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This report provides an overview of the first two years of implementing Backing Indigenous Arts, a four-year program aimed at building a sustainable and ethical Indigenous arts industry in Queensland.

Arts Queensland would like to thank all the artists, cultural workers, arts agencies, community members, government and business partners for contributing to this report and to the program's ongoing success. Collectively we are playing our part in promoting reconciliation and 'closing the gap'.

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Arts Queensland advises Aboriginal and Torres Strait Islander people that this publication may contain images of people who are deceased. Arts Queensland does not want to cause distress to any Aboriginal or Torres Strait Islander community members.

Cover image: Artist Fiona Creek working on a textile design at Cooya Beach, North Queensland. Photo: David Campbell
Opposite: Doris Platt, Long Grass, Bulgru, (detail) 2007; acrylic on canvas. Artist statement: This grass, bulgru puthaka, grow up just in river swamp, tall grasses and small thin creek, little spring creek running through the middle.
Executive summary

Overview of Backing Indigenous Arts

Launched in October 2007, Backing Indigenous Arts (BIA) is an $11.93 million Queensland Government initiative to build a more sustainable and ethical Aboriginal and Torres Strait Islander arts industry in Far North Queensland over four years (2007–08 to 2010–11).

Four complementary programs work together to build the skills of artists, improve the sustainability of arts enterprises, increase the supply of quality arts and cultural products, and market Queensland’s Indigenous arts and culture within Australia and globally. These are:

- **Indigenous Art Centre (IAC) network and hubs ($4.67 million)** – operational and capital infrastructure funding to support training, governance, business planning, marketing, equipment and networks in 14 IACs (including three hubs) and UMI Arts in Cairns
- **Djumbunji Press ($1.63 million)** – Cairns printmaking centre to train artists and increase the supply of fine art prints
- **Building Skills and Opportunities (BS&O) ($3.43 million)** – flexible funding to support projects which build skills, open access to new markets and maintain and share cultural traditions
- **Cairns Indigenous Art Fair (CIAF) ($2.2 million)** – an ethical showcase to stimulate demand for quality Queensland Indigenous arts and crafts, performing arts and cultures.

Evaluation methodology

The evaluation assesses the overall effectiveness of BIA in the first two-and-a-half years of a four-year implementation timeline with respect to the following five key outcome areas:

1. artistic outcomes – BIA develops and showcases the artistic skills and works of Aboriginal and Torres Strait Islander artists in Far North Queensland
2. social and community outcomes – BIA positively contributes to Far North Queensland communities
3. industry outcomes – BIA contributes to the development of the Aboriginal and Torres Strait Islander arts industry in Queensland
4. economic outcomes – BIA develops markets for Aboriginal and Torres Strait Islander art, contributes to local tourism and generates employment opportunities
5. organisational outcomes – BIA has an effective and efficient organisational structure, supports good governance practices, and promotes positive partnerships between government, industry and community.

A range of evaluation activities was undertaken to collect information, including data analysis of applications and outcome reports, surveys, and face-to-face and telephone interviews with BS&O program recipients and IAC coordinators, as well as program partners and Arts Queensland staff.

The evaluation was conducted by the Policy, Planning and Performance unit of Arts Queensland which has had no other role in the delivery of the BIA program.

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1 In October 2007, BIA was launched as a $10.73 million initiative. In November 2009, based on the success of the inaugural CIAF and as part of the Cairns Economic Future Plan, the Premier announced an additional $1.2 million for CIAF in 2010 and 2011, bringing total BIA funding to $11.93 million over four financial years.
Key achievements

The key strength of the BIA initiative has been its ‘whole-of-ecology’, integrated approach to developing a sustainable Aboriginal and Torres Strait Islander arts industry in Queensland. The only program of its kind in the country, BIA has succeeded through strong, coordinated action from all levels of government, and the delivery of a suite of projects built on collegiate partnerships across the arts, economic development, environment, tourism, health, education and training portfolios. Key achievements for each of the four programs of BIA are listed below.

Indigenous Art Centre network and hubs 2008 and 2009

- Annual turnover of over $4 million in 2008, increasing to $4.8 million in 2009
- 70 selling exhibitions in 2008, increasing to 83 in 2009
- Total sales of over $3.81 million over 2008 and 2009
- Over 900 jobs (mostly part-time) in 2008 and 2009, with 70 per cent of these for artists
- 133 per cent increase in Australian Government investment (2007–2010)

Djumbunji Press 2009 and 2010

- Partnership with James Cook University
- Workshops and residencies to build artistic skills
- Increased supply of fine art prints
- Income for artists
- Jobs for mid-career and senior printmakers.

Building Skills and Opportunities 2008 and 2009

- 92 projects in 195 locations
- 776 artists supported (in 40 projects acquitted as at 31 January 2010)
- 306 partnerships with communities, arts and cultural organisations, government or private sector (in 40 projects acquitted as at 31 January 2010)
- Employment (mostly part-time) for 469 artists and arts and cultural workers (to 2009)
- Almost leveraged $1 from other funding sources for every $2 of BIA funding
- 164 volunteers
- 40 schools and training institutions with Indigenous arts projects

Cairns Indigenous Art Fair 2009 and 2010

- 10,000 attendees in 2009 at the inaugural main event, growing to 10,500 in 2010
- 1,800 attendees at the satellite events in 2009, growing to 9,000 in 2010
- Over $500,000 in sales in 2009, increasing to $732,000 in 2010
- Over 240 Indigenous visual artists and performers in 2009, increasing to 266 in 2010
- 8 Aboriginal and Torres Strait Islander people employed in the delivery of CIAF in 2009, increasing to 18 in 2010
- 98.4 per cent of those surveyed in 2009 and 96.9 per cent in 2010 rated the art fair as excellent or good
- An increase in tourism expenditure from $624,920 in 2009 to $1,830,119 in 2010
- An increase in the value of local business contracts from $305,400 in 2009 to $603,398 in 2010
- A growth in the total number of sponsorships and partnerships from 15 in 2009 to 27 in 2010

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2 Based on 10 IAC reports submitted in 2008 and 2009
3 More detailed data was collected from attendees in 2010 to support a more accurate calculation of tourism expenditure. Thus, the increase between 2009 and 2010 is due both to a greater tourism impact and improved data collection.
Outcomes
In two-and-a-half years, BIA has already opened many doors and delivered many intended and sometimes unintended positive outcomes for Indigenous artists, organisations and communities. To date, while the strongest outcomes have been artistic and economic, there is evidence that BS&O projects and IAC activities have also benefited communities in other ways. There is also evidence that CIAF, the IAC network and Djumbunji Press have helped build stronger industry links and contributed to organisational capacity building.

Artistic outcomes
All four BIA programs focused on developing the artistic skills and, in varying degrees, showcasing the works of Aboriginal and Torres Strait Islander artists in Far North Queensland. Through the development of a more skilled Indigenous arts industry workforce, BIA has contributed to:
- a growing pool of skilled artists using traditional and contemporary techniques
- a steadier and more diverse supply of quality, market-ready arts product
- more showcase opportunities for artists – locally, nationally and internationally.

Social and community outcomes
Through greater recognition of the importance of arts and culture to the everyday lives and wellbeing of Aboriginal and Torres Strait Islander communities, BIA has created new opportunities for:
- cultural retention and transference of knowledge and skills
- successful arts-led initiatives to help address disadvantage
- reconciliation through wider public recognition of Queensland Aboriginal and Torres Strait Islander arts and cultures.

Industry outcomes
Through the development of the human and physical resources needed to grow a viable Indigenous arts industry in Queensland, BIA has been able to:
- provide sustained investment in skills development
- plan for and deliver fit-for-purpose infrastructure
- strengthen networks, industry knowledge and ethical practices within the Indigenous arts sector, and with the broader arts and cultural sector.

Economic outcomes
Through the generation of more employment and income via the arts, especially for remote communities, BIA has been able to:
- increase and diversify employment and income streams
- leverage funding and other resources from program partners
- grow new markets and audiences for locally generated products and experiences.

Organisational outcomes
Through effective and efficient program delivery, BIA has:
- increased the focus across government on Indigenous arts and culture
- forged productive partnerships with all levels of government and the private sector in areas such as health, education, and tourism and hospitality
- improved the governance and management capabilities of Indigenous organisations and communities.
Kulkal Baba (Blooded Feather) perform dances of Saibai Island at the Opening Event of Cairns Indigenous Art Fair 2009.
Photo: David Campbell Photography
Artist Samantha Hobson, who started her career at Lockhart River Art Centre, with work she exhibited at CIAF 2009. Photo: David Campbell Photography
Key issues

Since its inception, the most consistent feedback received relates to the BIA’s current focus on Far North Queensland, resulting in frequent requests to expand the program to other parts of the state. Research undertaken as part of the BIA evaluation has identified pressing issues that require sustained responses. They include:

- capital works program for IACs of over $16 million
- move from annual to longer term funding arrangements for established IACs
- support for a Cairns hub to support local and visiting artists
- a more coherent and structured approach to education and training in areas such as arts development and administration, curation, cultural interpretation, event management and business skills, merchandising and marketing
- development of national and international markets and partnerships.

Building on success – next steps

Four years is the first stage of a longer journey, building on similar experiences in other Australian states and territories where, for example, support for IACs spans 30 to 40 years. The ultimate success of BIA will rely on the creative talents and skills of the state’s Indigenous artists and cultural organisations, and also on the ability of government to offer a platform of stable resourcing and infrastructure on which they can grow and thrive.

The BIA program is currently funded until 30 June 2011. Based on the evidence in this evaluation report and the CIAF evaluation report, and supported by the research that contributed to the program’s development, there is a strong case for recurrent funding of key elements of BIA to achieve the full promise of a sustainable Indigenous arts industry in Queensland.

The integrated four-part program design has proved robust, and the evaluation has identified new opportunities for the next stage of BIA, including:

- inclusion of provincial towns and extension beyond Far North Queensland
- matching focus on Indigenous performing arts
- closer alignment of Queensland’s broader arts and cultural infrastructure with BIA initiatives – for example, arts statutory bodies, major festivals, Screen Queensland, and training organisations such as the Aboriginal Centre for Performing Arts (ACPA)
- targeted arts programs in government agencies such as health and communities, to realise social and community outcomes.
Recommendations

The following recommendations are provided as directions for the future development of BIA.

Maintenance and expansion of BIA

1. Extend BIA for an additional four years plus four years (2011–12 to 2014–15 and then 2015–16 to 2018–19).
2. Identify additional funding through expanded partnerships and the budget process.

Program structure and reach

3. Retain the three program areas of IACs and hubs, BS&O and CIAF.
4. Introduce a new program area – Indigenous performing arts – to further develop Indigenous dance, theatre, storytelling, contemporary music, touring circuits and festivals.
5. Extend the BS&O and Indigenous performing arts programs statewide without diminishing the current level of investment in Far North Queensland.

Indigenous Art Centres and hubs

6. Introduce recurrent funding for the IAC program to ensure long-term sustainability of IACs and hubs.
7. Establish a significant capital works program for IACs and seek partnership funding from the Australian Government.
8. Introduce triennial funding arrangements for IACs that meet a viable operational threshold.
9. Support the formation of a coordinating body for IACs to undertake collaborative marketing, coordinated branding and support services.
10. Establish a Cairns hub to support local and visiting artists.

Education and training

11. In partnership with the Department of Education and Training, establish a coherent and structured education and training program in areas such as arts development and administration, curation, cultural interpretation, event management and business skills, merchandising and marketing.
12. Expand Aboriginal Centre for Performing Arts’s capacity to deliver programs in Far North Queensland and to extend pathways for its students and graduates.

Expanding national and international markets

13. Maintain and extend national and international market development activities, including residencies, tours and partnerships with galleries and museums.
14. Ensure BIA is aligned with Queensland Indigenous Arts Market and Export Agency’s market development and export activities, and vice versa.

Whole-of-government and arts portfolio partnerships

15. Negotiate the commitment of state government agencies to allocate resources to arts-based initiatives that deliver social, community and economic outcomes.
16. Encourage arts statutory bodies, major festivals and Screen Queensland to further develop their Indigenous collections, exhibitions, performances, programs and engagement with Indigenous communities.
About Backing Indigenous Arts

Launched in October 2007, Backing Indigenous Arts (BIA) is an $11.93 million Queensland Government initiative to build a more sustainable and ethical Aboriginal and Torres Strait Islander arts industry in Far North Queensland over four years (2007–08 to 2010–11). Designed to deliver cultural, social and economic opportunities for Aboriginal and Torres Strait Islander people in Far North Queensland, BIA is a targeted response to a number of identified issues, including the need for:

- greater coordination and investment in Indigenous arts and culture in Far North Queensland
- a steady supply of high-quality art and craft
- the prevention of traditional skills and stories being lost and talented artists relocating to other states
- more highly developed infrastructure (the means of making and showcasing art)
- improved networks within the Indigenous arts sector, and with the mainstream arts industry.

Four complementary programs work together to build the skills of artists, improve the sustainability of arts enterprises, increase the supply of quality arts and cultural products, and market Queensland’s Indigenous arts and culture within Australia and globally. These are:

- Indigenous Art Centre (IAC) network and hubs ($4.67 million) – operational and capital infrastructure funding to support training, governance, business planning, marketing, equipment and networks in 14 IACs (including three hubs) and UMI Arts in Cairns
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- Cairns Indigenous Art Fair (CIAF) ($2.2 million) – an ethical showcase to stimulate demand for quality Queensland Indigenous arts and crafts, performing arts and cultures.

BIA is designed holistically, with each of the four programs contributing to each other and to the impact of the initiative as a whole. BIA stimulates and supports every stage of the Indigenous arts industry value chain – from cultural maintenance, through supply to demand. The IAC program and Djumbunji Press contribute to supply; CIAF generates recognition, demand and sales; and BS&O provides flexible responses at every stage, underpinning skills development, exhibitions and performances and supporting broader health, social and community outcomes.

The BIA initiative has a manager based in Brisbane, and the BS&O and IAC components are managed by Arts Queensland’s Cairns regional office. In all, 10 Indigenous staff and seven trainees have been employed as Arts Queensland BIA program officers or as part of the CIAF team. Djumbunji Press is managed by the Cairns-based organisation, KickArts, whose studio coordinator is from the Torres Strait Islands. A steering group, which includes a range of Indigenous and non-Indigenous program stakeholders, provides strategic direction and advice to an internal reference group, whose role is to develop and monitor the program.

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The evaluation

The evaluation assesses the overall effectiveness of BIA in the first two-and-a-half years of a four-year implementation timeline with respect to the following five key outcome areas:

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4. **Economic outcomes** – BIA develops markets for Aboriginal and Torres Strait Islander art, contributes to local tourism and generates employment opportunities
5. **Organisational outcomes** – BIA has an effective and efficient organisational structure, supports good governance practices, and promotes positive partnerships between government, industry and community.

A range of evaluation activities was undertaken to collect information, including data analysis of applications and outcome reports, surveys, and face-to-face and telephone interviews with BS&O program recipients and IAC coordinators, as well as program partners and Arts Queensland staff.6

<table>
<thead>
<tr>
<th>Evaluation activities</th>
<th>Numbers</th>
</tr>
</thead>
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<tr>
<td><strong>Surveys and interviews</strong></td>
<td></td>
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<tr>
<td>BS&amp;O program participants</td>
<td>13</td>
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<tr>
<td>IACs and hub coordinators5</td>
<td>11</td>
</tr>
<tr>
<td>BIA program partners</td>
<td>4</td>
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<tr>
<td>Arts Queensland staff</td>
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<tr>
<td><strong>Data analysis</strong></td>
<td></td>
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<td>BS&amp;O project applications</td>
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<tr>
<td>BS&amp;O outcomes reports for completed projects</td>
<td>40</td>
</tr>
<tr>
<td>IAC report data</td>
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</table>

The survey questions focused on program impacts, management, and longer-term issues and opportunities. Follow-up telephone interviews provided the opportunity to explore the BS&O and IAC network participants’ and partners’ experiences in more depth and their stories have formed the basis of the vignettes in this report.

Separate evaluations of CIAF were undertaken in 2009 and 2010 and subsequently published (see http://www.arts.qld.gov.au/docs/ciaf-exec-summary.pdf). Summaries are provided as part of this report. Djumbunji Press commenced operations in January 2009, and provided information on its business planning process and achievements to date.

The evaluation was conducted by the Policy, Planning and Performance unit of Arts Queensland which has had no other role in the delivery of the BIA program.

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6 A survey was emailed to IAC Coordinators prior to a half-hour telephone interview. Of the 11 respondents, eight identified as receiving BIA funding and three anticipate support in the future. UMI Arts was not surveyed as it was included in the CIAF evaluation process.
Key achievements

The key strength of the BIA initiative has been its ‘whole-of-ecology’, integrated approach to developing a sustainable Aboriginal and Torres Strait Islander arts industry in Queensland. The only program of its kind in the country, BIA has succeeded through strong, coordinated action from all levels of government, and the delivery of a suite of projects built on collegiate partnerships across the arts, economic development, environment, tourism, health, education and training portfolios. Key achievements for each of the four programs of BIA are listed below.

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Outcomes

In two-and-a-half years, BIA has already opened many doors and delivered many intended, and sometimes unintended, positive outcomes for Indigenous artists, organisations and communities. To date, while the strongest outcomes have been artistic and economic, there is evidence that BS&O projects and IAC activities have also benefited communities in many ways. There is also evidence that CIAF, the IAC network and Djumbunji Press have helped build stronger industry links and contributed to organisational capacity building.

The following table represents very broadly the current primary (darker shading) and secondary (lighter shading) areas of focus for each program. It suggests that any future development of BIA would ideally retain all four elements to maintain the overall health of the Indigenous arts industry and provide the balance needed between supply and demand.

<table>
<thead>
<tr>
<th>Outcome area</th>
<th>BS&amp;O focus areas</th>
<th>IAC focus areas</th>
<th>Djumbunji Press focus areas</th>
<th>CIAF focus areas</th>
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<tr>
<td>Artistic</td>
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The following summarises the combined results of the BIA programs against the five outcome areas over its first two-and-a-half years of implementation.

Artistic outcomes

All four BIA programs focused on developing the artistic skills and, in varying degrees, showcasing the works of Aboriginal and Torres Strait Islander artists in Far North Queensland. Through the development of a more skilled Indigenous arts industry workforce, BIA has contributed to:

- a growing pool of skilled artists using traditional and contemporary techniques
- a steadier and more diverse supply of quality, market-ready arts product
- more showcase opportunities for artists – locally, nationally and internationally.

The majority of IAC Coordinators identified increased artist development programs and opportunities for Indigenous artists as the biggest differences that BIA funding has made to IACs over 2008 and 2009. BIA has enabled a range of arts and artist development initiatives including artists-in-residence, resulting in new skills and styles, training and professional development, exhibition programs, targeted artist promotions, and increased participation by new artists.

Those IAC Coordinators who have more experience in national and international markets identified that the strength of industry and market relationships is dependent on the production of high-quality, authentic artworks. Artist development programs are essential to producing higher quality artworks. The reliable supply of high-quality artworks builds market confidence and increases the overall market value of the artworks. The growth, increased reputation and industry confidence in the quality supply and management capability of IACs lead to increased acquisitions, commissions, artist representation by respected commercial galleries, and a sustained market presence.

Three coordinators identified the interdependency of highly regarded artists and the industry profile and reputation of the IAC as a business risk. They are taking steps to mitigate the risk of...
losing significant artists (either through artists relocating or passing away) by engaging with and promoting emerging artists and programming links with schools to foster and encourage the next generation of artists.

The capacity to deliver tailor-made artist development programs in remote communities and urban settings; nurture local talent, future role-models and leaders; and provide a mix of local and high-profile showcase platforms are some of the key artistic benefits identified by participants in the BS&O program. Most IAC Coordinators described the impacts of BS&O funding as essential in providing direct support for artist development programs, and opportunities for artists to showcase their work and build a better understanding of how the industry works. Everyone strongly supported the flexibility of BS&O funding. The majority of those surveyed agreed that one of the major strengths of the BS&O program was the ‘unearthing of hidden artistic talent’.

BS&O grants to a total value of $303,287 assisted 21 artists to produce work for, and attend, CIAF 2009. There was a sense expressed by many artists and industry representatives that CIAF 2009 marked ‘the arrival’ of Indigenous art from Far North Queensland, and attendees consistently provided feedback that the opportunity to see such high quality and diverse artwork and dance, music and song was a major highlight of the event. Valerie Keenan, Manager of Girringun Aboriginal Art Centre, summed up the experience for artists showcasing at CIAF as transformational on many levels:

*Being part of the art fair was the most amazing experience for us. This was the inaugural event and we went not knowing what to expect, and were blown away with the results. We had great sales during CIAF, three major exhibitions have been booked and an international exhibition is pending discussion … The attention we achieved was something that none of us had experienced before and we have come back inspired, if a little stunned.*

Artists participating in CIAF have appreciated the opportunity to raise their profile, to come together to share culture and build confidence. Many cited positive experiences arising from the inaugural event in 2009, including new exhibitions and commissions, extended industry networks, fresh inspiration and opportunities for overseas travel.

The higher level of investment in visual arts and craft under BIA has yielded significant results. A range of participants from BS&O, CIAF and IACs who were surveyed recommended that:

- investment in other artforms be increased should additional resources become available
- the BS&O program be extended to other regions of Queensland with high Indigenous populations
- multi-year funding be offered for some BS&O projects to achieve better longer term outcomes.

Djumbunji has provided new opportunities for artists to research and develop their ideas, create new work, print editions and interact with other artists. It has demonstrated a strong commitment to ethical practices and high standards of printmaking to position participating artists within a very competitive marketplace.

**Social and community outcomes**

Through greater recognition of the importance of arts and culture to the everyday lives and wellbeing of Aboriginal and Torres Strait Islander communities, BIA has created new opportunities for:

- cultural retention and transference of knowledge and skills
- successful arts-led initiatives to help address disadvantage
- reconciliation through wider public recognition of Queensland Aboriginal and Torres Strait Islander arts and cultures.
Torres Strait Islander artist Brian Robinson at Cairns Regional Gallery. Photo: David Campbell Photography.
In response to the question ‘How strong a part does your IAC play in keeping local culture strong?’, all IAC Coordinators reported that their IACs play a major role in providing programs and activities focused on traditional and contemporary expressions of local culture, including painting, weaving, carving, dancing, songs, stories and language retention.

Positive social and community outcomes are evident in many BS&O projects. Some of the greatest benefits identified for BS&O projects include the intergenerational transference of culture and knowledge; raising the public profile of Indigenous arts and culture in the wider community; and developing productive relationships with non-Indigenous organisations. Survey feedback from project coordinators highlighted that pride in culture is essential for the sense of wellbeing in Aboriginal and Torres Strait Islander communities – as exemplified by the Stylin’ UP Regional project.

Pride in self, community and culture

Stylin’ UP Regional provides a forum for young people to tell stories, share yarns with Elders, celebrate Indigenous identity and play a role in building strong communities. With BS&O funding and guided by program facilitator, Human Ventures, young people from Hope Vale and Cooktown worked together to create dance pieces and songs.

In May 2009, 16 young people and carers from the Hope Vale and Cooktown communities visited Brisbane to participate in four days of workshops and activities, and perform for more than 5000 people at the Stylin’ UP Festival in Inala.

The lyrics of one of Hope Vale crew’s songs sums up the philosophy and experience of being part of Stylin’ UP:

You need self esteem,
You need to have pride
Live your dream
Represent your tribe.
No shame – we gonna stand up proud
No shame – we gonna sing it out loud.

Says Tisha Gordon from Hope Vale Aboriginal Shire Council: ‘The Hope Vale young people were very excited and the community couldn’t wait to see the performance. This program has had a significant and positive impact on their confidence, through learning new skills and getting up in front of their friends and family and simply having a go.’

CIAF attendees surveyed in both 2009 and 2010 consistently enjoyed the CIAF experience, in particular the quality and diversity of artwork, the dancing and the general atmosphere.

The Yidinji Traditional Owner interviewed for the 2010 evaluation also provided positive feedback about community outcomes of CIAF, including opportunities for Aboriginal and Torres Strait Islander people to share culture with each other and the broader community:

I would like to believe as an Indigenous person, that we’ll all come away each year enriched. it’s like a corroboree and bora ground – we all come together with permission of the Traditional Owners to practise our culture on this country, and we are also exposing our culture to other communities.

Rosie Barkus, Turtle & Dugong swimming in the Sea Currents (detail), 2007; linocut, print on fabric. Artist statement: Just like us Queensland Indigenous artists swimming the currents of art, design and craft project opportunities that come our way. It is easier to swim with the current than against it ...
The role of events such as CIAF in building Australians’ knowledge of Aboriginal and Torres Strait Islander history was also highlighted:

*We are being encouraged through this forum to get to know and understand the history of this place. Not just my country, our country. We move on better as a nation if we know each other’s heritage.*

### Industry outcomes

Through the development of the human and physical resources needed to grow a viable Indigenous arts industry in Queensland, BIA has been able to:

- provide sustained investment in skills development
- plan for and deliver fit-for-purpose infrastructure
- strengthen networks, industry knowledge and ethical practices within the Indigenous arts sector, and with the broader arts and cultural sector.

A number of BS&O projects have delivered important industry development outcomes, particularly in relation to forging viable careers in the arts. Some of the greatest benefits identified by project participants include broadening industry networks; feeling part of the broader arts community; gaining a better understanding of how the industry works; and being more aware of career path options. Helping artists navigate their way through the complex web of professional development, training and employment opportunities in the arts industry is a key contribution of the BS&O program.

In terms of building learning capacity and viable careers, BS&O participants surveyed suggested:

- establishing mechanisms for sharing best practice
- offering follow-up training for locals to run their own projects
- building ongoing professional development into BIA programs
- developing stronger links to further education and training
- providing professional support as incentives to transition to paid employment.

In terms of CIAF, exhibitors, symposium participants and industry forum attendees alike were consistently positive about the value of the event as a means of sharing ideas, promoting their businesses, increasing sales, improving their industry networks and creating new business opportunities.

Most IAC Coordinators considered CIAF to be an important platform for industry development by building a market presence for Indigenous art from Queensland and promoting artists’ work to a wider audience. Coordinators also identified the benefits of artists attending and networking with artists and industry representatives, as well as seeing and being inspired by other artists’ work. The majority of coordinators, who had secured funding through BS&O and also participated in CIAF, were supportive of BIA’s multi-pronged approach to building the Indigenous arts industry in Far North Queensland.

### Professional skill development and increasing artists’ knowledge of the art world

*Professional skill development and increasing artists’ knowledge of the art world by attending exhibitions, meeting gallery owners, having artists come in to community, attending art fairs and market events like CIAF and seeing other people’s work is all important capacity building. Artists may have skills, but they also need to see how the industry operates, and experience being a part of it ... Job pathways are important. Potential employment and sustaining the existing employment are priorities.* – IAC Coordinator

Most coordinators advocated that IACs require the support of a coordinating organisation in the Cape as the vital next step for the IAC network as a whole. A number of coordinators emphasised the need for a more coordinated branding and marketing strategy for Indigenous artists and art from North Queensland to become internationally competitive. They suggested that the network
of IACs in Queensland learn from the successful strategies of organisations such as Desart Inc (the Association of Central Australian Aboriginal art and craft centres) and ANKAAA (the Association of Northern, Kimberley and Arnhem Aboriginal Artists).

A distinctive North Queensland brand and marketing strategy could benefit all art centres and is competitive with the well established exhibitions of the Northern Territory, especially when you are talking about coordinating an international market presence. This can’t continue to be ad hoc. We need to develop a strategy over 12 months. We could employ someone who has done it before and benefit from their experience to establish it. – IAC Coordinator

Education and training opportunities have been embedded in all elements of BIA. Ranging from the employment and mentoring of TAFE students to deliver artist-in-residence programs in schools, to radio production traineeships for students from remote areas and skills development programs for individual artists. The demand for, and success of, these initiatives signals the need for a more coherent and structured approach to education and training. Priority areas include:

- arts administration
- curation and cultural interpretation
- event management and hospitality
- business skills, merchandising and marketing
- arts skills development and career pathways in both visual and performing arts.

Economic outcomes

Through the generation of more employment and income via the arts, especially for remote communities, BIA has been able to:

- increase and diversify employment and income streams
- leverage funding and other resources from program partners
- grow new markets and audiences for locally generated products and experiences.

The inaugural CIAF in 2009 made a significant contribution to increasing the profile of, and developing a viable market for, Queensland’s Aboriginal and Torres Strait Islander arts. It received significant national media coverage from important commentators on Indigenous art, such as Nicholas Rothwell, who wrote in The Australian on 24 August 2009:

With so much art being poured out, in such directed fashion, for an eager audience of collectors and gallerists from all across Australia, Cairns is now the established capital for a whole region’s arts currents. A galaxy of traditions, old and new, have been opened up. The fair has taken its first bow. And what comes next?

A cost-benefit analysis undertaken for the first time in 2010 found that quantifiable benefits of CIAF equalled 71 per cent of the event’s costs (or a benefit-cost ratio of 0.71). The analysis also pointed to significant unquantifiable benefits such as post-CIAF sales, tourism synergy and promotion, support for Indigenous communities and culture, and improved market integrity. Tourism expenditure in Cairns directly generated by CIAF was in the order of $1 830 000 in 2010, an increase from the 2009 figure of $624 920.

The IACs have also made an important contribution to the development of the Indigenous arts economy in Queensland. In response to the question “To what degree has your IAC helped the local community become more self-sustaining?”, most coordinators indicated that the IACs make a contribution towards providing some employment opportunities and some income for some artists. However, most coordinators also pointed out that these are ‘first steps’ in building local community economies, and that sustained funding for IACs was essential to grow local employment and income generation opportunities for artists, their families and the community.

The majority of IAC Coordinators identified funding continuity as a major barrier to sustaining
the success that artists are forging, particularly when project-based funding dries up. They emphasised the need to build on the IACs’ and artists’ successes over a sustained period of time, as this leads to the community having increased confidence and trust in the IAC.

Funding continuity is a barrier. Often funding is attracted and then, due to the project nature is pulled just when you are building the right momentum. Government funding, time and time again, follows this pattern and you lose face in community. We are tired of investment being pulled out and redirected. Families and communities need ongoing support. Failure reflects on all stakeholders. Government continually loses face with community. – IAC Coordinator

Most coordinators articulated the need for sustained funding on a three- to five-year basis to enable IACs to consolidate and develop longer term strategies and business planning. Business plans need to be realistic about achievable growth, as well as planning for growth in staff capacity and acknowledging community aspirations and readiness.

The successful links between BS&O and other BIA programs, such as CIAF and Djumbunji Press, have provided opportunities for expanded markets and audiences. A creative enterprise culture is being developed and, with an increased emphasis on business skills development, this aspect could be further enhanced under BS&O. Many stakeholders identified opportunities for BIA to expand its industry and business development projects beyond fine arts to areas such as design, fashion, cultural tourism and merchandising. For example, the GhostNet project recycles waste into artworks, and has the added attraction of addressing important environmental issues.

Weaving new life into GhostNets

GhostNets are fishing nets which are accidentally lost, abandoned or discarded at sea. They travel the oceans carried by currents and tides, and are a huge problem across the top end of Australia and in the Gulf of Carpentaria. They have a devastating effect on marine life, and thus also affect the saltwater people, the Indigenous communities whose lives and culture are directly linked with the ocean.

In 2008, a scoping study explored options for using GhostNet material in creative ways, with the aims of reducing the number of GhostNets, cleaning up the coastline and creating sustainable small business enterprises in remote communities. There was a lot of interest from communities and it also attracted attention from non-Indigenous artists, curators and gallery directors.

The CSIRO funded the first workshop in Aurukun in June 2009 at an outstation beach camp. The weavers loved the bright colours of the net and, before long, people started to collect net and rope on their regular boat trips. Supported by BS&O, other workshops were held with the Pormpuraaw Art Centre on the west coast of Cape York. The weavers from Pormpuraaw and Aurukun were invited to display their work at the 2009 Cairns Indigenous Art Fair, which attracted great interest from commercial gallery directors and collectors – here and interstate.

The project has since had interest from communities in the Torres Strait and the Northern Territory. The hope is to eventually create a GhostNet travelling exhibition, featuring the works from various communities. Arts coordinator for the project, Sue Ryan, says: ‘Although we’ve hardly scratched the surface, the project grows and grows and seems to create its own momentum.

The significant investment by the Queensland Government under BIA has leveraged additional funding from the Commonwealth Government through a variety of Indigenous arts and culture programs administered by the Department of Environment, Water, Heritage and the Arts (DEWHA, now the Office of the Arts in the Department of the Prime Minister and Cabinet). These programs include the National Arts and Crafts Industry Support (NACIS) program, the Indigenous Culture Support (ICS) program and the Maintenance of Indigenous Language and Records (MILR) program.
Woven baskets at Wik and Kugu Arts and Craft Centre, Aurukun. Photo: Michael Marzik
The following table shows how Queensland funding has increased as a percentage of total DEWHA funding from 2007–08 to 2009–10, that is to say, since the inception of the BIA program.

<table>
<thead>
<tr>
<th>Program</th>
<th>2007–08 (as % of $7.4m)</th>
<th>2008–09 (as % of $8.13m)</th>
<th>2009–10 (as % of $9.7m)</th>
</tr>
</thead>
<tbody>
<tr>
<td>NACIS</td>
<td>$627 055 (8.5 per cent)</td>
<td>$905 438 (11 per cent)</td>
<td>$1 460 000 (15 per cent)</td>
</tr>
<tr>
<td>ICS</td>
<td>$2 277 817 (25.7 per cent)</td>
<td>$2 205 686 (31 per cent)</td>
<td>$2 047 482 (30 per cent)</td>
</tr>
<tr>
<td>MILR</td>
<td>$907 294 (10.2 per cent)</td>
<td>$896 076 (10 per cent)</td>
<td>$1 002 937 (11.4 per cent)</td>
</tr>
<tr>
<td>Totals</td>
<td>$3 812 166 (15.1 per cent)</td>
<td>$4 007 200 (16.5 per cent)</td>
<td>$4 510 419 (17.8 per cent)</td>
</tr>
</tbody>
</table>

Organisational outcomes

Through effective and efficient program delivery, BIA has:

- increased the focus across government on Indigenous arts and culture
- forged productive partnerships with all levels of government and the private sector in areas such as health, education, and tourism and hospitality
- improved the governance and management capabilities of Indigenous organisations and communities.

Five of IAC Coordinators surveyed acknowledged the importance of BIA funding in enabling IACs to formalise and streamline operations and improve business practices and governance. Additional funds via BIA have enabled sustained employment for IAC support staff (including engagement of Indigenous workers) who perform administration duties. This, in turn, has freed the coordinators to dedicate more time to pursuing the business of artist development and market–industry relationships and positioning.

In spite of the short-term nature of most BS&O projects, many grant recipients noted improvements to their organisational capacity, with project managers encouraging good governance and management practices in the communities where they were based. Artists also gained greater confidence in attracting productive partnerships with local councils, community groups and businesses, as well building better networks with the broader arts and cultural sector.

In terms of CIAF, sponsors and exhibitors at both fairs indicated they were pleased with their involvement, in particular the opportunity to be part of an important event. They considered CIAF to be very well managed and promoted, with a high percentage of survey respondents indicating strong interest in being involved in future events.

The capacity of the BIA program to deliver social and economic as well as cultural outcomes for Aboriginal and Torres Strait Islander communities in Far North Queensland has made it an attractive proposition for a number of key foundation partners. They represent the government, arts, business and community sectors, and include:

- Department of the Premier and Cabinet
- Department of Communities
- Department of Employment, Economic Development and Innovation
- Department of Education and Training
- Department of Environment and Resource Management
- Australia Council for the Arts through the Visual Arts and Craft Strategy
- Department of Environment, Water, Heritage and the Arts (now the Office of the Arts in the Department of the Prime Minister and Cabinet)
- Cairns Regional Council
The breadth of the partnerships to date demonstrates the traction and impact of BIA and its brand. The benefits which became evident throughout the evaluation process include a stronger focus across government on Indigenous arts, and improved strategic links within the arts sector and between the arts and non-arts sectors.

**The BIA program has allowed the department to better target its resources, where previously it was difficult to make a case for meeting an individual artist's business needs. Our involvement in the development of the Western Cape Hub exemplifies how a high level of community ownership can be achieved by building a project from the ground up. We support the culture of enterprise development in regional and remote Indigenous communities and would like to see the BIA program go Queensland wide – beyond the Cape and the Torres Strait.**

Liz Logan – Principal Project Officer, Indigenous Business Unit, Department of Employment, Economic Development and Innovation

**Being an active partner in the BIA program through Djumbunji Press and the CIAF Symposium aligns well with the university's ongoing commitment to embedding Indigenous perspectives into our curricula and related activities. It also supports our strong track record in research related to Indigenous education and culture in remote areas. I also like the way BIA raises the profile of Aboriginal and Torres Strait Islander arts and cultures in Far North Queensland and embeds them as an integral part of the fabric of the region.**

Russell Milledge – Lecturer, School of the Creative Arts and Coordinator, Bachelor of Creative Industries, James Cook University
The successes to date highlight the need to develop a longer term more coordinated partnership strategy, including the development of articulate champions across government, community and the private sector – people who are able to make a strong case for ongoing investment in Queensland’s Indigenous arts and culture. For example, Healing Journeys, an arts-led project under BS&O, attracted a wide range of partners with an interest in social inclusion and community health and wellbeing, and the project’s success is influencing the approach of some mental health practitioners.

Art-making as a healing journey

In 2007, Arts Queensland and Queensland Health came together to work on an Indigenous arts and mental health project. Based in Cairns, the project coordinator invited other organisations to partner, including the Department of Communities, the Centre for Rural and Remote Mental Health (Queensland), Access Arts and the Royal Flying Doctor Service.

Exploring the concept of ‘creative recovery’, the project aimed to have an exhibition for the launch of Mental Health Week in September 2008. Artists from Far North Queensland were invited to draw on their cultures and personal mental health experiences to give insight into their individual journeys of recovery and healing.

Three Lockhart River artists and a Torres Strait Islander artist joined an Indigenous psychiatrist and a Cairns mental health clinician in depicting their experiences from both sides of the mental health healing process. Over the life of the project, the relationship between ‘health worker’ and ‘patient’ transformed into a relationship between ‘professional’ and ‘professional’. Art was no longer merely a diversionary therapy, but a tool for genuine communication.

Held at the Tanks Arts Centre in Cairns, the Healing Journeys exhibition set the artists’ personal experiences against a national backdrop in a year where Prime Minister Kevin Rudd’s apology to Australia’s Indigenous peoples was a critical milestone on the road to national healing. A documentary about the project process was also presented as part of the exhibition.

While anxious about coming to Cairns for the exhibition opening, the artists ultimately found it to be a very positive experience, one which boosted their confidence and self-esteem. The conference delegates were affected and energised by the creativity of the artists and the concept of ‘creative recovery’. Project coordinator, Dr Geraldine Dyer, spoke about how people from very different backgrounds, some from a very remote and disadvantaged community, became part of something which was ultimately much more powerful than the work of any of the individuals involved.

The participants are still reaping the benefits, with the artists continuing to produce quality work. Most have found the process to be therapeutic and an ongoing aid to recovery. The recognition they have received as artists from their communities has also reduced some of the stigma associated with mental illness. One of the artists is now a coordinator for Creative Recovery, and is involved in other community projects such as the reduction of cannabis use.

The health professionals have made art an essential part of their work practice, and Indigenous Art Centre managers have also begun to rethink the way they engage with artists experiencing mental health issues. So powerful was the inaugural exhibition at the 2008 Mental Health Week Conference, another was planned for the 2010 event. Healing Journeys has been a great success story – for the artists, the professionals involved, and their communities.
Partner feedback

As the final stage of the evaluation process, six key government partner representatives were interviewed to gain their feedback on the evaluation outcomes and recommendations, as well as ascertaining their interest in supporting BIA should it continue beyond 2011. (These partners form part of an external reference group which provides advice to BIA program managers on an ongoing basis.) They included representatives from:

- Department of the Premier and Cabinet
- Department of Environment and Resource Management (DERM)
- Department of Employment, Economic Development and Innovation (DEEDI)
- Department of Education and Training (DET)
- Department of Communities (DoC)
- Queensland Indigenous Arts Market and Export Agency

The interviewees recognised the overall strengths of BIA, as well as acknowledging the positive outcomes of the particular initiatives related to their individual portfolios. There was strong interest in continuing existing partnerships and strengthening relationships in areas of shared interest. Potential focus areas included:

- expanding merchandising opportunities by linking Indigenous artists to manufacturers (DEEDI)
- fostering enterprise development and restorative justice by supporting arts practices within corrective services programs (DoC)
- generating cultural enterprises and employment in remote regions by developing joint cultural and ecotourism ventures (DERM)
- boosting school attendance and retention rates by trialling instrumental music programs in remote communities (DET)
- developing viable career paths for Indigenous artists and arts and cultural workers through a more coordinated approach to education and training (DET).

The overall positive response to arts-led approaches to ‘closing the gap’ for Aboriginal and Torres Strait Islander communities was an acknowledgment of the successful outcomes of BIA to date and a recognition of the centrality of culture to Indigenous peoples.
Stylin' Up festival is supported by Backing Indigenous Arts through its Building Skills and Opportunities grants program 2008 and 2009. Photo: M-elly Nio, courtesy of human.
Building Skills and Opportunities

The BS&O program largely supports the supply end of the market chain by focusing on skill development for Aboriginal and Torres Strait Islander artists, young people, communities and organisations. It supports all art forms – visual arts, craft, design, dance, music, theatre, writing, new media, heritage, and community arts and cultural development – both traditional and contemporary.

The BS&O program supports three types of projects:

- **local projects** – short-term projects developed and managed by individuals, artists, communities, organisations or businesses. Projects are funded up to $20,000 for organisations or $10,000 for individuals
- **partnership projects** – initiatives with other government agencies, communities and organisations which deliver strong arts outcomes and may also contribute to broader social, cultural or education and training outcomes
- **strategic initiatives** – projects negotiated and managed by Arts Queensland and with a longer term strategic focus.

A good example of a large-scale, long-term partnership project is the three-year Lighthouse initiative between Arts Queensland and the DET. To be completed in 2010–11, this project will see Indigenous students from nearly 40 schools and training institutions around the state working with artists and arts organisations to explore and celebrate their culture.

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*a BS&O funding totals $3.43 million over the four years. $2.8 million (81.5 per cent) is allocated to projects, with the remainder allocated to program administration and promotion.*
Shining a light on Indigenous arts education

Music and dance teacher Paul Sampson is deeply committed to the value of the arts in education. Since 2004, he has been working with students at Yarrabah State School to help them tap into their creative spirit and connect with their Indigenous cultures. An hour’s drive from Cairns, Yarrabah is an Aboriginal community of approximately 3000, with an enrolment of just over 500 students at the school.

Paul’s focus has been on developing positive Indigenous images, and his students have presented performances they’ve created using traditional and contemporary techniques in partnership with local Elders. Paul says involving students in creative activity such as singing, dancing and composing is his core business: ‘Over the years, I’ve seen so many positive outcomes from the arts that greatly increase a student’s sense of self.’

Through BIA, groundbreaking work such as Paul’s has been shared with other school communities across Far North Queensland, including Darnley Island, Lockhart River, Aurukun, Kowanyama, Weipa, Cairns and Thursday Island, in partnership with the DET.

Cindy Hales, previously a Project Officer with the DET based in Cairns, said that students in geographically isolated communities appreciated the opportunities to experience the arts and meet artists and arts specialists, opportunities that many urban students and schools take for granted.

Says Cindy: ‘We’ve provided opportunities for students from different places to meet and share their work with others who are just as passionate and talented as they are. This, in itself, has been very exciting. The long-term outcomes will be a new creative collective in true FNQ style, with an emerging group of young artists practising creative entrepreneurship across all the arts.’

As at 31 January 2010, BS&O has supported 92 projects. The diversity of projects supported reflects the program’s flexibility and responsiveness in allowing artists and communities to choose art forms and activities which best align to their artistic and cultural needs and aspirations.

<table>
<thead>
<tr>
<th>BS&amp;O projects by artform area</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number</td>
</tr>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BS&amp;O projects by activity</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist-in-residence projects at multiple sites</td>
<td>11</td>
</tr>
<tr>
<td>Workshop, masterclass and mentoring programs</td>
<td>16</td>
</tr>
<tr>
<td>Exhibitions, including preparation for exhibitions</td>
<td>24</td>
</tr>
<tr>
<td>Performances, including festivals</td>
<td>13</td>
</tr>
<tr>
<td>Recordings, broadcasting and digital media</td>
<td>4</td>
</tr>
<tr>
<td>Community-based projects</td>
<td>8</td>
</tr>
<tr>
<td>Schools-based &amp; other activities with young people</td>
<td>11</td>
</tr>
<tr>
<td>Industry development projects</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>92</strong></td>
</tr>
</tbody>
</table>
The majority of BS&O activities have occurred in Far North Queensland. However, the program has supported a small number of professional development and showcase opportunities in Brisbane and some regional centres, seen as important for growing artist profile and reputation beyond Far North Queensland.

<table>
<thead>
<tr>
<th>BS&amp;O projects by location</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Brisbane</td>
<td>7</td>
</tr>
<tr>
<td>Regional, provincial &amp; remote Queensland centres</td>
<td>181 *</td>
</tr>
<tr>
<td>Interstate</td>
<td>2</td>
</tr>
<tr>
<td>International</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>195</strong></td>
</tr>
</tbody>
</table>

* Note: some projects had multiple locations, with the majority in Far North Queensland

Just under a third (28) of the BS&O projects funded to date had a direct relationship with other elements of the BIA initiative. While projects relating to CIAF represented just over half that number (17), the IAC network and Djumbunji Press were also able to enrich and expand their programs through BS&O funding, providing more opportunities for skills development and showcasing artists’ work.

Everyone surveyed commented favourably on the overall flexibility of the BS&O program, including the diversity of projects for both emerging and established artists; the capacity of the program to build on existing skills; and the program’s ability to address gaps left by other funding programs and service providers.

The majority of BS&O projects address more than one of the five outcome areas. As one survey respondent expressed it: ‘In this [arts and mental health] project, there were many good outcomes for the artists involved – livelihood, social inclusion and professional recognition’.

**Artistic outcomes**

Some of the greatest artistic benefits identified by BS&O participants include being able to mentor or be mentored by supportive professionals; exposure to new skills and practices; working and collaborating with other artists; and being showcased locally, nationally and internationally.

**Social and community outcomes**

In at least 12 instances, the BS&O program was a catalyst for activating more broad-reaching initiatives within communities. See, for example, the Healing Journeys project outlined on pages 12–13.

**Industry outcomes**

The 2008 Tanks Arts Centre music project is a great example of how BIA working with a local government partner – in this case the Cairns Regional Council – helped develop the careers of talented Indigenous musicians from Cairns, Cape York Peninsula and the Torres Strait Islands with an artist showcase and master class series.
**Shaping music careers**

Tanks Arts Centre in Cairns presented an artist showcase of some of the region’s hottest musicians, and delivered two master classes focusing on the key ingredients required for a successful career in the music industry. Dave Dow, Will Kepa, Gudju Gudju, Moses Warusam and The Medics performed at a showcase event on 28 November 2008. As well as inviting local audiences to come along, Tanks promoted the showcase to agents, bookers, festival directors and event organisers.

For the master classes, legendary Australian songwriter Don Walker (Cold Chisel) presented a workshop in song writing and performance, while the second workshop covered aspects of recording, publicity and promotion to help musicians to manage budgets and improve sales prospects. Tanks presented these master classes with industry partners, Australasian Performing Right Association and the Australian Independent Record Label Association.

Using their newly found industry connections, Will Kepa has performed at the opening of the 2009 Cairns Indigenous Arts Fair and Australian World Music Expo in Melbourne; The Medics at the 2009 Woodford Folk Festival and The Dreaming Festival; and Dave Dow at the 2009 Byron Bay Blues and Roots Festival.

**Economic outcomes**

Feedback from BS&O participants highlighted the program’s role in increasing employment opportunities and income, especially in remote communities; expanding their markets and audiences; and seeding a culture of creative enterprise.

From the sample of 40 completed outcome reports, BS&O provided (mostly) part-time employment and income to 469 artists and arts and cultural workers. This included work created from commissions, sales of work or performance fees; employment for project coordinators and facilitators (Indigenous and non-Indigenous); and, in a few instances, flow-on employment into other industries.

Analysis of project expenditure indicates that almost half the total project funding went directly to artists or other professionals, and over one-third went towards the costs of making or distributing the works produced. Less than 10 per cent was spent on administration. The following table provides an analysis of income for the 40 BS&O projects in the sample of completed outcome reports.

<table>
<thead>
<tr>
<th>Analysis of income for 40 BS&amp;O projects with completed outcome reports</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type of income</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>AQ funding</td>
</tr>
<tr>
<td>Earned income</td>
</tr>
<tr>
<td>Other funding</td>
</tr>
<tr>
<td>Own cash contribution</td>
</tr>
<tr>
<td>Own in-kind contribution</td>
</tr>
<tr>
<td>Sponsorship, fundraising &amp; donations – cash</td>
</tr>
<tr>
<td>Sponsorship, fundraising &amp; donations – in kind</td>
</tr>
<tr>
<td><strong>Total</strong></td>
</tr>
</tbody>
</table>
Earned income almost trebled in the second year of the BS&O program, largely due to sales and performance fees at CIAF. To some extent, the small-scale nature of BS&O projects, and their more developmental focus, has limited the applicants’ ability to attract large amounts of funding from single sources. However, the overall ratio of Arts Queensland funding to other sources of revenue (33 per cent in 2007–08 to 43 per cent in 2008–09) shows increased capacity to leverage other funding and contributions from multiple sources. Earned income, other funding and sponsorship all increased in the second year, and there is the potential to attract philanthropic income in future.

Organisational outcomes
The flexibility of the BS&O program has meant that artists, groups and organisations at different stages of development have been able to be accommodated. It has also meant that a wide variety of partnerships has been realised, with many benefits for participants including having the resources to broker partnerships with other agencies; the ability to attract further funding and support beyond the life of the project; and a means for non-Indigenous organisations to fulfill their community obligations.

While a number of partnership projects involved larger scale organisations and government agencies, the Mount Isa project below demonstrates how even a small community of artists in a remote area of the state was able to attract a local visitors’ centre as their long-term business partner.

Making a mark in Mount Isa

Mid-West, the Gulf and Beyond, an art show at Outback at Isa, proved to be an exciting window into the work of emerging local Indigenous artists. The exhibition opened as part of the 2008 NAIDOC Week celebrations, and featured work by Mornington Island and Normanton artists, as well as pieces by Indigenous artists from Mount Isa.

Coordinator and arts mentor, Cecile Felderhoff, was keen to track down hidden art stars from the area: ‘Everyone knows about Central Australian artists, but no one knows about artists from the Gulf. This is such a fertile area in terms of art and I believe we are only just beginning to skim the surface.’

Cecile organised for renowned artist, Margaret Henry, to deliver workshops with up to 25 artists to create works for the exhibition. Margaret also held workshops in Doomadgee.

The exhibition proved to be a great success. According to Brian Atherinos, manager of Outback at Isa, it was popular with visitors to his centre: ‘We have had organisations such as the Chamber of Commerce and the Royal Flying Doctor Service book two functions in the rooms where the art is on display. It has been very popular, with $7000 worth of work sold on the first night and in excess of $10 000 overall. The success of this show and earlier exhibits has made us decide to have a permanent gallery space at Outback at Isa.’
Backing Indigenous Arts Evaluation Report

Artist Mavis Ngallametta at Wik and Kugu Arts and Craft Centre, Aurukun. Photo: Michael Mazik
Indigenous Art Centres and hubs

IACs are community arts facilities that support Aboriginal and Torres Strait Islander artists by providing a space for arts practice and opportunities for training, education and enterprise. They also play an important role in maintaining and strengthening culture by serving as a meeting place for communities and Elders to share their knowledge and stories. The specific focus and use of art centres varies depending on the particular needs and interests of communities.

Currently, the IAC network supported through BIA comprises UMI Arts, 11 IACs and two hubs in the following locations:

- Erub Erwer Meta Art Centre (Darnley Island)
- Girringun Aboriginal Arts Centre (Cardwell)
- Hope Vale Arts and Cultural Centre
- Kuku Yalangi Dreamtime Art Gallery – Bamanga Bubu Ngadiminku (Mossman Gorge)
- Lockhart River Art and Cultural Centre
- Mornington Island Arts and Craft Centre – Mirndiyan Gununa
- Pormpuraaw Arts Centre
- Wik and Kugu Art Centre (Aurukun)
- Badu Island (in development)
- Kubin Moa Island (in development)
- Yarrabah (in development)

Hubs

- Gab Titui Cultural Centre Waiben (Thursday Island)
- We’num Aboriginal Corporation (Weipa)
- a third hub which is planned for Cairns

From a survey sample of 11 IAC Coordinators, when asked to describe their IAC in terms of its stage of development:

- six coordinators identified their IAC as ‘emerging’, that is, still in the early stages of development
- five coordinators identified their IAC as ‘consolidating’, that is, moving forward or repositioning after significant change.

All coordinators emphasised that IACs fulfill complex and multiple roles in communities and that the arts and cultural, community and economic benefits of IAC programs and activities are inextricably interrelated.

The development of artists is the greatest achievement ... It is more than an art centre. It helps support communities in a number of ways, including finding jobs for people, knowledge retention, employment, artist activity – it builds self-esteem and community solidarity. – IAC Coordinator

All IAC Coordinators identified the interrelationship between artistic, community, industry, economic and organisational factors as critical to the success and achievements of IACs. Of the five success factors, there is a particular correlation between the level of artistic quality and the capacity to generate income and employment opportunities.

The majority of IAC Coordinators identified ‘artistic’ achievement in terms of increased artist participation, increased creative output, new directions for the arts development program and the emergence of new talent or new styles. Artistic success was also described as positive media coverage, critical review of artists’ work, and artists participating in further training and skills development opportunities.
Coordinators of IACs in the consolidation phases (that is, with longer histories of operation) described the impact of exhibition success, securing commissions and consistent income streams as having a direct and tangible impact on artists’ skills, knowledge, motivation and attitudes which flowed on to increased value by the community. The ability to contribute to the wellbeing of families and communities builds esteem and positive perceptions of themselves as artists. Thus, these coordinators regarded demonstrable sales and incremental income generation for artists, families and their communities as a key motivator for all stakeholders, and claimed it is the most positive impact that IACs have in their communities.

The majority of IAC Coordinators identified ‘industry’ and ‘economic’ success as increased and sustainable local employment opportunities and career pathways for Indigenous artists. Evidence of increased sales through exhibitions, commissions and acquisitions by major collecting institutions builds momentum and encourages the increased participation of new and younger artists to engage with IAC programs and activities.

In 2008, the annual turnover of the 10 IACs which submitted reports was just over $4 million, half of which was government funding and half earned income, mostly from the sales of artwork. BIA represents around one-third of all government funding. The investment in salaries, wages and artist fees represents around 60 per cent of turnover. In 2009, turnover increased to $4.85 million, with the above funding ratios remaining much the same as 2008. There was slight drop in sales attributed to the global financial crisis.

In terms of employment, the following table shows the types of employment offered and the numbers employed in IACs in 2008 and 2009.

<table>
<thead>
<tr>
<th>Employment type</th>
<th>Number employed 2008</th>
<th>Number employed 2009</th>
</tr>
</thead>
<tbody>
<tr>
<td>Managerial</td>
<td>11</td>
<td>13</td>
</tr>
<tr>
<td>Administrative</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>Operational consultants</td>
<td>4</td>
<td>7</td>
</tr>
<tr>
<td>Arts workers</td>
<td>11</td>
<td>40</td>
</tr>
<tr>
<td>Trainee arts workers</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>Artists-in-residence</td>
<td>35</td>
<td>72</td>
</tr>
<tr>
<td>Artists</td>
<td>268</td>
<td>515</td>
</tr>
<tr>
<td><strong>Total employment</strong></td>
<td><strong>383</strong></td>
<td><strong>659</strong></td>
</tr>
</tbody>
</table>

The majority would be part-time employment opportunities, with the exception of some managers and administrative staff. Of those employed, 70 per cent were artists, with the remaining 30 percent made up of artist facilitators and administrative staff.

The majority of IAC Coordinators identified staff with new skills and better marketing and promotion as critical to ‘organisational’ success. The discussion about staffing focused predominantly on the role of coordinator and their administration support. Most coordinators pointed out that their level of skill, business savvy, industry connectivity and community stakeholder management is crucial in steering and shaping the success of an IAC, whatever its stage of development.
<table>
<thead>
<tr>
<th>Highlights for IACs under five outcome areas</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td><strong>2008</strong></td>
</tr>
<tr>
<td>Artistic</td>
</tr>
<tr>
<td>• 35 artists-in-residence initiatives in</td>
</tr>
<tr>
<td>multiple locations</td>
</tr>
<tr>
<td>• 6 artist development programs</td>
</tr>
<tr>
<td>• 5 communities supporting TAFE</td>
</tr>
<tr>
<td>programs</td>
</tr>
<tr>
<td>• Products produced: painting, sculpture,</td>
</tr>
<tr>
<td>casting, artefacts, weavings,</td>
</tr>
<tr>
<td>printmaking, ceramics</td>
</tr>
<tr>
<td>• 5 IACs managing direct retail sales</td>
</tr>
<tr>
<td><strong>2009</strong></td>
</tr>
<tr>
<td>• 72 professional artists employed</td>
</tr>
<tr>
<td>in artists’ residencies and arts</td>
</tr>
<tr>
<td>development workshops</td>
</tr>
<tr>
<td>• Products produced: ceramics, weaving,</td>
</tr>
<tr>
<td>sculpture, printmaking and film</td>
</tr>
<tr>
<td>• Exhibition ready program developed by</td>
</tr>
<tr>
<td>UMI arts</td>
</tr>
<tr>
<td>• 11 IACs attended CIAF 2009</td>
</tr>
<tr>
<td>Community</td>
</tr>
<tr>
<td>• 19 communities supported for</td>
</tr>
<tr>
<td>traditional dance</td>
</tr>
<tr>
<td>• 5 communities involved in weaving</td>
</tr>
<tr>
<td>exchanges</td>
</tr>
<tr>
<td>• 4 organisations involved in</td>
</tr>
<tr>
<td>language programs</td>
</tr>
<tr>
<td>• 7 dance groups attended Laura</td>
</tr>
<tr>
<td>Festival</td>
</tr>
<tr>
<td>• 4 IACs receiving Indigenous Cultural</td>
</tr>
<tr>
<td>Support funding</td>
</tr>
<tr>
<td>• Planning for 3 new IACs in 2010 –</td>
</tr>
<tr>
<td>two in the Torres Strait</td>
</tr>
<tr>
<td>• Feasibility study for Cairns Arts Hub</td>
</tr>
<tr>
<td>• 3 IACs receiving Indigenous Cultural</td>
</tr>
<tr>
<td>Support funding to develop</td>
</tr>
<tr>
<td>infrastructure</td>
</tr>
<tr>
<td>Industry</td>
</tr>
<tr>
<td>• 2 IACs with marketing plans and 8</td>
</tr>
<tr>
<td>in development</td>
</tr>
<tr>
<td>• 70 art exhibitions</td>
</tr>
<tr>
<td>• Delivery of 2 national initiatives –</td>
</tr>
<tr>
<td>Resale Royalty Scheme and Code of</td>
</tr>
<tr>
<td>Conduct</td>
</tr>
<tr>
<td>• 83 art exhibitions</td>
</tr>
<tr>
<td>Economic</td>
</tr>
<tr>
<td>• 4 new financial service consultants</td>
</tr>
<tr>
<td>engaged</td>
</tr>
<tr>
<td>• Funds secured from 5 Commonwealth and</td>
</tr>
<tr>
<td>4 state programs, plus one corporate</td>
</tr>
<tr>
<td>sponsor</td>
</tr>
<tr>
<td>• 28 people employed in professional</td>
</tr>
<tr>
<td>management and administrative positions</td>
</tr>
<tr>
<td>• 40 arts worker positions</td>
</tr>
<tr>
<td>• 515 artists supported</td>
</tr>
<tr>
<td>Organisational</td>
</tr>
<tr>
<td>• 4 coordinators in place for more than</td>
</tr>
<tr>
<td>2 years and 3 new ones appointed</td>
</tr>
<tr>
<td>• 4 coordinators undertaking professional</td>
</tr>
<tr>
<td>development</td>
</tr>
<tr>
<td>• 4 IACs with business plans, 5 in</td>
</tr>
<tr>
<td>development and 2 planned</td>
</tr>
<tr>
<td>• 4 managers undertaking management</td>
</tr>
<tr>
<td>courses</td>
</tr>
<tr>
<td>• Governance training in 5 centres</td>
</tr>
<tr>
<td>• Business planning by 8 centres</td>
</tr>
<tr>
<td>• 6 centres incorporated or re-</td>
</tr>
<tr>
<td>incorporated</td>
</tr>
<tr>
<td>Challenges and barriers</td>
</tr>
<tr>
<td>The majority of IAC Coordinators identified their greatest challenges as ensuring the continuity of IAC operations via sustainable funding, as well as the need for additional staff, facilities upgrades or expansion, and succession planning, particularly for artists. All IAC Coordinators identified a set of challenges related to living in remote Indigenous communities experiencing multiple disadvantages. Most coordinators reported that they find it challenging to manage community expectations. They are often negotiating the balance between developing the professional skills of artists and broader demands for the IAC facility to deliver community harm-reduction or diversionary activities.</td>
</tr>
</tbody>
</table>
They also reported the need to moderate unrealistic expectations from the community and artists by building their understanding of the arts industry. For example, IACs with artists who have national and international reputations find that new artists often have unrealistic and inflated pricing expectations of the market value for their work. Maintaining artists’ morale and continuing engagement with IAC activities is sometimes tricky if there are delays in payment during the commissioning process and expectations of ‘instant success’ are not met.

Coordinators identified logistical challenges such as increased freight and travel expenses as inherent aspects of the geographical isolation of IACs. To some extent, IACs rely on government subsidy to counteract these kinds of increased costs due to isolation to continue to provide opportunities for artists. For example, BIA funding has been used by several IAC programs to enable artists to travel to their exhibitions interstate and build their industry skill, knowledge, understanding and profile.

A number of coordinators reported that the capacity of IAC facilities is stretched, and many IACs cannot accommodate the number of artists who would like to use the facilities or provide space for visiting artists to undertake residencies. Suitable accommodation for IAC Coordinators (or the lack thereof) was cited as a barrier to successful attraction, recruitment and retention of coordinators.

Arts Queensland has conducted a comprehensive audit of the infrastructure requirements for IACs, including upgrades to and expansion of IAC facilities and accommodation for IAC Coordinators and visiting artists. The audit identifies $16.75 million in upgrades and new infrastructure prioritised as follows:

- $8.81 million – Priority 1: Immediate infrastructure required to stabilise operations (of which $0.84 million is already funded)
- $4.85 million – Priority 2: Infrastructure required in the medium term
- $3.09 million – Priority 3: Infrastructure in the future to support ongoing development and longer term goals.

Arts Queensland has provided the infrastructure audit to the Cultural Ministers Council to consider as part of a prioritised list of the capital works needs of the Indigenous visual arts sector nationally.

All IAC Coordinators described their need for on the ground support and network support to reduce isolation. A number spoke about the high risk of burnout for coordinators due to their complex role in juggling multiple responsibilities and sensitive local community politics. To this end, most coordinators considered the IAC Coordinator meetings to be important to building the IAC network capacity and capability, but had difficulty negotiating their workload demands to take the time out to attend. A number of them suggested that IAC network meetings should be used to develop strategies for addressing urgent matters such as the need to grow and mentor new cultural leaders and manage issues around authenticity, documentation and archiving.

Several coordinators identified the need and opportunity to leverage bulk purchasing power across the IAC network, particularly in relation to improving, standardising and simplifying financial systems, and also to assist all IACs in procuring artist management software. It was noted that Mornington Island IAC has a product that can be tailored, which includes authenticity certification, invoicing through to tracking sales and capturing important archival material.
Backing Indigenous Arts Evaluation Report

Artist Evelyn McGreen at Cairns Indigenous Art Fair 2010. Photo: David Campbell Photography
Djumbunji Press – KickArts Fine Art Printmaking Centre was opened in 2009 with funding through Backing Indigenous Arts.

Photo: David Campbell Photography
Djumbunji Press

Djumbunji Press – KickArts Fine Art Printmaking Centre commenced operations in March 2009. This printmaking centre was established in Cairns as a response to a lack of facilities for established Cairns printmakers, and an exciting new movement in Indigenous fine art printmaking, spearheaded by award-winning Aboriginal and Torres Strait Islander artists such as Billy Missi, Alick Tipoti and Brian Robinson.

Djumbunji Press is based on a partnership between Arts Queensland, KickArts and James Cook University. With a strong track record in supporting Indigenous artists in Far North Queensland, KickArts oversees the operations of the print centre. James Cook University provides a peppercorn lease for the facility, which is sited on its campus. The BIA initiative provides $1.6 million over four years to KickArts, with a reduction each year as earned income increases.

As part of its business planning, KickArts commissioned research that indicated the print market represented a significant source of affordable art. Indigenous artists form an important component of the print market, and Kick Arts is committed to increasing its support for Indigenous artists in Far North Queensland through access to Djumbunji Press and the KickArts Gallery.

Djumbunji Press is designed to be a studio space, a place for learning excellence in printmaking and a commissioner and supplier of new works on paper. As such, it provides a key piece of new Indigenous arts infrastructure for Far North Queensland, and has supported a mix of Cairns-based and outreach activities in remote Indigenous communities. These include workshops, training, residencies, and publishing and distributing new works of art.

Some of Djumbunji Press’s achievements over the past year include:

- appointing an arts coordinator from the Torres Strait to oversee studio operations
- developing Sting in the tail, the first exhibition of editions printed in 2009 with over 300 works created
- selecting 50 high quality works from the above to showcase at CIAF 2009 and mounting a complementary exhibition at KickArts Gallery, with total sales of $70,000
- wholesaling subsequent print runs of selected artists to commercial galleries and as well as entering prints into exhibitions, competitions and events across Australia
- providing leading artists with the opportunity to generate a body of work
- developing a series of high-quality catalogues as a way of sharing community stories and giving recognition to the artists’ successes
- participating in the 2009 Laura Dance Festival
- securing $200,000 in philanthropic funding to develop creative merchandise products and a number of smaller donations to support professional development activities.

Artistic outcomes

Workshops for professional and emerging artists activated the studio programs conducted in Cairns. The artist-in-residence program affords artists the time to develop new work, editioned and distributed by Djumbunji Press, and helps provide financial sustainability through the sale of these editions. Artists-in-residence also provided workshops for emerging and experienced printmakers in Cairns, and in seven remote Indigenous communities across Far North Queensland.

Social and community outcomes

The remote area workshops encouraged and invigorated dialogue and debate about issues of cultural importance and contemporary expressions of Indigenous culture. The development of
artwork continued to bring these important stories to the community at large, and showcased the rich and diverse cultures of Aboriginal and Torres Strait Islander peoples.

Industry outcomes

Djumbunji Press has significantly increased the number of artists supported by KickArts (currently 200) and offered greater opportunities to support sustainable arts practice through the sale of artists’ work.

Economic outcomes

Djumbunji Press has provided retail opportunities through the KickArts Shop and website, touring exhibitions, and sales to collecting institutions. Staff continue to facilitate strategic links with local, national and international arts markets and with the Cairns tourism sector.

Organisational outcomes

KickArts has developed a comprehensive business plan for Djumbunji Press. In addition to supporting a number of IACs and Indigenous arts groups, Djumbunji Press also negotiated the delivery of the printmaking subject to James Cook University students in 2010, and worked with TAFE in Cairns to develop course delivery for its 2010 program.

However, the first year of operations has not been without its challenges, including meeting artists’ expectations of up-front payment, and gaining their commitment to produce bodies of work prior to sale. High travel costs to remote communities have limited the scope of outreach activity, although there has been some additional support through BS&O funding.

A recently established commercial enterprise based in the Cairns CBD, Canopy Arts Centre, has contributed to improving the profile and income of local Indigenous artists in Far North Queensland. Canopy has created some competition for KickArts for more established artists and sales revenue. The emergence of Canopy will mean some repositioning for Djumbunji Press as it aims to grow the skills and profiles of the next wave of emerging artists to increase its revenue earning potential. The ongoing viability of Djumbunji Press requires increased use of its facilities, diversified revenue streams, and stronger relationships with industry networks and other program elements of BIA.

With the Queensland and Australian governments’ commitment to reinvigorating the tourism market in centres such as Cairns, and with CIAF now a well-established and respected marketplace in Far North Queensland for Aboriginal and Torres Strait Islander art, there are likely to be some new and exciting opportunities emerging as the tourism market improves.

Tourism in Cairns and Far North Queensland currently stands at over 2.2 million visitors per year, of which almost half are from overseas. The tradition of ecotourism and cultural tourism represents an opportunity for Djumbunji Press and the KickArts Shop. In particular, as wet weather cultural facilities, (they) provide an alternative to the outdoor activities of rainforest and reef.

Rae O’Connell – Director, KickArts
Commercial galleries, such as Melbourne’s Alcaston Gallery, exhibit and sell work at Cairns Indigenous Art Fair. Photo: David Campbell Photography
Gary Namponan, Ku (yellow camp dog), 2006. Acrylic and natural ochres on milkwood. Private collection. Photo: Michael Marzik
Cairns Indigenous Art Fair

Goals and strengths
CIAF, held from 21–23 August 2009 at the Tanks Arts Centre, was organised by Arts Queensland in collaboration with key partners. The second CIAF was held from 20–22 August 2010 at the Tanks Arts Centre and Cairns Regional Gallery.

CIAF has five key goals, which are to:
- celebrate contemporary and traditional Aboriginal and Torres Strait Islander arts in Queensland
- contribute to the development of a market for Queensland’s Aboriginal and Torres Strait Islander arts
- provide an effective gathering for industry development, professional development and networking
- promote ethical practice in the Aboriginal and Torres Strait Islander arts industry
- demonstrate the potential to become a significant event on the national art calendar.

A unique selling point of CIAF has been the integration of a range of program elements, including an art fair incorporating Indigenous Art Centres and commercial galleries; a curated selling exhibition; a performance and workshop program; and an industry symposium. In its first year, artistic and social and community outcomes were the major achievements. Somewhat unexpectedly for an inaugural art fair launched during a global financial crisis, CIAF also made good progress in terms of economic outcomes, and laid a solid foundation for contributing to industry development.

Evaluation process
Evaluations were conducted on the overall effectiveness of CIAF in both 2009 and 2010 with respect to the same five interrelated outcome areas. Quantitative and qualitative data were collected for analysis, supported by surveys and interviews with key stakeholders. Economic Associates Pty Ltd was also contracted to conduct a cost-benefit analysis of CIAF in 2010.
Tracking baseline data

The 2009 evaluation recommended key datasets continue to be gathered each year to track the progress of CIAF. Overall, findings indicate that CIAF 2010 built on the success of the inaugural event and continued to produce strong results in key areas.

<table>
<thead>
<tr>
<th></th>
<th>2009</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Number of attendees</strong></td>
<td>Over 10 000 at core CIAF event, and over 1800 at CIAF satellite events</td>
<td>Over 10 500 at core CIAF event, and over 9000 at CIAF satellite events</td>
</tr>
<tr>
<td><strong>Number of artists participating</strong></td>
<td>242 visual and performing artists</td>
<td>266 visual and performing artists</td>
</tr>
<tr>
<td><strong>Total value of sales</strong></td>
<td>Over $500 000</td>
<td>$732 000</td>
</tr>
<tr>
<td><strong>Contribution to Far North Queensland economy through tourism, contracting of businesses and employment</strong></td>
<td>Tourism expenditure: $624 920</td>
<td>Tourism expenditure: $1 830 119</td>
</tr>
<tr>
<td></td>
<td>Contracting of local businesses: $305 400</td>
<td>Contracting of local businesses: $603 398</td>
</tr>
<tr>
<td></td>
<td>Local employment: 12 positions</td>
<td>Local employment: 24 positions</td>
</tr>
<tr>
<td><strong>Involvement of Aboriginal and Torres Strait Islander people in delivery of CIAF</strong></td>
<td>8 Aboriginal and Torres Strait Islander people employed</td>
<td>18 Aboriginal and Torres Strait Islander people employed</td>
</tr>
<tr>
<td><strong>Number of sponsorships and partnerships</strong></td>
<td>12 sponsorships with businesses and media outlets</td>
<td>18 sponsorships with businesses, media outlets and a university</td>
</tr>
<tr>
<td></td>
<td>3 other state and federal government agencies contributing funding</td>
<td>7 other state and federal government agencies contributing funding; and 2 local and state government agencies contributing in-kind support</td>
</tr>
</tbody>
</table>

Key outcomes

Major successes over the two fairs include consistent attendance rates, increased sales, strong public education outcomes, increased involvement of Aboriginal and Torres Strait Islander people, and solid outcomes for exhibitors and artists who participated in the inaugural CIAF.

Artistic outcomes

CIAF demonstrated its potential to become a significant art event on the national arts calendar. It increased the profile of Indigenous art from Queensland by attracting visitors and collectors from interstate and overseas, as well as significant national media coverage. Over 95 per cent of participants surveyed in 2009 and 2010 rated the event as excellent or good. Several exhibitors, collectors and curators made a range of comments relating to the quality of artwork. Noted strengths included printmaking (in particular Torres Strait prints), carving and sculptures, baskets and weaving, and the curated exhibition at Cairns Regional Gallery in 2010. Artists who participated in 2009 also highlighted positive outcomes since the inaugural fair, including new showcasing opportunities and industry networks, increased profile and popularity, opportunities for overseas travel, and inspiration feeding their artistic practice.
Social and community outcomes

In showcasing a diverse range of high-quality, traditional and contemporary Queensland Indigenous art to local and national audiences, the event generated positive community support and spirit. The largest number of visitors at both events has come from Cairns and North Queensland. From a public education perspective, the percentage of attendees surveyed citing increased understanding of Aboriginal and Torres Strait Islander arts and cultures increased from 66.5 per cent in 2009 to 85.1 per cent in 2010.

Industry outcomes

Artists benefited from the opportunity to promote their work in a best practice forum, see the work of, and meet with, other artists, and make new industry contacts. Dealers were introduced to new artists and audiences. Participants in the targeted Collectors and Curators Program introduced in 2010 provided very positive feedback about their experience, citing outcomes such as purchase of works, formation of new relationships, increased knowledge about Indigenous art and new business opportunities. 100 per cent of participants at the National Indigenous Theatre Forum and 84.6 per cent of participants at the Indigenous Dance Forum rated them as excellent or good, highlighting the broader arts development outcomes of staging targeted industry programs as adjuncts to CIAF.

Economic outcomes

CIAF contributed to the development of a viable market for Queensland’s Aboriginal and Torres Strait Islander arts. Over $1.32 million worth of art was sold at CIAF in 2009 and 2010, with IACs and artists also reporting further commissions and exhibition opportunities as a result of their work being seen at CIAF. In 2010, CIAF was cited as the main reason for coming to Cairns for 41.1 per cent of attendees surveyed who were not from the local community, which is significant economically in the context of a tourism downturn in Far North Queensland. There was also a notable increase in the percentage of attendees purchasing artworks, from 14 percent in 2009 to 21 per cent in 2010. 77.8 per cent of dealers surveyed in 2010 indicated at least some or all of their sales were made only because they participated in CIAF.

Organisational outcomes

CIAF was a professionally delivered event which provided a solid foundation from which to grow the event in future. The event promoted good governance practices and positive partnerships between government, industry and community. The number of Aboriginal and Torres Strait Islander staff involved in staging the event increased from eight in 2009 to 18 in 2010.

Future considerations

The 2010 evaluation highlighted some key areas for future decision-making, including frequency of the event and venue. An option of holding CIAF biennially has been raised as a way of maintaining quality supply of artwork, while an annual event has the advantage of keeping momentum. Venue options include retaining the Tanks Arts Centre as the sole venue for the art fair, shifting to a two-site model, or transitioning the whole fair to a CBD venue.
What participants and attendees have said about CIAF

It made me feel like I had put wings on and I was flying. Now I’ve seen it, when we went back to the community we were really inspired. We said we’ve got it inside us, now we’re going to put it into our artwork. – Artist

I am the carer of some Aboriginal boys who are from outside Cairns. This event helps them learn about their culture and where they are from, as well as helping me understand more about their culture. – Community member

Access to the market and economic opportunity was one of the objectives, but for the artists and for me it was an enriching experience in other ways. We are learning about ourselves through the art. It was an enriching experience in a holistic sense, it exposed Indigenous art to non-Indigenous people and buyers … it led to a great respect for Indigenous culture. We all, as a community, learn more through such events. We understand each other better. – Traditional Owner

Involvement by artists was especially significant and rare. At other art fairs, artists are rarely even sighted! And to have them not only at stands but often involved in or totally running stands was excellent. – Stall holder

[CIAF] was a demonstration of the significance of Cairns as a centre for Aboriginal and Torres Strait Islander art. It also put Aboriginal and Torres Strait Islander art and culture at the centre of what the region was celebrating in its annual festival; something that had never occurred previously and was long overdue. And it also has the potential to grow as a major contributor to the economy of the region. – Val Schier, Mayor of Cairns Regional Council
Artists Lisa Michl and Tony Albert at Cairns Indigenous Art Fair 2009. Photo: David Campbell Photography
Building on success

The first two-and-a-half years of BIA have been successful in achieving results against the five outcome areas and provided a solid foundation for the program’s future. It is critical that any growth occurs in a sustainable way, requiring consolidation of current achievements, planning for any phased expansion and building Queensland’s Indigenous arts industry capabilities over time.

Four years is the first stage of what is a longer journey, building on similar experiences in other Australian states and territories where, for example, support for Indigenous Arts Centres spans 30 to 40 years. The ultimate success of BIA will rely on the creative talents and skills of the state’s Aboriginal and Torres Strait Islander artists and cultural organisations, and also on the ability of government to offer a platform of stable resourcing and infrastructure on which they can grow and thrive.

The BIA program is currently funded until 30 June 2011. Based on the evidence in this evaluation report and the CIAF evaluation reports, and supported by the research that contributed to the program’s development, there is a strong case for recurrent funding of key elements of BIA to achieve the full promise of a sustainable Indigenous arts industry in Queensland.

The program has strengthened Queensland’s Aboriginal and Torres Strait Islander arts industry and improved its success in national and international markets, and also demonstrated results in addressing disadvantage and supporting reconciliation. BIA has the potential to become a key plank in the state’s continuing efforts to ‘close the gap’ for Aboriginal and Torres Strait Islander Queenslanders.

The critical success factors of the BIA initiative to date should inform the remainder of the program and underpin any extension beyond 2010–11:

• **viability** – the provision of dedicated and targeted funding is crucial to building the sustainability of Queensland’s Indigenous arts industry. The current momentum and successes in visual arts and craft in Far North Queensland provide a basis for replication in other art form areas and regions, and increased employment opportunities via the arts.

• **flexibility** – responsiveness to opportunities as they arise is essential. The capacity to develop tailor-made programs for artists and communities and take advantage of market development and partnership opportunities enhances the program’s impact and relevance.

• **integration** – ensuring strong interconnections between all four programs (as essential links in the supply chain) means BIA maximises outcomes and increases the return on investment.

• **infrastructure** – fostering collaboration with other levels of government, the private and community sectors to invest in operational and capital infrastructure positions Queensland’s Indigenous arts industry to be more nationally and internationally competitive.

• **capability** – continuing to develop business and governance capacity as well as artistic skills and competencies, is fundamental to growing a strong Indigenous arts economy. Improving skills, industry knowledge and networks will increase employment options, as will forging stronger links between BIA and the education and training sectors.

New opportunities – the wider context

Since its inception, the most consistent feedback received relates to BIA’s current focus on Far North Queensland, resulting in frequent requests to expand the program to other parts of the state. The response represents a validation of the return on the current investment in BIA, and suggests an expanded investment will see other Aboriginal and Torres Strait Islander artists and communities achieving similar positive outcomes and recognition. This process could be staged by expanding some elements of the program statewide in the shorter term, with others to follow.
later. The BS&O program, for example, is well designed to build the local capacity needed for larger future investments.

BIA has acted as a catalyst to reposition and strengthen Aboriginal and Torres Strait Islander arts in Far North Queensland, demonstrating the untapped demand for authentic Indigenous arts and culture and the capacity to deliver artistic, industry, economic and community outcomes. BIA is an integral part of the arts portfolio’s broader Aboriginal and Torres Strait Islander Arts Strategy which aims to:

- raise cultural awareness and knowledge
- support arts development
- protect and strengthen culture
- increase employment and training.

The next step is to connect the innovation and successes in Far North Queensland with other parts of Queensland’s arts and cultural infrastructure – our arts statutory bodies, major festivals, Screen Queensland, and training organisations such as ACPA and the Brisbane Indigenous Media Association.

BIA has provided many examples of successful collaborations:

- Queensland Music Festival’s Black Arm Band opening event on Thursday Island beamed into the heart of Brisbane
- State Library of Queensland’s Indigenous Knowledge Centres’ Culture Love program providing workshops, after school and vacation programs, and the CIAF children’s program
- public art commissions such as the Queensland Rail Tilt Train project through the art+place program.

The State Library of Queensland, Queensland Museum and Queensland Art Gallery/Gallery of Modern Art play a key role in cultural maintenance and raising cultural awareness in the wider community.

Another area ripe for expansion is Indigenous performing arts, for example:

- theatre – Indigenous Theatre Fund, CIAF National Indigenous Theatre Forum and BS&O projects positioning Queensland nationally as a hub for dynamic Indigenous theatre and storytelling
- dance – CIAF Indigenous Dance Forum, the strength of ACPA’s dance program, and QPAC’s links with Bangarra Dance Company all offer opportunities to grow Queensland Indigenous dance artists and choreographers
- contemporary music – BS&O recording and marketing projects with Far North Queensland Indigenous musicians, market and touring opportunities through the Groundswell program and WoMex need further development.

The next career development step for many Aboriginal and Torres Strait Islander performing artists in Far North Queensland and beyond is to plug into new markets through festivals and touring circuits, and to continue their training in Cairns or Brisbane through organisations such as ACPA.
Recommendations

The following recommendations are provided as directions for the future development of BIA.

Maintenance and expansion of BIA
1. Extend BIA for an additional four years plus four years (2011–12 to 2014–15 and then 2015–16 to 2018–19).
2. Identify additional funding through expanded partnerships and the budget process.

Program structure and reach
3. Retain the three program areas of IACs and hubs, BS&O, and CIAF.
4. Introduce a new program area – Indigenous performing arts – to further develop Indigenous dance, theatre, storytelling, contemporary music, touring circuits and festivals.
5. Extend the BS&O and Indigenous performing arts programs statewide without diminishing the current level of investment in Far North Queensland.

Indigenous Art Centres and hubs
6. Introduce recurrent funding for the IAC program to ensure long-term sustainability of IACs and hubs.
7. Establish a significant capital works program for IACs and seek partnership funding from the Australian Government.
8. Introduce triennial funding arrangements for IACs that meet a viable operational threshold.
9. Support the formation of a coordinating body for IACs to undertake collaborative marketing, coordinated branding and support services.
10. Establish a Cairns hub to support local and visiting artists.

Education and training
11. In partnership with the Department of Education and Training, establish a coherent and structured education and training program in areas such as arts development and administration, curation, cultural interpretation, event management and business skills, merchandising and marketing.
12. Expand the Aboriginal Centre for Performing Arts’s capacity to deliver programs in Far North Queensland and to extend pathways for its students and graduates.

Expanding national and international markets
13. Maintain and extend national and international market development activities, including residencies, tours and partnerships with galleries and museums.
14. Ensure BIA is aligned with Queensland Indigenous Arts Market and Export Agency’s market development and export activities, and vice versa.

Whole-of-government and arts portfolio partnerships
15. Negotiate the commitment of state government agencies to allocate resources to arts-based initiatives that deliver social, community and economic outcomes.
16. Encourage arts statutory bodies, major festivals and Screen Queensland to further develop their Indigenous collections, exhibitions, performances, programs and engagement with Indigenous communities.
Education Queensland’s FNQ REACH program has participated in arts education activities for children at the 2009 and 2010 Cairns Indigenous Art Fair. Photo: David Campbell Photography