

**Senate Standing Committee on
the Environment,
Communications, Information
Technology and the Arts**

**Inquiry into the Indigenous
Visual Arts and Craft Sector**

**Queensland Government
Submission**

27 November 2006

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Executive Summary

The Queensland Government welcomes the Senate Environment, Communications, Information Technology and the Arts Committee Inquiry into Indigenous Visual Arts and Craft, and in particular, the opportunity the inquiry affords to advance this important cultural industry.

This submission seeks to highlight the unique and distinctive styles of Queensland's Cape York and urban aboriginal artists, and its Torres Strait Islander communities, and to canvas the steps necessary to build an industry which has the potential to confer economic, social and cultural benefits on Indigenous communities.

The Submission makes recommendations for improvement of the current arrangements for support of the industry. These include: a stronger national policy and co-ordination framework specific to this industry, together with long-term investment in infrastructure, education, training and participation in the arts. It also argues that national policy needs to recognise the broad range of indigenous arts practice; the significant social and cultural benefits of indigenous arts and craft practice; and the differing needs of remote, regional and urban indigenous communities and individuals. The need for much improved statistical data on the industry is highlighted. The submission proposes that, with respect to ethical conduct in the industry, the Government adopt the recommendations of the Myer Report (the Contemporary Visual Arts and Craft Inquiry undertaken by Rupert Myer in 2002) on copyright and intellectual property, and adopt the new ethical guidelines for the indigenous arts industry being developed by National Association of Visual Artists.

Queensland has the second largest state population of Indigenous Australians and is unique in being the home of two Indigenous cultures. Aboriginal people and Torres Strait Islanders have strong and diverse cultures, languages and traditions. Each contributes significantly to national and international recognition of Queensland's unique identity.

The Queensland Government celebrates and promotes these cultures and supports the Indigenous visual arts and craft industry through its arts funding and related programs. The State Government recognises that Indigenous practitioners may face the added complexities of social and economic disadvantage and, in many instances, geographical isolation, and is committed to funding Indigenous arts and craft practice for both its economic market value and its broader social and cultural benefits to Indigenous people and communities.

While Queensland practitioners have enjoyed significant successes at an international level, Queensland broader industry development has progressed more slowly than in other States, as a consequence of the differing comparative levels of funding historically provided to the sector.

Industry capacity and sustainability and the marketing and export of quality Queensland Indigenous art are both central drivers of current policy formation and funding in Queensland. These issues are strongly reflected in the

Queensland Government's *Arts Industry Sector Development Plans 2006-2009* and the *Indigenous Arts Industry Strategy*, under development by Arts Queensland.

This Parliamentary Inquiry into the Indigenous visual arts and craft industry is timely. The Queensland Government is very keen to work with the Australian Government to address the needs of the Queensland Indigenous visual arts and craft industry in a focused and coordinated way.

There are already overarching frameworks in place in the bilateral *Agreement on Aboriginal and Torres Strait Islander Service Delivery 2005-2010* and in the *Partnerships Queensland Framework 2005-2010*. Culturally appropriate, targeted action plans with clear milestones and dedicated resources will promote confidence and ensure profitable change.

The historical lack of a coordinated policy for Indigenous Visual Arts and Craft has limited bilateral understanding of the principles driving arts policy and funding in this arts area. Changing policy and administrative arrangements at Federal level have compounded this issue and have brought the perennial need for the coordination of government policy and support to the fore. The Queensland Government recognises the Cultural Ministers Council's adoption of the Framework for National Cooperation in Arts and Culture which includes Indigenous arts and culture as a priority area.

The Australian Government's support has historically focussed on Indigenous arts and craft from the Northern Territory and Central Australia to the point where it is considered synonymous with Australian Indigenous art in national and international contexts. This focus does not reflect the full scope of practice throughout the country, and specifically in Queensland where there is a strong diversity of work from the mainland and the Torres Strait as well as from urban centres.

The Queensland Indigenous Arts Marketing and Export Agency (QIAMEA) was established by the Queensland Government in July 2003. QIAMEA's vision is to work to ensure that Queensland is recognised internationally and nationally as a source of high-quality, innovative and unique Indigenous arts. QIAMEA's work is guided by an Indigenous-majority Advisory Board. QIAMEA operates within the Trade and International Operations Division (TIO), Department of State Development and Trade (DSDT).

In response to trends in the national and international arts markets QIAMEA has focused its activities on the marketing and promoting the *strengths* of Queensland Indigenous arts in the target markets of Europe and North America. These strengths are currently in the Visual Arts. Traditional and contemporary works by the Indigenous art communities of Lockhart River (painting), Aurukun (wood sculptures), Mornington Island (painting), the Torres Strait Islands (print-making) and cutting-edge urban Indigenous artists (painting, sculpture and new media) have been well received by the market.

Australia is well-known internationally through its burgeoning film culture and its visual arts practice and product. This is evident through the regular appearance of our actors, directors and cinematographers in mainstream and arthouse movies worldwide and more recently through the growing exposure of our visual artists, especially our Indigenous artists, in overseas commercial galleries and major art museum exhibitions. The work of Queensland contemporary Indigenous artists such as Tracey Moffatt, Judy Watson, Gordon Bennett, Fiona Foley, Denis Nona, Rosella Namok and Richard Bell have featured in both the United States and European markets.

Put simply, in the context of the industry, Queensland Indigenous art is poised to be the 'next big thing' in cultural export from Australia to the United States and European markets. Queensland's market position presents a unique investment opportunity for the Australian Government to refresh both the greater world appreciation of Aboriginal and Torres Strait Islander art and to actively stimulate the economic development of the Australian cultural sector generally and Indigenous communities and artists specifically. It also offers the opportunity to redress historical bias.

The Queensland Government is open to a stronger cultural and economic partnership with the Australian Government that has as its basis both cultural respect and leadership and economic sustainability.

Recommendations

Recommendation 1: Infrastructure

That the Australian Government make a long-term commitment to Indigenous visual art and craft industry infrastructure including arts centres as core forms of infrastructure and cultural enterprises as well as human resources, based on the principles of sustainability outlined in Table 2 of this submission.

Recommendation 2: State/Federal Coordination

That the Australian Government commit to a collaborative and coordinated approach to policy development and funding for existing and future Indigenous visual art and craft initiatives, as has occurred with the Visual Arts and Craft Strategy (VACS).

Recommendation 3: Recognition of Queensland's Unique Indigenous Cultures

That the Australian Government recognise the diversity of Indigenous visual art and craft practice and product unique to Queensland's Aboriginal and Torres Strait Islander cultures.

Recommendation 4: Recognition of Different Needs

That the Australian Government recognise the different needs of remote, regional and urban Indigenous communities and individuals and the comparative stages of development of the states in negotiating future bilateral policy development and funding agreements.

Recommendation 5: Data Collection

That the Australian Government promote the gathering and distribution of detailed statistical data to adequately assess the size and scale of the Indigenous visual art and craft sector to inform future policy and program design.

Recommendation 6: Recognition of Social, Economic and Cultural Benefits of the Indigenous Visual Art and Craft Sector

That the Australian Government recognise the role of Indigenous arts centres and visual arts and craft activity as a key means of building cultural strength and retention providing a vehicle for intergenerational transfer of traditional knowledge.

Recommendation 7: Ethical Conduct

That the Australian Government adopt the recommendations of the Myer Report regarding copyright and intellectual property and adopt the new ethical guidelines for the Indigenous art industry to be completed by the National Association for the Visual Arts.

Recommendation 8: International Marketing

- (a) That broader Australian international marketing efforts particularly campaigns aimed at promoting the distinct character of Australian Indigenous art, provide the opportunity for agencies such as QIAMEA to reinforce the overall message while highlighting the uniqueness of Queensland Indigenous art.
- (b) That in the arts markets of Europe and North America and in the development of collaborative partnerships with international stakeholders there would be significant benefits to be obtained through:
 - more leadership from the Commonwealth in framing policy at the national level and building relationships and networks within the Indigenous arts industry;
 - strengthening the domestic export infrastructure for the Indigenous arts industry and the programs to assist the export readiness of artists
 - better integration of the resources being deployed to support the international expansion of Australia's Indigenous arts
 - emphasis on the key alliances that support the international promotion of Indigenous art notably, the Australia Council, the Department of Foreign Affairs and Trade and Austrade
 - closer collaboration in the development and implementation of promotional activities

Recommendation 9: Resale Royalties

That the Australian Government endorse support for financial returns to artists in particular continued investigation into and adoption of workable systems for forms of 'droit de suite' - resale royalties - to visual artists and craftworkers.

Body of Submission

Introduction

The Indigenous visual arts and craft sector in Queensland is a vibrant cultural and economic enterprise which has produced some of Australia's best known and most critically and financially successful visual artists such as Rosella Namok, Dennis Nona and Judy Watson. Queensland has produced dynamic artistic communities in Aurukun, Mornington Island, Lockhart River and Kubin Village, Moa Island, in the Torres Strait. A conspicuously large number of Australia's most prominent urban Indigenous artists are from Queensland including Tracey Moffatt, Gordon Bennett, Richard Bell and Fiona Foley. A variety of artists' initiatives are also taking shape in urban areas including ProppaNow (Brisbane/South East Queensland), Campfire Group (Brisbane/South East Queensland), Blackout Collective and Saltwater Murriss Collective (Stradbroke Island).

Queensland's strong urban Indigenous art requires further coordinated support to capitalise on the momentum established by our exceptional artists. This support would be targeted specifically for Indigenous Artist Run Initiatives and for export and marketing urban Indigenous art and craft.

Culturally appropriate, targeted action plans with clear milestones and dedicated resources will promote confidence and ensure profitable change.

The following factors must form the basis of our shared discussions and negotiations:

- recognition and promotion of the broader social, economic and cultural benefits of funding arts and craft practice and a commitment to Indigenous arts centres as core forms of infrastructure and as broader cultural enterprises
- commitment to coordinated government policy development and funding across government departments (multiple coordinated funding schemes)
- appropriate funding and a long-term commitment to promoting visual arts and craft practice and arts administration by Indigenous practitioners
- recognition of the diversity of Indigenous arts and craft practice and product and the tailoring of support for a variety of arts practices ranging from cultural tourism merchandise through to fine art painting and arts and crafts for export
- recognition of the different needs of remote, regional and urban Indigenous communities and individuals

- the need to address education and training through better utilisation of skills existing in communities and greater Indigenous participation in museums and galleries
- the development of opportunities for appropriately qualified Indigenous curators
- cooperative data collection and knowledge sharing about the size and nature of the Indigenous visual arts and craft industry
- the need for consistent ethical commercial dealing in Indigenous art, ensuring the authenticity of works and the appropriate payment of individuals and communities
- coordinated, targeted, strategic and long term sustainability through the Framework for National Cooperation in the Arts and Culture endorsed by the Cultural Ministers Council in September 2006.

A Profile of the Queensland Indigenous visual arts and craft industry

Urban Indigenous art

About 20 years ago Queensland began to establish its position as the source of the most widely respected Indigenous urban art movement in Australia. Queensland has been home to some of Australia's most successful and high-profile Indigenous artists and who have been at the forefront of the rise of urban Indigenous art. Queensland-based Fiona Foley, Avril Quail and Arone Meeks were an integral part of the establishment of the influential Boomalli Aboriginal Artists Cooperative in Sydney in 1987 which gave voice to urban Indigenous identity in the public sphere and market place alongside the flourishing Central and Western Desert Aboriginal painting movements. Queensland Indigenous artist Ron Hurley (1942-2002) also played a key part in the Australian Indigenous art industry's development beginning in the 1960s¹.

Just as Western desert canvases and bark paintings from Arnhem Land have revealed the cultural vitality of the Northern Territory, the work of Indigenous artists in Queensland cities and towns now help to define the profile of this state. These artists have established major international profiles in the Visual Arts. For example the filmmaker and photographer Tracey Moffatt is arguably one of Australia's most successful international artists. Since 1989 she has had over 50 solo exhibitions throughout the world. Her films have been screened at the Cannes Film Festival, France, the Dia Centre for the Arts,

¹ In 1993, as artist and cultural ambassador Ron Hurley travelled with the watershed international survey exhibition 'Aratjara, Art of the First Australians: Traditional and Contemporary Works by Aboriginal and Torres Strait Islander Artists' which toured Germany, England and Denmark.

New York and the National Centre for Photography, Paris. In 2006, a major retrospective of her work was held in Italy. A graduate from the Queensland College of Art, and founding member of the Boomalli Aboriginal Artists Cooperative, Sydney, the artist divides her time between Queensland and New York each year. Artists such as Gordon Bennett and Fiona Foley have established strong international reputations. For example, Gordon Bennett's work has had representation in biennales in Sydney, Venice, Kwangju, Shanghai and Cuba, and in major exhibitions of contemporary art in the United States, the United Kingdom, Germany, Austria, Prague (Czech Republic), Italy, Denmark, Canada, South Africa and Japan. Fiona Foley's work has been included in major institutional exhibitions of Indigenous art in Europe and the United States and in 2003, she was the only Australian artist to have been invited to show at the Whitney Museum of American Art in New York.

2006 Clemenger Contemporary Art Award winner, Judy Watson, has represented Australia at the Venice Biennale in the Australian Pavillion. As part of one of the highest-profile commissions on the international stage in recent history, Watson was one of a number of Indigenous artists commissioned by the French government to produce the unique, Australian Indigenous works at the Musée du Quai Branly in Paris. The Musée is a cultural facility dedicated to the cultures of Indigenous peoples from a number of continents, and part of a diplomatic collaboration between the Australian and French Governments, curators from the Musée du Quai Branly, the National Gallery of Australia and the Art Gallery of New South Wales.²

There is a remarkable diversity among Queensland Indigenous artists. The washed-on veils of colour in Judy Watson's paintings are simultaneously aerial views and detailed archaeological studies of the land. The scabrously funny statements painted across pictures by Richard Bell are relentless attacks on hypocrisy. Gordon Bennett's conceptual approach to painting has influenced the way art theory is taught at tertiary level throughout Australia. All these artists are important for the way they highlight the intellectual and political strengths of Indigenous Australian culture.

Industry intelligence is showing Queensland Indigenous art, including art of the Far North region, is gaining market interest as the 'next trend' following the success of the Papunya Tula artists and subsequent Central and Western Desert schools.

Artist-Run Initiatives (ARIs)

Support for Indigenous artists run initiatives is a key factor in the development of urban Indigenous arts practice. Funding for artist-run initiatives has emerged as a focus area through Visual Arts and Craft Strategy (VACS) 2004-2007 and also in recent consultation with the industry in developing Queensland Government Arts Industry Sector Development Plans 2006-2009. Arts Queensland funding for Indigenous artists collectives has included Campfire Consultancy – now Fireworks Gallery, Queensland Indigenous

². *Aboriginal Art and the French*, Caruana & Reid Fine Art, 2006 www.michaelreid.com.au

Artists (Aboriginal Corporation) in the mid 1990s and artist-run initiatives such as ProppaNow and Blackout Collective.

Arts Queensland also consistently funds mainstream infrastructure that provides support for Indigenous practitioners such as the Institute of Modern Art and Craft Queensland. KickArts in Cairns and Umbrella Studios in Townsville are emerging as key players in Far North and North Queensland respectively.

Regional centres - Indigenous art and craft

There are many Indigenous artists living and working between their communities and Cairns and Townsville, with some settled permanently in these regional centres, particularly Cairns. Many of the non-Indigenous arts organisations in Cairns are actively involved in assisting and working with these artists and communities such as KickArts mentioned above.

Regional remote Indigenous art centres

Far North Queensland (FNQ), the Gulf and the Torres Strait

In the Torres Strait and Cape York, a total of 39 arts projects, including art centres which had received some form of government support over the last five years, were identified through Stage 1 of the Queensland Indigenous Art Centre Study commissioned by Arts Queensland and the Queensland Indigenous Arts Marketing and Export Agency. Twenty-two active arts projects were identified in Cape York by Felicity Wright in her report to UMI Arts in 2005.³

Four Queensland Indigenous art centres that have come to national prominence in the last five years including Wik and Kugu in Aurukun, Lockhart River Arts and Culture, Mornington Island Art and Craft Centre, and to a lesser extent the print workshop on Kubin in the Torres Strait. From these centres there is clear evidence of individual styles and regional strengths emerging and the ability to achieve significant sales and market penetration from a small number of artists in a very short period of time.

There are a range of smaller projects such as cultural tourism initiatives, and Council Community Development Employment Programs (CDEP), but these are all very under developed. The Felicity Wright report specifically notes that the far west region (Djarra, Normanton, Karumba, Lake Nash, Camooweal, and Doomadgee) and the tip of Cape York (Injinoo, Bamaga, Umagico, New Mapoon and Seisia) are particularly disadvantaged having received minimal support, visits or development for the arts in the last five years.

A range of Australian Government departments, Queensland Government departments and independent agencies have been involved in some form of arts and creative enterprise development on the Cape and in the Torres Strait, with perhaps some co-ordination on a project level but little overall

³ Felicity Wright 2006 *I Just Want to Paint*, commissioned by UMI Arts for the Queensland Government.

coordination or development towards an integrated strategy for Indigenous arts development on the Cape and in the Torres Strait.

Craft

The Queensland Government acknowledges the strong traditional and contemporary Indigenous craft movements. In 2007, the Queensland Art Gallery will exhibit *Floating Life*, an exhibition highlighting the importance of fibre to Indigenous Australian society in the first major exhibition in this medium to be held to date. Weavings and objects crafted from natural and synthetic materials are celebrated in creation stories, songs and performance.

Recommendation: Recognition of Queensland's Unique Indigenous Cultures

That the Australian Government recognise the diversity of Indigenous visual art and craft practice and product unique to Queensland's Aboriginal and Torres Strait Islander cultures.

Recommendation : Recognition of Social, Economic and Cultural Benefits of the Indigenous Visual Art and Craft Sector

That the Australian Government recognise the role of Indigenous arts centres and visual arts and craft activity as a key means of building cultural strength and retention providing a vehicle for intergenerational transfer of traditional knowledge.

Australian Government Funding to Queensland

The Queensland Government acknowledges the contribution of the Federal Government to the Queensland Indigenous visual arts and craft sector. The National Arts and Craft Industry Support (NACIS) program provides direct funding support to Indigenous art centres in Queensland, as well as some arts support for advocacy organisations, with the overall objective of assisting Indigenous Art Centres to become stronger and thereby building a more sustainable Indigenous visual arts and craft industry. In 2005-06, eight organisations based in Queensland received a total of \$516 987 under this federal program.

The Indigenous arts industry in Queensland also receives Australian government funding through VACS with the Australian government committing \$570 000 over four years to Queensland Indigenous infrastructure. By agreement with Arts Queensland, this comprises \$500 000 to the development of UMI Arts and \$25 000 to Lockhart River, with negotiations continuing in regard to the remaining \$45 000.

The VACS National Art Centre program, administered by the Australia Council, allocated \$110 000 to five projects in 2004-05, including \$25 000 to Quinkan Regional Cultural Centre. In addition, the Australia Council's ATSIA Board also approved 13 grants to Indigenous Queensland individuals and organisation in 2004-05, totalling more than \$475 000 not all of which were for visual arts and craft practice. The following table indicates levels of support through the Australia Council across the Australia States in 2004-05.

Aboriginal and Torres Strait Islander Arts Board Outcomes 2004-05

State	04/05	Number	%
New South Wales	\$562 907	34	24
Victoria	\$81 626	5	3
Queensland	\$401 828	12	8
South Australia	\$128 652	7	5
Western Australia	\$505 823	22	15
Tasmania	\$47 123	3	2
Northern Territory	\$508 990	21	15
ACT	\$99 845	3	2
Multi-State	\$688 209	24	17
Overseas	\$707 787	12	8
Total	\$3 732 790	143	100

In addition to visual arts and craft funding, the Queensland Government recognises Australian Government funding to related Indigenous cultural activity. In 2005-06, the Maintenance of Indigenous Languages and Records Program provided funded of over \$2 million, or 24% of total funds for Queensland based activities. The Indigenous Culture Support Program also provided more than \$2.2 million in 2005-06, or 33% of total funds, to Queensland activities.

Response to Senate Committee Terms of Reference

The current size and scale of Australia's Indigenous visual arts and craft sector

In 2001, Queensland was home to 125 910 Indigenous Australians (27.5 per cent of the Indigenous population of Australia) including over 16 400 Torres Strait Islanders.⁴ The Indigenous population in Queensland is expected to increase by approximately 40 000 people by 2009⁵.

Data on Indigenous participation in culture and leisure activities was collected in late 1994 and the 2002 through the National Aboriginal and Torres Strait Islander Survey (NATSIS). The participation of Aboriginal and Torres Straits Islander Australians in arts and cultural activity has been published by the Cultural Ministers' Council Statistic Working Group and the ABS. The limitations and qualifications around the use of this data are clearly stated by the ABS⁶ and these should be addressed, where possible, to ensure better understanding of Indigenous Australia and cultural participation in future surveys.

Tourism data is relevant in Queensland as local, national and international tourists account for a significant part of the market for Indigenous visual arts and craft. Cultural tourism is often cited as the reason for the establishment and local support for art centre/ cultural tourism enterprise in Far North Queensland and is a major activity of enterprises such as Kuku Yalanji in Mossman Gorge.⁷

In 2003-04, Queensland exported \$22.7 million worth of cultural exports, accounting for 3.7 per cent of the nation's cultural exports or the third-largest exporter of Australian states.⁸ Queensland attracted the second largest number of international tourists in 2003-2004 or 42 per cent of all international visitors to Australia. In terms of domestic cultural tourism, the National Visitors Survey data from 1999-2004 revealed the most common domestic cultural tourism activity was visiting an art, craft, workshop or studio followed by visiting museums or art galleries.⁹ These figures include 47 000 visitors to Aboriginal art, craft and cultural displays (2004) and 21 000 visitors to an Aboriginal site or community.

One of the obstacles in assessing the scale and size of the Indigenous visual arts and craft industry in Queensland is getting accurate statistical data at a sufficient level of detail to meaningfully inform policy planning and funding for the Indigenous visual arts and craft industry.

⁴ Australian Bureau of Statistics, Experimental Estimates and Projections, Indigenous Australians, 1991-2009 from Queensland Cultural Data, Arts Queensland, 2001, p 7.

⁵ Queensland Cultural Data, p 15.

⁶ ABS Aboriginal and Torres Strait Islander Australians: Involvement in Arts and Culture, 4721.0 - 2001 and 2002

⁷ Hunt, Cathy 2006. Indigenous Art Centres Study Stage 2, prepared by Positive Solutions for Arts Queensland and QIAMEA, p.26

⁸ Queensland Cultural Data 2002, p. 56.

⁹ Queensland Cultural Data 2002, p.60 Table 50.

Achieving statistical profiles in this area at an appropriate level of detail to be meaningful is a key recommendation of the Queensland Government submission. Much data collected is piecemeal and not able to be compared from state to state with much information being anecdotal, as Arts Queensland and QIAMEA's recently commissioned research into Indigenous Art Centres in Queensland demonstrates¹⁰. The instructive findings of this research into arts centres in Far North Queensland (FNQ) and the Torres Strait are discussed below.

In addition to activity in regional and remote communities there are an unknown number of individual arts and craft practitioners living in remote, regional and urban areas, many of whom would receive no arts funding towards their practice.

Recommendation: Data Collection

That the Australian Government promote the gathering and distribution of detailed statistical data to adequately assess the size and scale of the Indigenous visual art and craft sector to inform future policy and program design.

¹⁰ Hunt 2006, p. 37-46.

Queensland Government Funding

Indigenous visual arts and craft industry receives funding from all levels of government and the private sector. Queensland Government funding gives an indication of levels of activity in the Indigenous visual arts and craft industry.

Combined funding to Indigenous Arts Centres over the past five years includes \$1 688 265 from Arts Queensland as per the table below.¹¹

Table 1: Indigenous Arts Centre Funding

Funding Agency	2000-2005 \$
Arts Queensland	1 688 265
Department of State Development	314 907
DCITA	4 282 907
Australia Council	1 823 801
Total Support	8 109 880

Arts Queensland funding programs are outlined in Table 2.

Queensland Government funding information is provided at Attachment 1.

Queensland Indigenous Arts Marketing and Export Agency (QIAMEA)

The Queensland Government is strongly committed to achieving economic and social benefits for Indigenous communities in Queensland through the expansion of commercial opportunities for Queensland Indigenous artists in international and national markets.

Accordingly it has developed a policy framework and is building up the practical infrastructure (government, non-government and commercial) necessary to secure the long term future of Queensland Indigenous art in the global arts market.

As the centrepiece of its efforts to maximise the value to Queensland of opportunities presented by growing markets for Indigenous arts internationally and nationally it established the QIAMEA on 1 July 2003. QIAMEA's role is to take responsibility for the marketing and export Queensland's Indigenous art to establish it as a significant contemporary force in both international and national markets. QIAMEA is based in the Trade and International Operations Division of the Department of State Development and Trade (DSDT).

DSDT has also become increasingly involved in the development of Indigenous Cultural and Creative Enterprise including engaging with the Art Centres through the Indigenous Business Development Unit both in Brisbane and in Cairns. It has provided funding to a range of projects in the context of business establishment and capacity building including support for

¹¹ JM John Armstrong and Linda Caroli, State 1 Indigenous Art Centre Pilot Project.

infrastructure. The focus of the Unit undertaking this work is on building capacity for commercial enterprise. One of the projects supported by this Unit was the Western Cape Artists Initiative a model using a “roving” arts worker between a number of different arts projects.

Table 2 Summary of Arts Queensland Mechanisms for Support

Program	Description
Individual Professional Development grants	Up to \$3000 towards costs for travel and accommodation and registration fees of professional development activities
Project Grants	One-off project grants for arts activities held three times per year. Two rounds occur in March and September for projects under \$10 000 and one round in July for \$10 000 to \$50 000
Strategic/One off	Usually quick response to address strategic opportunities
Artist Run Initiatives	Specific funding has been provided for this kind of infrastructure through project grant and in 2006 through a specific Visual Arts and Craft Strategy (VACS) funded round.
Indigenous Art Centres (regional and remote)	Historically funding for Indigenous Art Centres in Queensland has been predominantly through the federal government but this balance is changing with project grants funded through VACS.
Indigenous Organisations- UMI Arts	Funding for this peak body up to \$250 000 in partnership with the Australia Council and Department of Communications, Information Technology and the Arts
Non-Indigenous Organisations- Cultural Infrastructure Program	Organisations such as KickArts in Cairns are emerging as significant support networks for the Indigenous visual arts and craft industry.
Public Art Commissions – Art Built-in	The Queensland Government's 2% for art policy – Art Built-in – has been very successful in garnering funds for the commissioning of Indigenous works within the capital works program of Government
Regional Arts Development Fund (RADF)	A devolved partnership program with all local governments throughout Queensland addressing regional arts development including Indigenous projects
Indigenous Regional Arts Development Fund (IRADF)	A devolved partnership program with a number of Indigenous Councils specifically for community arts related activities currently under evaluation
Administered funds (Qld Museum, Queensland Art Gallery/ Gallery of Modern Art, State Library of Queensland)	Significant funding is administered through the Queensland Government's Cultural Statutory Authorities that assists in the development of the Indigenous visual arts and craft industry ranging from cultural maintenance activities through to curating works of contemporary Queensland Indigenous art
Festivals	Significant funding is provided to festivals with visual arts and craft components including the Laura Dance festival and The Dreaming International Festival
Other funding, research etc	Arts Business Culture Report 1997 Indigenous Art Centre Study Stages 1 and 2, 2005-06 (in partnership with QIAMEA)

Queensland Government Programs Across Portfolios

Queensland's cultural statutory authorities such as the Queensland Art Gallery and the State Library of Queensland have extensive exhibition programs, acquisition programs and reconciliation policies which promote Indigenous visual art and craft industry development in Queensland.

Other key Queensland Government initiatives include the funding of the Dreaming International Indigenous Festival by the Department of Premier and Cabinet, Arts Queensland, the Department of State Development and Trade and the Department of Communities. Other festivals funded by the State Government include the Laura Dance Festival and the Torres Strait Islander Festival.

Two Indigenous Business Development Grant Scheme Programs are funded through the Department of State Development and Trade's Indigenous Business Development Unit: the Indigenous Business Establishment Program and the Indigenous Business Capacity Building Program, and support mechanisms and partnerships for increasing Indigenous employment opportunities.

Indigenous cultural heritage in Queensland is protected under the *Aboriginal Cultural Heritage Act 2003* and the *Torres Strait Islander Cultural Heritage Act 2003*. The provisions of both pieces of legislation, which commenced on 16 April 2004, are identical apart from a number of minor cultural differences.

The Queensland Government also publishes *Gatherings: Contemporary Aboriginal and Torres Strait Islander Art from Queensland Australia*.

The economic, social and cultural benefits of the sector

The social, economic and cultural benefits of the Indigenous visual arts, craft are well-established in existing and current research which does not need to be restated here.¹² The role played by Indigenous arts centres and visual arts and craft activity, particularly in remote and regional communities, is far more complex than merely the production of art and craft and producing cultural or artistic or even economic “outcomes”. Visual arts and craft activity is a key means of giving Indigenous peoples a voice in the Australian cultural and political landscape. It also builds cultural strength and retention providing a vehicle for transfer of traditional knowledge.

Indigenous arts and craft practice more generally can result in positive social, cultural and economic outcomes within the community and a ‘rippling’ throughout the broader community.¹³ Building the Indigenous visual arts, craft and design sector’s capacity to deliver on social and economic disadvantage, while realising significant cultural outcomes is of critical importance.

As Felicity Wright explains, active engagement in arts practices results in “positive impact on physical, mental and spiritual health; social cohesion; empowerment and self-esteem; impetus for education and learning; employment, business and economic opportunities; and development of regional, state and national identity.”¹⁴

Jon Altman points out that the engagement of Indigenous people in the visual arts in terms of intergenerational sustainability, prominent presence in public art institutions and incorporation in national (and international) contexts has been a positive engagement in contrast to the socio-economic status of Indigenous people.¹⁵

However, despite recent trends in public sector initiatives to support Indigenous employment and economic development, a disparity remains between incomes earned by Indigenous compared to non-Indigenous people in the arts. While a higher proportion of Indigenous people are employed in a creative arts industry compared to non-Indigenous people, data reveals a significantly lower gross average weekly income between Indigenous and non-Indigenous people in the same occupations.¹⁶ A high proportion of Indigenous people (73 per cent) participating in creative arts activities remained unpaid for their involvement.¹⁷

¹² Particularly by the work of Professor Jon Altman amongst others.

¹³ Armstrong, J and Caroli, L. *Indigenous Art Centres in Queensland Report*, Stage 1 of the Indigenous Art Centres Study prepared for Arts Queensland and QIAMEA, March 2006.

¹⁴ Felicity Wright 2005. *I Just want to Paint*. Report to UMI Arts February 2006

¹⁵ Altman, J. *Brokering Aboriginal Art*, p. 2.

¹⁶ Cultural Minister’s Council Statistical Working Group, *Indigenous Australians’ Involvement in the Arts and Cultural Heritage* (Cat. No. 4721.0), p. 11.

¹⁷ Australian Bureau of Statistics Census Data 2001.

The overall financial, cultural and artistic sustainability of the sector

The overall financial, cultural and artistic sustainability of the sector is the same for the Indigenous visual arts and craft industry as for the mainstream visual arts and craft industry, demonstrated in the work of the Contemporary Visual Arts Inquiry chaired by Rupert Myer published in 2002.¹⁸ The major difference is the cultural, social and economic disadvantage of many Indigenous artists compounded, for many, by geographic isolation.

A key issue is to understand exactly what is meant by a sustainable or a viable Indigenous Art industry. A wide body of literature is available on sustainability and the arts which will not be revisited here. 'Sustainability' does not imply that an art centre business could exist on alternative commercial revenue sources in the absence of government funding.

The term 'sustainable development' was adopted by the Agenda 21 program of the United Nations. The 1995 World Summit on Social Development further defined this term as "the framework for our efforts to achieve a higher quality of life for all people", in which "economic development, social development and environmental protection are interdependent and mutually reinforcing components."¹⁹

The term sustainable development has come to be too closely linked with continued material development and this is particularly so in funding for Indigenous arts industry. As Cathy Hunt in her report to the Queensland Government in the Indigenous Art Centre Study has argued, it is necessary to consider:

"all aspects of the value production chain from cultural retention through to training, art production, marketing and distribution. In relation to art centres it is also crucial to understand the purpose behind the art centres and what they have been established to achieve including community, artist and stakeholder aspirations. For example, the production of a regular and high-quality supply of fine art work for the market may be only one motivating factor behind the work of an art centre."²⁰

There is great potential to boost the economic, social and cultural benefits generated by participation in the Indigenous visual arts and craft activity through coordinated and strategic policy settings and through a commitment to long-term government support.

The Queensland Government's recent research into sustainability and benchmarks for Indigenous arts centres in Far North Queensland proposes a model that requires support along the whole value chain stretching from

¹⁸ Rupert Myer, 2002. Report of the Contemporary Visual Arts and Craft Inquiry, Commonwealth of Australia.

¹⁹ http://en.wikipedia.org/wiki/Sustainability#Ways_of_looking_at_sustainability

²⁰ Hunt 2006. p. 15.

cultural maintenance through skills development to market distribution to international export. Coordinated government support from cultural heritage/maintenance funding through to cultural tourism and international export is required across all levels of government and to guide private sector investment to greatest advantage.

There are already overarching frameworks in place in the bilateral *Agreement on Aboriginal and Torres Strait Islander Service Delivery 2005-2010* and in the *Partnerships Queensland Framework 2005-2010*. Targeted action plans with clear milestones for achievement and dedicated resource allocations are needed.

Factors for Success for Indigenous Art Centres

Government subsidy will continue to play a major role in the sustainability of the Indigenous visual arts and craft sector as it has, and does, in relation to the mainstream visual arts and craft sector as highlighted in the Myer Report. How strategic that investment is over time is the key factor in the success and dynamism of this sector of the arts in Australia.

Recent research and consultancy reports in Queensland have identified isolation and low financial and human resources as the key barriers to sector sustainability.²¹ The Queensland Government Indigenous Art Centre Study found that while there is a concentration of resources in Cairns, other communities in Far North Queensland are under-resourced with the majority of arts projects limited to Community Development Employment (CDEP) projects and limited to CDEP participants.

From QIAMEA and Arts Queensland research, the following factors for sustainability of art centres as key infrastructure in Indigenous Communities have been drafted:

²¹ Wright, Felicity 2006. p. 7.

*Table 3 Factors for success in sustainability of Indigenous art centres*²²

Cultural Retention	<ul style="list-style-type: none"> • Access to cultural knowledge including country, stories, traditional cultural artefacts. • The on-going maintenance of that knowledge in the community through traditional practice in the form of ceremony, song, dance and storytelling as well as traditional craft such as weaving and carving. • Opportunities for transfer of that knowledge between generations.
Ownership and Governance	<ul style="list-style-type: none"> • Community support and engagement with the Centre and access to its activities. • Indigenous ownership of the centre and control including strong leadership. • Independence from other structures on the community.
Management and Staffing	<ul style="list-style-type: none"> • Professional standards and ethical conduct in all aspects of the centre's operation and in all partners with which the centre engages for the development of its business. • A staff that is experienced and appropriate for the functions of the centre. • Stability of management. • Access to on-going professional advice for management. • Engagement of community members in art centre jobs.
Artists and the Production of Art	<ul style="list-style-type: none"> • Access to the on-going training and development required for artists to produce work. • On-going access to the materials and equipment required for art production. • The desire to explore new practices (including new media) out of traditional knowledge, styles and materials (innovation). • Access for the artists to the work of other Indigenous artists and an understanding of how the Indigenous art market works. A growing number of artists wishing to learn from, paint for and work with the centre. • Negotiated incentives to artists who produce work under the auspice of art centres to meet targets according to the art centre plans.
Facilities	<ul style="list-style-type: none"> • Access to facilities appropriate to the production, storage and display of the art work. Access to appropriate accommodation for co-ordinators and other visiting artists and professionals.
Business Planning	<ul style="list-style-type: none"> • An understanding by the community, artists and all stakeholders of the 'business' of the art centre. • A desire to strengthen that business to develop an agreed 'sustainable' model of practice, including a desire to consider new partnerships and roles for the centre if appropriate. A robust and long-term business plan to achieve that vision, including an achievable financial and marketing plan
Finance and Investment	<ul style="list-style-type: none"> • A mixed funding and investment base not a single dominant funding source. • Long-term partnerships with those investors. • A growing percentage of earned income to other sources. • A minimum of 40 per cent gross profit margin and ideally more like 50 per cent where higher infrastructure costs exist. • A regular/ stable group of artists producing exhibition quality work and returning profits to the art centre and/or diversification of product. A reasonable target to achieve profits to re-invest in the enterprise
Marketing and Distribution	<ul style="list-style-type: none"> • A growing interest from the fine art market and other networks for products created by artists at the centre. • Partnerships with galleries and retailers appropriate to the nature of products being created by the centre, and nurtured with a long-term relationship in mind. • Long-term exhibition planning and programming. • An understanding of ownership of intellectual property.

²² Hunt 2006.

The objectives outlined above can be realised more effectively if there are coordinated national, state and local government policy settings and funding arrangements.

The industry development used for Visual Arts and Craft Strategy (VACS) funding provides a good model to ensure that federal and state governments are working to the same industry development objectives.

Sustainability can be addressed through recognition of the diversity of Indigenous arts and craft practice and product and the tailoring of support for a diverse range of Indigenous arts practice ranging from cultural tourism merchandise through to fine art painting and arts and craft for export. Recognition of the different needs of remote, regional and urban Indigenous communities – the latter very strong in Queensland – is essential, as is the creation of appropriate funding structures.

There is a very real need to address education and training, skill shortages in communities and succession planning for Indigenous visual arts and craft practitioners and administrators. Queensland has a well-established position as the leader in the training of Indigenous artists at tertiary level. Certificates in Aboriginal or Torres Strait Islander Cultural Arts at Cairns TAFE and the Bachelor of Visual Arts in Contemporary Indigenous Art course offered by the Queensland College of Art Griffith University were the first and remain the most substantial qualifications available in this field.

The traineeship and mentorship model is an excellent one. Funding internships in major public galleries and museums and commercial gallery businesses is an appropriate and successful form of practical training for Indigenous people, for example the Queensland Art Gallery curator traineeships.

Training is needed in basic art making skills and techniques through to business, administration and marketing skills, information technology, governance and in gallery and museum practice. The presence of Indigenous interns and curators in these institutions should also be used as a way of further educating and training non-Indigenous staff.

The current and likely future priority infrastructure needs of the sector

Support for both hard and soft infrastructure (physical and human resources) is critical in the Queensland Indigenous visual arts and craft industry.

Critical success factors for Indigenous art centres in Queensland provide an opportunity to identify the priority infrastructure needs in Queensland and provide a clear way forward for a financial and strategic partnership between the Queensland and Australian Government to target support where it is needed.

In many communities the priorities will be for:

- access to appropriate art making facilities, equipment and arts and craft training, for artists within remote and regional communities and opportunities for intergenerational skills and knowledge transfer
- access to training and education in visual art and craft and arts administration to address human resource shortages and the burn out factor amongst art centre coordinators
- access to business skills, governance training and management, business planning and marketing skills.

Capital Facilities

The absence of appropriate facilities, lack of resources to fund the recurrent costs of managing these facilities and the operations of Indigenous art centres is an obstacle to building sustainability in the Indigenous visual arts and craft industry in Queensland. Joint state and federal funding for initial capital costs of cultural facilities and recurrent operational costs is a key recommendation of this Submission.

A range of cultural infrastructure for heritage and display purposes has been provided partly through the Queensland Government related to the Millennium and Centenary of Federation celebrations, including Gab Titui on Thursday Island, the Coen Visitor Centre, Quinkan and Region Cultural Centre, Laura and some infrastructure provided to art centres including Lockhart River and Mossman Gorge. The need for strategic policy in relation to facilities funding is significant in Queensland and the Queensland Government, through Arts Queensland, is developing a Cultural Infrastructure Strategic Plan. The identified centres either have a desire to establish an art production component to their business or wish to sell and promote the work of artists in the region. There has also been investment in a network of Indigenous Knowledge Centres in a number of Cape York Communities through the State Library of Queensland.

The Arts Queensland Cultural Infrastructure Strategic Plan will target investment to areas of need. The current and likely future priority needs of the Indigenous arts sector will also be driven by the needs established through

the arts sector development plans including a focus in Queensland on the development of a viable Indigenous art centres network.

Arts Queensland recognises the opportunity for partnerships between local governments, state and federal governments to meet Indigenous program objectives. It is critical that strategic planning for physical infrastructure considers all the resource requirements for project and program delivery, particularly in relation to recurrent costs.

Recommendation: Infrastructure

That the Australian Government make a long-term commitment to Indigenous visual art and craft industry infrastructure including arts centres as core forms of infrastructure and cultural enterprises as well as human resources, based on the principles of sustainability outlined in Table 2 of this submission.

Recommendation: Recognition of Different Needs

That the Australian Government recognise the different needs of remote, regional and urban Indigenous communities and individuals and the comparative stages of development of the states in negotiating future bilateral policy development and funding agreements.

Opportunities for strategies and mechanisms that the sector could adopt to improve its practices, capacity and sustainability, including to deal with unscrupulous or unethical conduct

The Queensland Government supports the Myer Report recommendations specifically in relation to supporting mechanisms that would protect the rights of Indigenous artists and communities. Specifically, Myer recommended that the relevant Australian Government departments take action in relation to the Indigenous copyright and Indigenous intellectual property issues identified by the Inquiry in its findings, including:

- the extension of moral rights to Indigenous groups
- misappropriation of Indigenous cultural imagery and iconography
- importation of works purporting to be of Indigenous origin
- exportation of Indigenous art under cultural heritage provisions. (Recommendation 4²³).

In addition to Myer's recommendations, the Queensland Government supports the Australia Council's report *Indigenous Cultural and Intellectual Property: the main issues for the Indigenous arts industry in 2006* as outlining the significant issues facing the Indigenous visual arts and craft industry in Australia and will not reiterate those here.

Recommendation : Ethical Conduct

That the Australian Government adopt the recommendations of the Myer Report regarding copyright and intellectual property and adopt the new ethical guidelines for the Indigenous art industry to be completed by the National Association for the Visual Arts.

Recommendation : Resale Royalties

That the Australian Government endorse support for financial returns to artists in particular continued investigation into and adoption of workable systems for forms of 'droit de suite' - resale royalties - to visual artists and specifically to Indigenous art.

²³ Rupert Myer, 2002. Report of the Contemporary Visual Arts and Craft Inquiry, Commonwealth of Australia.

Opportunities for existing government support programs for Indigenous visual arts and crafts to be more effectively targeted to improve the sector's capacity and future sustainability

Existing federal and state government policy and support programs are complex and must be better coordinated to realise significant gains for the Indigenous visual arts and craft industry. Arts Queensland programs have been outlined above. Other key Queensland Government departments support programs impacting on Indigenous visual arts and craft industry include:

- Department of Education, Training and the Arts
- Department of State Development and Trade
 - QIAMEA
 - Indigenous Business Development Unit
 - Creative Industries
- Department of Premier and Cabinet
- Department of Communities
 - Aboriginal and Torres Straits Islander Policy (ATSIP)
- Department of Natural Resources
 - Indigenous Cultural Heritage
- Environmental Protection Agency
- Department of Housing
- Department of Local Government and Planning
- Tourism, Sport and Recreation Queensland.

This complex support structure is replicated at a national level as well. Significant synergies can be made across the Queensland and federal Governments in terms of policy and programs to support the value chain that supports visual arts and craft practice in regional and remote communities.

Arts Queensland Sector Development Plans – Indigenous Arts Industry

In 2006, the Queensland Government developed a strategic sector planning document for the Indigenous and non-Indigenous Visual Arts, Craft and Design sector which includes a commitment to identifying the needs of

Indigenous Arts Centres to ensure maintenance of critical cultural heritage and economic opportunities through a benchmarking study.²⁴

The Indigenous Art Centres Study has scoped and examined the network of Indigenous art centres in Queensland and assessed the financial viability of established centres as well as strategies for achieving sustainable growth. The report benchmarks elements for sustainability for these art centres taking into account the specific needs of the mainland and the Torres Strait and investigate new/different models of operation.

An Indigenous Art Centre Network (2006-07) will be rolled out for four nominated Indigenous art centres including Aurukun; Lockhart River; Mornington Island, and Kubin (Moa Island). The pilot will be implemented to build market confidence in the quality and sustainability of the supply of Queensland Indigenous art and increase supply capacity through strengthening art centre infrastructure; documentation processing and distribution systems.

These Queensland Government initiatives present excellent opportunities for ongoing partnerships with the Australian Government to achieve sustainable outcomes in Indigenous visual art and craft production and cultural heritage traditions.

Queensland Competitive Advantage – Printmaking

The Queensland Government through Arts Queensland is also examining a proposal to establish a Centre for Excellence in Printmaking (with an Indigenous focus) to address the need for access to facilities by practitioners in regional Queensland. The Centre, proposed by Kick Arts in Cairns, would assist arts development and commercial outcomes for both Indigenous and mainstream artists in Tropical North Queensland and the Torres Strait Islands and enhance supply of quality export product to complement export programs in Queensland.

Cairns Indigenous Art Marketplace

Arts Queensland will undertake a feasibility study into the establishment of an annual marketplace in Cairns for Indigenous visual arts and craft practice based on the successful Desert Mob model in the Northern Territory. One of the aims of this initiative is to boost cultural tourism and revenue in the Cairns and Tropical North Queensland region. Arts Queensland will explore opportunities to time the marketplace to coincide with existing cultural planning in the region such as the biennial Laura Dance Festival in June or Festival Cairns in August/September 2007.

The aim of the marketplace is to celebrate the rich and vibrant practice of contemporary and traditional Indigenous artists and to support Indigenous artists and communities through showcasing and revenue generation.

²⁴ Arts Queensland, *Queensland Arts Industry Sector Development Plan*, 2006.

Queensland Aboriginal and Torres Strait Islander Arts Development Strategy

To respond in a coordinated and strategic manner to Indigenous issues in Queensland, Arts Queensland is currently scoping the development of a Queensland Aboriginal and Torres Strait Islander Arts Development Strategy to guide the direction of programs and investment in Indigenous arts development across art forms. The Strategy is scheduled for completion this financial year and will include the Indigenous visual arts and craft industry components of the Queensland Arts Industry Sector Development Plans.

Visual Arts and Craft Strategy (VACS)

The Visual Arts Craft Strategy in Queensland (VACS) 2004-2007 has a combined budget of \$7.4 million (\$4.245 from Queensland) and has articulated priority support for individuals, cultural infrastructure, Indigenous infrastructure and expanding the market. Under VACS, support is provided towards the Indigenous visual arts and craft sector, including:

- **UMI Arts Ltd** – a peak body funded to service 11 Indigenous arts centres in Far North Qld received \$150 000 to assist with its service delivery
- **Dreaming Festival 2006** - Arts Qld contributed \$75 000 towards the visual arts and craft component
- **Queensland Indigenous Arts Marketing and Export Agency (QIAMEA)** in the Department of State Development and Trade Contribution of \$350 000 over four years as part of the Queensland Government's contribution with the Australian Government
- **Indigenous Art Centres** - Many Indigenous art centres in Queensland receive annual operational funding through Arts Queensland (via VACS) with funding being supplemented by the Commonwealth Department of Communications, Information Technology and the Arts (DCITA) or the Torres Strait Regional Authority. Centres supported include Aurukun, Erub (Darnley Island), Kowanyama, Lockhart River, Mapoon (Weipa), Mornington Island (Woomera), Napranum, Pormpuraaw, Torres Strait (Townsville)
- **Regional Millennium Arts Project (Regional MAP)**

Capital infrastructure support has been provided to many Indigenous art centres under Regional MAP including Yarrabah, Erub (Darnley Island) and Lockhart River. Hopevale Arts and Culture Centre is yet to be completed. Torres Strait and Musgrave Park are still under negotiation with the Commonwealth.

Arts Centre Pilot Project

This Pilot Project is intended to build on the research of Stage 2 of the Indigenous Art Centres Study and is expected to focus on four art centres and

fund activities related to informational technology systems development, and marketing and promotions, with the aim of strengthening the current capability of the art centres. These activities would include further development of art work provenance and sales records systems, website development and marketing collateral.

The objective of the Pilot would be to give a head start to important activities that will be pursued further once implementation of the full Art Centre Project is underway. QIAMEA and Arts Queensland will address the needs emerging through the Stage 2 study for the Pilot project, as well as on the work Arts Queensland has undertaken previously with UMI Arts Ltd. The Federal Government could partner this pilot in Queensland with QIAMEA and Arts Queensland.

Indigenous Regional Arts Development Fund (IRADF)

The IRADF Program is a partnership program between Arts Queensland and Indigenous community councils and communities. It is based on the success of the mainstream Regional Arts Development Fund (RADF) model that has existed in Queensland for over fifteen years. Projects are funded to support cultural retention and economic independence.

The aims of the IRADF are to:

- develop arts and cultural activities that keep culture strong and create jobs for Indigenous artists and project managers
- create innovative works that reflect the cultural diversity of regional Queensland and support traditional practices where they have significance for communities
- build community capacity through skills development
- build sustainable regional cultural industries
- improve quality of life through community cultural development
- support regional planning
- give equitable access to the arts.

Fifteen Aboriginal councils, community organisations and local councils will participate in IRADF in 2006-07. The annual budget for the Program is \$0.5 million which also includes support for the operations of Arts Queensland's Cairns office.

Public Art

The Myer Report considers percent for art programs such as those in Western Australia, Queensland and Tasmania to "have considerable potential to assist

contemporary visual artists and craft persons and commends those governments that have introduced them.”

The Queensland Government’s 2% for art policy Art Built-in has realised significant Indigenous outcomes. Indigenous jobs, both Aboriginal (16.2 per cent) and Torres Strait Islander (2.7 per cent), represent 18.9 per cent of all jobs generated under the Policy – the majority of these are in regional Queensland. This is a strong outcome of the Policy – making local Indigenous artists visible in Queensland public buildings is an achievement that works in concert with state and federal tourism strategies to promote Indigenous culture internationally.

Improvement in dealing with Indigenous artists in the public art process are still need. These include the development of protocols covering intellectual property and moral rights for Indigenous artists, and appropriate consultation and consultation timeframes when working with Indigenous artists and communities.

However, there are significant skill shortages in Indigenous curatorship and Indigenous Public Art Project Management as evidenced over the last six years of implementing Art Built-in. This issue needs focussed attention.

Recommendation: State/Federal Coordination

That the Australian Government commit to a collaborative and coordinated approach to policy development and funding for existing and future Indigenous visual art and craft initiatives, as has occurred with the Visual Arts and Craft Strategy (VACS).

Future opportunities for further growth of Australia's Indigenous visual arts and craft sector, including through further developing international markets

In 2002 the Indigenous art market was conservatively estimated to be worth \$100-120 million²⁵. The same study classified the markets as:

- fine art – defined as “works above a nominal value by a specified list of known artists” (these are not just paintings but can include prints and other mediums such as sculpture and public art commissions)
- handmade craft – to include weaving and basketry, small sculptures and carvings, ceremonial regalia etc
- collaborative products, for example, T-shirts, clothing and other products “blanks” on which Indigenous designs are created
- associated products which add value to sales e.g. books, videos and could include non-visual arts products such as performance which add value to sales
- licensed products – where people are paid a fee for use of design
- bogus products – where quasi-Indigenous product is competing with genuine product in the same market, often at lower price points because no artist fee is paid, and therefore affecting genuine sales.

QIAMEA has achieved significant outcomes through the implementation of its Arts Partnership Program. The Arts Partnership Program has been a central element in marketing and exporting Queensland's Indigenous arts. The program aims to:

- develop a strategic marketing approach that identifies and expands market opportunities for Queensland Indigenous artists based on the strengths of Queensland Indigenous art and
- link artists more effectively to buyers by facilitating partnerships between Queensland Indigenous artists and reputable galleries, dealers, agents and festival and event organisers.

In the international marketing context QIAMEA has been responsible for the consistent promotion of high quality Queensland Indigenous art in the key arts markets of Europe and North America.

- QIAMEA facilitates the identification of innovative opportunities and the implementation of marketing and export activities that underpin the continuing sale of Queensland Indigenous art in these key markets.

²⁵ The Indigenous Art and Craft Market – A Preliminary Assessment: Economic Strategies Pty Ltd for Cultural Ministers Council, February 2002, p.5 .

- A number of QIAMEA's Arts Partnership projects have generated increased revenue to artists and stakeholders through the commercial sale of works that have been exhibited.

Equally important are the long-term benefits that arise from the consistent promotion of Queensland Indigenous arts internationally and nationally. The projects undertaken through the Arts Partnership Program:

- have attracted international and domestic attention to Queensland's Indigenous arts and artists
- increased awareness of Queensland as a source of unique, high-calibre Indigenous arts and
- generated increased activity within the Indigenous arts industry in Queensland.

In response to trends in the national and international arts markets QIAMEA has strategically focused its activities on the marketing and promoting the strengths of Queensland Indigenous arts in the target markets of Europe and North America. These strengths are currently in the Visual Arts. Traditional and contemporary works by the Indigenous art communities of Lockhart River (painting), Aurukun (wood sculptures), Mornington Island (painting), the Torres Strait Islands (print-making) and cutting-edge urban Indigenous artists (painting, sculpture and new media) have been well received by the market.

This strategy has been built on the experience of earlier initiatives that aimed primarily at placing Queensland Indigenous art in the global art market and providing opportunities for Queensland Indigenous artists to acquire a level of export-readiness.

To date, the achievements of QIAMEA and its predecessors (the Queensland Indigenous Art Promotion Reference Panel and the Indigenous Export Project Team) have consistently given emphasis to export development and the international marketing of Queensland Indigenous art.

QIAMEA's strategy has now evolved to the stage where support focuses on single artists, regional or thematic exhibitions aimed at the international market. This approach aligns with industry advice and global trends in international marketing. Recent highlights in the visual arts include Fiona Foley's *Strange Fruit* solo exhibition (London, October 2006); Australia: *Young Man and the Sea: The engraved works of Dennis Nona* (Paris, April 2006); *Uncharted Territory – The Lockhart River Art Gang* (London, April 2006); and *Radical Regionalism: The Empire of Shadows* exhibition, (Ontario, Canada, April 2006).

QIAMEA has continued its contributions to activities that enhance the export-readiness of Queensland Indigenous artists through participation of Queensland performers at *The Dreaming: Australia's International Indigenous Art and Culture Festival* (Woodford, June 2006 and June 2005), and at the *Riverfestival - Freshwater Saltwater Peoples* (Brisbane, September 2005) and

an exhibition of sculptures from Aurukun and Lockhart River, Carved from the Cape, to coincide with the Commonwealth Games (Melbourne, March 2006).

Through its work QIAMEA has realised that few Indigenous art centres have the capacity to be export-ready. QIAMEA partnered Arts Queensland in the Indigenous Art Centres Study.

The Department of State Development and Trade (DSDT) has also become increasingly involved in the development of Indigenous Cultural and Creative Enterprise including engaging with the art centres through the Indigenous Business Development Unit, both in Brisbane and in Cairns. It has provided funding to a range of projects in the context of business establishment and capacity building including support for infrastructure. The focus of the Unit is on building capacity for commercial enterprise. One of the projects supported by this Unit was the Western Cape Artists Initiative a model using a "roving" arts worker between a number of different arts projects.

Understanding the markets for different products, and even the differences between the markets for the same product in different locations, is a key issue in the development of art centres and QIAMEA has been active in undertaking research relating to the markets for fine art from Queensland during the past few years.

It is not only the point of sale, but many other factors which are going to raise the value of, and grow, the markets for Queensland's Indigenous art including: Individual artists' reputations, regional strengths, cultural integrity, and representation in public gallery collections.

However, most Indigenous art centres cannot afford to focus just on the few artists that do make it into the lucrative end of the market. They must also look to developing other income streams from work of lesser value from emerging artists for the tourist and local market, souvenirs for the tourist market, licensing and manufacturing of designs.

Recommendation: International Marketing

- (a) That broader Australian international marketing efforts particularly campaigns aimed at promoting the distinct character of Australian Indigenous art, provide the opportunity for agencies such as QIAMEA to reinforce the overall message while highlighting the uniqueness of Queensland Indigenous art.
- (b) That in the arts markets of Europe and North America and in the development of collaborative partnerships with international stakeholders there would be significant benefits to be obtained through:
 - more leadership from the Commonwealth in framing policy at the national level and building relationships and networks within the Indigenous arts industry
 - strengthening the domestic export infrastructure for the Indigenous

arts industry and the programs to assist the export readiness of artists

- better integration of the resources being deployed to support the international expansion of Australia's Indigenous arts
- emphasis on the key alliances that support the international promotion of Indigenous art notably, the Australia Council, the Department of Foreign Affairs and Trade and Austrade
- closer collaboration in the development and implementation of promotional activities

Conclusion

The Queensland Government, through Partnerships Queensland and through bi-lateral negotiations with the Australian Government, has a unique opportunity to put a co-ordinated investment and development plan in place for creating the appropriate environment and infrastructure for ensuring a healthy Indigenous visual arts and craft industry into the future and enhancing the production and supply of high-quality Indigenous Art.

From Queensland's perspective, this needs to occur in a coordinated way in relation to cultural maintenance, facilities and training, support for urban arts practice and international marketing and export of diverse Indigenous arts and craft product. Specific attention needs to be given to the needs of the Torres Strait visual arts and craft industry as a unique part of the Indigenous visual arts and craft industry. The Queensland Government is poised to work collaboratively to realise significant opportunities for Indigenous visual arts and craft practice.

The Australian Government, in partnership with the Queensland Government, has a unique opportunity to develop a co-ordinated investment and development plan to create an environment and infrastructure which ensures a healthy Indigenous visual arts and craft industry into the future through the sustainable production and supply of high-quality Indigenous Art.