CAIRNS INDIGENOUS ART FAIR 2011
Evaluation Report
This publication may contain images or references to Aboriginal and Torres Strait Islander peoples who are deceased. Arts Queensland does not wish to cause distress to any Aboriginal or Torres Strait Islander community members.

Cover: Arpaka Dance Company delighted crowds at the 2011 CIAF. Photo: Kerry Trapnell.
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Introduction

About CIAF 2011

Cairns Indigenous Art Fair (CIAF) is a unique three-day event that merges an art market with a celebration of Queensland Aboriginal and Torres Strait Islander cultures. CIAF is the only art fair in Australia to welcome commercial art galleries and Indigenous art centres to sell and showcase art by Queensland Aboriginal and Torres Strait Islander artists.

CIAF provides visitors with the opportunity to immerse themselves in Queensland Aboriginal and Torres Strait Islander cultures through visual art, dance, music, artist talks, forums, workshops and children’s art activities.

The goals of CIAF are to:

- celebrate the rich and vibrant practice of contemporary and traditional Indigenous art in Far North Queensland and other Queensland centres of Indigenous arts practice, including educating and inspiring the community about the value and significance of Aboriginal and Torres Strait Islander arts and cultures
- showcase and market Queensland Indigenous artwork to local, national and international buyers for revenue generation
- encourage a gathering for industry development, professional development, networking and ethical practice within the sector
- create a significant art event in our national calendar.

Major components of the 2011 CIAF program included:

- Art fair: an art fair at the Cairns Cruise Liner Terminal with stands for commercial galleries, Indigenous arts centres and other institutions including artists groups and publishers
- Exhibition: a curated selling exhibition at Cairns Regional Gallery, presenting new works by leading and emerging Queensland Indigenous artists
- Performance and workshop program: dance and music performances, a public education program of artists and industry talks, children’s art workshops, and school program
- Symposium: forum to examine contemporary issues in the Indigenous arts sector.

CIAF is a key program of the Backing Indigenous Arts (BIA) initiative to build a stronger, more sustainable and ethical Aboriginal and Torres Strait Islander arts industry in Queensland.

Broader contextual issues

CIAF 2011 was held during a tourism downturn in Cairns. In the year ending June 2011, Tropical North Queensland (TNQ) experienced a 7 per cent decline in the total number of overnight visitors. Reduced access to the region due to flooding and cyclones in 2010-11 resulted in a decline in domestic visitation to TNQ.

International visitors decreased their average stay in TNQ in the year ending June 2011. As demonstrated in this evaluation, CIAF performed strongly in this context to retain its attendance figures in 2011.


Left: CIAF has an engaging educational program, presented in partnership with REACH (Regional Excellence in Arts and Culture Hubs). Photo: Tracey Warnecke.
The evaluation

This evaluation was undertaken to assess the overall effectiveness of the third CIAF.

The report presents results regarding the key achievements of CIAF in 2011 against the five interrelated outcome areas linked to the core goals and objectives of the event:

- **Social and community outcomes** – CIAF positively contributes to Far North Queensland communities
- **Industry outcomes** – CIAF contributes to the development of the Aboriginal and Torres Strait Islander arts industry in Queensland
- **Artistic outcomes** – CIAF showcases the development of Queensland Aboriginal and Torres Strait Islander artists and their works
- **Economic outcomes** – CIAF develops a market for Queensland Aboriginal and Torres Strait Islander art and contributes to local tourism
- **Organisational outcomes** – CIAF has an effective and efficient organisational structure and promotes positive partnerships between government, industry and community.

This evaluation builds on trend data collected for evaluations of CIAF in 2009 and 2010.
Methodology

Evaluation of the outcomes was conducted by the Policy, Planning and Performance and the Arts Business and Finance units in Arts Queensland.

A range of evaluation activities was undertaken to collect information including analysis of CIAF administrative data sets, a cost-benefit analysis and surveys and interviews with 731 key stakeholders. These activities provided both quantitative and qualitative information and are briefly summarised below.

Analysis of CIAF administrative data sets
Key data sets informing the evaluation included the attendee count, sales data, database of participating artists and exhibitors, sponsorship database, events database, registration lists, CIAF income and expenditure records, employment data and website usage data.

Cost–benefit analysis
Arts Queensland undertook a cost–benefit analysis of CIAF. Costs were calculated as those incurred by Arts Queensland to hold CIAF, and those incurred by exhibitors to participate in the event. Benefits were calculated in dollar terms for five key groups — attendees, exhibitors and artists, collectors and curators, sponsors, and partners and Arts Queensland as event organisers.

Surveys and interviews
Face-to-face, telephone and online surveys and interviews were conducted with a range of stakeholders participating in CIAF, including:

- **Attendee survey:** 611 attendees completed a survey at the event either face-to-face with an evaluation team member or in written form. While not representative of all attendees, an active sampling approach was used by interviewers in an attempt to obtain as much balance as possible across gender, age and cultural background. Of the final sample:
  - 76 per cent were female and 24 per cent male
  - 12 per cent were aged 29 or under, 64 per cent were 30-59 years, and 24 per cent were 60 years or over
  - 16 per cent identified as Aboriginal and/or Torres Strait Islander
  - 15 per cent were from a culturally and linguistically diverse background
  - 67 per cent were from Far North Queensland, 11 per cent were from other parts of Queensland, 15 per cent were from other Australian states or territories and 6 per cent were from overseas. (The place of residence was unable to be determined for 1 per cent of respondents)
- **Exhibitor survey:** 17 CIAF exhibitors completed an online survey after the event.
- **Symposium participants:** 21 symposium participants completed a survey after the event.
- **Professional Development Program survey:** 27 artists who participated in the inaugural Professional Development Program completed a survey during and immediately after CIAF.
- **Artist interviews and testimonials:** 14 artist testimonials were collected during and following CIAF. Five interviews were also recorded with artists during CIAF.
- **Collectors and curators survey:** 10 participants from the targeted Collectors and Curators Program completed a survey emailed to them after the event.
- **Traditional Owner interviews:** Feedback was collected from Traditional Owners from Cairns and the surrounding region, both at CIAF and through telephone conversations.
• **Sponsor and partner survey:** 8 sponsors completed a survey emailed to them after the event.

• **Staff survey:** 18 staff members from Arts Queensland completed a survey emailed to them after the event. Respondents included those who had a central role in the delivery of CIAF, as well as those whose participation was more peripheral.

Arpaka Dance Company performed throughout the art fair. Photo: Kerry Trapnell.
Key achievements 2011

CIAF was held from 19-21 August 2011 at the Cairns Cruise Liner Terminal and Cairns Regional Gallery. CIAF was delivered by Arts Queensland in collaboration with key partners.

Key facts

- Attendance at CIAF increased by 24 per cent from 2010, with 13,000 visitors in 2011. In addition, over 8,000 people participated in events hosted as part of the CIAF satellite program.
- 331 visual and performing artists were involved in CIAF in 2011.²
- Satisfaction with CIAF continued to be high, with 98.5 per cent of attendees rating the event as good or excellent.
- Attendees, exhibitors, collectors, curators and partners were positive regarding the venue change from Tanks Arts Centre to Cairns Cruise Liner Terminal. Over 95 per cent of attendees rated the venue as good or excellent.
- Over $580,000 of artwork was sold during CIAF. While the total overall sales for the event were lower than last year, an increased number of works were sold at a wide variety of prices.
- A cost–benefit analysis of CIAF 2011 found that quantifiable benefits of CIAF equaled 89 per cent of the event’s costs (or a cost–benefit ratio of 0.89). This is an improvement on the 2010 ratio of 0.71.
- CIAF 2011 injected an estimated $1,775,710 in tourism expenditure into the local economy.
- 149 local businesses, individual contractors and artists in Far North Queensland were contracted to provide services for CIAF, to a combined value of $670,113.
- The inaugural Professional Development Program hosted over 40 Indigenous artists from communities across Queensland.
- Avril Quaill was appointed as the event’s first Indigenous Artistic Director.

Outcomes

Social and community outcomes

Over 13,000 people attended the core CIAF program at the Cairns Cruise Liner Terminal and the Cairns Regional Gallery in 2011. This is higher than the attendee figure for 2010 of 10,500, and could be attributed to the more central location of the Cairns Cruise Liner Terminal, and the raised awareness of the event following the success of the first two CIAFs.

CIAF was the main reason for coming to Cairns for 44.8 per cent of attendees surveyed who were not from the local community. Attendees consistently indicated they enjoyed CIAF, with 98.5 per cent rating CIAF as good or excellent. When asked what they liked most about the event, attendees frequently commented on the variety and diversity of artwork, the dancing, the ability to meet the artists and the general atmosphere of CIAF and the venue:

_The stories of the artwork and dancers made the experience lasting._ [Attendee, 2011]

_The artwork in this setting and being able to enjoy the performances at the same time._ [Attendee, 2011]

_The incredible variety – such a huge creative exhibition._ [Attendee, 2011]

² The CIAF 2011 Partners Report refers to 279 artists participating in CIAF in 2011 who were visual artists. The figure of 331 artists refers to both visual and performing artists.
CIAF also continued to provide an educative experience for visitors, with 83.4 per cent agreeing that CIAF had increased their understanding of Aboriginal and Torres Strait Islander arts and cultures.

Opportunities for children to learn about, and actively participate in, Indigenous arts and cultures remained a key feature of programming. The REACH (Regional Excellence in Arts and Culture Hubs) school program involved 620 students from 15 schools. More than 800 children enjoyed the activities at the CIAF Children’s Lane. The children’s program included the Children’s Art Centre from Queensland Art Gallery/Gallery of Modern Art (GoMA), with artists Craig Koomeeta and Gordon Hookey; the presentation of the ABC3-Kid2 Go Lingo! episode involving young visitors to CIAF; and Island Treasures, a joint State Library of Queensland and Torres Strait Island Regional Council partnership, a component of which also provided professional development for four Indigenous Knowledge Centres.

Involvement from Traditional Owners of Cairns in CIAF included: a smoking ceremony and official welcomes at the Opening Party, the exhibition at Cairns Regional Gallery and industry forums including the symposium and the closing ceremony. Positive anecdotal feedback was received from some Traditional Owners during CIAF regarding the opportunities for Aboriginal and Torres Strait Islander people to celebrate and share culture with each other and the broader community. There was some concern from some Traditional Owners regarding consultation during the organisation of CIAF.

Industry outcomes

CIAF 2011 continued to provide a place for industry development, professional development, networking and promoting ethical practice within the sector. Over 85 per cent of exhibitors agreed or strongly agreed that CIAF provided an effective platform for industry development, professional development and networking, and over 90 per cent agreed it promoted ethical practice in the Aboriginal and Torres Strait Islander arts industry.

Exhibitors provided positive feedback about their experience of CIAF, with 100 per cent rating the event as good or excellent. When asked what they liked most about the art fair, exhibitors commented on the benefits to artists, opportunities to establish new contacts and renew already existing ones, and new business opportunities:

The main outcome for us was the sales … and consequently the affirmation of the artists’ work that came from that. We were told several times that all the buzz outside was about our artists’ work, and this was reflected in the sales and was very positive and affirming for us as an organisation, for the artistic director of our organisation in her mentoring of the artists, and finally, and most importantly, for the artists themselves. (Exhibitor, 2011)

As a gallery owner and artists’ manager, it also provides a valuable and credible location for industry discussions and, most importantly, collaborative projects to be created. (Exhibitor, 2011)

Similar to previous years, the most common reason for exhibitors to have a stall at the art fair was to promote their organisation or business. Exhibitors in 2011 also indicated that selling product was a main reason for having a stall. (This differs from previous years and may be attributed to the focus of the 2011 survey on exhibitors who had a stall at the art fair rather than other program partners.) A larger proportion of exhibitors (87.5 per cent) also indicated that educating people about Aboriginal and Torres Strait Islander arts and culture was an important consideration in having a stall at CIAF.

My love of seeing the creative ability of all Australian artists was richly enhanced by attending. The artists I met explained the work they created in a detailed and passionate manner. I was able to talk directly to several art centre managers. (Participant in the Collector and Curator Program, 2011)
Consistent with 2010 findings, of the total sample of exhibitors, 68.8 per cent agreed or strongly agreed they were pleased with the amount sold. Moreover, 86.7 per cent of exhibitors who responded to a question about attribution of sales indicated that at least some or all of their sales were made only because they participated in CIAF.

As well as providing feedback on the 2011 event, exhibitors who also participated in CIAF 2010 were asked about outcomes over the past 12 months. Of these, 76.9 per cent indicated there had been some flow-on benefits from their participation last year, most commonly increased profile (69.2 per cent) and new networks or industry relationships (46.2 per cent). The range of outcomes experienced over the past 12 months included new exhibitions, collaborative projects with other arts centres, professional development for artists, purchases by public collecting institutions, and increased profile and recognition.

The Collectors and Curators Program attracted 35 collectors and curators from Australia, New Zealand, the United Kingdom and the United States, with representation of public curators from the National Gallery of Australia, Canberra; American Federation of Arts, USA; and Govett-Brewster Contemporary Art Museum, New Zealand. Key outcomes from involvement in the program included the purchase of work, networking opportunities, and future business and project opportunities. Collectors and curators also offered some suggestions for building on and improving the program in future years such as further consideration of the quality of the artwork and increased space for the displaying of artwork.

CIAF 2011 continued to place a strong emphasis on encouraging opportunities for industry development and networking through the continuation of key events such as the CIAF Symposium, dance forum and the second National Indigenous Theatre Forum. In 2011, a series of new industry forums and panels were also held as part of, or adjunct to, the CIAF program. These new additions to the program provided further avenues for discussion regarding other artform areas, including fashion, contemporary music and public art.

Artistic outcomes

In 2011, CIAF continued to be a positive experience for artists, providing both direct and indirect outcomes through the selling of work, showcasing of dance performances and networking opportunities.

The CIAF core program involved 331 visual and performing artists showing work, performing or participating in the Professional Development Program. Thirty-five artists’ works were featured in the CIAF curated exhibition, After the storm: Discovery and revelation in new works by Queensland Indigenous artists. The Arpaka Dancers from Moa Island in the Torres Strait and the Mornington Island Dancers performed at CIAF for the first time.

When asked about their experience at CIAF, artists most commonly indicated that CIAF provided the opportunity to showcase their own work, see new and different work, and meet other artists. Artists also indicated that viewing the work of other artists often helped inspire new work or direction.

For me, it’s the first time showing my paintings and good to experience work of other artists. (Artist, 2011)

Clarified some ideas for the new series I am working on. (Artist, 2011)

Like for me inspiration, more inspiration for myself and it made me think a lot when I went around and look[ed] at everything different, everyone has different ways of doing their art. (Artist, 2011)
A number of artists also benefited from meeting key industry people from galleries and government departments, and from seeing how business is done at an art fair.

The Professional Development Program was introduced as part of CIAF 2011. The program provided and promoted opportunities for emerging artists from smaller communities to network with their peers, engage with established artists and participate in a variety of professional development sessions.

Over 40 artists were involved in the program from Cunnamulla, Mornington Island, Aurukun, Palm Island, Doomadgee, Bundaberg, Bedourie, Yarrabah, Cherbourg, Woorabinda, the Northern Peninsula Area and Mossman Gorge.

The program increased the number of artists attending CIAF, and extended the reach of CIAF to Aboriginal communities around Queensland that had not formally participated in CIAF in previous years. General satisfaction with the program was high, with 88.5 per cent of artists rating the program as good or excellent. Over 90 per cent of artists indicated they would attend future professional development programs.

"The Professional Development Program provided an opportunity to develop new skills and to increase knowledge of the Indigenous arts industry. Importantly, it brought me into a sphere of excellence which has been both inspirational and motivational to me as an artist. With the Professional Development Program as part of CIAF, I felt I was not only learning and being skilled, but seeing what the ultimate outcome might be for me." (Participant in the Professional Development Program, 2011)

Artists from outside Far North Queensland indicated that benefits from involvement in CIAF 2011 and the Professional Development Program included discussions between artists and representatives from the Queensland Government around the development of arts collectives and the possible involvement of Indigenous artists from other areas in Queensland (central west and south west) in future CIAF events.

**Economic outcomes**

CIAF continued to achieve solid economic outcomes in 2011. CIAF contributes to the development of the Indigenous art market, as reflected by growing sales figures and increased impact on the Far North Queensland economy through tourism, contracting of local businesses and short-term employment.

Over $580,000 worth of artwork was sold during CIAF. While the total overall sales for the event were lower than last year, an increased number of works were sold at a wide variety of prices. This reflects the state of the current art market and the reality of a global financial down turn. The sale of an increased number of works ensures a wide spread of returns to artists and communities.

A cost-benefit analysis of CIAF 2011 found that quantifiable benefits of CIAF equalled 89 per cent of the event’s costs (or a cost-benefit ratio of 0.89). This is an improvement on the cost-benefit ratio of 0.71 in 2010 and can be attributed to an increase in sponsor and partner interest in 2011.

Based on extrapolations of findings from the attendee survey, tourism expenditure in Cairns directly generated by CIAF 2011 was estimated to be $1,775,710. As this does not include incidental spending such as transport, retail shopping and...
participation in other tourism experiences, and does not include any spending by tourists staying with friends or family, it is likely to be an underestimation.

Over 140 local businesses, individual contractors and artists in Far North Queensland were contracted to provide services for CIAF, to a combined value of $670 113. The increase in value from $603 398 in 2010 could be attributed to the direct procurement of services from local businesses due to the relocation from Tanks Arts Centre to the Cairns Cruise Liner Terminal.

A number of outcomes from CIAF 2011 are unquantifiable either because they are not amenable to economic analysis, or data for estimation is not readily available. Some of these benefits are briefly outlined below.

- **Post CIAF sales:** Exhibitors indicated they had achieved sales subsequent to CIAF 2010, as a result of their participation in that event. Others indicated they established new networks or industry relationships that may lead to longer term prospects. Assuming a similar experience will follow CIAF 2011, those trailing sales would enhance the estimated economic benefits.

- **Supporting Indigenous communities and culture:** For many Indigenous communities, art sales represent a major source of non-government revenue, and generate employment in areas where employment opportunities are otherwise limited.

- **Improving market integrity:** The Indigenous art market appears vulnerable to a range of practices which have the potential to reduce purchaser confidence in the integrity of Indigenous art product and thus affect economic and cultural benefits for artists and communities. Events such as CIAF counter poor market practices by allowing purchasers to see a diverse range of product; providing an officially sanctioned marketplace in which exhibitors are required to observe appropriate standards of conduct; and enabling visitors to observe product for later comparison with artwork in other commercial settings. Participation in CIAF also assists artists and art centres to improve their skills in dealing with the market.

CIAF also contributed to local employment by creating a number of short-term opportunities. Of 28 positions created to directly support CIAF, 14 were filled by Indigenous staff, including the first Indigenous Artistic Director. CIAF also facilitated a training opportunity with the Cairns Post for an Indigenous photographer. Bumma Bippora 98.7 FM Radio was again successfully engaged to broadcast events from the art fair.

**Organisational outcomes**

Organisational outcomes were considered from a range of perspectives, with overall findings pointing to many positive aspects including an increase in partnerships and sponsorships, smooth event management, change of venue, and an effective marketing and promotion strategy. Some areas were identified for further consideration and planning, as outlined below.

In addition to State Government funding, CIAF attracted $1.29 million in cash and in-kind support from sponsors and partners across federal and local government, business, tourism, media, and the arts and cultural sector. Partnerships, new and existing, with government and private business continued to provide valuable support for the event, and to help grow specific elements of the program. The number of government department partners has increased since 2010, primarily due to the addition of the Professional Development Program, which was sponsored through the Queensland Government Champions program.

Sponsors were generally pleased with the outcomes, including promotion and profiling of their organisation; ability to network; their association with a reputable, regional event; and the opportunity to help grow the event. Suggested areas for improvement included more timely communication of events, a formal sponsorship agreement outlining what is included, and greater awareness of facilities available to sponsors during CIAF.

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5 The CIAF 2011 Partners Report refers to $1.17 million cash and in-kind support. The $1.29 million figure is the finalised amount.
In 2011, the art fair moved from the Tanks Arts Centre to the Cairns Cruise Liner Terminal. Feedback from attendees, exhibitors, collectors and curators and partners was positive regarding the venue change. Over 95 per cent of attendees rated the venue as good or excellent. Many felt the new location was more accessible, and provided easy access to other CBD-located CIAF events, hotels and motels and a more equitable distribution of space:

*The venue was an improvement on Tanks. It has a much more professional setup and configuration. It delivered what I estimate to be a significant increase in visitors. I expect its proximity to the city guaranteed repeat visitation.*

*(Exhibitor, 2011)*

Exhibitors and attendees still had some concerns with the space in the art fair, in particular the congestion of visitors in the aisles, signage and delineation of individual stalls. Feedback regarding the extended operating hours in 2011 was also noted, with a number of exhibitors suggesting that this had not been beneficial. In contrast to last year, limited comments were made regarding problems with purchasing and packaging procedures, suggesting that areas that concerned stakeholders last year had been addressed.

In 2011, the CIAF team was largely based in Cairns, with additional support provided by Arts Queensland staff located in Cairns and Brisbane. Many evaluation respondents highlighted the friendly and supportive attitude of CIAF staff as a strength of the event. Staff attending and involved in CIAF spoke of the value of being involved, including the opportunity to work on a high-profile project that showcases Aboriginal and Torres Strait Islander arts and culture, the general atmosphere of the event, and the opportunity to meet and work with Indigenous artists. Suggestions made for future consideration with respect to organisational structure included better communication between different areas of AQ, consideration of mentorship or traineeship positions with regard to event management, and consideration of staffing needs required for future CIAF events.

Logistical issues were identified as an area for improvement from an event management perspective. While stakeholders were satisfied with the event, issues were raised regarding catering arrangements and pricing of tickets for the Opening Night, diversity and location of food stalls during the event, limited shade and seating around the performance areas, and the short duration of CIAF. Exhibitors and artists also indicated some concern regarding the programming of events and the focus of industry events at the same time as the art fair. Due to commitments at the art fair, a number felt they were unable to attend key program events:

*The timing of aligned events, — our staffing levels and looking after our artists made it virtually impossible for us to attend things like the symposiums and other seminars, again.* *(Exhibitor, 2011)*

The 2011 CIAF communications and marketing strategy built on previous formulas. Specific marketing and promotion activities in 2011 included optimising the attendance of target audiences identified in the 2010 evaluation, increasing attendance and sales, augmenting the relationship with local media and sponsors, and growing CIAF’s online presence. The marketing program is estimated to have reached a total cumulative media audience of 6.2 million across online and offline media. The overall marketing and promotion of CIAF was well received, with exhibitors either indicating they were satisfied or very satisfied with the quality of marketing and promotional material for CIAF.

*The Cairns Cruise Liner Terminal venue was spectacular and this event could develop in time into a world-class art fair in a beautiful and unbeatable setting. Cairns is a great Australian city to visit, and the opportunity for Aboriginal and Torres Strait people to actively participate at all levels is unique.* *(Beverly Knight, Alcaston Gallery, 2011)*

Right: Over $580,000 in Indigenous art work was sold at CIAF 2011. Photo: Kerry Trapnell.
CIAF visitors enjoyed working with traditional Aurukun weavers in the Ghost Nets Australia workshops to create this 10 metre crocodile. Photo: Kerry Trapnell.
Three years of CIAF

The inaugural CIAF, held in 2009, made an immediate impact with its unique combination of dance, music, art fair, exhibitions, vibrant public education and children’s program, and symposium. In 2010, the success of the event continued with an expansion of the public education program, the introduction of the Collectors and Curators Program, and the hosting of industry events such as the dance forum and national theatre forum.

In 2011, CIAF continued to cement its place as a premier Indigenous arts event. Based at its new home, the Cairns Cruise Liner Terminal, the event has seen increases in attendee numbers, further development of the children’s program, introduction of a professional development program for artists, and further industry development opportunities.

The impact of CIAF has been well documented in the past three years. Social and community, artistic, industry, economic and organisational outcomes have been achieved and continue to be achieved as the impact of CIAF continues. The following section outlines the achievements of the first three years of CIAF against the four goals:

- celebrate the rich and vibrant practice of contemporary and traditional Indigenous art in Far North Queensland and other Queensland centres of Indigenous arts practice, including educating and inspiring the community about the value and significance of Aboriginal and Torres Strait Islander arts and cultures
- showcase and market Queensland Indigenous artwork to local, national and international buyers for revenue generation
- encourage a gathering for industry development, professional development, networking, and ethical practice within the sector
- create a significant art event in our national calendar.

Table 1: Trends for CIAF in 2009, 2010 and 2011

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<th>2009</th>
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<tr>
<td>Number of attendees</td>
<td>Over 10,000 at core CIAF event, and over 1,800 at CIAF satellite events</td>
<td>Over 10,500 at core CIAF event, and over 9,000 at CIAF satellite events</td>
<td>Over 13,000 at core CIAF event and over 8,000 at CIAF satellite events</td>
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<tr>
<td>Number of artists participating</td>
<td>242 visual and performing artists</td>
<td>266 visual and performing artists</td>
<td>331 visual and performing artists</td>
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<tr>
<td>Total value of sales</td>
<td>Over $500,000</td>
<td>$732,000</td>
<td>Over $580,000</td>
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<td>Contribution to Far North Queensland economy through tourism, contracting of businesses and employment</td>
<td>Tourism expenditure: $624,920 Contracting of local businesses: $305,400 Local employment: 12 positions</td>
<td>Tourism expenditure: $1,830,119 Contracting of local businesses: $603,398 Local employment: 24 positions</td>
<td>Tourism expenditure: $1,775,710 Contracting of local businesses: $670,113 Local employment: 28 positions</td>
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<td>Involvement of Aboriginal and Torres Strait Islander people in delivery of CIAF</td>
<td>8 Aboriginal and Torres Strait Islander people employed</td>
<td>18 Aboriginal and Torres Strait Islander people employed</td>
<td>14 Aboriginal and Torres Strait Islander people employed</td>
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* More detailed data was collected from attendees from 2010 to support a more accurate calculation of tourism expenditure. The difference between 2009 and 2010 is due to both tourism impact and improved data collection.
What has CIAF achieved?

Celebrated contemporary and traditional Indigenous art

CIAF is a celebration of the rich and vibrant practice of contemporary and traditional Aboriginal and Torres Strait Islander visual arts, dance and music in Queensland.

Over the past three years, the event has created a place for Indigenous artists and performers, exhibitors, Traditional Owners and the general community to experience, be inspired by, and gain a deeper understanding of the value and significance of Queensland’s Indigenous arts and cultures.

"This event felt incredibly positive in terms of celebrating Indigenous culture and helping to inform and educate a wider audience in this area." [Exhibitor, 2010]

Visitors to CIAF since 2009 have consistently and positively commented on the atmosphere of CIAF, the integration of dance performances in the program and the diversity of artwork on display and for sale. Attendee satisfaction with the event has been overwhelmingly positive, with 98.5 per cent in 2011, 97 per cent in 2010 and 98.4 per cent in 2009 rating CIAF as good or excellent (Figure 1).

"The mix of audience and participants and being engulfed with sound, colour and shape." [Attendee, 2011]

"It’s magic... It’s so exciting. I didn’t sleep last night and I am the first one here again today." [Attendee, 2010]

An essential part of celebrating Indigenous arts and cultures at CIAF has been the focus on increasing visitor understanding of Aboriginal and Torres Strait Islander arts and cultures. In 2011, 83.4 per cent of attendees surveyed agreed that CIAF had increased their understanding of Indigenous arts and cultures. (This is a significant increase, up from 68.5 per cent in 2009.) Being able to speak directly to artists about their work and the incorporation of a public program with talks from artists such as Tony Albert, Alick Tipoti and Girringun artists have proved popular. Visitors have commented that this program has helped them learn more about artists, regions and the different cultures.

"It was very informative for me. I saw lot of different artists, styles and learnt about the regions the artists come from." [Attendee, 2011]

"I am the carer for 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." [Attendee, 2009]
The incorporation of a children's program, and its continued expansion in 2010 and again in 2011, with the incorporation of Brisbane's Gallery of Modern Art (GoMA) Children’s Activity Centre, has provided opportunities for all generations to be involved in CIAF and celebrate Indigenous arts and cultures. Since its integration in 2009, the REACH program has grown in 2011 to support engagement with over 15 local schools to attend the art fair, talk to and hear stories from Queensland Indigenous artists, and learn about the role of art in maintaining and sharing culture. The weekend children’s programs have exposed children and their families to Indigenous art through hands-on-activities delivered by Queensland Indigenous artists. These programs are resulting in a new generation learning about arts and culture through dance, art and storytelling.

For new, emerging and established Queensland Indigenous artists, CIAF has provided opportunities to share cultures through artwork and dance performances. Artists have commented that talking to other artists, and exposure to new and different styles of work, has inspired their practice and new work. Other artists and exhibitors have noted that involvement in CIAF has resulted in a re-invigoration of work, prompting changes in the direction of their artwork or leading to the adoption of new styles or practices.

Looking at the artwork, meeting with other artists, it inspired me and [en] encouraged me to keep on going. (Artist, 2011)

I was really inspired by CIAF. It all comes back to your own culture, your own language, and wanting to perform it. (Will Kepa, musician, 2009)

It made me feel like I had wings 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, 2009)

Traditional Owners interviewed for CIAF evaluations have provided positive feedback regarding the community outcomes from CIAF, including opportunities for Aboriginal and Torres Strait Islander people to share culture with each other and the broader community. Traditional Owners have also commented that events such as CIAF are helping to increase the community’s knowledge of Aboriginal and Torres Strait Islander history:

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. (Traditional Owner, 2010).

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 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, 2009)
Showcased and marketed Queensland Indigenous artwork for local national and international buyers for revenue generation

The establishment of CIAF as a marketplace and showcase for Queensland Aboriginal and Torres Strait arts and cultures has raised the profile of, and provided opportunities and exposure for, Queensland Indigenous artists.

The critical mass of work available for sale through the art fair and curated exhibition, the dance performances and the diversity of artistic styles and cultures have combined to deliver a major industry marketplace with immediate and longer term outcomes for Indigenous artists and performers.

As one of the components of the Backing Indigenous Arts initiative, CIAF focuses on supporting supply and stimulating demand. The event provides Indigenous artists with a chance to show their work in a professional context to secure sales and commissions and, for some, to gain national recognition.

At CIAF, I was taken aback that all this artwork was from Queensland, and that people could at long last recognise Queensland artists. We haven’t had an art fair where Queensland artists have come together like that. (Shirley Collins, artist, 2009)

Over 200 performing and visual artists have participated in each CIAF since 2009, with over 300 participating in 2011. The location of CIAF and its connection to the Backing Indigenous Arts initiative 2007–2011, which specifically focused on Far North Queensland, has meant that historically the majority of artists have been drawn from the Far North. This is slowly changing, with more representation from other areas of Queensland.

Over three years of CIAF, over $1.8 million worth of artwork has been sold to public, national and international galleries, private collectors and institutions, with peak sales in 2010 (Figure 2). In this time, exhibitors have frequently commented that a number of sales were only made due to having a stall at CIAF. Examples of significant outcomes with regard to sales in the three years include:

• purchase of the fibre work from the 2011 Ghost Net project for the contemporary art collection of the Govett-Brewster Contemporary Art Museum, New Zealand in 2011
• purchase of all 13 artworks by emerging artist Irene Namok, Lockhart River Art Centre in 2011
• purchase of an installation of Aurukun camp dog sculptures by artists Craig Koomeeta, Garry Namponan, David Marpoondin, Jack Bell, Roderick Yunkaporta, Leigh Namponan and Keith Wikmunea by the Queensland Art Gallery in 2010
• purchase of the complete edition of Judy Watson’s heron island suite by the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia, USA in 2010
• purchase of works by North Queensland artists Leonard Andy, Alison Murray and Tonya Grant for the Parliament House art collection in Canberra in 2009
• purchase of three works by Michael Anning by the National Gallery of Australia in 2009
• sale of the complete set of all 24 Bagu with Jiman artworks from the Girringun Aboriginal Art Centre in 2009. This was the first time the work was displayed.
Artists and exhibitors have commented that CIAF has provided a platform which has allowed the showcasing of new work or an artist’s work for the first time, supported the launch of new work, and raised the profile and awareness of an organisation or particular artists. Visitors have commented that the art fair has provided a place to view the diversity of artists’ work, and purchase work directly from artists. The percentage of visitors buying artwork has increased in the three years from 15 per cent in 2009 to 23.3 per cent in 2011 (Figure 3).

Sales outcomes for artists have extended beyond those immediately experienced during CIAF, with artists, dance groups and bands securing further commissions, exhibitions and performances. For example, Kuranda band Zennith had gigs booked in Sydney and Melbourne after receiving publicity on the SBS program Alchemy as part of CIAF 2009.

A collaborative project with Aurukun arose from our participation at CIAF 2010, and the first stage is nearing completion. We received Australia Council funding for the first stage and we are about to apply for another stage. Initial discussions about an international exhibition in 2010 have progressed in 2011. (Exhibitor, 2011)

In 2010, a new Collectors and Curators Program was introduced to attract dedicated purchasers of art. The program expanded from 12 participants in 2010 to 35 participants in 2011, with the inclusion of collectors and curators who may have had little or no previous interest in, or exposure to Indigenous art. In the post-CIAF surveys in both 2010 and 2011, collectors indicated one of the primary outcomes from their participation was purchase of new work, with some noting they were unaware of northern Queensland Indigenous art prior to their attendance at CIAF.

The growth of the art fair has been extraordinary – I think there is enough work being produced and enough innovation, and we have international artists here as well and they carry that message of CIAF with them when they go to places such as the Venice Biennale. With the advent of CIAF, it has made locals and the rest of Australia aware we have a unique vision and style that is born out of being in Far North Queensland and the Torres Strait. (Arone Meeks, artist, 2011)
We have been collecting Australian Aboriginal art for approximately twenty years ... However, we have never really looked at art from North Queensland. This is something we have always wanted to do and this was a great opportunity. (Participant in Collector and Curator Program, 2010)

A number of exhibitors also commented that the Collectors and Curators Program resulted in significant immediate sales, as well as the establishment of relationships that would facilitate further transactions.

The sales achieved at CIAF are particularly significant when considered in the context of the current downturn in the Indigenous art market. In July 2010, Nicholas Rothwell, using figures complied by the Australian Arts Sales Digest, wrote in The Weekend Australian that the auction results for Aboriginal art had plummeted from their peak at $23.9 million in 2007 to $10.9 million in 2009, and that in the seven months to July 2010, just $5.7 million worth of Aboriginal art had sold at auction. Despite this time of uncertainty, in his review of CIAF 2010, Rothwell referred to the event as:

... a triumph of arts management and entrepreneurship, and a striking demonstration, dramatically against the flow of much Australian experience, that government can intervene intelligently to promote culture and husband Indigenous creative energies.  

Similarly, while overall sales were down in 2011, the increase in number of individual works sold reflects the continued strong performance of CIAF in the current economic environment.

Delivered a platform for industry development, professional development, networking, and ethical practice within the sector

CIAF has established itself as a hub for industry development, professional development and networking opportunities, and as a promoter of ethical practice within the Indigenous arts industry.

As a gallery owner and artists' manager, [CIAF] provides a valuable and credible location for industry discussions and most importantly, collaborative projects to be created. (Exhibitor, 2011)

More than anything for us, it’s about us having a presence, about us getting an opportunity to ... speak on panels and forums and to be able to talk about issues and talk about our art and promote ourselves. (Bianca Beetson, artist, 2010).

From a symposium in 2009, to the incorporation of satellite events such as a Indigenous dance and theatre forums in 2010, and the further addition of a contemporary music forum, a fashion workshop and public art forum in 2011, the opportunities for artists, exhibitors and performers to learn, listen, debate and discuss topics and issues relevant to the Indigenous arts industry and their practice have continued to expand. Figure 4 summarises exhibitors’ agreement to statements regarding CIAF’s role in providing an effective gathering, and as a promoter of ethical practice.

These forums are crucial in creating opportunity for the arts sector to directly engage in open discussions with Indigenous artists and communities. We have received positive feedback and vital information which will assist us with the further development of the industry. (Cameron Costello, Backing Indigenous Arts Program Manager, 2011)

Consideration has been given to the ethics of the market place with exhibitors required to sign a declaration that they will observe appropriate standards of conduct, promote the important role of Indigenous Art Centres in the cultural ecology, offer public talks about ethical issues in the purchase of Indigenous art and provide information about CIAF’s ethical framework as part of their involvement in CIAF. The introduction of methods such as these may have contributed to the increase in exhibitors’ opinion of CIAF as a promoter of ethical practices (Figure 4).

Figure 4: What exhibitors said

<table>
<thead>
<tr>
<th>Year</th>
<th>Provided an effective gathering for industry development, professional development and networking</th>
<th>Promoted ethical practice in the Aboriginal and Torres Strait Islander arts industry</th>
</tr>
</thead>
<tbody>
<tr>
<td>2009</td>
<td>96.8%</td>
<td>96.6%</td>
</tr>
<tr>
<td>2010</td>
<td>78.3%</td>
<td>84.0%</td>
</tr>
<tr>
<td>2011</td>
<td>60.1%</td>
<td>93.3%</td>
</tr>
</tbody>
</table>

Involvement and participation by industry stakeholders including artists, artworkers, publishers, gallerists, academics and policy makers, have been prevalent in CIAF since its beginning. The annual symposium, a core program element of CIAF, has provided a space for discussion on current issues regarding Indigenous arts. Topics covered to date have included: what it means to create new art as an Indigenous artist; ethical curatorship of contemporary Indigenous art; cultural activism in the contemporary arts; and the opportunities and responsibilities of artists as ambassadors and cultural custodians.

CIAF’s positioning as an industry hub has been recognised in a number of areas, with a variety of industry events, including national events such as the National Indigenous Theatre Forum being held in conjunction with CIAF. The incorporation and addition of other industry panels and forums, such as theatre, music, dance and fashion, have expanded the range and diversity of industry discussions. These satellite panels and forums have been beneficial in increasing discussion and setting strategic direction for the future of particular sectors. For example, the National Indigenous Theatre Forum in 2010 resulted in the release of a consensus statement regarding the future of the Indigenous theatre sector in Australia. Participants from across Australia collectively agreed on five key priorities and actions required to strengthen the Indigenous theatre sector. As part of the 2011 Forum, also held in conjunction with CIAF, participants discussed the progress of the sector in addressing the established priorities and actions and developed a collective submission on the National Cultural Policy.

CIAF provides direct and indirect professional development for artists and exhibitors. Mentorships and cadetships in film production, radio traineeships and photography have been supported through CIAF over the three years of its presentation. The introduction of the Professional Development Program in 2011 provided over 40 emerging artists from Indigenous communities across Queensland with a variety of professional development and networking opportunities including printmaking workshops, artist talks, exhibition tours and an industry dinner. Satisfaction with the program was evident in particular with artists:
All of it, something different, just beginning the journey, puuya kuntha—strong heart, meeting people, feeling part of it, strong heart, feel strong inside. (Artist, participant in the Professional Development Program, 2011)

New skills, experience and knowledge gained through involvement in the Professional Development Program may also indirectly benefit artists who did not attend CIAF. Over 90 per cent of participants indicated that the skills and knowledge developed during the program would be taken back to their communities to support and develop the skills of other artists. The addition and growth of these programs will strengthen the sector as more artists and arts workers have access to professional development.

CIAF has also provided informal professional development and networking opportunities for attending artists. Participation in CIAF provides artists with the opportunity to experience all aspects of the market place from planning and organising an art stall, to sales and customer relations.

To expose and train local employees in planning, organising and executing an art fair/exhibition. This included travel, logistics, packing, set up, retail sales and talking about art. It also was an opportunity for artists to see other Indigenous artwork from FNQ. (Exhibitor, 2011)

It also gave our artists an opportunity to travel to Cairns and see the potential of their practice as well as realise the quality cultural [product] of our art centre in line with Queensland’s main cultural hubs. (Exhibitor, 2011)

The number and diversity of key stakeholders at CIAF has meant artists from regional and remote areas have been able to talk directly to collectors and curators and staff from national and international collecting institutions, an opportunity many previously had not had. CIAF has also prompted discussion between artists, resulting in new collaborations and partnerships which will provide tangible benefits to these artists. Involvement of artists from the south-west and central Queensland in the Professional Development Program in 2011 has resulted in discussion about the future direction of Indigenous arts in these areas of Queensland.

Created a significant art event in our national calendar

Only in its third year, CIAF has already established itself as an important art event on the cultural calendar for artists, exhibitors, collectors and the general community.

This year’s CIAF was a wonderful experience. I believe CIAF 2011, in this particular location [Cairns Cruise Liner Terminal], marked itself as an iconic Indigenous event in the calendar. As such CIAF should and will be recognised as one of Australia’s truly special celebrations of Queensland’s Indigenous mainland and island cultures. The level of pride and well being it provides for local artists, performers, the very helpful CIAF staff and other indigenous Queenslanders is immeasurable. Furthermore the weekend’s celebration offers the chance for both serious and casual discussions about art, politics and culture across the entire community. (Exhibitor, 2011)

Attendance rates at the art fair have increased from 10,000 in 2009 to more than 13,000 visitors in 2011 (Figure 5). This compares well with other art fair events in Australia and overseas. For example, Darwin Aboriginal Art Fair attracted 2500 people in its first year in 2007; Desert Mob in Central Australia attracted 4000 people in its eighteenth year in 2008; and London Art Fair achieved audience numbers of 14,500 in its eleventh year in 2009.
A lot of familiar faces, a lot of new faces ... good to see local people beginning to buy this year more than before. There seemed to be a lot more awareness of CIAF before the event this time, and also a new more intense feeling of ownership and pride in what was happening ... something I think that has been growing. (Exhibitor, 2011)

Other satellite events held around Cairns at the same time such as films, exhibitions and Big Talk One Fire, have also contributed to the significance of CIAF, resulting in a longer and deeper celebration of Indigenous art in Cairns.

Feedback from exhibitors in 2011 suggests that they believe CIAF is becoming a significant event, with over 90 per cent agreeing or strongly agreeing that CIAF demonstrated its potential to become a significant art event on the national calendar (this is an increase on previous years). Marketing campaigns, including both online and traditional platforms, have promoted and raised the profile of CIAF, ensuring maximum exposure and media attention both locally and nationally. Sponsors and partners of the event over the past three years have indicated that they have been attracted to CIAF as a means to support an important art event in regional Queensland.

This is a community event and it is also an event that is really lifting the profile of the TNQ region in the world of Indigenous art. As a business we work very hard at giving support to community events so that they will continue to happen but we also have the ‘Big Picture’ of how events can benefit the whole area, and how really important that, if this is to happen, they are given local support in every possible way. (Sponsor and partner, 2011)

CIAF is a significant contributor to the local Far North Queensland economy through contracting of businesses, local employment and tourism (Figure 6). An estimated $1.58 million since 2009 has been contributed to the local economy through the contracting of Far North Queensland businesses and contractors to support the event, such as event organisers, caterers, transporters, equipment hirers, freight companies, designers, accommodation providers and media outlets. In addition, a number of local artists have received income from reproduction of their work in CIAF promotional materials, or have been commissioned to produce artworks for the CIAF curated exhibitions.

CIAF has also contributed to local employment in the area. An average 21 positions have been based in Cairns each year to support the running of CIAF, including an artistic director, general manager, administration, marketing and communications staff, production and technical staff, front of house staff and security. This is in addition to artists who have had worked featured in the art fair or have performed during CIAF.

Figure 5: Attendance at CIAF and satellite events

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Left: Susan Kennedy of Mapoon works on her art at the CIAF Professional Development workshops held at Djumbumji Press during CIAF 2011. Photo: Kerry Trapnell.
CIAF 2011 certainly built on 2009 and 2010. It is gaining momentum and has become an important event on the Australian arts calendar. CIAF and the associated exhibitions and performances puts the argument to rest that of all Australian Indigenous art, Queensland Indigenous art is by far the most diverse, innovative and exciting. (Michael Kershaw, Australian Art Print Network, 2011)

Tourism expenditure in Cairns due to three years of CIAF is estimated at $4.23 million. It is important to note that this has occurred in a period of economic downturn, floods and a cyclone, and low tourism.

Cost–benefit analysis indicates that 89 per cent of CIAF’s costs were recovered in quantifiable benefits alone in 2011, an increase of 25 per cent over 2010 (Table 2). This is an underestimation, as it does not include post-CIAF sales generated by exhibitors, or the purchase of Queensland Indigenous art by attendees and collectors from outlets not represented at CIAF.

Table 2: Costs and quantifiable benefits of CIAF 2010 and 2011

<table>
<thead>
<tr>
<th>Cost or benefit</th>
<th>2011</th>
<th>2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Costs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Event host (Arts Queensland)</td>
<td>$1.439 million</td>
<td>$1.291 million</td>
</tr>
<tr>
<td>Exhibitors</td>
<td>$0.326 million</td>
<td>$0.206 million</td>
</tr>
<tr>
<td>Total cost</td>
<td>$1.765 million</td>
<td>$1.497 million</td>
</tr>
<tr>
<td>Quantifiable benefits</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Visitors</td>
<td>$0.130 million</td>
<td>$0.105 million</td>
</tr>
<tr>
<td>Exhibitors and artists</td>
<td>$0.522 million</td>
<td>$0.512 million</td>
</tr>
<tr>
<td>Collectors and curators</td>
<td>$0.105 million</td>
<td>$0.054 million</td>
</tr>
<tr>
<td>Sponsors and partners</td>
<td>$0.750 million</td>
<td>$0.338 million</td>
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<tr>
<td>Event host (Arts Queensland)</td>
<td>$0.064 million</td>
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<tr>
<td>Total benefits</td>
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<tr>
<td>Net benefits</td>
<td>$-0.195 million</td>
<td>$-0.435 million</td>
</tr>
<tr>
<td>Cost–benefit ratio</td>
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<td>0.71</td>
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</table>

Overall CIAF has had a positive economic impact in its first three years, cementing its place as a significant event in Far North Queensland.
Recommendations

Sustainability and strategic direction
CIAF should continue to grow in a sustainable manner. Future planning needs to consider the values and elements of the core program, and the development of a long-term strategic business plan.

Future consideration could also include:

- ability of CIAF to grow within current space and organisational and community capacity
- developing deeper and longer-term partnerships with stakeholders and partners around particular programming elements, with a focus on private sector partners and philanthropic support
- the role of AQ programs in supporting Indigenous artists and organisations in periods leading up to and after CIAF
- balancing community inclusion with the need for consistent high-quality product as expected in a professional standard art fair.

Programming
Successful program elements from the first three years of CIAF should be retained, including the Professional Development Program for artists, Collectors and Curators Program, industry forums and panels, and children’s and students’ activities.

Consideration should be given to the timing of events to allow for increased engagement by artists and exhibitors in core and satellite events, and event logistics discussed in this report.

Evaluation
Evaluation should remain an integral part of future CIAF events with the continued collection of data sets — attendee numbers, number of artists participating, value of sales, contribution to Far North Queensland economy, involvement of Aboriginal and Torres Strait Islander people in delivery of CIAF and number of sponsorships and partnerships. It is recommended that three new baseline data sets also be collected and reported – overall satisfaction with CIAF, public education and cost-benefit ratio.