Precinct.

Below we have highlighted a range of benefits that would be realised by locating a world leading museum within the Bays Precinct.

Supporting tourism to Sydney through the creation of a world class museum and the establishment of unique arts trail through Sydney CBD - from the NSW Arts Gallery through to Barangaroo and onto the Bays.

Opportunity to create a unique public space, which if integrated into the wider area will improve the amenity of the whole Bays Precinct to the betterment of local businesses and residents

MIA would act as an "attractor of activity" within the region the museum will directly support a range of hospitality and retail employment opportunities



Potential for the development, as proposed in this prospectus to support linking the bays with the CBD through ferry operations

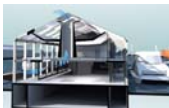
MIA will create a public space that will benefit the community through grants and charities

There is an opportunity through this project to put the Bays Precinct on the map as a cultural hub of Sydney and Australia

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The proposed development - Building the Museum

A space to provide a truly unique experience



Source: Tasmanian Government Macquarie Point Development Authority

This prospectus outlines one alternative solution for the accommodation of the proposed museum development – a multi-story pontoon building.

After careful consideration and analysis this was deemed that the most cost effective manner to develop and accommodate such a large public facility in Sydney.

We believe that this project would represent a relatively cheap alternative to develop the Bays Precinct into an internationally renowned cultural centre.

While the accommodation solution outlined in this prospectus is what we are seeking funding assistance in sourcing, we would also welcome any alternative accommodation solutions.

The building

Given the cost of land and the aim to reduce the costs associated with this project, it is proposed that the museum is developed on a floating pontoons.

Recently the Tasmanian Government, in association with a private consortium, developed a pontoon (similar to what is being proposed) to replace the Brooke Street Pier in Hobart's waterfront.

This 80 metre, floating concrete multi-level pontoon (including supporting infrastructure) is estimated to cost approximately \$30m-\$35m to construct.

While the proposed Brooke Street Pier design would have to be modified to support a gallery space (i.e. maximise wall space) it is believed that such a design could provide the required contemporary space for the museum in a structure which is easily replicable at a minimal cost.

It is estimated that this building will provide over 4,000 m² of floor space which can be designed to deliver approximately 3,000m² of hangable wall space. This is equivalent to approximately half the hangable wall space currently provided within the Art Gallery of NSW.

Whilst further work is required to determine the final design and construction cost it is likely that the ultimate cost for the construction of each of this pontoons will be significantly less than the existing estimate.

Building within the Bays Precinct

The advantage of accommodating such a public space within a pontoon is the adaptability of the building within the area.

This museum could be located strategically within the Bays as the centrepiece of the tourism and public/open space area within the Precinct.

Furthermore the pontoon can be integrated as part of a wider on-sea component of the precinct, linking the area to Sydney's CBD and other urban areas.

The proposed operational model

Creating a sustainable management structure will ensure that this project will benefit future generations

Operational model

It is proposed that the entity managing the museum will be established as a not-for-profit organisation. Therefore all revenue generated by the museum (i.e. entry fees) over and above operating costs (including a return provided to the owners/artists of works as described later) generated by the museum will be returned to local community groups and/or aligned national charities.

We believe that this organisational model will provide the greatest chance for the museum to be financially sustainable, be accepted by the wider community as well as ensure that it provides an ongoing benefit to society.

To allow this privately operated museum to be operated on a not-for-profit basis, and ensure the long term sustainability of its operations (i.e. reducing the risk of high overhead costs) we are seeking assistance, in the form of financial contribution or benefits in kind, with the accommodation aspect of the venture.

Governance model

To maintain the required level of transparency as well as ensure all stakeholders rights are protected a rigorous professional governance model will be put in place to manage the ongoing operations of the museum.

The management of the museum will be supplemented by a board of advisors who will ensure that all of the revenue generated from the day-to-day operations will be spent in a manner which returns the maximum benefit to all stakeholders.

This model will also provide stakeholders with the knowledge that their contribution will be appropriately distributed to those who need it.

Art works

Rather than purchasing works of art to be incorporated within the museum (which is the typical manner in which museums acquire a large proportion of their collections), it is proposed that this museum will acquire the rights for works (other than those pieces which are donated for amongst other reasons as a tax offset) on a lease basis from artists and/or collectors.

This model will provide a range of benefits to the Australian arts market as well as to the museum including:

- Provide a means for artists to realise an ongoing return for their works – Artists generally only receive once off revenue from the sale of their works, other than a small resale royalty. The value of their works varies significantly over time in line with their reputation and general market demand. The establishment of such a payment mechanism will provide artists with the opportunity to develop a longer term cash flow profile which will benefit them as well as future generations.
- Establish art as a contemporary alternative investment – Art is well established as an alternative investment that can realise capital growth over time. The main issue with art as a contemporary alternative investment is that it does not provide a stream of ongoing revenue. The development of a lease market through the establishment of a series of museums will provide the basis for such a market to establish.
- Provide greater market exposure of the industry – The development of a series of contemporary museums will increase market exposure to the commercial arts industry and provide a beacon of light for prospective Australian artists.

The return provided to the artists and/or owners of the works will be provided as a percentage of profit and the value of total works in the museum's collection with a cap on the maximum return that the art can receive in any given year.

As highlighted earlier, we have already accessed approximately \$30m worth of high grade indigenous art work that will provide the basis for this museum. Once we gain the necessary support to progress this project we would seek to acquire the rights for up to an additional \$20m – \$30m of art on an ongoing basis.

Why Government should invest in this opportunity

The proposed operational model of the museum (i.e. no capital cost overhead and leased art works based on total revenue) will ensure that the museum can be progressively managed in a sustainable manner that will not require additional ongoing support from government.

Not only does this project provide us with to support the wider population the ability to learn and appreciate indigenous culture and their contribution to society, MAUA will be managed to provide a range of ongoing support to the local and indigenous communities.

We believe that because of this, coupled within the potential for creating a world leading museum that celebrates and acknowledges the role of indigenous Australians is a great opportunity that should be seized.

Thank you.

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