



INDIGENOUS  
ART CENTRE  
ALLIANCE

**IACA**

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# Annual Report 2017 - 2018





Belonging art development workshop Hopevale Arts and Culture Centre, artist Gertie Deeral: Image Edwina Circuit

Front cover: Amy Loogatha from Mornington Island Art Centre MGAC



IACA programs and events receive financial assistance from the Queensland Government through Arts Queensland's Backing Indigenous Arts initiative and from the Federal Government's Ministry for the Arts through the Indigenous Visual Arts Industry Support program.

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## Presidents Report

The 2017/18 year marked another successful and exciting year for IACA and our talented Indigenous art centre membership. Each year, the IACA calendar is filled with two member conferences, four Indigenous art fairs and a number of community visits where we provide our support and services. We are a very active and involved peak body, and it always amazes me on reflection of the year past, the amount of support we provide with only one full-time and one part-time staff member.

A highlight for the Management Committee was the 2017 IACA conference and AGM held in October and generously hosted by the Yarrabah Arts and Cultural Precinct along with the Yarrabah Aboriginal Shire Council. The conference opened with local elders and the King of Yarrabah warmly welcoming IACA members to Country. Members were then treated to a traditional dance performance by the local primary school. Yarrabah is situated in magnificent country and everyone thoroughly enjoyed immersing themselves in this event.

July and August are busy months for our members with the Cairns Indigenous Art Fair (CAIF) and Darwin Aboriginal Art Fair (DAAF) both held during this time. IACA continued its extensive support at both fairs, again hosting an IACA information stand which acts as a central information hub for IACA art centres. Always extremely popular, the stand once again attracted a number of people fascinated in our work, prompting questions around where artworks originate from and where our art centres are located on the map of Far North Queensland. I was fortunate to attend the DAAF this year and to see this vast, national fair in action. With over 60 art centres represented, it was overwhelming but truly inspiring to explore art from Indigenous artists all over our country.

The IACA Artists Welcome was a dynamic event again this year, with Philip Denham from Girringun winning the IACA Lucille Osborne Memorial Emerging Artist Fellowship. This award presents a wonderful opportunity for Phillip to continue to learn, develop and

pass on his traditional art form involving the use of bush string. We are very proud to see one of our Girringun artists win this fellowship.

While I was in Darwin, I took the opportunity to meet with all of the Chairs of the Indigenous art peak bodies, to share my idea of forming an Indigenous Visual Art Counsel aimed at representing artists across Australia with one united voice. This is a new concept that I am passionate about and will share more with you once the group develops and we have a plan forward.

IACA also undertook a governance appraisal this year, organised and funded by Arts Queensland. The aim of the appraisal was to examine the governance processes and strategic orientation of IACA, and to provide a set of observations and recommendations to assist the IACA Management Committee continue its delivery of high quality, highly valued art services. I am proud to say we received a very positive report. The final report highlighted that the IACA Management Committee has provided leadership and guidance for the organisation, and vital industry representation for the membership. The appraisal noted that the Management Committee members were very positive about their involvement and were well supported by the Executive Officer. The report also stated that the organisation's documents demonstrate active, high quality governance with clear and transparent processes and documentations, that a comprehensive and well-presented annual report is produced, and that a Board of responsible persons have been appointed to oversee the Public Fund. This report was delivered to the Management Committee and members at the IACA conference in Cairns in May 2018.

### Phil Rist IACA President 2017/18

*Phil Rist is the current President of the IACA Management Committee and also the Executive Officer of the Girringun Aboriginal Corporation and Deputy Chair of the North Queensland Land Council. Phil is a widely respected Nywaigi leader whose skill and determination has played a key role in establishing the Girringun Aboriginal Corporation as one of the most successful Indigenous community-based organisations in Australia.*



## Managers Report

This year IACA launched and managed a brave and empowering new project entitled Belonging - Contemporary Indigenous art from IACA member art centres. Initiated by the Far North Queensland art centres, IACA received funding in August 2017 from the Indigenous Languages and Arts program for this project, as identified in the IACA strategic plan 2016-2021 by IACA members.

Belonging aims to showcase and provide education around contemporary Indigenous works from the most remote Queensland Indigenous art centres. The Belonging exhibition will educate on the sustainable network of Indigenous art centres, communicate how the art centres are Indigenous owned cultural enterprises and promote the importance of provenance and authenticity.

The project provides art form skills development and studio mentorship to each of our art centres. It aims to create a vibrant and diverse contemporary art exhibition and symposium that celebrates Indigenous culture from Far North Queensland Indigenous Art Centres.

Belonging brings together a talented team - Glenn Iseger-Pilkington, a prominent and experienced Indigenous curator, along with Edwina Circuit, one of Australia's most experienced Indigenous arts development facilitators. Both have worked with the IACA membership throughout 2017/18 to develop a title and concept that all members feel is representative of the IACA network. The process has an emphasis on introducing skills development to further realise the concepts each art centre would like to explore. This is progressively being achieved with onsite art skills development workshops delivered to three art centres in 2017/18 and extending across the region in 2018/19. IACA's support at CIAF continued this year and our information stand again attracted great interest from art buyers. IACA support at the DAAF also continued as the movement towards art centres testing their sales at this national event grows. IACA's support and encouragement at these events has seen our member participation grow from one Queensland art centre in 2014, to ten of the fourteen members in 2017.

Over the past several years, IACA has offered regular support and training to enable art centres to adopt the nationally accepted database - Stories Art Money or SAM - used for managing the provenance, sales and business requirements of an art centre. SAM organises and tracks art centre business activity and, once adopted, streamlines processes for the arts centre and its staff. In May 2018 we again offered an intensive and targeted training program for both beginners and advanced users. This innovative and effective model has resulted in all IACA art centres now using SAM. Training will continue to ensure new managers and arts workers are trained and more advanced aspects of SAM are adopted. IACA underwent a governance appraisal carried out by external consultants during the 2017/18 year. It was pleasing to see the report state that: It is clear IACA is a respected and trusted organisation, highly valued by its members and participants for its record of providing services to members and delivering innovative initiatives and programs. Our flagship IACA News magazine has recently shifted to communicate more prominently through its stunning images which promote our remote Indigenous communities, their artists and artworks. IACA News is a key platform for showcasing the remarkable work that takes place in our art centre communities.

This year, as part of our partnership with KickArts, we held our 2017 annual Artists Welcome event at the Centre of Contemporary Arts Cairns. A new feature of this annual event was the exhibition opening of Rightful Authentic artwork from IACA members. This exhibition featured art from each of our member art centres, and was extremely well attended by artists, CIAF collectors and curator program participants and other important stakeholders.

I would like to thank the IACA Management Committee members under the leadership of President Phil Rist for their support during 2017/18. Thanks is also extended to Arts Queensland, the Department of Communications and the Arts, and the Tim Fairfax and Sidney Myer Foundations for their funding support for IACA in 2017/18.

### Pam Bigelow IACA Manager



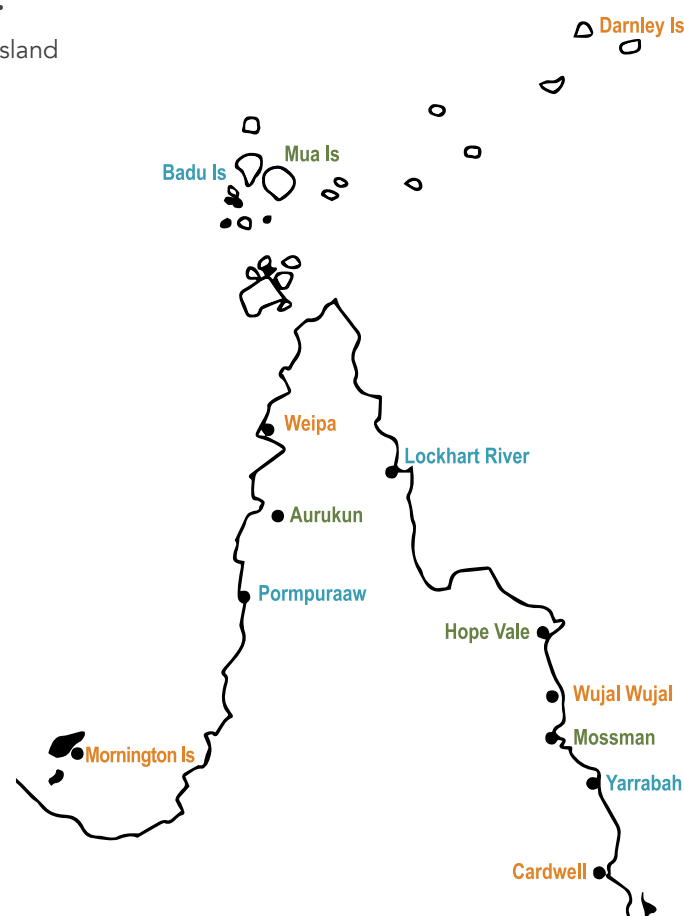
# Membership

## Indigenous Art Centre Alliance members:

- Badu Art Centre / Badhulgaw Kuthinaw Mudh - Badu Island
- Bana Yirriji Art and Cultural Centre - Wujal Wujal
- Erub Arts - Darnley Island
- Girringun Aboriginal Art Centre - Cardwell
- HopeVale Arts and Culture Centre
- Lockhart River Art Centre
- Mornington Island Art
- Moa Arts / Ngalmun Lagau Minaral - Moa Island
- Pormpuraaw Art and Culture Centre Inc
- Wei'num Arts - Western Cape York
- Wik and Kugu Art Centre - Aurukun
- Yalanji Arts - Mossman Gorge
- Yarrabah Arts and Cultural Precinct

## Associate members

- Gab Titui Cultural Centre – Thursday Island (TSRA)



# Vision

Supporting culturally strong best practice Indigenous art enterprises.



Belonging art development workshop at Bana Yirriji, artists Ann Nunn and Diane Winkle: Image Edwina Circuit

# History

In 2010, art centres from across the region came together as part of a Queensland government-funded consultation and planning process, to determine the feasibility of a peak body for the Far North Queensland region, how it could be established and its operational framework. A second stage consultation was undertaken in 2011, resulting in secured funding from the Federal Office for the Arts and Arts Queensland for the establishment of the Indigenous Art Centre Alliance. Later that year, the IACA Advisory Group was elected, representing a mix of artists and managers from their respective art centres. In 2012, Pam Bigelow was appointed as the IACA Manager and built the operating framework of the organisation, including its incorporation and delivery of services. In 2013, IACA was incorporated under the State Associations Act, and currently has both Deductible Gift Recipient and Charitable status.



IACA members at Yarrabah Conference 2017: Image IACA



# Service Delivery

## Art Centre Development Program

IACA's role is to provide support, training, opportunities and to advocate on behalf of its members. As a service provider and peak body, we work to ensure our members have ongoing and robust support when they need it. Unlike other well funded organisations, we do not have a high profile gallery space, nor do we represent or sell our members work, this is not our purpose. As such we highly value the opportunity this report gives us to clearly communicate our work, our vision and our contribution as a peak body of Indigenous art.

## Recruitment Assistance

IACA offers full recruitment services to member art centres, offering approved position descriptions, advertising, shortlisting, interviewing and the provision of binding legal employment contracts for new staff as vacancies occur.

In early 2018, IACA assisted both the Mirndiyarn Gununa Art Centre and Moa Art Centre Boards of Management to recruit new art centre managers. John Armstrong was appointed Art Centre Manager at Mirniyarn Gununa Art Centre on Mornington Island. John is working well to bring this famous cohort of artists back into the limelight and has enjoyed highly successful exhibitions and sales at a number of art fairs. Lisa Clarke was appointed as the Manager for Moa Arts in April 2018, and is in the process of organising first time exhibitions for Moa artists. She also ran a highly successful market stall at CIAF this year with record profit.

IACA facilitated induction programs for both John and Lisa upon their arrival in Cairns as has since provided ongoing onsite support as their roles have progressed. We are proud to see these two new managers producing impressive outcomes for the artists.

## Membership Communication

We continue to provide our members with regular IACA e-bulletins of arts industry information, funding opportunities, competitions, grants, exhibitions, consultation, IACA activity, information and service updates. The membership presentations we hold at our conferences continue to be popular and we use this opportunity to share stories and images of what each art centre has been doing.

## Storage Facility

Due to the remote locations of our art centres and the resulting high cost of transport, IACA provides a much needed, secure off-site storage space in Cairns. This service is used frequently by Indigenous art centres, particularly during art fair season. Often the demand for this service is so high we are required to hire an extra shed.

## Counselling Service

It is acknowledged that working and living in remote Indigenous communities provides many wonderful opportunities, however it can also have challenges. Managers and staff working within Indigenous art centres have a high rate of 'burn out' and it is important they have access to appropriate support, services and strategies to manage this. IACA continues to offer a confidential counselling service for all members including four free sessions. The service is frequently accessed and member feedback has been positive from those who have used it.

## Consultants Register

Art centre staff often require access to specialised consultants throughout the year. IACA has developed a vetted, comprehensive art centre Consultants Register, which is available on the IACA website member's page. This ensures our art centres are continually supported with access to specialised consultants when they need them.

## Supporting Art Fairs – CIAF, DAAF and others

We continue to develop our art fair model as we look to drive and extend awareness of Queensland Indigenous Art and secure its place in the national art landscape.

Art fairs continue to be significant, important events for the art centres to sell and promote artist work and to make connections. IACA art centres are relative newcomers to the national Indigenous art landscape with both central and western desert art having dominated for 40-plus years.

We work in partnership with KickArts to encourage and assist members to be involved in the Sydney Contemporary Art Fair, Melbourne Fringe Festival and others as appropriate. This partnered approach yields further market penetration for IACA members and promotes exhibition opportunities. We also work with KickArts to train and mentor managers and arts workers in best practice processes for dealing with commercial galleries and other sales outlets.

For IACA members, the Cairns Indigenous Art Fair (CIAF) and Darwin Aboriginal Art Fair (DAAF) are vital opportunities to connect, sell and promote their work, and provides them the opportunity to launch new artists and styles to collectors. We promote IACA and its work at both of these art fairs through an information booth and retail a merchandise range that provides advocacy for members.

- At both CIAF and DAAF, IACA provides valuable onsite support to our art centres in the form of joint promotion strategies, multiplatform social media promotion, logistics and guidance for new, less confident managers to guide participation in these events. IACA provides practical and logistical support for bump in and bump out, along with artwork storage pre and post event. We facilitate toolkits, assist in the organising of artwork stretching and framing, ongoing newsletter promotion of IACA member art centres, and on-call troubleshooting, all of which continues to achieve successful participation in these events for IACA member art centres and their artists.
- At the 2017 DAAF, we again sponsored the IACA group booth, allowing newly attending art centres to be involved in this national event before committing to and investing in their own booth. IACA has supported this shared group art centre booth for the past three years. Due to an increase in demand this year, IACA secured two 3x6m spaces allowing six IACA member art centres to display their work. Four other art centres managed their own booths. The purpose of the joint display is to encourage IACA art centres to try new national markets, build their profile and make important connections. This support and encouragement has seen participation by Queensland art centres grow from one in 2014 to ten in 2017. That equates to 72% of our art centre membership participating in DAAF.



IACA shared booth at DAAF 2017: Image IACA



IACA manager Pam Bigelow at IACA Industry Stand DAAF: Image IACA



Moa Art Centre at CIAF market place: Image IACA





Abe Muriata IACA Board member opens Rightful: Image Kerry Trapnell



IACA manager and Phillip Denham the IACA 2017 Fellowship winner: Image Kerry Trapnell



Phillip Rist IACA Board Chair Announces the IACA fellowship winner: Image Kerry Trapnell



IACA Artists Welcome Event: Image Kerry Trapnell

## IACA Exhibition Rightful

Authentic works from IACA art centres

Each year, the IACA CIAF Artists Welcome celebrates and acknowledges the true VIPs of CIAF - the artists without whom the fair would not be possible. The IACA Artists Welcome has developed into an important platform for artists and art centre managers to meet with collectors, curators and industry experts in a casual environment before the fair begins. All artists involved in CIAF are invited and it is always very well attended.

This years' Welcome included the launch of an exhibition titled Rightful, featuring a piece from each IACA art centre, as well as the IACA Lucille Osborne Emerging Artist Memorial Fellowship 2017 award.

This years' award was won by Phillip Denham, an emerging artist from Giringun Aboriginal Art Centre. Phillip said in his application, "This fellowship would allow me to develop and revive an art form that may be lost to the pages of time. This would give me an opportunity to work with Jirrbal Elder Ninny Murray to re-learn skills in making objects from bush string such as fishing traps, turkey traps, fishing implements and others. I would initially like to work on constructing a fish trap first. The last time I saw one made was by my father when I was younger."

As a service provider, IACA does the majority of its work behind the scenes. The Artist Welcome offers the opportunity for our staff and Board to communicate our role and achievements. Speeches were given by the IACA and CIAF chairs to acknowledge the artists and their work. It was an extremely successful event setting a happy, confident start to CIAF.

## IACA Vision

Supporting culturally strong, best practice Indigenous art enterprises.



### The IACA Strategic Plan 2016 - 2021

The three key goals of our six year strategic plan, as determined by the Members and Management Committee, are:

- 1 A training and mentoring program for Indigenous arts workers
- 2 A leadership program to identify and support future leaders
- 3 The development of an exhibition showcasing the work of members which will tour nationally.

In pursuing these goals, IACA has secured funds for art development and an exhibition.

## Belonging - Contemporary Indigenous Art from Far North Queensland

At the October 2017 IACA conference, the culturally significant project Belonging was born, with workshops, concept and research development convened by project curator Glenn Iseger-Pilkington.

At this time, an Indigenous reference group was formed to ensure the Exhibition Project Team and all IACA members exemplify best practice in the development and provision of the project. This includes to:

- a) Oversee and maintain cultural integrity in all aspects of the project.
- b) Ensure adherence to cultural protocols as appropriate to respective communities.
- c) Provide opinions, advice and guidance to the IACA Belonging Project Team.
- d) Promote awareness of and support for the Belonging project.

In early 2018, the name Belonging was decided by the members and Indigenous reference group, and project development began. IACA commenced a series of art development workshops for artists along with a highly skilled team of facilitators, working for up to three weeks with each art centre developing art work, introducing best practice archival materials and equipment. Hopevale, Bana Yirriji and Yarrabah Art Centres have begun these workshops and so far the results have been astonishing. The enthusiasm and engagement from artists is very high with new and returning artists hearing about this initiative and filling the studios. These workshops will extend to all IACA member art centres throughout 2018/19.

In addition, IACA is developing a training and mentoring program for artworkers, following input and consultation with members at the October 2017 IACA conference. An artworker program is one of the main goals in the IACA Strategic Plan. We are in the research and consultative stage of this program. Once the artworker program is finalised we will source funding to implement the program in each of the member Indigenous art centres.



# Professional Development

Two major professional development activities were held this year - the October 2017 IACA Conference held at the Yarrabah Arts and Cultural Precinct, and the May 2018 IACA Conference held in Cairns.

These conferences, held twice a year, are organised by IACA staff and the Management Committee and are chaired by the IACA Manager. They continue to be an important forum for sharing information and ideas between members, and provide opportunity for decisions to be made around development, growth and promotion of the North Queensland Indigenous art industry. Members often express their need for access to speakers that provide expert industry knowledge, team-building and practical skills development, and these conferences set this agenda. They are also essential in facilitating face-to-face meetings for members and their ability to provide input into the direction and activities of IACA. These conferences also incorporate the IACA AGM and the Members and Management Committee meetings.



Bereline Loogatha and Roanna Jacob giving the Marts Presentation at Yarrabah: Image IACA

## IACA Conference, 31 October - 1 November 2017

The Yarrabah Arts and Cultural Precinct along with the Yarrabah Aboriginal Shire Council, hosted the IACA Conference and AGM in October 2017. The conference opened with local elders and the King of Yarrabah warmly welcoming IACA members to Country. Members were then treated to a traditional dance performance by the local primary school.

The conference explored and brainstormed the details of a major project, a national exhibition and symposium with twelve months art development with a facilitator. Members provided input into the Museums and Galleries Road Map project with Terry Jenke, and produced video submissions for the House of Representatives Inquiry into the proliferation of inauthentic Indigenous art. Arts Queensland provided an update on their new funding opportunities, and Janina Harding from CIAF provided information on the exhibition theme for CIAF 2018. Art centres presented updates on activities they were involved in, both in their communities and further afield. Management Committee, members meetings and the IACA AGM were also held.

IACA members enjoying a guided rainforest walk at Yarrabah: Image IACA

At this conference, Kerryanne Farrer, CEO of Flying Arts Alliance, outlined the services and funding opportunities her organisation offers. Kerryanne wrote about the outcomes of her attendance;

*"Dear Pam, outcomes that came out of the kind invitation you extended to me as CEO of Flying Arts to attend the IACA conference at Yarrabah last year. Firstly, I was invited to attend the TSRA conference on Thursday Island in March and subsequently our artists were booked by community groups in Bamaga, Moa Island and Thursday Island to present three different skills workshops. Secondly, we have been working with Yarrabah Arts Centre on touring Jabu Birriny which was produced by Yarrabah Arts and State Library of Queensland, and exhibited early this year. We hope to have a tour up and running by the end of this year. Thanks again for giving Flying Arts the opportunity to connect with arts centres and key organisations. Please keep us in mind for future opportunities".*  
Kerryanne Farrer CEO Flying Arts Alliance

Danie Mellor Keynote Speaker at the IACA dinner at the Cairns Aquarium: Image IACA

## IACA Conference 1 May - 3 May 2018

The first 2018 IACA conference was held in Cairns in early May. The conference agenda was filled with a number of highly relevant industry topics, delivered by expert speakers. It included a concept development session for the Belonging exhibition by Project Curator Glenn Iseger-Pilkington and Arts Development Facilitator Edwina Circuit; a presentation to our Management Committee on our governance review; updates from Arts Queensland and IVAIS funding bodies; and a panel presentation by Edwina Circuit, Tim Acker and Arlette Martin Copyright Agency on exploring The Fashion Phenomenon in Art Centres.

The IACA Members Dinner was a highlight of the conference. It was held at Aqualuna, the Cairns Aquarium restaurant, and included a presentation from key note speaker and acclaimed Indigenous artist Dani Mellor - Telling the land story: culture and history in contemporary art.



Glenn Iseger - Pilkington, Curator and Edwina Circuit, Arts facilitator for the Belonging Project, Initiating exhibition concept development with IACA members: Image IACA



IACA conference at Yarrabah October 2017: Image IACA





# IACA Lucille Osborne Emerging Artist Memorial Fellowship



Phillip Denham (right) wins the IACA Emerging Artist Fellowship with Pam Bigelow and Valerie Keenan, Girringun Art Centre Manager: Image Kerry Trapnell

In early 2015, IACA received a bequest from the Will of Lucille Osborne, and the Lucille Osborne Emerging Artist Memorial Fellowship was established. Each year, members are offered the opportunity to nominate an emerging artist to be considered for this award.

This year, the 2017 IACA Lucille Osborne Emerging Artist Memorial Fellowship was awarded to Phillip Denham from Girringun Aboriginal Art Centre. Phillip said in his application, "This fellowship would allow me to develop and revive an art form that may be lost to the pages of time. This would give me an opportunity to work with Jirrbal Elder Ninny Murray to re-learn skills in making objects from bush string such as fishing traps, turkey traps, fishing implements and others. I would initially like to work on constructing a fish trap first. The last time I saw one made was by my father when I was younger.

*"My son Nephi recently travelled to the Melbourne Museum and experienced a visit with the curatorial staff there and witnessed several objects made from string. I would like to return there with him as a way for us both to connect back to our ancestors, ensure cultural sustainability and look towards the future. I would also like to talk to the Museum about allowing those objects to be loaned to Girringun so that more people can see and experience these objects first hand back on country where they came from."*

Through this fellowship, IACA can continue to support its artists to further develop their professional skills and provide the platform for future development work which is often overlooked, but is intrinsic to the future success of our member centres.

## Story Art Money - SAM training

The Stories Art Money or SAM database is an online artwork management system that enables the cataloguing of artworks, documentation of artists and financial management for both artists and the art business.

SAM is an essential operational software tool designed specifically for Indigenous art centres. SAM is recognised as the platform for best practice data, artwork and money management. IACA deem it essential to regularly provide the opportunity for its members to update their skills and knowledge in using this software. A one-day SAM training workshop was organised by IACA and delivered by Bronwyn Taylor from Desart at the May IACA conference in Cairns. It was designed to train beginners as well as advanced users, with members from all art centres in attendance. All IACA members now use SAM which is a great achievement and a credit to the professionalism of our network.

# IACA Indigenous Art Centre Highlights

- Erub Arts Australian – Singapore Cultural Exchange Au Karem ira Lamar Lu (Ghost Nets of the Ocean) by Erub Arts at the Asian Civilizations Museum in Singapore was opened by Prime Minister Malcolm Turnbull and the Singaporean Prime Minister Lee Hsien
- Erub Arts undertook a collaboration for the Art Gallery of South Australia during Tarnanthi
- Jimmy Thaiday of Erub Arts won the 2018 Gab Titui Art Award
- Erub and Girringun art centres featured in Clay Stories touring Ceramic Survey Exhibition
- Badu Art Centre and Kickarts Contemporary Art toured the popular exhibition Sageraw Thonar – Stories from the Southeasterly Season: Contemporary Expressions of Cultural Knowledge from Badu Art to Parliament House, Canberra
- Badu Art Centre exhibited at the Australian War Memorial. Koewbu Gidhal Kedha (World War story as its told) was a respectful tribute to those Badu Islanders that were a part of the Second World War
- Badu Art Centre artist Aiona Gaidan had his work projected onto the Sydney Opera House
- Wik and Kugu Art Centre held, Aurukun Camp Dogs and Exotic Birds exhibition at Pandanus Gallery in Palm Cove
- Wik and Kugu artists Bruce Bell and Garry Namponan were winners of the 2017 Thancoupie Bursary
- Pormpuraaw Art Centre exhibited 30 sea life sculptures made out of discarded fishing nets in the Paris Aquarium exhibition Coral Core of Life
- Bana Yirriji, Hopevale, and Yarrabah Arts Centres, all featured their stunning fashion as part of FashFest 2017 in Canberra
- Yarrabah Art and Cultural Centre was commissioned to be part of a large-scale projection program at Cairns library
- Lockhart River Art Centre exhibited in the USA at Booker Lowe Gallery in Texas
- Lockhart River Art Centre artist Irene Namok participated in the Paris Art Fair
- Lei it on, an exhibition at Cairns Gallery showcased a collection of contemporary lei and body adornments made by Torres Strait Island communities, supported by Gab Titui
- Girringun Art Centre launched Manggan – gather, gathers, gathering, at the Museum of Tropical North Queensland in Townsville which will tour fourteen venues across five states over the next three years.



Syd Bruce Short Joe making his sea life Sculpture: Image Pormpuraaw Arts



Hopevale and QUT fashion design collaboration: Image Deelan Do and QUT



# Operational

## IACA Staff

For the 2017/18 year, IACA staff included the Manager, Project Coordinator and several part-time consultants. Sam Cook commenced work as project coordinator in early July 2017, and due to an overseas relocation, resigned in November 2017. Emma Loban was appointed on a temporary part-time contract in February 2018 and assisted IACA until June 2018. This position will be advertised again in September 2018. George Dann has continued as a part-time consultant managing the IACA News, assisting across many programs and successfully coordinating our funding applications. Consultants Edwina Circuit and Glenn Iseger-Pilkington have worked with IACA on the Belonging project. Edwina (Arts Development Facilitator) and Glenn (Curator) have worked to engage and consult with members at the two conferences in October 2017 and May 2018. Conference workshops developed the new title and concepts for the Belonging exhibition project. The art development workshops held in Bana Yirriji, Hopevale and Yarrabah art centres during 2018 have been extremely successful. Edwina has offered development workshops to all IACA member art centres offering superior art materials, and will work with the artists to develop new ideas for their art. The body of work produced during these workshops will form the basis for selection by Curator Glenn Iseger-Pilkington for the Belonging exhibition.

## IACA Office

IACA occupies Queenslander style offices just outside of the Cairns CBD in Scott Street Parramatta Park. It offers "hot desk" facilities for members to use when visiting Cairns, a meeting room and staff offices.



IACA Office Cairns: Image IACA

# Advocacy

The IACA Manager and IACA members have significantly contributed time and resources to the success of the "Fake Art Harms Culture" campaign initiated by the Indigenous Art Code. IACA has been actively involved in advocating for change in this area for the past two and a half years as it directly impacts on the culture and income generation of its Indigenous artists. This lobbying and hard work has led to mainstream media coverage across the ABC, The Guardian, Sydney Morning Herald and 60-Minutes. Most importantly, it has led to the House of Representatives Inquiry into the Proliferation of Inauthentic Aboriginal Art. Again, IACA has contributed an important and united voice to this Inquiry, demonstrating its key purpose as a peak body by submitting group findings and concerns from a whole regional area. The vast governance experience and knowledge that IACA holds is highlighted during important advocacy issues such as this. IACA Chair Philip Rist and committee member Abe Muriata, have spent many hours collating information and giving first hand accounts of the effect the "Fake Art Harms Culture" issue has on our remote Indigenous artists.



IACA Manager Pam Bigelow continues to advocate for IACA members as an industry specialist director on the Darwin Aboriginal Art Fair Foundation

Board of Management. She also continues as a Director on the Indigenous Art Code Board of Management. In both of these roles, Pam ensures our art centres have a coordinated approach, are consulted, informed and have the ability to contribute to national events and issues. In addition, Pam regularly co-writes a feature article for Arts Hub online to advocate for issues affecting art centres and their Indigenous artists. The last article received over 4000 likes online and was one of the best performing articles for Arts Hub that year.

# Promotion and Marketing

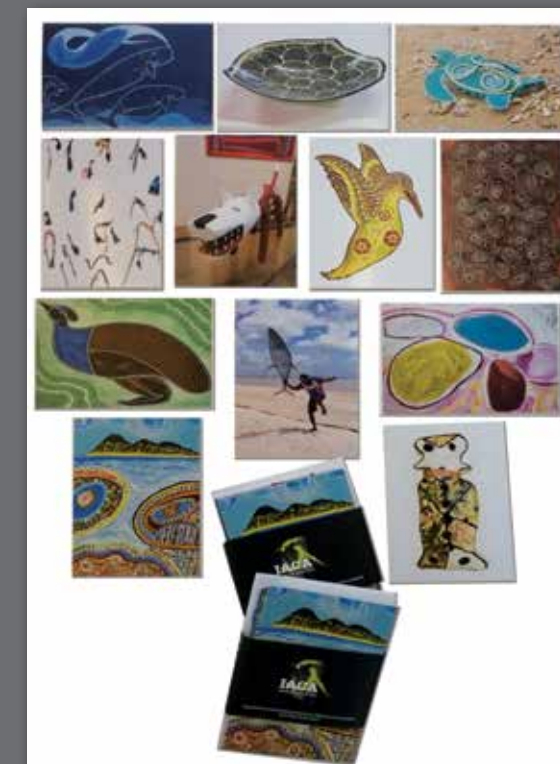
## IACA News

Volume 7, Issues 1 and 2 of IACA News magazine were published in July 2017 and February 2018. Electronic and print copies were distributed to the 500+ IACA newsletter subscriber mailing list. IACA continues to receive positive feedback about its magazine. It is a key platform for communicating the remarkable work that takes place in its art centre communities. Uniquely, IACA News magazine is the only publication to come out of both the Torres Strait and Cape York showcasing the positive stories, cultural sharing and rich and stunning images from the region. IACA's role is to raise awareness of the remarkable cultural landscapes where our member art centres are located, and this full colour, twice-yearly magazine communicates this strongly.



## IACA Merchandise

Following the success of the 2016 and 2017 gift card range, IACA developed a third range of gift cards featuring an image from each member art centre. These gift cards, along with our t-shirts, are extremely popular with people coming to our industry booth at the Cairns and Darwin art fairs, many purchasing the new card set each year. IACA are negotiating with the Australian Maritime Museum to sell the cards in their gift shop. This merchandise provides ongoing advocacy and promotion of IACA and its members.



## Website

News, publications, job vacancies and events are published regularly on the IACA website throughout the year. The password protected IACA members support page on the website is image rich, providing users with a clear understanding of the role IACA plays as a peak body for the community based Indigenous art centres of Far North Queensland and their rich cultural and artistic diversity. The website is currently being refreshed to provide a new look and enhanced functionality.

## Social Media

IACA continues to increase its social media presence, with the IACA Facebook page currently reaching 1186 followers and 460 Instagram followers. This equates to a 25% increase in Facebook followers and a 300% increase in Instagram followers against the previous year. This demonstrates the great development and relevancy in the work IACA undertakes.

IACA takes an active role in marketing and promoting the membership and sharing and advocating news and events from our art centres through our social media platforms. Given the remote locations of our art centres and the inability for most people to physically visit our centres, social media has become a lifeline and an outstanding opportunity for our art centres to communicate and share more broadly than traditional means would allow.



## Corporate Governance IACA Governance Appraisal

During 2017/18, IACA underwent a governance appraisal conducted by external consultants and funded by Arts Queensland. IACA staff, members and the Management Committee were proud to receive the report which summarised the appraisal in its executive summary as follows:

*"After analysing the results of a document review, two surveys (for the Management Committee and the members) and a workshop, it is clear IACA is a respected and trusted organisation, highly valued by its members and participants for its record of providing services to members and delivering innovative initiatives and programs."*

The IACA Management Committee has provided leadership and guidance for the organisation and with its mix of artists and art centre managers it continues to provide vital industry representation for the membership. Management Committee members were very positive about their involvement and noted they were well supported by the Executive Officer.

Overall the organisation's documents demonstrate active, high quality governance with clear and transparent processes and documentation. Staff provide both written and verbal reports on progress against the organisation's Strategic Plan at every Committee meeting as well as regular financial updates. A comprehensive and well-presented annual report is also produced, and a board of responsible persons have been appointed to oversee the Public Fund."

### Tracker Development

Tim Acker, Dr Susan Congreve, Robyn Fernandez

**IACA Inc. held its fifth Annual General Meeting in Cairns on the first of November 2017.**

**The IACA Management Committee met four times during the 2017/18 year.**

## 2016 IACA Management Committee as voted in at the IACA 2017 AGM, is as follows:

President  
Vice President  
Treasurer  
Committee Member  
Committee Member  
Committee Member  
Secretary



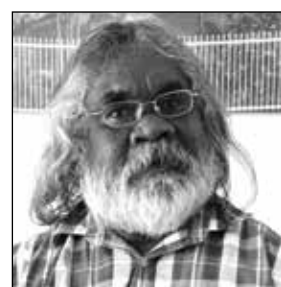
Phil Rist  
President



Vikki Burrows  
Treasurer



Margaret Mara  
Committee Member



Abe Muriata  
Committee Member

Phil Rist  
Solomon Booth  
Vikki Burrows  
Darrell Harris  
Margaret Mara  
Diann Lui  
Abe Muriarta  
Pam Bigelow



Solomon Booth  
Vice President



Diann Lui  
Committee Member



Darrell Harris  
Committee Member



Pam Bigelow IACA Manager,  
Management Committee  
appointed Secretary

# Financial Report for the year ending 30th June 2018

## INDIGENOUS ART CENTRE ALLIANCE INC.

ABN: 43 938 673 125

INCOME AND EXPENDITURE STATEMENT FOR THE YEAR ENDED 30 JUNE 2018

REVENUE	
Membership Fees	1,954.52
OTHER REVENUE	
Interest Received	3,165.33
Gifts and donations	500.00
Recoveries	3,642.01
Other revenue	4,004.83
GRANTS EXPENDED	
Arts Queensland Operational Funding	187,029.31
Arts QLD Operational funding prior years	51,569.72
Arts QLD Arts Leverage fund	15,028.66
Arts Queensland, Governance Support	10,000.00
Dept. of Communications & the Arts, IVAIS	186,000.00
Dept. of Communications & the Arts, ILAP Funding	18,371.94
Tim Fairfax & Sidney Myer Family Foundations	13,748.27
Darwin Aboriginal Art Fair Foundation, Travel Subsidies	17,500.00
<b>TOTAL REVENUE</b>	<b>458,990.35</b>
EXPENDITURE	
Auditor & Accountancy fees	10708.95
Advertising	12,979.00
Art Fairs	27,268.82
Bank Charges	5.00
Conference Expenses	63,321.98
Computer Software, Maintenance and Consumables	1,637.36
Depreciation	5457.00
Donations	222.90
Electricity Telephone	6399.32
Holiday Pay, Movement in Provision	(499.91)
Interest Paid	356.64
Legal Costs	250.00
Meetings and Governance	202.63
Motor Vehicle Expenses	898.26
Merchandise	91.82
Newsletter/Promotion and Marketing, Art Centres	13467
Outlays, Art Centres	55.61
Rent and insurance	24092.20
Repairs and Maintenance	120.00
Storage Fees	2,880.00
Superannuation Contributions	16,265.16
Training and Professional Development	139.05
Travelling Expenses /Staff Recruitment and Relocation	36012.03
Wages and Consultants	197254.04
Workers Compensation Insurance	621.66
Website Development	898.58
<b>TOTAL EXPENDITURE</b>	<b>436,493.14</b>
<b>PROFIT (LOSS) FOR THE YEAR</b>	<b>24,451.73</b>
RETAINED EARNINGS AT THE BEGINNING OF THE FINANCIAL YEAR	34,831.21
RETAINED EARNINGS AT THE END OF THE FINANCIAL YEAR	59,282.94
<b>TOTAL EXPENDITURE</b>	<b>436,493.14</b>
<b>PROFIT (LOSS) FOR THE YEAR</b>	<b>24,451.73</b>
RETAINED EARNINGS AT THE BEGINNING OF THE FINANCIAL YEAR	34,831.21
RETAINED EARNINGS AT THE END OF THE FINANCIAL YEAR	59,282.94





Orange Sky laundry vehicle with artworks by Fiona Omeenyo: Image Orange Sky Australia

INDIGENOUS  
ART CENTRE  
ALLIANCE

**IACA**

**Donate**

IACA is a small organisation that punches above its weight to support culturally strong best practice Indigenous art enterprises. To make a big difference to Australia's most remote Indigenous artists, you can easily donate via our DONATE button on the IACA website

[www.iaca.com.au](http://www.iaca.com.au) or [manager@iaca.com.au](mailto:manager@iaca.com.au)

Donations are tax deductible

The Indigenous Art Centre Alliance Inc. (IACA) is the peak body that supports and advocates for the community-based Aboriginal and Torres Strait Islander art and cultural centres of Far North Queensland.

[www.iaca.com.au](http://www.iaca.com.au)