

# ANNUAL REPORT

## 2012



**KICK**  
CONTEMPORARY  
**ARTS**

djumbunji  
press  
KickArts  
Fine Art  
Printmaking



## Thank you to our artists, crafts people and creative contributors

A Common Thread by Maree Grenfell, Adrian KING, Adrian WOLF, Adrienne SHAW, Alick TIPOTI, Amanda BLACK, Amy LOOGATHA, Angela CHIGEZA, Angela RYDER, Anna EGLITIS, Anna HOLAN, Arone MEEKS, Authentic Indigenous Creations, Bamanga Bubu Ngadimunku Inc, Barbara DOVER, Ben HODGES, Bernice BURKE, Bess MUHLSTOCK, Betty YARRACK, Beverley ESCOTT, Big Kids Magazine, Billy MISSI, Black Ink Press, Blak Flair, Blossom Creations, Bobbie RUBEN, Brian ROBINSON, Brian UNDERWOOD, Brooke JOHNSTON, Buck RICHARDSON, Cameron BUCHANAN, Carly WHOULEY, Caroline MUDGE, Catherine CAMPBELL, Cheryl ACCOOM, Cheryl MALONEY, Claudine MARZIK, Colin HOLT, Coral RISLEY, Craig KOOMEETA, Creative Cowboy Films, Dale MONAGHAN, David FENTON, de de ce, Deanna MAICH, Denise FRUIT, Dolly LOOGATHA, Dominic JOHNS, Doris NED, Dorita ESCOTT, Doug ROBBINS, Ed KOUMANS, Eddie KEPPEL, Edna AMBRYM, Eliza TEE, Ella Rose SAVAGE, Ellen ROUGHSEY, Elly Oak, Elsie GABORI, Erm Books/And Collective, Erub Erwer Meta Art Centre, Ethel THOMAS, Felicity JACK, Gabi STURMAN, Geoff DIXON, Gerhard HILLMAN, Gill BROOKS, Gillian WALLACE, Glen SKIEN, Gordon WATT, Hannah PARKER, Hayley GILLESPIE, Heather KEIKO, Helen LUNA, Helen NICHOLSON, Helen SMYTH, Hello Handmade, Hiromi ASHLIN, Ian PHILLIPS, Independence Studios, India COLLINS, Inktoplease by Fany Saumure, Irene NAMOK, Jandy PANNELL, Janina MARSHALL, Jason WEGGER, Jenna VARLEY, Jeremiah JOHNSON, Joel SAM, John EATON, John MAST, John SHORTER, Joseph SMITH, Josiah OMEENYO, Judith TAYLOR, Julia FUJITA, Julian ORONOS, Julie MCENERNY, Julie WILLIAMS, Justine AUSTEN, Justine SCHLICHT, Kain SHEPHERD, Karen CHONG, Karen GIBSON, Kathryn LAUGHTON, Kazuyo KASHIWAGI, Kenji URANISHI, Kerry TRAPNELL, Kevin MAYO, Kim RAYNER, Kira MACGREGOR, Kitty Fisher, Kristin TENNYSON, Laughing Bird, Laurine CLARMONT, Lawrence OMEENYO, Leila HAQ, Lenore HOWARD, Leroy PLATT, Liana KABEL, Lisa STUART, Little Building Co., Lockhart River Art Centre, Love by Geneive Honey, LUMA Bands, Lyn BATES, Lyn MARSHALL, Lyndon DAVIES, MacMillan Books, Magabala Books, Margaret GENEVER, Margaret HILLS, Margaret MARA, Marina CIVIERO, Marisa MOLIN, Mark MISIC, Mary ODORCIC, McCulloch & McCulloch Books, Meat Bikini, Megan BAYLISS, Megan MACKENZIE, Michael ANNING, Michael MARZIK, Michael WINER, Michelle YEATMAN, Moira MACUMBOY, Mollie BOSWORTH, Mornington Island Art, Naomi HOBSON, Napoleon OUI, Natalia MILOSZ-PIEKARSKA, Natasha FAUID, Neolithic, Netta LOOGATHA, Nick MILLS, Nina BABIUK, Nina DAWSON, Pam GALEANO, Pannikin, Paper Boat Press by Kylie Johnson, Patrick LEVI, Paul MACHNIK, Paula PAUL, Peter BIDDULPH, Peter THOMPSON, Phil SCHOUTETEN, Philomena YEATMAN Jnr, Philomena YEATMAN Snr, Piper Press, Pocket Carnival, Polli, Pompuraaw Aboriginal Shire Council, Poppies for Grace, Princess C, Lady J and Upper Crust, Puka Puka by Nina Still, Rachael WAKE, Rebecca YOUDELL, Ripple Iron, Robyn GLADE-WRIGHT, Robyn WHYTE, Ron MUECK, Rosie MILLER, Ross MANNING, Roz FENSON, Russell MILLEDGE, Sally DONALD, Sally GABORI, Sally MORONEY, Samuel TUPOU, Sarah LAUTE, Sasi VICTOIRE, Scholastic Australia, Seaman Dan, Sharon MUIR, Sharon PHINEASA, Shay THOMAS RAMPAL, Sheryl BURCHILL, Shirley DAWSON, Silas HOBSON, Silverscreen Pictures, Simeon NELSON, Steve TONKIN, Sue CODEE, Sue HAYES, Sue MCFARLAND, Sue RYAN, Summer, Susan FRISCH, Susan STEWART, Szilvia GYORGY, Tartan Books, Telegram, Tetsuya UMEDA, Thames & Hudson, Tia ADOBERG, Tijn MEULENDIJKS, Tina GONSALVES, Tommy PAU, Trish MOLLOY, Trixie TUCKER, Tuulikki Titine, UAP, University of Queensland Press, Vanessa R WILLIAMS, Victoria MASON, Wendy JUNE, Yarrabah Art Centre, Yuki HORIKI, Zane SAUNDERS, Zoe DE JERSEY

## Thank you to our donors, sponsors, volunteers, project staff and partners

1010 Printing, Adam COUTTS, Alcheringa Gallery, Anna HERAGHTY, Anthony BALL, Anthony RING, Belinda DOWN, Black & More, Blunt Edge of Portraiture, Bonemap, British Council, Bobbie RUBEN, Cairns Airport Domestic Terminal, Cairns Festival, Cairns Indigenous Art Fair, Cairns Regional Council, Cairns Regional Gallery, Cairns School of Distance Education, Centre of Contemporary Arts Cairns, Chris STANNARD, Crate59, Education Queensland, Emily BROOKING, End Credits Film Club, Ergon Energy, the Fourmile family, Fremantle Art Centre, IMA, Hannah PARKER, Hey Day Festival, Inkmasters Cairns Inc., Ivy Florist, James Cook University School of Creative Arts, Janina MARSHALL, Jeannie HEYNATZ, Jim BROOKS, Jim TRAYNOR, John STAFFORD, Jonah JONES, Julian ORONOS, JUTE Theatre Company, Lotsa Print Design Web, Kat NANCY, Kerry-Ann COLLINS, Kirby O'BRIAN, Kristy BERESFORD, Lawrence ENGLISH, Louisa ENNIS-THOMAS, Louisa MISKIN, Maria MAGO, Meera SCHMIDGEN, Michael MARZIK, Mossenson Galleries Collingwood, Mossman Gorge Centre, Nomad Art, Northern Peninsula Area Regional Council, NPA Mensheds, Pack & Send, Perpetual Trustees, Ports North, QAGiGoMA, QantasLink, QIAMEA, QUT Creative Enterprise Australia, Rick BERESFORD, Room40, Ryan Renshaw Gallery, SACI, Sarah PRATT, Sean O'DEA, Segue Art, Semah HODGES, Simon SUCKLING, Studio PM, Studio Qwerty, Suzanne O'Connell Gallery, Tali Gallery, Tandanya, Tanks Art Centre, Thancoupie's Bursary Fund, The Cairns Post, The Cairns Sun, TNQITAFE, UMI Arts, University of Hertfordshire, Yarrabah State School



## Contents

- 1 Chair's Message p 5
- 2 Director's Message p 6
- 3 KickArts Program Review p 8
- 4 Djumbunji Press Program Review p 26
- 5 Marketing Report p 34
- 6 Statistical Report p 36
- 7 Supporters p 39
- 8 Organisational Structure p 40
- 9 Financial Report p 48



This year KickArts' 20th anniversary celebrations sparked welcome reconnections with long-term stakeholders and new supporters. All founding members of the KickArts Collective who could be located were invited to contribute a video or audio monologue, which was then spliced and diced into a creative collaboration with JUTE Theatre Company, also celebrating 20 years in 2012. A venue-capacity crowd of 300 joined our birthday party on 20 October for a memorable evening of visual and performance art, theatre and music.

In a difficult year for retail nationwide, 2012 demonstrated that increasing visitor numbers does not equal an increase in retail sales. Despite now opening six days a week instead of five, our Shop had its first-ever downturn in gross sales, with a lower dollar value and lower unit number of sales compared to 2011. However, we concentrated on consignment stock and attracting new lines of jewellery in particular, making the Shop as appealing as ever, which helped maintain a level of buoyancy. Online sales held firm.

Sponsorship and donations were again difficult to secure, yet the generosity of cash sponsors Black & More and Lisa Penrose was gratefully received and acknowledged. New sponsors contributed in kind goods and services rather than cash, of which again, we were very appreciative.

In terms of philanthropic grants, we had success with Perpetual Trustees once more, with an artist in residence program gift capped at \$20,000, the same amount that we attracted in 2011. Numerous other approaches to established philanthropic organisations were unfruitful, showing that our regional context seems to be a barrier. However, this strengthened our resolve to keep chipping away and airing the issue of our regional visibility to government.

Despite the challenges outlined, Board cohesion and governance remained robust and we implemented our financial and operational decisions with conviction: the case for changing the operating model of Djumbunji Press to a studio for hire was necessary and effective, and I commend the KickArts director and staff for navigating this difficult terrain – including two redundancies at Djumbunji Press – with sensitivity and great consideration of the (mainly) Indigenous stakeholders involved.

Ahead of several directors stepping down in 2013 due to their terms coming to an end, Jeneve Frizzo resigned from the Board in late 2012 after serving for nearly six years. We appreciate Jeneve's sterling contribution and thank her most warmly for her expertise, humour and lunch companionship! We were also delighted to welcome Christine Wilson as Jeneve's successor and are excited about Christine's passion for the arts, which she channels through a cool legal head.

I have much satisfaction in reporting KickArts' overall successes in 2012: visitors and participants reached 21,623 people through the door, representing an over 50% increase on the previous year. KickArts' membership levels grew significantly and our social media and marketing profiles gained strength through expanding networks. Best of all, visitor surveys showed 98% audience satisfaction, rating the artistic merit of exhibitions as very good or higher. It doesn't get much better, and the KickArts Board of Directors is very proud of our rise and rise over 20 years!

Finally, in 2012 I signalled that my own extended time as the Chair of KickArts Contemporary Arts would come to an end by the next AGM, after the most satisfying term of service I could have imagined. The model of a company limited by guarantee upholding the values of free access to high quality contemporary art programs is vibrant and sustainable, as long as the directors maintain their duties of service. This my fellow directors have done with vision, energy and grace. I thank each and every past and present director of the KickArts Board for their support and incredibly insightful guidance over the past six years in total that I have been on the Board. I wish the incoming Chair the rewards I've experienced, and the organisation a flourishing, creative future.

Gayleen Toll



## 2 Director's Message

The 20<sup>th</sup> anniversary of KickArts marked 2012 as a distinctive and memorable year. While the temper of the times dictated a modest budget for celebrations, we nonetheless presented an imaginative event to mark the occasion: *Dreams Project* was our first ever co-production with fellow foundation tenant at the Centre of Contemporary Arts in Cairns, JUTE Theatre Company. Nostalgic moments occurred as past highlights were revisited, yet the experimental, forward-facing ambience of the celebration party reflected KickArts' vigour, past and present.

The year was characterised by confronting financial facts: the continuation of the downturn coupled with a change of state government with different fiscal priorities. We balanced the demands of our creative program with the reality that Arts Queensland's investment era – especially through Backing Indigenous Arts – had ended. The KickArts Board of Directors' decision to change the operations of Djumbunji Press so that it became a studio for hire was difficult but necessary. However, our obligation was to present the fruits of artist Brian Robinson's year-long residency in the form of his critically-acclaimed exhibition, *men+GODS* and the fact that we honoured this commitment continues to reward the artist and KickArts.

Other rewarding connections continued, such as co-publishing new editions with Giringun artists under the *Bagu* theme, which were well received at the Cairns Indigenous Art Fair (CIAF) 2012 and enjoy ongoing distribution. We also modestly ventured

into textile production with the KickArts Homewares range, in collaboration with designer Bobbie Ruben (the tea-towels, napkins and cushion covers by Sharon Phineasa, Tommy Pau and Napoleon Oui selling especially well at CIAF), while our recommendation of five Indigenous artists from the region to the QUT Creative Industries Fashion School led to a terrific design collaboration and foot in the door of the high-end fashion world.

Our 2012 artistic program aroused great pride in KickArts staff. KickArts presented several very high-profile exhibitions in Gallery 1. *In Bed by Ron Mueck, Tom Risley: Last and Recent Works, Simeon Nelson: Systems of Romance* and *Brian Robinson: men+GODS* contributed to an over 50% rise in visitor statistics on the previous year. The QAG|GoMA-curated touring exhibition, *In Bed by Ron Mueck*, particularly sparked the region's curiosity, with many patrons returning hoping to see "the big lady" for weeks after the exhibition had concluded. While this exhibition was costly to present, its benefits for audience development and engagement were clear.

Our Artist in Residence (AIR) program, across both KickArts and Djumbunji Press, increased opportunities for national and international engagement for regional artists and audiences. Three participants from the 2012 AIR program, Napoleon Oui, Simeon Nelson and Glen Skien, exhibited work stemming from their residencies, and all participants in the AIR program – whether inbound or outbound – were required to undertake



public programming activities in exchange for their residency opportunities. Workshops, artists' talks and winter school classes provided access to national and international best-practice in the contemporary arts for wider regional audiences.

Sales from our three CIAF 2012 exhibitions and our onsite stall contributed one sixth of all reported CIAF sales for the year. The exhibitions of Napoleon Oui, Brian Robinson and Arone Meeks received excellent audience and peer feedback, and we brokered multiple future interstate and overseas opportunities for Oui and Robinson. 35% of all our sales over the CIAF period were acquisitions by national and international collecting institutions: an excellent indicator of the quality of the work presented.

Our in-house exhibition program was expanded by multiple offsite and touring exhibitions, including our first two international exhibitions, held in Canada and Italy. An ongoing partnership, brokered in 2011, facilitates large-scale fine art print works from the Djumbunji Press catalogue presented in the Qantas Lounge Foyer at the Cairns Airport Domestic Terminal. This not only provides high-traffic exposure for the artists' work, it has also resulted in a number of high-value sales to international collectors.

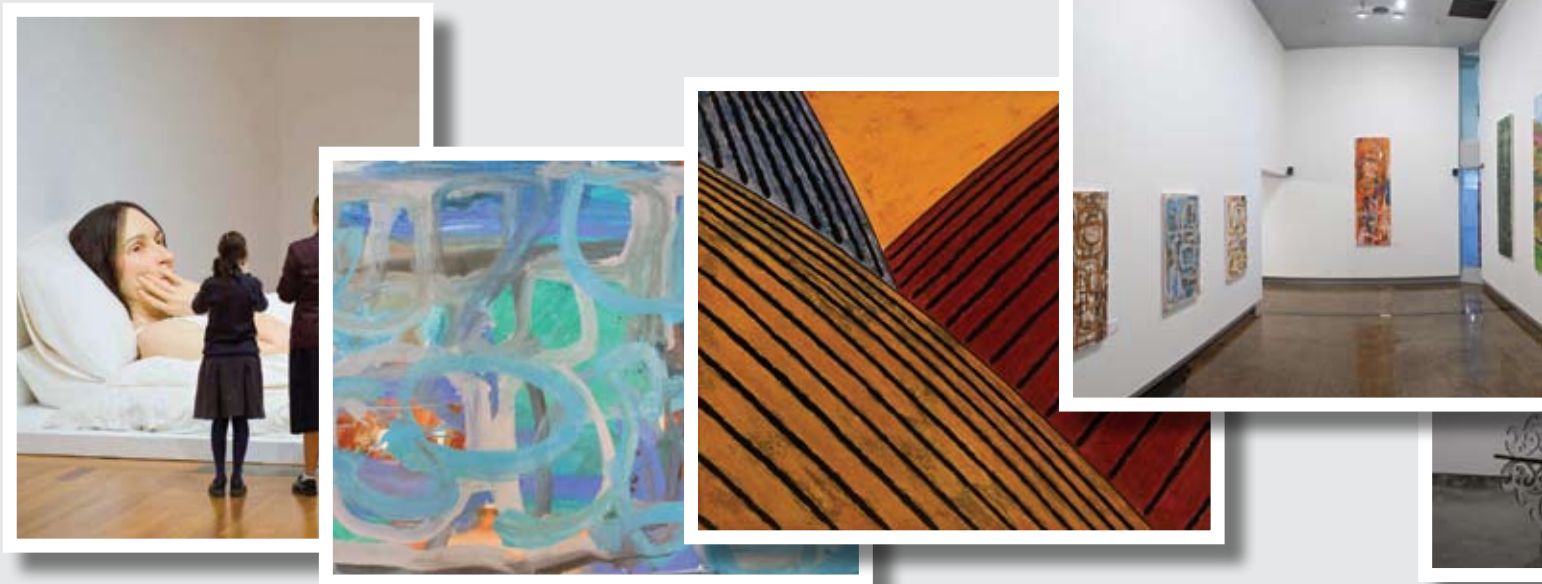
Our exhibition program was well supported by the public programming made possible by our s2m funding extension, allowing our audience to engage more deeply with artists and contemporary art through hands-on workshops, artist's talks,

curator's talks, film screenings, and video and online content. ARTBABIES sessions frequently sold out, and there were many requests for repeats of popular workshops. Our programs with Yarrabah State School and Cairns School of Distance Education also achieved outstanding results and development opportunities for disadvantaged students.

Public programming was exceptionally popular with our audiences, converting participants into attendees and vice versa. Public programming enriched audiences' appreciation of the artists and media presented, and provided skills development for professional and hobbyist artists. Our partnership with End Credits Film Club also allowed us to present art-related documentaries as a true cinematic experience. The dedicated extension to our s2m funding for public programming has allowed us to raise our profile locally and compete for participants with Cairns Regional Gallery and Tanks Art Centre, which receive substantial support from Cairns Regional Council for such activities.

Staff changes saw me reluctantly effecting two redundancies at Djumbunji Press, of Senior Printmaker Elizabeth Hunter and trainee Taicee Pearson. Otherwise our staffing complement remained stable and as hard-working as ever. In fact the KickArts team is a shining jewel and I gratefully acknowledge the professionalism of my smart, accomplished colleagues.

Ingrid Hoffmann  
KickArts Contemporary Arts Director



### 3 KickArts Program Review

#### 3.1. Curator's report

KickArts has three exhibition spaces onsite at CoCA, two of which are 'A-class' galleries with appropriate atmospheric and lighting controls in place for presenting archivally-sensitive work. Our Gallery 1 space on the ground floor can also be divided up into separate spaces to provide for three discrete presentations simultaneously.

In 2012, KickArts presented 26 exhibitions in house, three further exhibitions offsite in Cairns including our CIAF stall, one touring exhibition in Brisbane, three touring exhibitions interstate, and two international touring exhibitions. Of the in house exhibitions, only one was an inbound touring exhibition, the remainder were all self-curated. The 2011 and 2012 increase in exhibition numbers on previous years reflects a response to requests from local audiences for faster turnover of exhibitions. We are finding, however, that not only does this increase come at a substantial cost in terms of workload for our two-person program team, it is also an increased financial drain, as each exhibition in our two main gallery spaces costs on average \$15,500 to present. Not all exhibitions we present are selling exhibitions, and for those that are exhibition sales are much lower than in pre-GFC times. Financing the extra costs of increased exhibition turnover is proving to be challenging. We are also receiving anecdotal feedback that visitors are now missing exhibitions that they want to see because they have finished before they can make it to the gallery. In 2013 and into 2014 we will be reviewing staffing levels and community feedback to try to find a happy medium.

One thing we have been particularly proud of in 2012 has been the cross-pollination between our exhibition program, public programming and our artist in residence program. These three activities have blended well to provide a diverse combination of events, information, skills development and great art for all our audiences – local, visitors to Cairns, and online. Our 2012 program was also exceptionally strong, with several 'blockbuster' shows in Gallery 1 in particular. The QAG|GoMA regional touring exhibition *In Bed by Ron Mueck* smashed attendance records for us, bring three times the regular visitor numbers through the doors for that time of year.

##### 3.1.1. Gallery 1

*In Bed by Ron Mueck* – QAG|GoMA touring exhibition

Ron Mueck

14 January to 24 March

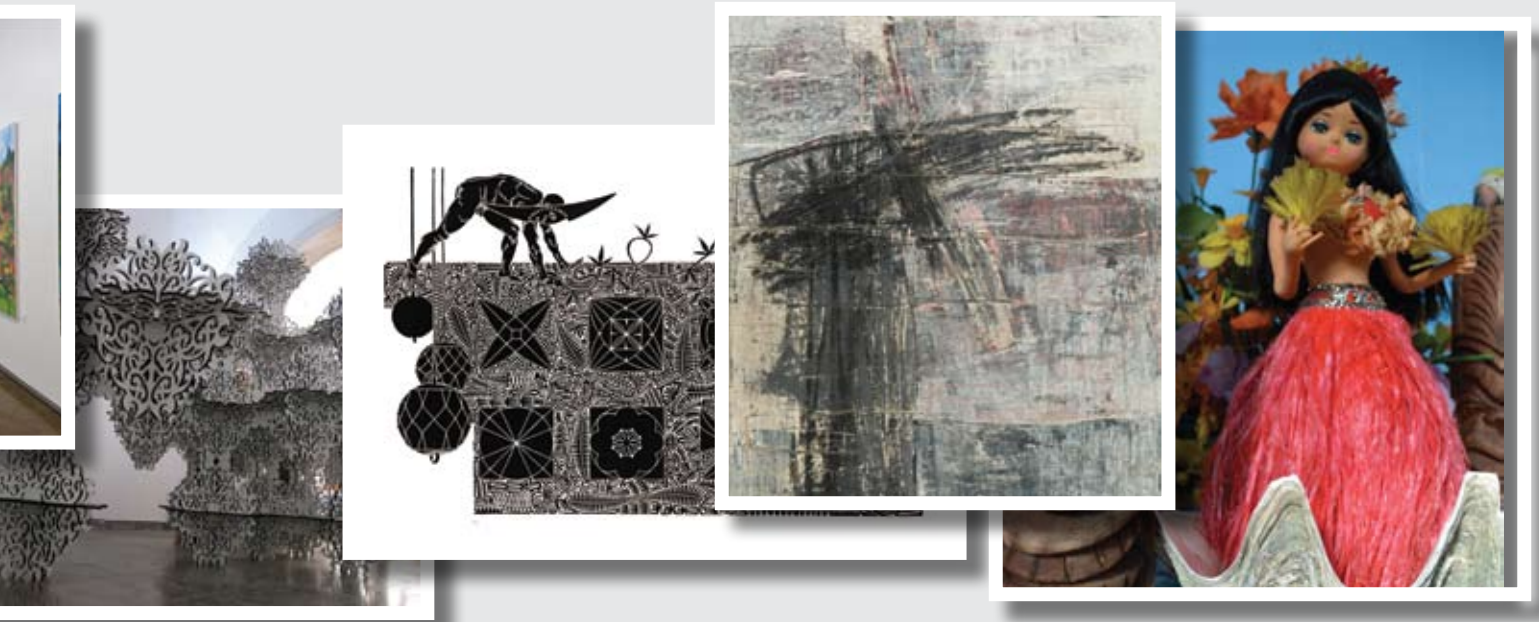
*In Bed by Ron Mueck* is a five-venue tour of the major sculpture, *In bed* 2005 by Ron Mueck, from the Queensland Art Gallery Collection. It travelled to regional Queensland venues from September 2011 to July 2012. The tour was the first in a series of exhibitions and programs scheduled to mark the fifth anniversary of the opening of the Gallery of Modern Art. As part of our ongoing relationship with QAG|GoMA, KickArts was proud to be a regional touring partner for this exhibition. Presenting this important example of contemporary Australian sculpture aligns with our goal to provide access to international best practice in the contemporary arts for the Far North Queensland community.

*Swelter*

Colin Holt

30 March to 12 May

Colin Holt moved to Darwin in 1977 where he studied a Fine Arts degree at Charles Darwin University. Since that time Holt has worked as a painter, screenprinter, furniture maker, muralist, market gardener and musician. Holt has described his painting as being the culmination of all these different practices. Holt's paintings are abstracted, utilising muted notes, unique textures and the artist's



From left: Ron MUECK, Colin HOLT, Tom RISLEY, Colin HOLT, Simeon NELSON, Brian ROBINSON, Claudine MARZIK, Michael WINER

instincts to create the works.

In November 2011 Colin Holt undertook a four-week residency in the Tanks House, Cairns, using his experiences and the visual landscape of Cairns to inspire a new collection of work that formed most of the exhibition, *Swelter*.

#### *Last and Recent Works*

Tom Risley

22 May to 30 June

2010–11 saw the very sad passing of a triumvirate of long-standing national leaders in the arts, Dr Thanakupi Gloria Fletcher, Tom Risley and Diane Cilento, residents and champions of Far North Queensland all. Risley continued to work throughout his long illness and, in close association with Coral Risley, KickArts presented an exhibition of these – the Last Works. Both in their technical accomplishment and at the culmination of his life's passion, Risley's images of buoys and vessels are a distillation of his quest to infuse his still-life works with the coastal grandeur of remote Cape York Peninsula.

#### *Systems of Romance*

Simeon Nelson

10 July to 11 August 2012

KickArts, in partnership with James Cook University (JCU) School of Creative Arts and Ryan Renshaw Gallery, hosted Australian-raised, UK-based sculptor, public artist, new media artist and academic Simeon Nelson as an international artist in residence from 29 June to 19 July.

Nelson presented HD video works in the Gallery 1 Void space, as well as geometric sculptural works from his *Paratekton* flat pack series, and the major work, the reconfigurable *Relicário* 2011, in the main body of the gallery. JCU Bachelor of Creative Industries students were given the opportunity to assist Nelson and the KickArts program team to install the exhibition. Nelson also delivered a one-week Winter School unit at JCU, followed by public programming activities including an artist's talk about the exhibition and his practice, which included a discussion of public art in the contemporary context.

Simeon Nelson's residency was made possible by the support of the British Council, the University of Hertfordshire, and the E Robert Hayles & Alison L Hayles Charitable Trust, managed by Perpetual.

#### *men+GODS*

Brian Robinson

17 August to 13 October 2012

Brian Robinson completed a 12-month residency at Djumbunji Press in September 2011. During the residency Robinson explored new techniques in printmaking and paper manipulation, creating a prodigious body of work. From this work came *men+GODS*, an exhibition of printmaking and sculpture exploring the artist's place between traditional Torres Strait Islander art and culture, Western classical training, mythology and symbolism, and contemporary international pop culture. *men+GODS*, was KickArts' flagship exhibition for the CIAF 2012 period.



#### *Dreams Project – The Void Gallery*

Tia Adoberg, Geoff Dixon, David Fenton, Sue Hayes (Creative Director), Sarah Laute, Nick Mills, Doug Robbins, Justine Schlicht, Kain Shepherd, Jenna Varley and Rebecca Youdell  
20 October to 24 November

KickArts Contemporary Arts and JUTE Theatre Company burst onto the Cairns art scene in 1992 to nurture, develop, produce and exhibit contemporary visual arts and theatre in the region. Twenty years on, both organisations stand strong, providing ventures that excite local and tourist communities alike to experience the vital and unique contemporary visual and theatre culture of Far Northern Australia.

In 2012, both companies celebrated 20 years of artistic practice, cultural vibrancy and audience engagement. While both companies have a strong commitment to emerging and regional artists in our different artforms, formal collaboration had never taken place until this year.

The 20th anniversary collaborative *Dreams Project* was conceived, developed and realised at the Centre of Contemporary Arts, Cairns, through the generous collaboration of the participating established and emerging artists.

The video/sound installation in the KickArts Void gallery formed part of the resulting *Dreams Project* celebration. Through voice recording, visual design, digital media, sound, movement and performance the lives of artists are explored and presented.

#### *Another Roadside Attraction*

Michael Winer and Judith Taylor  
20 October to 24 November

Presented as a series of themed scenes, this exhibition included displays of objects from the artists' extensive bric-a-brac collections as well as diverse artworks, assemblage and photography. KickArts' rationale in hosting this collection reflected that 20 years ago, a small group of contemporary artists stood in opposition to the predominance of souvenir art: the decorative rainforest and reef imagery produced for tourism that seemed to displace the work of serious artists in this region.

Judith Taylor and Michael Winer were independent collectors of the kitsch prior to meeting 25 years ago. Since then they have been competing for top shelf position for prime bric-a-brac in their retro tropical wonderland at Bramston Beach. Their arts practice has been extensively influenced by their colourful and quirky surrounds, their love of 1950s and '60s Japanese anthropomorphic china, tin toys and strange objects.

In 2012 KickArts acknowledged that boundaries between kitsch and fine art have blurred since the beginning of postmodernism. *Another Roadside Attraction* paid tribute to collecting as a consuming pursuit, and while the word 'kitsch' still stands for objects in poor taste, sensibilities will have subtly changed to accept the phantasmagoria of kitsch en masse.

#### *Seed to Seed*

Claudine Marzik and Tijn Meulendijks  
4 December 2012 to 11 February 2013

Claudine Marzik and Tijn Meulendijk's long-term artistic partnership encapsulates a genuine and mutual respect, allowing them to instinctively respond to each other's work with ease.

*Seed to Seed* is their third joint exhibition in four years. The collaborative duo have produced evocative two- and three-dimensional artworks through a variety of media, which capture the poignant North Queensland landscape and raise environmental awareness through their creative synergy.



From left: Tina GONSALVES, Mark MISIC, Ross MANNING, Zane SAUNDERS, Napoleon OUI, 25TRAINS, Dominic JOHNS

“In *Seed to Seed* we both engage with the cycle of vegetation: observing the rules, capturing movement and rhythm, giving form and shape using a similar perception. Although we’re using different mediums, our views have similar aesthetic values. We try not to manipulate our material too much, but let the matter, the physical substance, give the depth and strength to our artwork.” – Claudine Marzik

### 3.1.2. Gallery 2

#### *Eternal Alchemy*

Yuki Horiki

Continuing from 2011 to 14 January 2012

*Eternal Alchemy* explored the infinite possibilities of circles, colour and the interconnectedness of all things. After a profound and revelatory personal experience, the artist pared back her subject matter to one of the purest of forms – the circle. This body of work revealed that which mattered most to Horiki, after a process of letting go of familiar themes and motifs.

The ever-flowing natures of the circle and the cycle created an installation of paintings that was greater than the sum of its parts. Gentle pastel tones and fine line work imbued a meditative quality, reflecting the unforeseen and spiritual impetus from which the exhibition grew. An ethereal sound-scape by Yuka Mukou complemented the exhibition, reinforcing its cyclical and reflective nature.

#### *Chameleon Project: prototype 06*

Tina Gonsalves

20 January to 17 March

Tina Gonsalves’s family live in Port Douglas, Far North Queensland, but the artist has been a traveler her whole life – sailing around the world with her family when young, and moving from international residency to residency as a practising artist. *Chameleon Project, prototype 06* is a multi-channel video installation exploring emotional contagion: how people transfer emotion in social groups. The emotional contagion code that forms the internal interaction of *prototype 06* was developed with neuroscientists Chris Frith, Hugo Critchley and Bruno Averbeck. Each portrait ‘knows’ how each other is ‘feeling’, and the emotional feelings of each individual portrait constantly infects the emotional harmony of the group. Over time behavioural patterns, and hierarchical and social power structures emerge as they constantly search for an emotional homeostasis.

*Chameleon Project* highlights how often we are on the threshold of trying to make sense of each other and how we search for meaning and authenticity through balanced codes of expressions, dialogue and body language.

At KickArts, Gonsalves exhibited version six of nine progressions. *Chameleon 09* has been exhibited in Istanbul, and in Perth and Moscow in 2012.

#### *Conditions for Re-entry*

Mark Mistic

27 March to 19 May

In *Conditions for Re-entry* artist Mark Mistic brought together installation, drawing and video. His figures, masks and symbols represent acts of magic, death and transformation. In these new works, Mistic provoked the imagination to make associations, to reconstruct the boundaries and elements of self to conjure the Trickster, to channel the Shaman. Weaving fingerpainting with video, abstract gesture and symbolic elements reminiscent of Aboriginal ceremonial body design, Taoist talismans, Alchemical sigils and Yantric diagrams, these new works playfully recalled the drawings and performances of Mike Parr and Bruce Nauman.



This exhibition was the artist's first solo show in Queensland and continued his earlier focus upon representations of the self, and the possibilities of self in relationship to the psychological, supernatural, and mythological.

*Tetsuya Umeda < > Ross Manning*

Tetsuya Umeda and Ross Manning

25 May to 23 June

Brisbane artist Ross Manning creates beguiling artworks that mix optics and sound with kinetic sculpture and installation. Tetsuya Umeda lives and works in Osaka, Japan, and creates soundscapes using fans, motors, clocks, and other electric devices. Both artists inhabited Gallery 2 simultaneously, creating installations of harmony or discord.

This was a joint project with Brisbane's Room40. Tetsuya Umeda's exhibition was supported by the IMA.

*I, Alien*

Nick Mills and Zane Saunders

3 July to 28 July

An ongoing cross-cultural collaboration between these artists continued into its seventh year, with the development of the *I, Alien* exhibition.

The project continued the creative partnership between Indigenous performance and visual artist Zane Saunders and sound/media artist and producer Nicholas Mills: a collaboration that has involved numerous one-off, semi-improvised and site-specific live performances, theatrical/installation performances and media-based gallery works.

*I, Alien* explored the human, visual and visceral aspects of displacement and belonging. The title and creative basis for the work is a metaphor for the experience of various peoples: Traditional Owners from their land, urban Indigenous people away from traditional lands, refugee and migrant communities in a new country, and locals in a tourist town.

*Rainforest ID (past and future)*

Napolean Oui

7 August to 15 September

Napolean Oui is a mid-career Indigenous artist from the Djabugay people of the Cairns hinterland in Far North Queensland. He chiefly paints contemporary works on canvas inspired by the traditional life, designs and stories of his culture. Oui adapts the stylised motifs of the large rainforest shields that were unique to the tropical rainforest tribes, creating bold, colourful works evocative of the rainforest art style.

*Rainforest ID (past and future)*, explored and showcased the unique art and culture of the rainforest region through a series of new works on canvas and bark cloth, and an exciting series of innovative woodblock prints. This exhibition was a major satellite event for CIAF 2012.

*25TRAINS*

Rosie Miller and John Eaton

25 September to 17 November

*25TRAINS* was a collaborative art project uniting North Queensland teachers, approximately 1,000 secondary students, and artists Rosie Miller and John Eaton. The 'trains' were 25 books, each with their own exercise derived from the processes and concepts of contemporary artists.



From left: Rick BERESFORD, Karen GIBSON, Carly WHOLEY, Billy MISSI, Lenore HOWARD, JCU School of Creative Arts students, Arone MEEKS, Glen SKIEN, Adrienne SHAW, Kerry-Ann COLLINS

Each exercise asked students to fill a page while extending and responding to a given artist and idea. Eaton and Miller designed and workshopped this program in schools from mid-2011 to mid-2012.

### *Skin*

Dominic Johns

27 November 2012 to 2 February 2013

Cairns-based artist and arts worker Dominic Johns exposed *Skin*, an exhibition of large-scale mosaic works. He deconstructed classical imagery and icons in a spectacular array of colour. The artist describes his work as of the Lowbrow genre with a tropical twist.

### **3.1.3. Artist Feature Wall**

#### *Best of the Blunt*

3 January to 4 February

This was a selection of works from the *Blunt Edge of Portraiture 2011* exhibition. Established in 2007 by Cairns artists Roland Nancarrow and Dominic Johns, *Blunt Edge of Portraiture* has gained notoriety for its distinctly 'Cairnsian' flavour. With a wry nod to the hype of the Archibald Prize, and presented in a steamy home-gallery setting each November or December, Nancarrow and Johns were serious from the outset about artists of this region striving for merit and authenticity in portraiture. As Nancarrow was to charge, 'Keep it blunt!'

#### *Connected*

Prints by Yalanji Artists

14 February to 10 March

Connected was the result of a short project with four Kuku Yalanji artists from Mossman Gorge, exploring techniques of screen-printing. The intention was to be fluid in the execution. Artists worked collaboratively with printmaker Hannah Parker and focused on the printing process to produce one-off works, as opposed to preconceiving a final image for edition printing. This series of monotypes arose from the limited use of the same screen and a spontaneous arrangement of shapes and colour.

#### *That's the Way We Roll*

Carly Whouley

17 March to 21 April

*That's the Way We Roll* was a photographic exhibition by local emerging artist Carly Whouley, in line with the Queensland Festival of Photography 4. It was a visual salute to the local characters who are at one with the wheel. Their stories and personalities are vast and varied and vibrant. Their wheels – everything from bikes to boards to blades – enhance their personas, rather than define them.

#### *Maza Nu (at the reef)*

Billy Missi

1 May to 26 May

"The reefs around Zenadeth Kes (the Torres Strait) are where I have spent a lot of my time hunting and gathering food for our families. Maldigal (Western Torres Strait) has many reefs between and surrounding our islands. High tide, when they are covered, gives spectacular aqua or turquoise colours that really make them stand out. These reefs are just like our gardens, which provide food for



our survival as seafaring people. They also shelter us during our travel from Sager (the south-east trade wind) and Kuki (the mighty north-westerly).

"I've spent a lot of time gathering food on the reef since childhood. Later throughout the years I was involved in commercial fishing as one of our main industries. I enjoyed seeing all the different changes of colours when the tides rise and fall. These are the wonderful colours of our sea country.

"This new body of works on canvas shows my versatility as an artist practising in different mediums." – Billy Missi

#### *By Extension: Surface and Space*

Lenore Howard

5 June to 30 June

New and experimental paintings and etchings by local artist Lenore Howard.

"I left conventional formats behind to play with composition on an irregular-shaped surface. This presented many questions but lent itself to so many possibilities.

"The subconscious is a powerful force and to foster and liberate the imagination, I draw regularly. The usual result is a flattened image but I am now moving into areas that allude to three dimensions, giving a sensation of shallow depth. From my huge stock of sketches, a small selection developed into paintings, then often morphed into new arrangements through the process of painting. Edges provide opportunities for tension and are enhanced or dissolved within the shape, or merge with the wall. Shadows begin to play a part; whether from a stronger edge in the opaque works or an ephemeral edge through Perspex, painting absorbs the space around it.

"In this past year I also had the privilege of working with Master Printmaker Theo Tremblay on steel and aluminium plates; I investigated texturing and distressing the surface through contemporary printmaking techniques. While I worked on many aluminium panels, the best results came from steel and I thoroughly embraced this medium for its ability to render deep, etched indentations accompanied by painterly brush qualities. It is a warm, yet powerful medium, which I felt very connected to, and I intend using this process on future sculptures." – Lenore Howard

#### *Paste Urban*

Rachael Wake and JCU Bachelor of Creative Industries students

10 July to 4 August

Urban-inspired collaborative paste-ups by Rachael Wake and students Angela Chigeza, Kira MacGregor, Dale Monaghan, Shay Thomas Rampal and Jason Wegger, developed as part of a five-day workshop in partnership with JCU School of Creative Arts, Cairns.

#### *Cape York Stories*

Arone Meeks

14 August to 8 September

"This body of work, *Cape York Stories*, was produced in response to recent and comprehensive workshops I conducted in both the Yarrabah and Bamaga/New Mapoon communities. Both of these areas have strong family, friendship and cultural working connections for me. These pieces are about a common meeting place in 'art'. Personally, they represent both revisiting old and forming new relationships. The intention is to explain not only connection, but also collaboration and the value of sharing ideas. They also represent common responses to our times and climate over the vastness of distance. These works are a way of interpreting these experiences." – Arone Meeks



From left: KickArts Open Day, Curator's Talk with Nicholas Chambers, Dreams Project, Tetsuya Umeda, Julian Oronos receiving the KickArts Curator's Award at the Energy Art Exhibition, ARTBABIES

### *Walking and Falling with Language*

Glen Skien

17 September to 18 October

Glen Skien is a Brisbane-based printmaker whose practice is evolving toward monoprints, artist books and one-off sculptural/printed hybrid works. He is highly respected in the national printmaking community. Skien spent two weeks as an artist in residence at Djumbunji Press in June and July 2012 creating these new works, the results of which were presented in this feature wall exhibition.

The twenty-three etchings on show were a selection from the forty etchings that form Skien's limited edition artist book, also titled *Walking and Falling with Language*.

### *iNterRupted*

Adrienne Shaw

23 October to 17 November

An exploration and appreciation of the everyday, *iNterRupted* was a playful juxtaposition of images of the artist's living spaces and the various patterns and textures present within them.

### *The 2012 Annual KickArts Curator's Choice Members' Exhibition*

KickArts members

26 November to 29 December

In celebration of our 20th anniversary, KickArts invited our members to submit an artwork for selection in the first *KickArts Curator's Choice Members' Exhibition*. This will be an annual event open to all current financial members across all categories.

## **3.1.4 Touring exhibitions and the Cairns Indigenous Art Fair 2012**

Please see the Djumbunji Press Program Review, page 28.

## **3.1.5. Additional program events in 2012**

### *KickArts Open Day*

Saturday 25 February, 1–4pm

Visitors were invited to listen to a curator's floor talk, engage in children's activities on the deck, view the current KickArts exhibition, *In Bed* by Ron Mueck, in Gallery 1, enjoy music by local duo The Montgomery Brothers, and learn about the new KickArts membership program.

### *Swelter After Party*

Friday 30 March, 7.30pm, The Space, Centre of Contemporary Arts

After the exhibition opening of *Swelter*, the audience was invited to party on to sizzling swamp rock, reggae, rockabilly and party punk from Colin Holt's Darwin-based band, Horse Trank, with support from local favourites Meat Bikini.

### *Tetsuya Umeda and Ross Manning live performance*

Friday 25 May, 6pm, Gallery 1

### *Wait for the Watty!*

26 July to 29 August, Lux Gallery, JCU

JCU School of Creative Arts presented *Wait for the Watty!*, an exhibition showcasing Indigenous prints and paintings depicting the seasonal lifecycle of Cape York Peninsula and the Torres Strait. The exhibiting artists included Billy Missi, Arone Meeks, and Daphne De Jersey. The works described the participation and appreciation of families who gather and share traditional foods. Semah Hodges curated *Wait for the Watty!* from the KickArts Contemporary Arts collection in celebration of the 25-year anniversary of JCU's Cairns Campus.

### *Dreams Project: Celebrating 20 years*

Saturday 20 October, 8pm till late, Centre of Contemporary Arts

KickArts Contemporary Arts and JUTE Theatre Company burst onto the Cairns art scene in 1992 to nurture, develop, produce and exhibit contemporary visual arts and theatre in the region. Twenty years on, both organisations stand strong, providing ventures that excite local and tourist communities alike to experience the vital and unique contemporary visual and theatre culture of Far Northern Australia.

In 2012, both companies celebrated 20 years of artistic practice, cultural vibrancy and audience engagement. While both companies have a strong commitment to emerging and regional artists in our different artforms, formal collaboration had never taken place until 2012.

The 20th anniversary collaborative *Dreams Project* was conceived, developed and realised at the Centre of Contemporary Arts, through the generous collaboration of these established and emerging artists: Tia Adoberg, Geoff Dixon, David Fenton, Sue Hayes (Creative Director), Sarah Laute, Nick Mills, Doug Robbins, Justine Schlicht, Kain Shepherd, Jenna Varley and Rebecca Youdell.

The artists spent several weeks on creative development, culminating in a celebratory joint birthday party that took over the entire CoCA complex.

### **3.2. Public programs**

Public programs complement and extend all other aspects of KickArts' programming. Across KickArts and Djumbunji Press our public programs focus on several key areas. These include: professional development opportunities for artists including remote delivery workshops; audience development through encouraging students, children and families to engage with the gallery; artists' talks; community workshops; arts enrichment through contemporary performances and film screenings; and digital engagement. The purpose of these activities is to encourage audience growth and build understanding, awareness and participation in the contemporary arts, even if one is not able to physically come in to the gallery. Public programming is a vital strategy for broadening public engagement with the arts and an excellent opportunity for brokering productive partnerships with arts and non-arts organisations. Public programs allow for the participation of high-profile arts identities, generating critical debate, media interest and online engagement.

Since 2011 we have enriched our in house presentations through digital content. Using smartphone QR codes, audiences can access artists' talks and virtual guided tours from within the gallery. These can also be accessed via our website for audiences outside of Cairns. Digital copies of exhibition catalogues, education kits and video content aligned with our gallery programming are also available on our website.

For public programming activity through Djumbunji Press, please see the Djumbunji Press Program Review, pages 26-35.





Dreams Project, KickArts and JUTE's 20th anniversary celebration. Photo: Emily BROOKING.

### 3.2.1 Programming for children and young families

#### ARTBABIES

ARTBABIES is a highly successful creative arts workshop series for participants aged 18 months to four years, and their guardians. The workshops were designed to help our youngest visitors engage in new creative tasks and the KickArts Exhibition program, making artwork whilst learning about gallery-appropriate behaviour. In 2012 we ran nine ARTBABIES classes in line with exhibitions on the KickArts feature wall.

#### Cairns Festival workshops

Over the Cairns Festival 2012 KickArts ran free children's workshops at the Festival Village. To celebrate the Year of Reading, the focus of the workshops was on the production of 'Zines'. 'Zines (short for magazine) are self-published booklets, which can be about anything. Using drawing, collage and paper manipulation participants learned new ways to tell stories and how they can share their stories in the community, combining reading, story telling and art in the one workshop.

### 3.2.2. Student outreach

#### Cairns School of Distance Education, Artist in Residence program with Kristin Tennyson

With the support of Arts Queensland's Artist in Residence Program, KickArts collaborated with mixed media artist Kristin Tennyson and the Cairns School of Distance Education (CSDE) to deliver a flexible arts-immersion experience to home-schooled students on the autism spectrum who are challenged by communication and interaction with others.

Autism is a social and communication disability and to be able to communicate verbally and understand the nuances of socialising is incredibly difficult and frustrating for these students. Approximately 75% of the students enrolled at CSDE are medical enrolments on the autism spectrum, unable to participate in mainstream schooling. Home schooling is often the best solution to ensure their learning targets are met; however, removing them from the social environment of the school only compounds their difficulties in communicating with others and learning appropriate behaviours. Students are also predominantly home schooled by parents or guardians, who don't necessarily have specialised skills in disciplines such as art, and social isolation is a serious risk for students and tutors.

Art as a discipline is an excellent way to encourage students experiencing autism to communicate with others visually. This project brought a group of home-schooled students and their home tutors into the KickArts galleries every third week, where the Public Programs staff and Kristin Tennyson assisted them to engage with the exhibited works and understand the concepts of 'the gallery' and 'the Artist'. Students and tutors then undertook practical workshops in a flexible learning environment at the CSDE campus in the interim two weeks. Each student's needs were catered to, whilst they were gently encouraged to interact with the other participants and learn effective communication skills in a group setting. Home tutors gained insight into and practical skills in arts theory and practice, equipping them to better cater to and encourage their student's creative expression upon completion of the project.

This activity was taught in three-week modules, with each module reflecting the themes and media presented in a current exhibition in the KickArts program. Practical workshops then explored the broader themes and media presented in the exhibition, introducing other national and international artists whose work was also relevant to the module. Multiple options for practical projects were presented to accommodate each student's differing capabilities, interests and requirements. This project continues on into 2013, but is already achieving great outcomes for students and tutors.



#### *Energy Art Exhibition KickArts Curator's Award*

Annually the Ergon-sponsored *Energy Art Exhibition* offers the opportunity to experience works of art by some of Far North Queensland's most outstanding senior visual arts students. This year 150 student works were on show at the Tanks Art Centre from 2–30 September.

KickArts proudly supports the *Energy Art Exhibition* by selecting the recipient of the KickArts Curator's Award. One student is selected by our curator to have their exhibited work featured on the front page of the KickArts website. They are also invited to participate in an upcoming exhibition install, working closely with, and receiving training from, industry experts at KickArts.

KickArts was proud to announce Julian Oronos from Cairns State High as the recipient of the 2012 KickArts Curator's Award.

#### *Work experience*

KickArts is able to offer work experience to regional high school students during exhibition installation weeks. In 2012 we hosted five work experience students, two from Weipa and three from Cairns. Students have the opportunity to engage with all staff members to get a well-rounded picture of the activities of a not-for-profit arts organisation and gallery. Students also gain hands-on experience in exhibition installation techniques and curatorial process, which is generally their chief area of interest.

#### *Educational tours*

In 2012 KickArts and Djumbunji Press hosted 1,773 students from numerous institutions including state schools, colleges, language



schools, TAFE and home school groups. Many visiting groups also requested a guided tour of the galleries and associated practical activities.

### **3.2.3. Artists' and curators' talks**

Artists' and curators' talks are key tools in engaging the public with the content and artists presented in our galleries. They provide valuable insight into artists' practices. In 2012 we presented the following talks:

*Nicholas Chambers*  
20 February

Curator, Contemporary International Art, QAG|GoMA. Chambers shared his specialist knowledge about Ron Mueck and insight into the artist's hyper-realistic sculptures.

*Colin Holt*  
30 March

*Mark Mistic*  
28 April



From top: Get Bagged workshop with Kristin Tennyson, Smart Art workshop with Megan Bayliss, Kids Indie Media workshop with Nicholas Mills, artist talk with Tijn Meulendijks

*Steve Tonkin*  
25 May

Curator, Contemporary and Live Art, Arts Centre Melbourne. A long-time friend and follower of Tom Risley, Tonkin shared his views on Risley's *Last and Recent Works*, and his processes over the years.

*Simeon Nelson*  
14 July

*Brian Robinson*  
18 August

*Napolean Oui*  
19 August

*Michael Winer and Judith Taylor*  
27 October

*John Eaton*  
27 October

*Tijn Meulendijks and Claudine Marzik*  
7 December

*Dominic Johns*  
7 December

### **3.2.4. Workshops**

*Megan Bayliss – Smart Art workshop*  
2 April, 10am–12pm, KickArts Studio

Local artist Megan Bayliss of The Junk Wave, Cairns Festival 2011's 'Queen of Green', presented a Smart Art workshop in which participants learned how to re-use common waste in their home.

*Nick Mills – Kids Indie Media workshop*  
2–6 July, 10am–2pm daily, KickArts Studio

Nicholas Mills is an independent sound, media and visual artist and creative producer with more than 20 years experience in the arts, music and cultural sector of Far North Queensland.

For children aged 8–13, this workshop combined new media and film making techniques to teach participants how to make films and tell stories in new and exciting ways. The workshop took participants through the process of creating stories, collecting audio and video footage and editing the final film.

The films were showcased on Saturday, 7 July, in the Centre of Contemporary Arts Theatre, and parents, friends and family were welcomed.

*Kristin Tennyson – Get Bagged*  
16 June, 10am–3pm, KickArts Studio

*Kristin Tennyson – Advanced Bag Making*  
15 September, 10am–3pm, KickArts Studio

Kristin Tennyson is a local artist whose art spans continents as well as media. In addition to her art, Kristin creates beautiful and functional products that are sold throughout Australia, one of the most distinctive ranges being her one-of-a-kind bags. In this workshop Kristin provided an insight into the creative process that

drives the development of each of her bags. Using fabric, mixed media and screenprinting Kristin helped participants develop a personalised, one-of-a-kind bag of their own. After the success of the June workshop, an advanced workshop was scheduled for September due to popular demand.

#### *Insight Radical*

2 November, 10–11am discussion, 11am–3pm workshop

*Insight Radical* is an inspiring Australian initiative that aims to create dialogue in the broader community about free radicals and their impact – both positive and negative – on health, materials such as paint and plastic, and the environment. KickArts hosted Dr Renee Beale from the University of Melbourne and contemporary artist Natalie O'Connor, who facilitated discussions and collaborative workshops in which participants explored both art materials and science experimentation. During the workshop participants had the opportunity to produce works that will form part of a collaborative art piece intended to travel with the *Insight Radical* exhibitions across Australia and to London.

#### *Julie McEnery – Just start it ...*

24 November, 10am–12pm, KickArts Studio

*Just start it ...* was designed to assist starting the ever-intimidating blank journal. Every participant received their own pocket-sized Moleskine® sketchbook and Julie McEnery assisted participants to fill the first few pages during this two-hour workshop. Julie McEnery is an experienced painter and illustrator, whose work can be found in the Cairns Regional Gallery, private collections and publications around Australia.

### **3.3. Membership and subscriptions**

In February 2012, KickArts launched a streamlined membership program in response to participant surveys held in 2011. KickArts membership, valid for 12 months, is now available in three categories: general (\$50), concession (\$40) and student (\$25). Membership attracts discounts and benefits through various supporting businesses and organisations in the Far North region, and members also enjoy 10% off purchases in the KickArts Shop, with the exception of works of fine art. Members are automatically added to the KickArts e-bulletin subscribers' list and can elect to receive invitations to openings and events via hard copy or electronic mail. A further benefit for all current financial members is eligibility to submit work for selection in the annual *KickArts Curator's Choice Members' Exhibition* in December each year.

In response to the rise in prominence of social media and online communication, KickArts also offers free subscription to our monthly e-bulletins for both the KickArts Shop and our general activities. Subscription can be made directly through our website, or in person in-store. With most of the benefits of our financial membership program chiefly applicable to our local audience, through this service visitors and collectors from outside of Cairns can stay up-to-date with our exhibitions, activities, and current artworks available for purchase. At the end of 2012 just over 800 people were receiving at least one of these e-bulletins.

KickArts also maintains an active presence on Facebook, with 1,176 friends and 807 page likes at the end of 2012. Free access to up-to-date information about our programs and activities has reduced the number of our financial members, but the ease and relative low cost of providing information to our subscribers electronically means there is no net loss from reduced membership fee income as we adapt to current technologies and business practices.



### 3.4. Industry development

#### 3.4.1. KickArts Shop report

The KickArts Shop is located in the foyer of the Centre of Contemporary Arts and welcomes a wide variety of patrons from the region as well as interstate and international visitors. The Shop provides a unique retail experience, stocking a vast range of high-quality works of contemporary art, craft and design with the aim of having 75% of our stock about, designed by, or produced by regional suppliers and artists. The Shop is the commercial outlet of our not-for-profit organisation and is a self-supporting business unit with generated profits going back into supporting creative programs as well as investing in opportunities to expand the Shop and the services it offers.

In early 2012, after two successful years as Shop Supervisor, Caitlin Donigi left KickArts to take on the role of Shop Manager in the newly-opened Mossman Gorge Centre. Hedy Verhulst and Meiyin Ahnsuz took over a shared role as Shop Supervisors, which opened up the possibility of extending trading hours from five to six days a week, with the Shop now open on Mondays.

Although tourist numbers to the region were very low this year, we did see an increase in attendance numbers. This increase directly correlated with the highly acclaimed Ron Mueck exhibition; however, the spike in visitor numbers did not result in a corresponding spike in sales income and we might conclude from this that the KickArts Shop remains a 'destination' retail outlet when it comes to bigger ticket fine art purchases, with impulse purchases contained to lower-priced items.

CIAF 2012 was the most successful Fair to date for us, with close to \$100,000 in gross sales, 25% more than any previous year. The institutions were the main buyers, purchasing new and exciting works by Brian Robinson and Napoleon Oui for their collections. Although a new range of unique hand-printed homewares was successfully presented, we did see an overall drop in sales at the onsite CIAF stall compared to past years, with most income generated by fine art sales through our home base Shop and galleries.

The Online Shop has proven to be very beneficial to both the promotion of KickArts' products in general and sales of fine art in particular. Customers have often purchased a work in the KickArts Shop after having seen it in the Online Shop first, and vice versa. The Online Shop also allowed us to secure significant international sales to customers who had seen our presentation of Djumbunji Press prints at the Cairns Airport Domestic Terminal.

Despite a series of successful events, the KickArts Shop experienced a downturn in gross sales compared to previous years, consistent with a difficult retail environment Australia-wide. This has given us the opportunity to look closely at the performance of our product categories and develop strategies for boosting the areas that are experiencing a downturn. For example, we are now sourcing paintings retailing for under \$1,000, as well as looking to attract new and emerging artists working with different techniques and subject matter. We are working together with regional Art Centres to encourage the local production of ceramic works, and our focus will also go towards developing a variety of textiles in line with the rise in demand for digitally-printed products featuring designs from the region.

#### 3.4.2. KickArts artist in residence program


The KickArts Studio offers artists an open, air-conditioned studio, flooded with natural light and accessible during Centre operating hours six days per week. Over 2012 the space was utilised by artists to complete projects for programmed exhibitions, and to present workshops.

This space allows for experimentation and development so that artists can produce extensive bodies of work required for exhibitions. Having a 'live' space like this has allowed KickArts to make a valuable contribution towards artists' professional development and also created interest for visitors to CoCA. In 2012 the following artists utilised the space in preparation for their exhibitions:

*Colin Holt*

5 March to 17 March





*Simeon Nelson*  
30 June to 17 July

*John Eaton and Rosie Miller*  
3 September to 20 September

*Tijn Meulendijks and Claudine Marzik*  
1 October to 26 November

### **3.4.3. Blak Flair**

In 2008 the Christensen Fund funded Blak Flair, the KickArts creative merchandising project that aims to develop Indigenous artists' professional skills, to enhance studio production and to develop works of art that can be produced in multiples, thereby providing sustainability and extending artists' profiles. The goals of this project were to work with artists to progress the quality and uniqueness in their work and extend this into a clever merchandising product that can be marketed through KickArts to private and corporate clients and wholesaled to other galleries, museums and cultural institutions.

The 49 products in the range continue to enjoy strong sales in the KickArts Shop and through wholesale outlets nationally, and in 2013 we look forward to investing the proceeds of previous years' sales in the development and production of exciting new product ranges.

### **3.4.4. KickArts Homewares**

In late 2011, textile designer and screenprinter Bobbie Ruben relocated to Cairns from the Northern Territory. With years of successful projects in design and textile production behind her – collaborating with Elcho Island Arts, Mardbalk Arts and Merrepen Arts – KickArts engaged Ruben to work with Indigenous artists Sharon Phineasa, Tommy Pau and Napoleon Oui to develop motifs for a range of screenprint on linen homewares.

Ruben hand printed the textiles, which were then commercially finished for release over CIAF 2012. The success and sell-out of most items in the range encouraged the ongoing production of stock, providing a premium, handcrafted product range that further promotes the artists' practices. The participating artists also benefitted from the professional development opportunity of working with Ruben, gaining skills in design as opposed to fine art, contract negotiation and current industry licensing practice, and observing the production chain from original concept sketch to finished product.

### **3.4.5. Brian Robinson: men+GODS publication**

In early 2012, KickArts was successful in securing funding through QIAMEA for the development and production of a significant catalogue in support of Brian Robinson's CIAF 2012 exhibition, *men+GODS*. A 96-page, full colour, hardcover publication, this was the largest publishing project we had undertaken to date. Edited by our General Manager, Beverley Mitchell, with contributions from Brian Robinson, Russell Milledge, Beverley Mitchell, Sally Donald and Amanda Black, the catalogue aimed to not only support the exhibition, but also to document Robinson's career to date, illustrating the steps the artist had taken to arrive at this extraordinary body of work. The catalogue also included over 80 photographs of the artist, his environment and his work, beautifully captured by former and current Cairns-based photographers David Campbell, Kerry Trapnell and Michael Marzik. As the artist approaches his 40th year, this catalogue is a timely distillation of a considered and gifted career, and supports Robinson's touring exhibitions through KickArts' activities into 2013.

## **3.5. Industry partnerships**

### **3.5.1. James Cook University School of Creative Arts**

*Gallery visit, JCU Bachelor of Creative Industries students*  
8 March, 4.30–5.30pm

*Art, Artist and Environment program: Artist Symposium*  
22 March, 4–6pm, JCU, Cairns campus

JCU, in partnership with KickArts, hosted an Artist Symposium. The 2012 event featured artists Craig Walsh, Brian Robinson, Jill Chism, Rosie Miller, Tijn Meulendijks, and Lenore Howard.

Each artist made a 15-minute presentation about their arts practice with a particular focus on the environment and public art. To conclude the Symposium the artists participated in a public forum.

*KickArts urban field trip – Paste Urban: Environmental ImPOSTER*  
16–20 April, KickArts Studio

Rachael Wake was born on the Atherton Tablelands in 1987 and currently lives and works in Brisbane. She received a Bachelor of Creative Industries from JCU in 2011 and is currently undertaking postgraduate study at the Honours level. Wake has exhibited at the Cairns Regional Gallery, c.1907 Contemporary Artspace, Tanks Art Centre and various other locations throughout the Cairns region.

Wake facilitated a week-long workshop in the KickArts studio with five JCU Bachelor of Creative Industries students as a part of the Art, Artist and Environment subject. The outcome was a series of collaborative paste-ups on board for the KickArts feature wall.

*Simeon Nelson – Winter School module and student participation*

Throughout June and July 2012, JCU School of Creative Arts partnered with KickArts to bring international sculptor, public artist, new media artist and academic Simeon Nelson to Cairns as an artist in residence.

JCU Bachelor of Creative Industries students were able to work alongside the artist and KickArts' curatorial staff during installation week to reconstruct his reconfigurable, slot-together sculpture, *Relicário* 2011, which had been transported to Cairns from Portugal. This provided the opportunity for students to spend one-on-one time with a contemporary artist of international stature. The following week Nelson facilitated a five-day Winter School class on digital imaging as part of the Art, Artist and Environment subject onsite at JCU.

### **3.5.2. AKIN: Contemporary Indigenous fashion project in partnership with QUT Creative Enterprises Australia (CEA) and QUT Fashion**

This partnership, supported by Arts Queensland through Backing Indigenous Arts and the Visual Arts and Crafts Strategy, produced the contemporary Indigenous fashion collection AKIN, a collaboration between Indigenous artists and emerging CEA Fashion Incubator designers. KickArts staff identified Far North Queensland Indigenous artists whose practice would lend itself to textile design. CEA and QUT Fashion staff travelled to Cairns to meet with prospective participants at KickArts over CIAF 2012. The five selected artists, Arone Meeks, Napoleon Oui, Sharon Phineasa, Margaret Mara and Tommy Pau, were then paired with emerging fashion designers to collaborate and create a production-ready range of contemporary women's clothing. A capsule collection of women's clothing made from textiles featuring the artists' designs was launched with a fashion parade at QUT, Brisbane, in November. Clothing will go into production in 2013 and the KickArts Shop will be a proud retailer of the collection upon release.

### **3.5.3. End Credits and KickArts film screenings**

This partnership presented three films in the Centre of Contemporary Arts Theatre during 2012.

*Waste Land*  
17 February

*Waste Land* is an award-winning documentary by director Lucy Walker, following the development of a project by Brazilian contemporary artist Vik Muniz. An uplifting feature documentary highlighting the





AKIN: Contemporary Indigenous fashion project. Image courtesy of Fashion Incubator, QUT Creative Enterprise Australia.

transformative power of art and the beauty of the human spirit.

*Bill Cunningham New York*  
12 April

*Bill Cunningham New York* is a documentary about New York Times photographer Bill Cunningham. Described as a cultural anthropologist, for decades Cunningham has documented the fashion trends including the uptown fixtures, downtown eccentrics and everyone in between. A funny and often poignant portrait of a dedicated artist whose only wealth is his own humanity and unassuming grace.

*Persecution Blues: Battle for the Tote*  
9 August

Punk, passion, politics and public protest collide in this documentary depicting the fight to save rock n' roll in Melbourne.

In 2010, the iconic Tote Hotel – last bastion of Melbourne's vibrant music counterculture – was forced to close by unfair laws. Filmed over seven years, *Persecution Blues* depicts the struggle of more than 20,000 fans – and the bands who inspire them – to preserve their history and protect their future, and puts the audience on the front line of an epic-scale culture war.

#### **3.5.4. Thancoupie's Bursary Fund (formerly known as The Western Cape Youth Art Bursary)**

*Fundraising Auction*  
17 May, Foyer, Centre of Contemporary Arts

2011 marked the sad passing of Far North Queensland's Indigenous arts and education matriarch, Dr Thanakupi Gloria Fletcher. Always mindful of encouraging children and young people to reach their full potential, Thanakupi bequeathed a sum to initiate a Bursary to provide scholarships for Indigenous youth from the Western Cape York region to pursue arts studies in their chosen field. Thanakupi's family, the Far North Queensland community, KickArts, Arts Queensland and Thanakupi's long-time agent and friend, Dr Jennifer Isaacs, rallied to the cause of increasing the bequest to \$75,000, with funds up to that amount to be matched dollar-for-dollar by the state government through Arts Queensland.

KickArts provided administrative and auspicing support for the Bursary, and KickArts' Director, Ingrid Hoffmann, and Publicist, Jan Aird, sat on the Bursary committee through its formative stages. KickArts also assisted the Bursary by hosting its fund-raising auction on Thursday 17 May, raising \$18,495 through sales of donated artworks on the night.

#### **3.5.5 Cairns Cityport South Waterfront Public Art Upgrade**

Continuing on from a partnership with Urban Art Projects in 2011, KickArts Director Ingrid Hoffmann provided brokerage services to Ports North for the short listing and final selection of artists for this major public art project. In addition she provided advice and brokerage services for the formation of a community advisory panel to participate in the final selection process.

#### **3.5.6. Cairns Regional Council Public Art Advisory Committee**

Ingrid Hoffmann was also invited to sit on Council's Public Art Advisory Committee. As a committee of 10 members, its role has been established to provide recommendations to Council and contribute to the ongoing development and implementation of Council's 2012–2017 Public Art Plan.

Djumbunji Press operates as a division within the overall KickArts company structure. With its own Business Plan, reviewed and updated in 2011, our fine art printmaking studio has proudly built on our relationships with Arts Queensland, JCU, Traditional Owners the Gimuy Yidinji people, and expanding numbers of Indigenous and non-Indigenous artists.

Since its inception, the Press has collaborated with hundreds of artists from Far North Queensland and elsewhere, generating new work of a consistently high standard. Some of this work has entered collections around the world, and set new benchmarks in the development of Australian Indigenous art. During this time, it has made vigorous efforts to attract diversified new revenue sources such as an excellent workshop program, international residencies funded by philanthropic, federal and foreign agencies, increased commercial sales, new grant bids and more touring exhibitions of work produced in the studio.

In 2012, a major shift in the availability of funding for the arts across Queensland added to already existing financial pressures for many – especially regional – small to medium arts companies. In July 2012 our seed quadrennial operational funding period for Djumbunji Press ceased at the close of the first installment of Arts Queensland's Backing Indigenous Arts program. Despite numerous attempts to secure ongoing operational funding from both state and federal sources, from 1 November 2012 Djumbunji Press became a press-for-hire, and now opens its door to self-funding projects, individuals or groups who are expected to meet full operating costs for the time they are using the studio.

With over \$650,000 in stock on hand at wholesale value, Djumbunji Press remains the primary wholesale outlet for distributing editions to retail outlets nationally and internationally, thereby continuing to provide retail support to the artists and Indigenous Art Centres with whom we have already collaborated. The KickArts Shop and online shop are the secondary retail outlets and chief showcases for these editions. Fine art prints are also exhibited in major KickArts curated exhibitions, which are designed to tour. The establishment of Djumbunji Press significantly increased the number of artists showcased through our activities – regionally, nationally and internationally – and continues to offer greater opportunities to support sustainable arts practice through the sale of the artists' work.

Services offered through Djumbunji Press in 2012 ranged from collaborative, demonstration and educational workshops from beginner level to master classes; an open access studio program; licensing of prints for graphic design projects; commissioning of new works; and an artist in residence program.

### 4.1. Collaborative workshops

In 2011 Djumbunji Press and Giringun Aboriginal Art Centre built on an already-established connection with the production of the *Gijalordi* suite of prints, an arts-led recovery project for the Art Centre post-Cyclone Yasi. In 2012 this relationship further developed, with artists again working with printmaker Bobbie Ruben to create a new body of prints in line with their recent explorations of the *Bagu* theme.

The *Bagu* artworks have their origins in the sky. A mystical spirit of fire would throw the *Jiman* (firesticks) across the sky and a trail of fire would follow. The *Bagu* is based on the traditional fire making implements of the Giringun rainforest peoples. Traditionally, the firesticks were made up of two parts, the *Bagu* (body) and *Jiman* (sticks). The *Bagu* form was founded in the shape of a man, and a spirit design was created.

Collaborative printer Bobbie Ruben travelled to Cardwell to deliver screenprinting workshops, and initial *Bagu* designs by each artist were developed collaboratively to create the final images. This suite of nine works was published by Djumbunji Press and editioned by printmaker Hannah Parker. The results were exhibited and sold by Giringun Art Centre at their CIAF stall, and also by the KickArts Shop over the CIAF period.

At the start of March, and again at the end of April, Djumbunji Press Senior Printmaker Elizabeth Hunter, along with printmaker Hannah Parker, travelled to the Northern Peninsula Area (NPA) for one week to deliver a series of workshops exploring linocut and screenprinting to local Indigenous artists. Participant numbers for these workshops totalled 130 over the two-week period, with artists learning new skills and creating new





Wales-based artist in residence Ian Phillips

prints to be sold through the New Mapoon Art Centre. The Northern Peninsula Area Regional Council (NPARC) generously supported these workshops for local artists, community groups, students, and children to attend and participate in.

#### **4.2. Community workshops**

Each year Djumbunji Press delivers a number of workshops for local artists and community members, ranging from beginner to advanced and covering a wide variety of printmaking techniques. The aim of these workshops is to create an engaging way for people to access the studio, learn new skills, meet fellow artists, discuss ideas and receive instruction from professional printmakers. Five successful workshops took place in 2012:

##### *Monoprint Workshop with Elizabeth Hunter* 24 March

Elizabeth presented this workshop in March to eight participants who explored the monoprint medium and completed three different printed designs.

##### *Etching and Collage Print Workshop with Glen Skien* 30 June to 1 July

Brisbane-based printmaker and artist in residence Glen Skien presented a two-day etching and collage workshop to nine attendees in late June. Skien's renowned printmaking style involves processes of layering, collage, assemblage and artist books, which he incorporated into the workshop by encouraging participants to bring along their own resource materials such as photocopies, old prints, collected ephemera, stencils, and cut outs from magazines. The processes explored also allowed for drawing and hand-coloured elements to be included in the final images. Participants created many original collage prints throughout this successful workshop.

##### *Introduction to Linocut Workshop with Billy Missi* 25 August

Nine participants focused on creating two images under the instruction of senior Torres Strait Islander linocut artist Billy Missi. Missi provided guidance in the area of concept design to enhance their imagery and ideas. Our Senior Printmaker, Elizabeth Hunter, assisted the artist in the delivery of this workshop.

##### *Reduction Linocut Workshop with Ian Phillips* 13 October

Wales-based printmaker and international artist in residence Ian Phillips presented this workshop during his six-week residency at Djumbunji Press. In October, a full class of 10 people attended this popular workshop and learned how to create reduction linocut prints via the method of hand printing with a Japanese barren. Participants created a small edition of their own reduction linocut prints with the use of at least three different colours.

##### *Artist's Book Workshop with Elizabeth Hunter* 1–2 December

This two-day workshop in early December was attended by a privileged group of four people who received individual tutoring. This workshop focused on creating artist's books with participants' premade prints and drawings through the use of hand-sewn binding, as well as exploration of other binding techniques.

#### **4.3. Educational workshops**

Djumbunji Press presented a number of workshops servicing the education sector throughout 2012:

##### *James Cook University*

Over a three-week period in June, eight JCU Bachelor of Creative Industries students completed the intensive accredited Printmaking course, VA2821. Senior Printmaker Elizabeth Hunter delivered the course in house for the university, which focused on etching, linocut, monoprint and collograph techniques. Students were taught advanced skills in the art of printmaking, with an emphasis on exploration of traditional and

contemporary approaches to visual expression. This successful ongoing partnership, first developed in 2010, will be continued again in 2013.

#### *Yarrabah State High School*

Continuing on from 2011, the Artist in Residence printmaking project with Yarrabah State High School, *From the Rainforest to the Sea: Printmaking in Yarrabah*, concluded at the end of first term 2012.

Senior Printmaker Elizabeth Hunter, Trainee Printmaker Taicee Pearson, and a rotating roster of Indigenous artists working in printmaking, including Billy Missi, Joel Sam, Zane Saunders, Arone Meeks, and Brian Robinson, delivered the workshops over three school terms to a group of participating art students onsite at the school on Wednesdays for 20 sessions.

This project was generously supported by Arts Queensland through their Artist in Residence Program, in partnership with Education Queensland and the Australia Council for the Arts.

To further encourage the students and advance their developing printmaking skills, a new printmaking project, the *Art Excellence Program*, commenced in term 2 2012 with Yarrabah High School students in years 8 to 10. This project was delivered in 15 sessions over three school terms to participating students. Senior Printmaker Elizabeth Hunter, Trainee Printmaker Taicee Pearson, and Indigenous artists Billy Missi, Joel Sam, Napoleon Oui, and Ben Hodges again presented these workshops to students on Wednesdays. The students were excited to learn new creative techniques and meet a variety of local artists.

This Indigenous Lighthouse Grant funded project also incorporated a ceramics component, which ran simultaneously over 15 sessions on Tuesdays. The Yarrabah Art Centre facilitated these ceramic workshops both onsite at the Art Centre and at the Yarrabah High School with ceramic artists tutoring the students.

The culmination of these workshops was an exhibition of high-standard print works by the Yarrabah students at Lux Gallery, at JCU. The exhibition ran from 1 November to 27 November and works were available for purchase by the public, with many of them selling.

This project was generously supported by Queensland Department of Education and Training, in collaboration with Arts Queensland, through their Indigenous Lighthouse Grant.

#### *Tropical North Queensland Institute of TAFE*

Aboriginal and Torres Strait Islander Visual Art Students from Tropical North Queensland Institute of TAFE visited the studio twice throughout 2012 to experience how a professional printmaking studio operates and to watch and participate in printing demonstrations. A total of 30 students, along with their teachers, were part of these educational tours.

#### **4.4. Touring exhibitions**

One of the key ways KickArts works to promote the art of Far North Queensland artists outside of our region is through the development of touring exhibitions. KickArts receives operational funding through the Visual Arts and Crafts Strategy specifically tied to national and international market development. From the bedrock of this funding, augmented by exhibition loan fees and commissions on sales of artworks and merchandise, KickArts is able to build relationships and work with our industry partners to present artists of the Far North to wider national and international audiences. In 2012 KickArts was proud to present our first two international touring exhibitions.

2012 touring exhibitions that featured works published by Djumbunji Press included:

##### *December 2011 to January 2012*

*Girringun Art Centre: Gijalordi* was presented as the summer feature exhibition at Tali Gallery, Rozelle, in Sydney. This exciting and life-affirming exhibition, developed by Djumbunji Press as an arts-led recovery project for Girringun Art Centre in the wake of Cyclone Yasi, was an ideal touring exhibition of compact, affordable screenprints. This exhibition promoted the talent, resilience and cultural heritage of the Indigenous artists of the Cardwell region.

##### *7–31 March 2012*





*Brian Robinson: Intertwining Mythology* was presented at Mossenson Galleries Collingwood in Melbourne, Victoria. The majority of the works in this exhibition were created throughout Brian Robinson's year-long residency at Djumbunji Press in 2010–11.

*March to April 2012*

*Girringun Art Centre: Gijalordi* opened at Alcheringa Gallery, Vancouver Island, British Columbia, Canada. Alcheringa specialises in Indigenous Australian, Papua New Guinean and West Coast Canadian First Nations art. This was the first international exhibition for both KickArts and Girringun Art Centre. A large suite of prints from the 18 editions in this exhibition was sent to Canada, with the gallery retaining stock for ongoing sales for the remainder of 2012.

*12 April to 5 May 2012*

Long-time Girringun Art Centre champion Suzanne O'Connell presented *Girringun Art Centre: Gijalordi*, in her eponymous gallery in New Farm, Brisbane. This demonstrated the versatility of print editions featuring works in multiples, since the exhibition could be presented simultaneously in Brisbane and Canada.

*July 2012*

Studio Art Centers International (SACI), Florence, presented *Gaban Bagarra Meets Mazal (Rainforest meets Coral Sea)*, an exhibition featuring fine art prints by Queensland Aboriginal and Torres Strait Islander artists including Joel Sam, Brian Robinson, Arone Meeks, Tommy Pau, Ben Hodges, and Billy Missi. This exhibition, facilitated by Djumbunji Press Senior Printmaker Elizabeth Hunter, coincided with Ben Hodges's four-week residency, which allowed Hodges and Hunter to present opening speeches to the audience. SACI is recognised as one of the leading overseas institutions in the area of studio art, art history, art conservation, design and Italian language and culture. The exhibition received much international press and was an excellent opportunity for the participating artists' work to be presented at an international level.

*December 2012*

KickArts' CIAF 2010 flagship exhibition, *Lagau Dunalaig (island lifestyle)*, featuring 55 Djumbunji Press-published works by Torres Strait Islander printmakers Brian Robinson and Joel Sam, commenced an 18-month tour beginning at Tandanya National Aboriginal Cultural Institute in early December. In partnership with fine art transporters Segue Art, five venues have been secured nationally for this dynamic showcase of the marine-focused environment and lifestyle of the Torres Strait.

#### **4.5. Offsite exhibitions and the Cairns Indigenous Art Fair 2012**

As in previous years, KickArts and Djumbunji Press made an important contribution to CIAF 2012.

KickArts curated Brian Robinson's solo exhibition *men+GODS*, a standout feature exhibition that presented works created during Robinson's 12-month residency at Djumbunji Press throughout 2010–2011. The exhibition, held in Gallery 1, ran from 16 August to 13 October. *men+GODS* was generously sponsored by Black & More.

Girringun Aboriginal Art Centre's suite of *Bagu* prints, published by Djumbunji Press in 2012, were featured in the KickArts Shop throughout the month of August.

Napolean Oui, who had recently returned from an artist residency at Studio PM in Montreal, Canada, developed a series of woodblock prints for his solo exhibition *Rainforest ID (past and future)*, which ran from 7 August to 15 September. The series, entitled *Rainforest Shield Design Wabarr gabay-barra*, explores traditional termite hunting methods in the rainforests of Cairns.

KickArts' CIAF stand featured Blak Flair merchandise, catalogues and fine art prints, providing great exposure for the editions produced in 2012 and earlier stock. New etchings from Brian Robinson were released to coincide with KickArts' CIAF stall presentation at the Cruise Liner Terminal. Djumbunji Press edition sales were significant, making a major contribution to our gross sales figure of almost \$100,000 for the week of the Fair.

Throughout August, Lux Gallery at JCU, Cairns, featured a selection of works from the KickArts collection that showcased Indigenous prints and paintings depicting the seasonal lifestyle of Cape York Peninsula and the Torres Strait. The exhibition, *Wait for*

*the Watty!*, was curated by Semah Hodges to coincide with the Cairns Indigenous Art Fair 2012, and to celebrate the 25th anniversary of JCU's Cairns Campus.

In 2011 KickArts' Director, Ingrid Hoffmann, successfully negotiated a partnership with the Cairns Airport Domestic Terminal to present Djumbunji Press-published works in the foyer of the Qantas lounge. The high visibility of this space, seen by an estimated 78,000 travelers each year, has resulted in a number of significant sales to international clients.

#### 4.6 Other events

*Inkfest 2012 Pull a Print Tour*  
21 August

As part of Inkfest 2012, the Pull a Print Tour was conducted by Inkmasters Cairns Inc. The twelve people on the tour visited Editions Tremblay, Djumbunji Press, and the studios of artists Sasi Victoire and Hannah Parker, and visited the Tanks Art Centre exhibition, *Inkmasters Print Exhibition*. Participants helped to 'pull' some prints from previously prepared plates or blocks at host studios, which were then kept as a memento of the day. The tour illustrated the practices of professional printmaking studios, demonstrated the printmaking process, and allowed members of the group to print first-hand. This was a great opportunity for members of the tour to explore a new medium and learn new skills.

*Mensheds Australia tour and demonstration workshop*  
26 October

Mensheds Australia visited Djumbunji Press in October 2012 with CEO Alex Petridis, Shed leaders, and members from all over Australia in attendance. 18 members toured the studio, participated in printing, created prints, learned about printmaking, and spoke with local artists and viewed their artworks. Mensheds members also spoke about art and their experiences in their locations around Australia, and identified new ways to implement art programs such as printmaking in their own specific Sheds. Mensheds Australia is now established as part of the health infrastructure that supports programs to improve men's health and well-being.

#### 4.7. Djumbunji Press artist in residence program

Providing professional development opportunities for artists is a key objective for Djumbunji Press. Through the artist in residence program, artists can extend their practice by learning new printmaking media and techniques over a continuous period in the studio, collaborating with Djumbunji Press's professional printmaking staff, as well as sharing their skills and practice with the Far North Queensland arts community. Outbound artists similarly gain new experiences, skills and approaches to practice in their host studios, and have the opportunity to share their new-found skills with the Far North arts community upon their return. Djumbunji Press facilitated four high-profile national and international artist residencies in 2012:

*Napolean Oui*  
5–26 April

The Director of Montreal-based Studio PM, Paul Machnik, approached KickArts in December 2010, seeking to develop a relationship between Djumbunji Press and Studio PM and to facilitate artist exchanges between the Inuit artists he works with in the Cape Dorset community of Nunavut province in the remote north east of Canada, and Indigenous artists engaged with Djumbunji Press and the wider KickArts programs. KickArts provided Machnik with the portfolios of many mid-career to senior Indigenous printmakers from the Far North Queensland region and he selected Napolean Oui to work alongside senior Inuit artist Jutai Toonoo throughout April 2012.

Oui found that he had well-rounded, hands-on experience in all areas of printmaking during his residency. He and Toonoo created collaborative artworks together and exchanged artistic ideas and cultural knowledge. Although the purpose of the residency was to develop skills rather than produce new work, Oui created over 20 new prints whilst at Studio PM, along with learning many new techniques that he had not been previously exposed to in Far North Queensland, including the medium of oil stick.

Also during his residency Oui was fortunate enough to attend a printmaking festival with Machnik and Toonoo; to speak on a local radio program with Toonoo and discuss their





Napoleon Oui, *Guyul dadegal (fish bones)* (detail) 2012

project, artworks, cultures, and experiences; and to hold an informal two-man exhibition of works created during the residency. The exhibition was well received, with audiences very happy to see Australian Indigenous art in Montreal, as it is not commonly exhibited there.

Oui had a significant breakthrough in the development of his printmaking practice and found that he had a new direction for his upcoming solo show, *Rainforest ID (past and future)*. His new skills were put into immediate practice in preparation for his CIAF 2012 exhibition so that he was able to showcase the results of the techniques learned during his residency.

Napoleon Oui's residency was made possible by the E Robert Hayles & Alison L Hayles Charitable Trust, managed by Perpetual, and Arts Queensland through a Career Development Grant.

#### *Glen Skien*

24 June to 8 July

Brisbane-based printmaker and assemblage artist Glen Skien, whose practice is evolving toward monoprints, artist's books and one-off sculptural and printed hybrid works, undertook a two-week residency at Djumbunji Press in June and July 2012, creating new works and delivering a two-day weekend workshop for the public. The prolific results of the residency were presented in a feature wall exhibition at KickArts in September and October.

Glen Skien's residency was made possible by the E Robert Hayles & Alison L Hayles Charitable Trust, managed by Perpetual.

#### *Ben Hodges*

30 June to 28 July

Studio Art Centers International (SACI) is a US-run, not-for-profit university program established in Florence for over 35 years. It is a leading institution in the area of studio art, art history, art conservation, design and Italian language and culture. SACI has important cultural, industry and governmental contacts in the Florentine arts community and a strong record of academic excellence and professionalism. Florence is a recognised hub of contemporary and historical European cultural life and an important centre internationally for the medium of printmaking.

Ben Hodges was awarded a special full-tuition scholarship of \$4,500 by SACI for the Late Spring 2012 term for up to two classes. Djumbunji Press Senior Printmaker Elizabeth Hunter brokered this scholarship, and it is the first time an Australian Indigenous artist has been offered a tuition scholarship to the prestigious school. Hodges undertook a one-month residency commencing in June 2012, which provided him with the opportunity to learn significant new skills in printmaking, build international connections, and represent his community internationally.

This career milestone benefited Hodges greatly, with an exchange of cultural awareness and connections, and the ability to now approach his own practice with new skills and an international perspective. Hodges was able to learn new skills not just from his tutors but also from other international students participating in the program. This residency was an important opportunity for the artist to promote his work and the work of Far North Queensland Indigenous artists in a European cultural hub that is rich in creative diversity.

SACI are keen to develop and continue their relationship with Indigenous artists in Far North Queensland. As the first Australian Indigenous artist to undertake this opportunity Hodges marks the inception of an innovative program of international exchange and skills development opportunities between Italy and Far North Queensland.

Throughout July 2012, during the residency, SACI presented *Gaban Bagarra Meets Mazal (Rainforest meets Coral Sea)*, an exhibition featuring fine art prints by Queensland Aboriginal and Torres Strait Islander artists including Hodges. Hodges presented an artist's talk at the opening of this exhibition as a representative of the Indigenous printmaking community of Far North Queensland. Invited guests included staff and dignitaries from the US Embassy and the British Institute.

Ben Hodges's residency was made possible by the E Robert Hayles & Alison L Hayles Charitable Trust, managed by Perpetual, Arts Queensland through their Building Skills and Opportunities Program, and the Australia Council Aboriginal and Torres Strait Islander Arts Board.

Ian Phillips

17 September to 26 October

In mid-September Djumbunji Press welcomed linocut reduction artist Ian Phillips for a six-week studio residency. Phillips is based in mid-Wales and is recognised as one of Wales's foremost linocut artists. He has exhibited widely in the UK and abroad over the last ten years, and in 2010 Phillips was made a member of the Royal Cambrian Academy.

The artist's residency at Djumbunji Press allowed him to study the Far North Queensland tropical landscape and interact informally with artists visiting Djumbunji Press. Phillips was particularly interested to learn more about the contemporary Torres Strait Islander printmaking movement whilst in Cairns. Phillips and local Torres Strait Islander artists, including Brian Robinson and Billy Missi, shared informal exchanges of ideas, techniques, and culture. Phillips gained first-hand knowledge of the concepts, history and motifs of contemporary Torres Strait Islander art, whilst imparting reduction linocut concepts and techniques. He also learned new methods of pattern making to use in his predominately landscape-based practice and will be developing new editions of works based on his experiences upon his return to Wales.

During his residency Phillips also facilitated a sold-out community access workshop – *Reduction Linocut Workshop with Ian Phillips*.

Ian Phillips's residency was made possible by the generous support of the E Robert Hayles Trust, managed by Perpetual, and Welsh Arts International.

#### 4.8. Open access

Open access allows printmakers with experience and participants from past Djumbunji Press workshops to access the studio and print their own work. Different times and days have been trialed and in 2012 Fridays continued to best allow the studio to meet editioning deadlines as well as assist participants. Participants provide their own paper, inks, and plates or blocks, and pay a small hourly access fee to use the studio's state-of-the-art facilities. Throughout 2012 four people hired the studio for access.

#### 4.9. Staff training

Taicee Pearson, who began a school-based traineeship with Djumbunji Press in 2011, successfully completed her year 12 studies at Djarragun College in 2011 and was offered a full-time provisional traineeship at Djumbunji Press leading into 2012. The printmaking traineeship ran from January to November and included further training at TNQITAFE under Certificate IV CUV40203 – Aboriginal and Torres Strait Islander Cultural Arts (Visual Arts). Throughout her traineeship Pearson learned how to print complicated editions without assistance, in both etching and linocut; assist in workshop delivery to a wide range of audiences; produce new works of art; proof print artist's blocks and plates; utilise correct clean up methods and adhere to workplace

Brian ROBINSON, *Cast net, Waiben wharf* (detail) 2012





health and safety specifications; create certificates of authenticity for artworks and keep an accurate record of prints; participate in meetings; and communicate and work with staff in a professional studio environment. Pearson also learned many other skills through her TAFE education including how to plan for, create, and execute an exhibition; conduct research; make presentations; research Indigenous culture; create art works through the utilisation of different techniques; and participate in OH&S awareness. Pearson plans to further her education in 2013 by completing a Diploma of Aboriginal and Torres Strait Islander Cultural Arts (Visual Arts) at TNQITAFE.

#### 4.10. Publishing

In 2012, 25 new prints were selected for publishing and were subsequently editioned. Of these new editions there were four etchings, seven linocuts, four woodblocks on bark cloth, and ten screenprints. Two new artists were added to Djumbunji Press's existing publishing program of 42 artists, and their works are now being promoted and sold through KickArts Contemporary Arts. Aboriginal and Torres Strait Islander artists created 100% of the editions published in 2012, bringing the total number of Aboriginal and Torres Strait Islander print editions published by Djumbunji Press to 187. Djumbunji Press now proudly publishes a total of 202 prints (101 linocuts, 69 etchings, 28 screenprints, and four woodblock prints) by local, national, and international artists.

A new technique was added to Djumbunji Press's publishing repertoire in the form of Neale Ooi's woodblocks on bark cloth. In 2010, Ooi received Regional Arts Development Fund (RADF) funding, which enabled him to research and create a database of rainforest shields and artefacts from Far North Queensland. It was during this research that he discovered the history of production and use of traditional bark cloth in the region; a technique not employed anywhere else in Australia. The cloth was produced from the bark of rainforest trees using similar methods to the making of tapa in the Pacific region.

In response to the findings of his research, Ooi produced a number of woodblock prints on bark cloth at Djumbunji Press and initial enquiries suggest he is the first Indigenous Australian artist to employ this technique. The prints were exhibited over CIAF as part of Ooi's solo exhibition.

A mixture of linocut and etching prints were published and released for Brian Robinson's major solo exhibition, *men+GODS*, and also as a feature for the KickArts CIAF stall at the Cairns Cruise Liner Terminal.

Girringun artists created a suite of nine screenprints that explored the *Bagu* theme. These prints were published by Djumbunji Press and were available through both Girringun Art Centre and KickArts Contemporary Arts.

### 5.1. Marketing

In order to build awareness of KickArts as a professional contemporary arts organisation, repeat communication and dialogue with existing patrons must be balanced with branding efforts to ensure that we have top-of-mind awareness among potential new patrons.

Nationally, a continued, highly targeted presence was maintained via paid advertising in key arts publications throughout 2012. These publications included: Australian Art Collector, Australian Art Collector (Gallery Guide), Art Monthly Australia, Art Guide Australia, Australian Art Review, Art Almanac, McCulloch's Indigenous Diary, Artist Profile and McCulloch's Australian Art Diary. Many of these publications are expanding their digital offerings, including web and mobile versions as well as e-newsletters, and we have capitalised on these opportunities whenever possible. In contrast, continued grassroots local exposure via distribution of posters and DL flyers has proven to be a cost-effective communication tool that can be used to promote exhibitions as well as workshops and public programs.

In 2012, we continued to build our social media and digital strategy with Facebook friends exceeding 1,000 and e-newsletter recipients surpassing 800. In addition to increasing our reach, the use of these digital tools has been refined to ensure maximum interaction and dialogue. Facebook events were created for every major activity throughout the year, with each Facebook friend receiving a direct invite. As an example, social media was very effective in building a dialogue and high level of interaction following *Dreams Project*. Posted photos from the night generated over 100 Facebook likes and over 50 comments.

The KickArts website continued to attract more visitors. Comparing 2012 with 2011, the KickArts website enjoyed a 12.3% increase in visitors (34,101 vs 30,345) while number of page views increased by 16.8% (175,918 vs 150,545). This is due to the increase in visitors as well as an increase in the average number of pages viewed per visit (up by 4% to 5.16 pages per visit).

Late in 2012, KickArts opted in to a Cairns Post advertising initiative called Ad!mpact. The Ad!mpact program is a membership-based advertising plan that allows KickArts to have a consistent, weekly advertising presence in the CairnsEye magazine within the Weekender edition of the Cairns Post. This weekly presence comes at a slightly increased overall spend compared to the sporadic event-based exposure seen in previous years. It is important for KickArts to have this repeated, strongly-branded presence in order to create top-of-mind awareness. In addition to being an effective branding tool, our weekly ads have proven to be a flexible method for getting timely messages out to the broader public. For example, with Christmas approaching, all December ads featured images and information about the KickArts Shop. Exhibition openings, workshops and other public program events can also be promoted in a timely manner.

### 5.2. Publicity

Local media showed continued interest in KickArts' events with over 110 editorial mentions throughout the year including feature articles on every Gallery 1 exhibition and most Gallery 2 exhibitions. The year started very strongly with a great deal of media interest in *In Bed by Ron Mueck*: the exhibition was mentioned in 14 editorial pieces as well as receiving local television and radio exposure. Throughout the year 25 radio interviews were conducted with KickArts staff





and artists participating in our programs. With an average audience of 30,000 for the programs aired, radio proved to be an excellent way to reach new and existing audiences. On a light-hearted note, we were delighted when the CoCA Jelly Babies made front page of the Cairns Post wearing their sci-fi-like, giant protection glasses in preparation for the November solar eclipse, fabricated by our Curator.

*In Bed by Ron Mueck* attracted a record-breaking 5,708 visitors through KickArts' gallery doors over the 10-week duration of the exhibition. A Family Open Day was organised on the second-to-last day of the exhibition with nearly 400 people in attendance. Visitors enjoyed a curator's floor talk, engaged in children's activities and enjoyed music by local talent, The Montgomery Brothers. KickArts also launched its revised Membership Program, introducing added benefits including:

- Half price student membership
- A special group discount price of \$25 per person to every production in the JUTE 2012 season
- 2-for-1 deals on select CoCA productions
- End Credits member's price of \$10 to all CoCA screenings
- An invitation to apply to the annual *KickArts Curator's Choice Members' Exhibition*, superseding the former KickArts Insider Members' Show

The fourth annual CIAF provided KickArts with many opportunities to promote Indigenous artists on a local, national and international stage. KickArts' programming featured heavily in Nicolas Rothwell's review of the Fair in *The Australian* newspaper. The KickArts stall at the Cairns Cruise Liner Terminal maintained a strong presence amongst its peers and attendance at KickArts' galleries surpassed the three previous years with close to 1,000 people entering our doors over the weekend. Sales also exceeded previous years, demonstrating how valuable CIAF is to the region.

2012 marked the 20-year anniversary of KickArts and peer organisation JUTE, who united to celebrate this milestone event with a collaborative inter arts production, *Dreams Project*. Whilst the two companies have worked side by side since 1992, this creative collaboration was a first. The one-off, invitation-only event culminated in a magnificent party where guests who had been involved with the history of each organisation celebrated past achievements, and looked forward the next 20 years enhancing the cultural life of Cairns and North Queensland. The vibrant event was extremely successful and was supported strongly by local and state media.

Each year under KickArts' s2m triennial funding agreement with Arts Queensland, we are asked to report against our key performance indicators, as set out below.

INDICATOR 1: EXHIBITION PROGRAMMING	2012 TARGET	2012 ACTUAL	2013 ESTIMATE
Quantitative Number of high quality exhibitions per annum	22	29	26
Number of international touring exhibitions	1	2	0
Number of Queensland artists presented	43	86	75
Number of national artists presented	8	2	50
Number of international artists presented	2	3	1
Qualitative Evidence of favourable audience response to artistic quality of exhibitions and public programs	80% of audience satisfaction surveys rate the artistic merit of exhibitions as very good or higher	98% of feedback on artistic program was highly favourable	85% of audience satisfaction surveys rate the artistic merit of exhibitions as very good or higher
INDICATOR 2: REGIONAL ENGAGEMENT	2012 TARGET	2012 ACTUAL	2013 ESTIMATE
Quantitative Number of audience attendance at exhibitions	16,000	155,047	130,000
Number of exhibition programming opportunities for artist/audience interaction	20	27	25
Qualitative Evidence of greater use of website	10% increase in website traffic	12.3% increase in website traffic	15% increase in website traffic
INDICATOR 3: FINANCIAL SUSTAINABILITY	2012 TARGET	2012 ACTUAL	2013 ESTIMATE
Quantitative Ratio of AQ funding (as a percentage of total income) (2010 estimates show 26%)	25%	57.07%* *VACS now administered by AQ; in 2010 this program was administered by the Australia Council.	41.35%*
Increase annual sales income	20%	-10%	10%
Qualitative Evidence of organisational commitment to increase the number of sponsors	4 new sponsors with the financial value of \$15,000	Four new sponsors, with a financial value of \$1,550.	4 new sponsors with the financial value of \$15,000
INDICATOR 4: SERVICE DELIVERY	2012 TARGET	2012 ACTUAL	2013 ESTIMATE
Quantitative Number of emerging artists participating in KickArts program and services	20	33	115
Number of established artists participating in KickArts program and services	15	32	26
Number of opportunities for engagement with schools and educational institutions	22	68	50
Qualitative Evidence that the content of KickArts programming reflects the need and the interest of audience	80% of satisfaction surveys rate the quality and usefulness of the program as very good or higher	85% of satisfaction surveys rate the quality and usefulness of the program as very good or higher	80% of satisfaction surveys rate the quality and usefulness of the program as very good or higher

INDICATOR 5: BUSINESS DEVELOPMENT	2012 TARGET	2012 ACTUAL	2013 ESTIMATE
Quantitative Number of new collaborations with industry to deliver creative outcomes for artists	6	9	7
Qualitative Evidence of collaboration with government and business	Undertake a minimum of 2 collaborations to deliver outcomes	4 Cairns Regional Council Public Art Advisory Panel; Cairns Ports: Cityport South Landscape/Public Art Upgrade; Thancoupie's Bursary Fund; Cairns Airport Domestic Terminal.	3
GOVERNANCE			
Does the Grantee need to supply evidence of any change to the Grantee's current legal status?	No.		
How has the Grantee resolved any issues that may have been raised in its audited annual financial statements?	All artwork sales for works retailing at \$1,000 or more inclusive of GST are now sold on an agency basis to avoid triggering the Resale Royalty Scheme.		
What evaluation tools have been used and how have they informed and improved the Grantee's business operations?	<p>Operational budgets are monitored on a monthly basis; cash flows are monitored on a weekly basis.</p> <p>Three potential business models were investigated for ongoing Djumbunji Press operations once quadrennial seed funding expired at the end of June 2012. A user-pays system with the potential of engaging a Community Advisory Board was the chosen model.</p> <p>Increased visitor numbers for 2012, particularly due to the exhibition <i>In Bed by Ron Mueck</i>, did not result in a corresponding increase in sales income, demonstrating that we are a 'destination' retail outlet and gallery, not particularly a venue for the impulse shopper. Tailoring our marketing to our established arts and crafts purchasers remains vital as the Far North region continues to experience challenging economic times.</p> <p>Sales income over the Cairns Indigenous Art Fair increased by 25% on previous years, with 45% of sales being made to participants in the Collectors and Curators' program. We will work to maintain these institutional and private collector relationships in the absence of a formal CIAF 2013.</p>		

**GOVERNANCE (CONTINUED)**

What evaluation tools have been used and how have they informed and improved the Grantee's product and service standards?

Feedback forms are obtained from exhibiting artists, touring venues and workshop participants, and results used to tailor ensuing programming.

Upgraded website capabilities now include Google Analytics and other evaluation and monitoring tools to assess website users' areas of interest. Our Facebook profile allows for direct feedback from audience.

KickArts Shop sales are reviewed monthly to evaluate customer interest in product categories and price points and determine marketing priorities.

Visitor books are kept at the entrance to both Galleries 1 and 2 to allow for spontaneous audience feedback on exhibitions.

How has the annual review of the Grantee's business or program plan resulted in improved organisational capacity including income generation, marketing, risk management and succession strategies?

A succession plan and training program are in place for the anticipated relocation of our General Manager in mid-2013.

All staff position descriptions are reviewed and updated annually to accurately reflect staff duties, ambitions and skills.

KickArts cross-links staff duties to allow for retention of operational activities if staff numbers are reduced due to leave or illness.

A strong online presence through our website, online shop and Facebook profiles enables us to cross-market exhibitions, artworks for sale and public programming in support of the exhibition program.

The KickArts Constitution has staggered terms for Directors' appointments so there is no risk of major loss of corporate knowledge.

We seek diversification of funding sources to minimise the risk of relying on too few sources in an uncertain economic climate. Philanthropic, federal, in kind and project funding sources are actively pursued.

Expanding the product range on the KickArts Shop Online and returning to one full-time Shop Supervisor instead of two part-time staff have been identified as remedies heading into 2013 in light of our first ever decrease in retail sales income in 2012.



## 7 Supporters

### Major funding partners

Arts Queensland through the s2m and Backing Indigenous Arts programs; the Federal Government and Arts Queensland through the Visual Arts and Crafts Strategy, an initiative of the Australian, state and territory governments.

### Project funding partners

Perpetual Trustees, through the E Robert Hayles & Alison L Hayles Charitable Trust, managed by Perpetual; Arts Queensland's Artist in Residence Program; Arts Queensland through QIAMEA; the Australia Council for the Arts International Visitors' Program; British Council; Welsh Arts International.

### Donors

Robina Cosser

### Industry project partners

1010 Printing, Alcheringa Gallery, Arts Nexus, Blunt Edge of Portraiture, Bonemap, Cairns Airport, Cairns Festival, Cairns Indigenous Art Fair, Cairns Regional Council, Cairns Regional Gallery, Cairns School of Distance Education, Centre of Contemporary Arts Cairns, Crate59, Education Queensland, End Credits Film Club, Ergon Energy, the Fourmile Family, Giringun Aboriginal Art Centre, Hey Day Festival, Inkmasters Cairns Inc., James Cook University School of Creative Arts, IMA, JUTE Theatre Company, Lockhart River Art Gang, MCA, Mornington Island Art, Mossenson Galleries Collingwood, Mossman Gorge Centre, Museums & Gallery Services Queensland, Nomad Gallery, Northern Peninsula Area Regional Council, NPA Mensheds, Ports North, Queensland Art Gallery|Gallery of Modern Art, Queensland Centre for Contemporary Photography, QUT Creative Enterprise Australia, QUT Creative Industries Precinct, QUT Fashion, Room40, Ryan Renshaw Gallery, SACI, Segue Art, Studio PM, Studio Qwerty, Suzanne O'Connell Gallery, Tali Gallery, Tandanya National Aboriginal Cultural Institute, Tanks Art Centre, Thancoupie's Bursary Fund, Tropical North Queensland Institute of TAFE, University of Hertfordshire, Yarrabah Art Centre and Yarrabah State School.

### Major sponsors

Black & More, James Cook University, Lisa Penrose and QantasLink.

### Sponsors

Art Barn, Art & Office, High Scan, Ivy Florist, Lotsa Printing, Mama Coco's, Pack & Send and The Picture Framer.

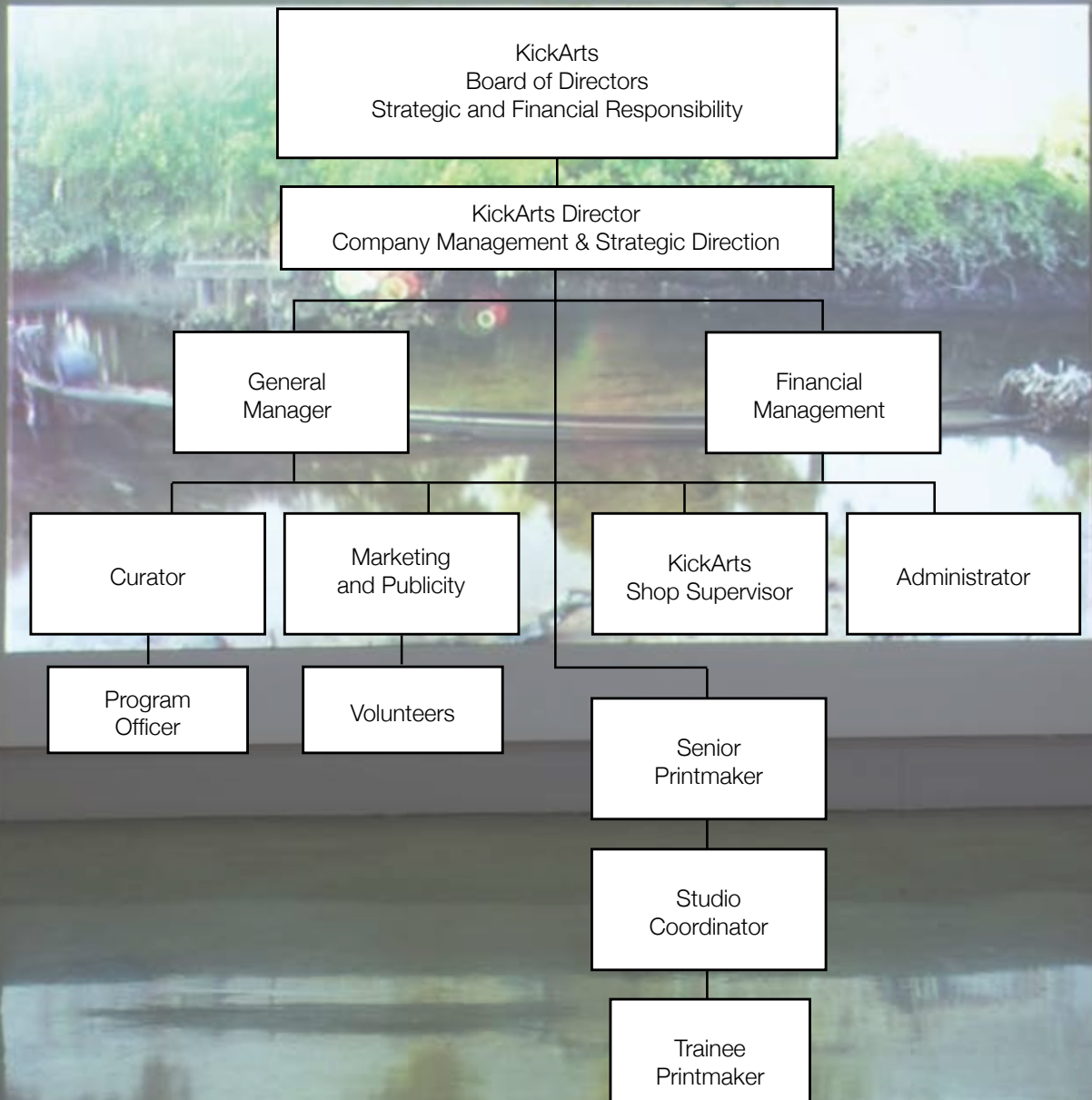
### Volunteers

Adam Coutts, Anna Heraghty, Anthony Ball, Arian Edmunds, Emily Brooking, Jim Traynor, Kerry-Ann Collins, Sarah Pratt, Som Tamang, KickArts Board of Directors and KickArts' friends and families.

### Project staff

Anthony Ring, Bobbie Ruben, Camille Masson-Talansier, Emma Fowler-Thomason, Hannah Parker, Janina Marshall, Kerry Howell, Louisa Ennis-Thomas, Louisa Miskin, Maria Mago, Sarah Pratt and Simon Suckling.

8.1. Organisational chart



## 8.2. Role of the Board and governance

The KickArts Board of Directors consists of up to 11 Directors all of whom bring a wealth of experience and expertise from a broad range of professions and industries. Constitutional requirements dictate that the Board must include Directors with legal and financial expertise and at least three artists. It has been identified that with the extensive inclusion of Aboriginal and Torres Strait Islander artists in our program that the Board of Directors should also have representation from these culturally diverse groups. The Board of Directors supports the strategic and financial operations of the company by providing business and industry expertise and fundraising efforts. They do not play a role in the artistic direction of the company. The Board of Directors employs a Director who is not a member of the Board of Directors and who is delegated with the responsibility to develop, manage and oversee the artistic programs and all operations of the organisation. The Director reports to the Board of Directors and is answerable to the Chair. Directives to all staff come through the Director.

## 8.3. KickArts Board of Directors

*Gayleen Toll; Chair: Recruitment Company Proprietor*

Gayleen is a greatly experienced and successful recruiter and business woman with over twenty years recruitment experience in both her own business and with the world's largest multinational recruitment company. Her field of expertise includes placing professional and management-level positions in international and national companies in the USA, Melbourne, Sydney and Queensland. Gayleen started her professional life as a Cost Analyst with what was then BHP. Her career in recruitment began in the USA in Silicon Valley, Northern California, where she worked for the world's largest recruitment company and she found recruitment to be her calling in life. With her rapid promotion to Branch Manager, her client list was impressive, including hi tech and bio tech corporations and government. Her success is evidenced by being awarded the national Employee of the Year and the Branch Manager of the Year for the whole of the USA. On returning to Australia, Gayleen was asked by the parent company in the USA to open their professional/executive recruitment division in Australia. Gayleen moved to Cairns in 1998 and opened her own employment services business, Precruitment. Since then Precruitment has grown to two offices located in Cairns and Townsville and is an ISO 9001:2008 Quality Assured Company. Precruitment is North Queensland's leading recruitment consultancy, specialising in professional and administration recruitment and permanent and temporary placements for both commercial and government enterprise. Gayleen is a past President of the highly successful Cairns Business Women's Club, a position she held for three years in which time the club experienced tremendous growth and increased profile.

*Robert Willmetts: Deputy State Manager, DEEWR*

Robert possesses extensive private and public sector experience. His business experience has involved a decade of newspaper production work. Whilst at the Cairns Port Authority he worked with other businesses to attract visiting Super Yachts to the region. His public sector experience has included coordinating export development and investment attraction initiatives to businesses in the region. He has also worked in the complex environment of Indigenous and social policy, working closely with a diverse range of the region's service providers. As Deputy State Manager for DEEWR, Robert provides leadership to Queensland's network of regional offices to ensure the coordinated delivery of the Department's programs and services. Robert's previous community involvement





has included membership of the TAFE Advisory Council, the Business Liaison Association and the Cairns Sunrise Rotary Club. Robert has a real interest in ensuring the region's artists contribute profitably to the social and economic development of this region.

*Jeneve Frizzo: Solicitor*

Jeneve holds a position as associate solicitor at Farrelly's Lawyers in Cairns and is admitted as a legal practitioner of the Supreme Court of Queensland and the High Court of Australia. Prior to commencing legal studies, Jeneve acquired varied experience in a range of public and private sectors in North Queensland. She has an extensive history of public service having served in a range of committee positions in community organisations throughout the Cairns region. Jeneve has maintained an interest in the arts generally and has a particular interest in the contemporary art of North Queensland.

*Gaylene Whemmouth; Board Secretary: Corporate Communications Manager, Ergon Energy*

Gaylene has a professional background in newspaper journalism and photography and currently works as a Corporate Communications Manager for regional Queensland electricity supplier Ergon Energy. She has always been involved in the arts either through her own interests – mainly spinning, weaving, photography and music – or through involvement in a variety of organisations. In her early 20s she was an establishing force and the founding chairperson of a Community Arts Council in a rural New Zealand community brimming with talented artists and artisans. In her current position at Ergon Energy she has enabled sponsorship of a wide variety of local arts efforts, and was a founder of the Ergon Energy Street Busking Festival, which hit the streets as part of Festival Cairns in 2008 and 2009.

*Kristin Tennyson: Artist*

Born in Toronto, Canada, artist Kristin Tennyson's art practice has spanned two continents. After obtaining her BVA in Canada, she migrated and became a citizen of Australia where she has lived and worked in Cairns and Cape Tribulation, Far North Queensland. Kristin has participated in many group shows throughout Australia and Canada. She has had several solo exhibitions and her 2006 exhibition, *boxed bagged and tagged*, held at KickArts, was a paramount success in establishing her as a major notable emerging artist. A selection of her textile wearable art works and paintings have been presented by several galleries in Australia and Canada such as the KickArts Shop, artisan in Brisbane, MARS Gallery in Melbourne, and the Young Bloods Market for the Powerhouse Museum in Sydney. Kristin was also a finalist in the 2012 Doug Moran National Portrait Prize. Kristin is well known as a workshop facilitator for both children and adults, and has tutored at JCU, Cairns, in the School of Creative Arts. Currently, Kristin is studying for her PhD, investigating the economics of being a professional artist.

*David Goodman: Chartered Accountant*

Raised in Cairns, David undertook tertiary education at Queensland Institute of Technology (now Queensland University of Technology, Gardens Point Campus) obtaining a Bachelor in Business (Accountancy). His entry into the professional workforce was with Ernst & Young Chartered Accountants in Brisbane, one of the largest firms in the world. David's area was audit and included local, national and international clients. At Ernst & Young he completed his qualifications as a Chartered Accountant. David left this firm to join what was Hall Chadwick in Cairns as their Audit Manager. Here he obtained his qualification as a Local Government Auditor and Tax Agent. David's interest in local

government took him to Mulgrave Shire Council as the Finance Manager and Assistant to the Shire Clerk, and whilst at the Council David undertook postgraduate study to become a Town Clerk. David left Mulgrave to commence his own accountancy practice at Smithfield in 1988, which is focused on small business and covers all areas including: audit, taxation, accountancy, management and corporate advice. David commenced a financial planning business in conjunction with his practice having obtained the appropriate qualifications. The firm's clients are located throughout Australia and overseas.

David has served on various committees in a variety of roles including: Institute of Chartered Accountants Student Council in Queensland, Local Government Accountants in Queensland, Cairns/Mulgrave Rotary Club and Finance Director of Cairns Hockey Association. He is Chairman of the Roman Catholic Diocese of Cairns Audit Committee, Treasurer of Trinity Anglican School Board and Treasurer of Far North Queensland Amateur Turf Club.

*Pip Miller: Director, Pip Miller PR*

Pip Miller is a Cairns-based public relations consultant who established her business, Pip Miller PR, 17 years ago in response to the growing need for public relations expertise by North Queensland's business community, wishing to communicate effectively with 'publics' or audiences in the local, domestic and international marketplace. She is a public relations consultant who leads a small, but well-qualified team with experience in all aspects of marketing, however, specialises in media relations and publicity.

The consultancy advises principally at board or partner level, where an analysis of the public relations objectives is a natural consequence for mutual confidence and a frank appreciation of the client's business aims. This approach has proved particularly suitable to North Queensland's business community, particularly its tourism industry, where a considered, thoughtful campaign reflects the essential integrity of the clients concerned.

A trained journalist, Pip Miller understands the way in which the media works. Pip is a regular contributor to local monthly lifestyle publication, Cairns Eye, in the role of fashion stylist. She is a member of the KickArts Board and a former member of the JUTE Board. Ongoing retained clients include Rydges Hotels and Resorts, Vision Hotels and Resorts, Hannaford's Events, JUTE Theatre, Cairns Festival (since launch in 2002) and Parker Travel Collection.

*Charles Street: Indigenous Arts Consultant, Artist*

As an established artworker, Charles has worked extensively in Cairns, Cape York and the Torres Strait Islands for the past ten years, servicing remote Indigenous Arts Centres and communities. In the past six years, Charles has held varying roles with TNQITAFE as a Teacher, Project Officer and, more recently, Head Teacher for Aboriginal and Torres Strait Islander Art. One of his major achievements has been the establishment of the arts organisation Wei'Num, which is the first Indigenous run arts service organisation in the Western Cape York Region. Charles also established an extensive career as an artist spanning more than 19 years, with exhibitions in Brisbane, Sydney and Melbourne. He is a founding member of the Artists' Run Initiative, Upholstery.

*Russell Milledge: James Cook University lecturer, Artist*

Russell Milledge has received awards in performing arts, new media and visual arts. He has a Master of Fine Arts from Queensland University of Technology and is a PhD candidate at the School of Creative Arts, JCU. Russell is co-director of Bonemap, a Cairns-based, inter-arts artists' collaboration. He has contributed to

Michael WINNER and Judith TAYLOR, Another Roadside Attraction. Photo: Michael MARZIK





Brian ROBINSON, *Up in the Heavens, the gods contemplate their next move (secret charms are given to man)* (detail) 2012. Photo: Michael MARZIK.

projects including presentations at: the Adelaide Festival and Adelaide Fringe Festival; Dance Hakushu; The Rondo Theatre; Tokyo New Wave; Tokyo Performing Arts Market; Cairns, Townsville, Alice Springs and Adelaide Airports; The Tanks Arts Centre and Performance Space, amongst others. He has been the curator of thematic exhibitions including for the IMA, UQ Art Museum, PKW and E-Merge Media Space. Russell is a founding member, previous Chairperson and previous Deputy Director of KickArts. Recent projects and research have included media and performance festivals, audience interactive performance interfaces, computer vision systems for show controls, augmented reality interfaces and mixed reality networked performance.

#### 8.4. KickArts personnel

KickArts' employees are a team of creative individuals who collectively pool their skills and talents to develop and present a creative program, and to implement strategic business opportunities. Specialised printmaking staff members are employed at Djumbunji Press and the studio is also supported by KickArts' specialised staff.

*Ingrid Hoffmann: Director*

Ingrid's career in the visual arts unfolded in four Australian states, following her original training as a painter and teacher in Sydney. Her passion for arts development in regional and remote parts of Australia led to her initiating two artist run spaces, several arts training programs and many exhibition projects. With Artbank, the Federal Government's rental collection, Ingrid worked in Client Services (1999–2001) and then went on to run three public galleries, each enjoying significant increases in visitor numbers and volunteer participation. In 2005 Ingrid became Director of the new Hawkesbury Regional Gallery and Museum in north-west Sydney and established its standing in the growing cultural landscape of Western Sydney. Her post as Regional Manager Arts Queensland saw her return to Cairns to lead the state government's \$10.7 million investment in major cultural initiatives in Far North Queensland, through Backing Indigenous Arts. In 2010 she was seconded to the State Library of Queensland as the Director Public Programs and then returned to Cairns as the new KickArts Director in January 2011.

*Beverley Mitchell: General Manager*

Beverley has been employed by KickArts since 2005, originally as Shop Supervisor, and as General Manager since 2010. She has a Bachelor of Arts specialising in Aboriginal Linguistics from the University of Adelaide, with other studies in the areas of art history and theory, interior design, small business management, and editing and proofreading. She also has extensive experience in retail and hospitality management, including owning her own business. As General Manager Beverley is responsible for developing and acquitting grant submissions; assisting the Director across strategic and operational planning; wholesale and institutional sales; touring exhibition programs; artist in residence programs; and managing the Blak Flair creative merchandising program. After many years of selling artwork, she is now enjoying the challenge of sourcing and developing other income streams for artists through professional development opportunities, residencies and special projects. In 2012 she was especially proud to work with artist Brian Robinson and a small team of talented collaborators to edit and publish KickArts' major publication *Brian Robinson: men+GODS*.

*Kylie Burke: Curator*

Kylie is a Queensland sculptor with a graphic design background and more recently, a secondary art-teaching career. Kylie has

exhibited extensively in Far North Queensland since relocating from Brisbane. She completed her art degree in 1993 at QUT in Brisbane and then collaborated with other artists such as the Kransky Sisters. Contracted by Queensland Performing Arts Centre on events such as Out of the Box and Five to Midnight, she was responsible for designing and producing major sets and foyer installations. In 2006 Kylie returned to QUT to complete a post-graduate degree in Art Education. Since moving to Cairns at the beginning of 2007 she has been involved with a number of local creative projects and exhibitions. She is one of the founders of the ARI Crate59, on Sheridan St, Cairns, which currently provides studio/gallery space for 13 artists.

*Val Nathan: Finance Manager*

Val is a Cairns local of 24 years. She has a degree in accounting and has many years of hands-on experience with local businesses, both large and small. Val joined KickArts in March 2010 to help keep the Finance Section operating in accordance with all ASIC and funding bodies' rules and guidelines. Prior to joining KickArts, Val worked for a large shipbuilding company in Cairns and was responsible for \$200m projects for the Australian Navy. Since then she has started her own business, which assists many businesses with financial advice and training.

*Sean Gilligan: Marketing Manager/Graphic Designer*

Sean earned his marketing degree at Ryerson University in Toronto, Canada, in 1999 and developed an extensive track record formulating marketing strategy as well as managing the day-to-day delivery of marketing initiatives to tight deadlines, within budget, and according to strict brand guidelines. Sean spent the majority of his career in the travel and tourism industry, most notably four years with Flight Centre within the North American marketing department as Artworks Team Leader. Prior to commencing at KickArts, Sean was studying Media Design at James Cook University with an interest in steering his career toward the realm of graphic design, cementing a skill set he used widely in past marketing positions.

*Jan Aird: Publicist*

With more than 20 years of diverse experience in the arts and film industries, Jan gained the ability to empathise, encourage and motivate people toward their chosen goals. Jan returned to KickArts where she was once the administrator and sole employee after an eight-year absence, during which she freelanced as project manager on local, national and offshore film productions, and local festivals and events in Cairns. Jan has a proven track record in successful grant writing. She gained multi-year funding for KickArts, contributed to securing \$2.7 million from the State Government to build the Centre of Contemporary Arts in Cairns, attracted project and equipment funding for End Credits Film Club and has assisted many individual artists in Cairns and remote communities to gain financial support. Jan's communication skills cater to a broad spectrum, making her Publicist role a great fit for KickArts.

*Elizabeth Hunter: Senior Printmaker*

Elizabeth was a Sydney-based Printmaker who studied and taught in Australia and overseas. She obtained her BA at City Art Institute, Sydney, Australia; Attestato di Qualifica Professionale, Incisione, Regione Toscana, Italia; and MA at Surrey University, London. She has exhibited in Australia, Italy, England, the Czech Republic, Germany, Japan, India and the USA Elizabeth commenced with Djumbunji Press in January 2010 as the Studio Manager and oversees the daily operations of the studio and its programming, which includes general workshops, workshops delivered in remote communities, development of new work for publishing and the printing of limited edition prints. She brings her skills in delivery of





Lenore HOWARD, *Scattered in broad daylight* (detail) 2012. Photo: Michael MARZIK.

workshops from her previous role teaching printmaking at TAFE in Sydney.

*Kacey Johnson: Studio Coordinator*

A graduate of JCU with a Bachelor of Creative Industries, Kacey Johnson joined Djumbunji Press in late 2010 as the Studio Coordinator. Kacey's organisational skills encompass artist liaison, the planning, preparation, finishing and storing of fine art print editions, and responsibility for the studio's workplace health and safety protocols. Kacey has an interest in arts law and is also partially responsible for finalising artists' contracts. The busy demands of the studio's workshop schedule, artist access and editioning orders are met by Kacey's attention to detail, while her genuine support of Indigenous artists' career paths makes an important contribution to meeting KickArts' key performance indicators.

*Taicee Pearson: Trainee Printmaker*

Taicee is a former student of Djarragun College, who first visited Djumbunji Press in 2010 during the international residency of Niuean artist John Pule. She showed great interest in the studio and in conjunction with her school and study schedule, and under the Senior Printmaker's wing, Taicee's role was formalised as a trainee in collaboration with TNQITAFE. Taicee is a talented young printmaker who has garnered several awards for her work at Gab Titui Cultural Centre in the last three years, and she has been an excellent role model for senior students at Yarrabah State School through the skills development workshops delivered there by Djumbunji Press in 2011 and 2012.

*Caitlin Donigi: Program Officer/Shop Supervisor*

Caitlin joined the KickArts team in February 2010 as Retail and Administration Assistant. She was soon offered the position of Shop Supervisor in which she successfully maintained operations of the KickArts Shop and developed professional relationships with new and ongoing artists, suppliers and customers. Having lived in numerous countries she has developed a love of story telling, people and place, and art and culture. In September 2011 Caitlin took up the role of Program Officer, assisting the Curator and the Administrator. In February 2012 Caitlin moved on to the role of foundation Gallery Manager at the newly constructed Mossman Gorge Centre and continues to maintain strong professional links with KickArts.

*Claire Heathcock: Administrator*

Claire joined KickArts after moving to Cairns from Brisbane in 2009. In Brisbane Claire was employed at the Queensland Art Gallery as a Gallery Services Officer and a Support Officer in the Financial Service Unit. Claire has a Bachelor of Arts Degree with majors in English and Drama. In addition to her experience in the visual arts Claire worked with the physical theatre company, Circa.

Claire excels in her support with KickArts finances and general administration. She assists the Director with Board of Directors liaison and special projects, including the Patrons Program. In 2010 Claire became responsible for KickArts public programming, introducing artists talks, film screenings, workshops and ARTBABIES to the annual program. Her organisational skills and professional approach to her position have made Claire an asset to the company.

KickArts bids Claire a fond farewell at the end of 2012 as she leaves us to pursue her interests in events management.

*Hedy Verhulst: Shop Supervisor*

Hedy is from the Netherlands where her degree from the University

of Amsterdam combined Economics with Spanish Language and Literature. She lived in Spain for five years, teaching English and Art to children. Following this Hedy moved to Australia where she continues to develop her creative skills in areas such as mixed media, textiles and ceramics. With her label, Tuulikki Titine, Hedy also has been a long-term supplier for the KickArts Shop and online community.

Hedy has mastered four languages, and this, combined with her interpersonal and organisational skills and interest in the arts, makes her a welcome addition to the KickArts team.

*Marian Wolfs: Program Officer*

Originally from The Netherlands, Marian lived in New Zealand for 17 years before moving to Cairns in 2010. After a 10-year career as designer, co-director and owner of a landscape architecture consultancy in The Netherlands, she studied visual arts and obtained her BA with a major in painting from NMIT in Nelson, New Zealand. Marian has been painting and exhibiting her work ever since. A more recent artistic development is in printmaking and she is currently also exploring ceramics at TAFE. From 2005–2010 Marian was art gallery manager and curator at the WOW Museum in Nelson. She joined KickArts in January 2012 in the role of Program Officer. Marian has a passion for the arts as well as strong organisational skills and experience.

*Meiyin Ahnsuz: Shop Supervisor*

Meiyin has a lifelong association with the visual and performing arts. Her career to date encompasses a broad range of creative and administrative roles, both nationally and internationally. These include costume and set designer, film and television actor, event coordinator, production manager and stage manager. She has undertaken studies for a Diploma of Visual Arts at TNQITAFE, whilst deferred from her final year of a combined Bachelor of Arts/Science with Monash University. She has also successfully managed a number of small businesses. Based in Cairns since 1994, Meiyin is particularly interested in engaging fringe social groups with the wider community through the arts. With this focus, she continues to work selectively as a project artist with organisations ranging from grass roots festivals to well established Art Centres. She is committed to supporting artists through her role as Shop Supervisor, as well as perpetuating a vibrant arts culture in the region.

*Georgina Hutchinson: Administrator*

Georgina is originally from Cairns and after completing a Bachelor of Arts (Visual Arts) at QUT, she continued to work in a variety of arts administration and art consultancy roles with a strong working knowledge of retail.

Georgina was employed by KickArts as the foundation Shop Supervisor for the KickArts Shop, overseeing its developments from an empty shop counter and computer to the sourcing of a wide variety of remote, local and Australian suppliers for consignment sale. Georgina then moved to Sydney, Italy and Newcastle expanding her professional development and experience in gallery and museum retail and administration with a focus on profit generation and business growth. After returning to Cairns and working on the set up of the Botanical Gardens Gift Shop, and working as Special Projects Officer for the Cairns Regional Gallery, Georgina has now rejoined the KickArts team in her new role as Administrator.



Rachael WAKE and JCU School of Creative Arts students, Paste Urban

**KickArts Contemporary Arts Limited**  
**A.B.N. 25 105 853 987**  
**Financial report for the year ended 31st December 2012.**

### 9.1 Director's Report

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**A.B.N. 25 105 853 987**  
**DIRECTORS' REPORT**

Your directors present their report on the company for the financial year ended 31st December 2012.

The names of the directors in office at any time during or since the end of the year are:

Jeneve Frizzo  
 David Goodman  
 Russell Milledge  
 Phillippa Miller  
 Charles Street  
 Kristen Tennyson  
 Gayleen Toll (Chair)  
 Gaylene Whenmouth (Secretary)  
 Robert Willmet  
 Christine Wilson

Directors have been in office since the start of the financial year to the date of this report unless otherwise stated.

The loss of the company for the financial year after providing for income tax amounted to \$77,349.

The principal activities of the company during the financial year were:  
 Contemporary art gallery and retail shop.

No significant change in the nature of these activities occurred during the year.

No dividends were paid during the year and no recommendation is made as to dividends.

No options over issued shares or interests in the company were granted during or since the end of the financial year and there were no options outstanding at the date of this report.

No indemnities have been given or insurance premiums paid, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company.

Signed in accordance with a resolution of the Board of Directors:

Director

*Gayleen Toll*

Director

*[Signature]*

Dated this 13<sup>th</sup> day of March 2013

## 9.2 Statement of Financial Performance

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**STATEMENT OF FINANCIAL PERFORMANCE**  
**FOR THE YEAR ENDED 31ST DECEMBER 2012**

	Note	2012 \$	2011 \$
<b>CLASSIFICATION OF INCOME &amp; EXPENSES BY NATURE</b>			
Revenues from ordinary activities		1,032,364.36	1,166,017.11
Raw materials and consumables used		(115,657.80)	(145,897.28)
Employee benefits expense		(557,692.36)	(524,485.96)
Depreciation and amortisation expenses		(33,539.23)	(32,902.78)
Other expenses from ordinary activities		(402,824.34)	(481,913.85)
		<hr/>	<hr/>
<b>Profit from ordinary activities before income tax expense</b>		(77,349.37)	(19,182.76)
<b>Total changes in equity other than those resulting from transactions with owners as owners</b>		(77,349.37)	(19,182.76)
		<hr/>	<hr/>

The accompanying notes form part of these financial statements.  
This report is to be read in conjunction with the attached auditors report.  
Page 4

### 9.3 Balance sheet

<b>9.3 BALANCE SHEET AS AT 31 DECEMBER 2012</b>	<b>NOTE</b>	<b>THIS YEAR</b>	<b>LAST YEAR</b>
		<b>\$</b>	<b>\$</b>
<b>CURRENT ASSETS</b>			
Cash assets		160,458.78	294,097.84
Receivables	2	22,090.09	14,102.14
Inventories	3	67,237.56	74,096.40
Prepayments		709.09	-
<b>TOTAL CURRENT ASSETS</b>		<b>250,495.52</b>	<b>382,296.38</b>
<b>NON-CURRENT ASSETS</b>			
Fixed assets			
Plant and equipment	4	118,829.55	142,059.60
KickArts Collection, at valuation		228,368.09	224,459.00
<b>TOTAL NON-CURRENT ASSETS</b>		<b>347,197.64</b>	<b>366,518.60</b>
<b>TOTAL ASSETS</b>		<b>597,693.16</b>	<b>748,814.98</b>
<b>CURRENT LIABILITIES</b>			
Layby sales		4,188.54	3,310.00
Accrued Superannuation		9,830.66	9,704.52
Trade creditors		43,859.54	18,404.78
Artists and Art Centre Funds		12,116.37	-
Credit Card facilities		-	-
GST payable		(514.15)	2,702.60
Amounts withheld		5,026.56	6,888.00
Employee benefits	5	21,632.11	21,237.16
Unexpended building funds		5,680.41	5,680.41
Unexpended grants		202,415.86	317,197.81
<b>TOTAL CURRENT LIABILITIES</b>		<b>304,235.90</b>	<b>385,125.28</b>
<b>NON CURRENT LIABILITIES</b>			
Employee benefits	5	7,116.93	-
<b>TOTAL LIABILITIES</b>		<b>311,352.83</b>	<b>385,125.28</b>
<b>NET ASSETS</b>			
		<b>286,340.33</b>	<b>363,689.70</b>
<b>EQUITY</b>			
Retained profits	6	<b>286,340.33</b>	<b>382,872.46</b>

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31ST DECEMBER 2012**

	2012 \$	2011 \$
<b>Cash Flows From Operating Activities</b>		
Receipts from Sales & Activities	373,348.08	456,164.07
Interest Received	8,745.06	17,947.94
Receipts from Donations, Sponsorship & Fundraising	5,758.25	1,777.98
Receipts from Government Grants	518,014.82	546,634.28
Payment to Suppliers & Employees	(1,025,287.00)	(1,105,009.86)
<b>Net cash provided by (used in) operating activities</b>	<b>(119,420.79)</b>	<b>(82,485.59)</b>
<b>Cash Flows from Investing Activities</b>		
Payment for Property, Plant & Equipment	(10,309.18)	(29,610.90)
Payment for Additions to Collection	(3,909.09)	-
<b>Net cash provided by (used in) investing activities</b>	<b>(14,218.27)</b>	<b>(29,610.90)</b>
Net increase (decrease) in cash held	(133,639.06)	(112,096.49)
Cash at Beginning of Financial Year	294,097.84	406,194.33
<b>Cash at end of year</b>	<b>160,458.78</b>	<b>294,097.84</b>

The accompanying notes form part of these financial statements.  
This report is to be read in conjunction with the attached auditors report.  
Page 6

9.4 Statement of Cash Flows (continued)

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31ST DECEMBER 2012**

	<b>2012</b>	<b>2011</b>
	<b>\$</b>	<b>\$</b>
<b>Notes to the Statement of Cash Flows</b>		
<b>Reconciliation of Cash</b>		
Cash at the end of financial year as shown in the Statement of Cash Flows is reconciled to the related items in the Statement of Financial Position as follows:		
Cash on Hand	1,015.15	1,300.00
Cash at Bank	50,841.05	13,491.12
Cash on Deposit	108,602.58	279,306.72
	160,458.78	294,097.84
<b>Reconciliation of Net Cash provided by Operating Activities to profit from ordinary activities after Income Tax</b>		
Operating profit (loss) after income tax	(77,349.37)	(19,182.76)
<b>Non-cash flows in Profit(Loss) from Ordinary Activities:</b>		
Depreciation	33,539.23	32,902.78
<b>Changes in Assets and Liabilities:</b>		
Decrease (Increase) in Current Inventories	6,858.84	17,163.85
Decrease (Increase) in Current Receivables	(7,987.95)	57,699.38
Decrease (Increase) in Prepayments	(709.09)	-
Increase (Decrease) in Sundry Creditors	33,497.62	20,054.11
Increase (Decrease) in Current Provisions	394.95	4,000.21
Increase (Decrease) in Non-Current Provisions	7,116.93	(2,796.24)
Increase (Decrease) in Unexpended Grants	(114,781.95)	(192,326.92)
	(119,420.79)	(82,485.59)
<b>Cash flows from operations</b>	<b>(119,420.79)</b>	<b>(82,485.59)</b>

The accompanying notes form part of these financial statements.  
This report is to be read in conjunction with the attached auditors report.  
Page 7

**KICK ARTS CONTEMPORARY ARTS LIMITED**  
25 105 853 987

**STATEMENT OF CHANGES IN EQUITY**  
**FOR THE YEAR ENDED 31 DECEMBER 2012**

	Note	Retained earnings \$	Total \$
<b>Balance at 1 January 2011</b>		382,872	382,872
Profit attributable to equity shareholders		<u>(19,183)</u>	<u>(19,183)</u>
<b>Balance at 31 December 2011</b>		<u>363,690</u>	<u>363,690</u>
Profit attributable to equity shareholders		<u>(77,349)</u>	<u>(77,349)</u>
<b>Balance at 31 December 2012</b>		<u>286,340</u>	<u>286,340</u>

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**A.B.N. 25 105 853 987**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31ST DECEMBER 2012**

---

**1 Statement of Significant Accounting Policies**

This financial report is a special purpose financial report prepared for use by directors and members of the company. The directors have determined that the company is not a reporting entity.

The financial report has been prepared in accordance with the requirements of the following Australian Accounting Standards:

- AAS 2 : Measurement and Presentation of Inventories in the Context of the Historical Cost System
- AAS 4 : Depreciation of Non-Current Assets
- AAS 5 : Materiality
- AAS 8 : Events Occurring after Reporting Date

No other Australian Accounting Standards, Urgent Issues Group Consensus View or other authoritative pronouncements of the Australian Accounting Standards Board have been applied.

The financial report is prepared on an accruals basis and is based on historic costs and does not take into account changing money values or, except where specifically stated, current valuations of non-current assets.

The following specific accounting policies, which are consistent with the previous period unless otherwise stated, have been adopted in the preparation of this financial report:

**Inventories**

Inventories are measured at the lower of cost and net realisable value. Costs are assigned on a first in first out basis and include direct materials, direct labour and an appropriate proportion of variable and fixed overhead expenses.

**Property, Plant and Equipment**

Property, plant and equipment are carried at cost or independent valuation. All assets, excluding freehold land and buildings are depreciated over their useful lives to the company.

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**A.B.N. 25 105 853 987**

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31ST DECEMBER 2012**

---

**Employee Benefits**

Provision is made for the liability for employee benefits arising from services rendered by employees to balance date. Employee benefits expected to be settled within one year together with benefits arising from wages and salaries, annual leave and sick leave which will be settled after one year, have been measured at their nominal amount. Other employee benefits payable later than one year have been measured at the present value of the estimated future cash outflows to be made for those benefits.

Contributions are made to an employee superannuation fund and are charged as expenses when incurred.

These notes are to be read in conjunction with the attached auditors report.  
Page 9

9.6 Notes to the Financial Statements (continued)

KICKARTS CONTEMPORARY ARTS LIMITED  
A.B.N. 25 105 853 987

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31ST DECEMBER 2012

	2012 \$	2011 \$
<b>2 Receivables</b>		
CURRENT		
Trade Debtors	22,090.09	14,102.14
<b>3 Inventories</b>		
CURRENT		
Stock on Hand	67,237.56	74,096.40
<b>4 Plant &amp; Equipment</b>		
Office Furniture & Equipment	139,376.36	129,067.18
Less: Accumulated Depreciation	110,211.21	91,984.98
	29,165.15	37,082.20
Djumbunji Press Equipment, Furniture & Fittings	140,289.40	140,289.40
Less: Accumulated Depreciation	50,625.00	35,312.00
	89,664.40	104,977.40
<b>Total plant &amp; equipment</b>	118,829.55	142,059.60
<b>5 Employee Benefits</b>		
CURRENT		
Provision for Holiday Pay	21,632.11	21,237.16
NON-CURRENT		
Provision for Long Service Leave	7,116.93	-
<b>6 Retained Profits</b>		
Retained profits (accumulated losses) at the beginning of the financial year	363,689.70	382,872.46
Net Profit attributable to members of the Company	(77,349.37)	(19,182.76)
<b>Retained profits (Accumulated losses) at the end of the financial year</b>	286,340.33	363,689.70

These notes are to be read in conjunction with the attached auditors report.

**KICKARTS CONTEMPORARY ARTS LIMITED  
A.B.N. 25 105 853 987**

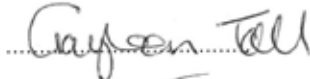
**DIRECTORS' DECLARATION**

The directors have determined that the company is not a reporting entity and that this special purpose financial report should be prepared in accordance with the accounting policies described in Note 1 to the financial statements.

The directors of the company declare that:

1. the financial statements and notes, presents fairly the company's financial position as at 31st December 2012 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements;
2. in the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors:

Director 

Director 

Dated this 13<sup>th</sup> day of March 2013

**INDEPENDENT AUDIT REPORT**  
**TO THE MEMBERS OF**  
**KICKARTS CONTEMPORARY ARTS LIMITED**  
**25 105 853 987**

**Scope**

The financial report and directors' responsibility

The financial report comprises the balance sheet, statement of financial performance, statement of cash flows, accompanying notes to the financial statements and the directors' declaration for for the year ended 31st December 2012.

The directors of the company are responsible for the preparation and true and fair presentation of the financial report and has determined that the accounting policies used and described in Note 1 to the financial statements which form part of the financial report are consistent with the financial reporting requirements of the company's constitution and are appropriate to meet the needs of the members. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

The financial report has been prepared for distribution to members for the purpose of fulfilling the directors' financial reporting requirements under the company's constitution. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

**Audit approach**

We conducted an independent audit in order to express an opinion to the members of the company. Our audit was conducted in accordance with Australian Auditing Standards, in order to provide reasonable assurance as to whether the financial report is free of material misstatement. The nature of an audit is influenced by factors such as the use of professional judgement, selective testing, the inherent limitations of internal control, and the availability of persuasive rather than conclusive evidence. Therefore an audit cannot guarantee that all material misstatements have been detected.

We performed procedures to assess whether in all material respects the financial report presents fairly, in accordance with the accounting policies as described in Note 1, so as to present a view which is consistent with our understanding of the company's financial position, and of its performance as represented by the results of its operations and cash flows. These policies do not require the application of all Accounting Standards and other mandatory professional reporting requirements in Australia. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate for the needs of the members.

**INDEPENDENT AUDIT REPORT**  
**TO THE MEMBERS OF**  
**KICKARTS CONTEMPORARY ARTS LIMITED**  
**25 105 853 987**

We formed our audit opinion on the basis of these procedures, which included:

examining, on a test basis, information to provide evidence supporting the amounts and disclosures in the financial report, and

assessing the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the directors.

While we considered the effectiveness of management's internal controls over financial reporting when determining the nature and extent of our procedures, our audit was not designed to provide assurance on internal controls.

**Independence**

In conducting our audit, we followed applicable independence requirements of Australian professional ethical pronouncements.

**Audit Opinion**

In our opinion, the financial report presents fairly, in accordance with the accounting policies described in Note 1 to the financial statements, the financial position of as at 31st December 2012 and the results of its operations and its cash flows for the year then ended.

**Name of Firm:** Brian Tucker Accounting



**Name of Partner:** .....  
Brian Tucker CPA

**Address:** 1/991 Stanley Street, East Brisbane, Qld

**Dated this 14th day of March 2013**

**9.9 Auditor's Independence Declaration**

**KICKARTS CONTEMPORARY ARTS LIMITED**  
**AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 307C**  
**OF THE CORPORATIONS ACT 2001**  
**TO THE DIRECTORS OF KICKARTS CONTEMPORARY ARTS LIMITED**

I declare that, to the best of my knowledge and belief, during the year ended 31st December 2012 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the Corporations Act 2001 in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

**Name of Firm:** Brian Tucker Accounting



**Name of Partner:** Brian Tucker CPA

**Dated this 14th day of March 2013**

**Address:** 1/991 Stanley Street, East Brisbane, Qld

## 9.10 Income and expenditure statement

9.10 INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2012	NOTE	THIS YEAR	LAST YEAR
		\$	\$
<b>GRANTS EXPENDED</b>			
Arts Queensland Cultural Infrastructure Program Funding		306,940.00	250,000.00
Arts Queensland Djumbunji Press		76,877.34	331,878.81
Arts Queensland Strategic Projects - Djumbunji Press		43,926.73	-
Arts Queensland Strategic Initiatives - final 5% payment		1,500.00	-
Arts Queensland, Djumbunji Press - Consultant Review		-	5,000.00
Arts Queensland, ProppaNOW		-	11,500.00
Arts Queensland, Artists in Schools - Yarrabah		12,784.69	8,215.31
Arts Queensland, Quick Response Grant - Knock Knock		-	1,500.00
Arts Queensland - Cairns School of Distance Education		14,074.00	
Arts Queensland Front Of House		-	5,482.78
Arts Queensland Hatch		-	47,825.08
Arts Queensland Knock Knock		14,250.00	-
Australia Council Triennial Operational Funding		48,000.00	42,573.00
Australia Council, Djumbunji Press - Artists in Residence		4,624.95	2,740.05
Queensland Indigenous Arts Marketing & Exhibition		19,000.00	-
Visions of Australia, Outsider Art Exhibition		57,896.53	-
Hayles Charitable Trust		14,026.32	-
The Christensen Fund		-	5,762.72
Gambling Community Benefit Fund		2689.35	8,389.35
Gambling Community Benefit Fund - Cell Art Space		3694.78	-
Perpetual Trustees, Artist in Residency		8,056.00	-
First Start Employment Incentives		-	(227.27)
Cairns Regional Council/RAF, New Moves		973.08	13,775.92
Regional Arts Dev't Fund - Far North Side Collective		3483.00	-
Other Grants		-	4,545.45
<b>Subtotal</b>		<b>632,796.77</b>	<b>713,481.53</b>
<b>OTHER INCOME</b>			
Djumbunji Press Income		72,693.30	76,884.59
Donations Sponsorship and Fundraising		5,758.25	1,777.98
Artist in Residency Fees		20,385.00	-
General Earned Income		23,965.75	37,003.44
Members Subscriptions		4,115.66	3,618.15
Interest received		8,745.06	17,947.94
Royalties		7,500.00	1,484.10
Other Revenue		11,019.70	12,193.06
Gross Profit (Loss) from trading		129,727.07	130,249.37
<b>Subtotal</b>		<b>283,909.79</b>	<b>281,158.63</b>
<b>Total</b>		<b>916,706.56</b>	<b>1,020,119.83</b>



## 9.10 Income and expenditure statement (continued)

9.10 INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2012	NOTE	THIS YEAR	LAST YEAR
		\$	\$
<b>EXPENDITURE</b>			
Advertising and marketing		60,577.10	49,401.17
Artist fees Djumbunji Press		86,467.55	43,259.68
Auditor's remuneration		4,490.00	8,000.00
Bank charges		4,597.14	4,304.08
Book keeping		31,827.27	31,690.00
Bar supplies		-	7.27
Cleaning and pest control		349.98	4,667.93
Collection expenses		-	1,075.27
Contractor payments		18,930.32	1,609.27
Consultancy fees		3,410.00	11,032.25
Computer expenses		2,755.19	4,328.84
Curators, writers etc.		-	248.23
Depreciation KickArts		18,226.23	19,400.78
Depreciation Djumbunji Press		15,313.00	13,502.00
Direct program expenses		102,784.97	227,214.97
Electricity		3,675.46	5,153.72
Email, internet, website		6,052.33	3,117.73
Fees and permits		6,589.37	6,523.69
Fringe Benefits Tax		824.54	-
Gardening		4,090.94	4,354.55
Hire of Equipment and Facilities		1,376.25	
Holiday pay, movement in provision		394.95	4,000.21
Insurance		16,079.71	13,200.24
Long service leave, movement in provision		7,116.93	(2,796.24)
Magazines, journals, periodicals, library		58.95	157.28
Meetings and catering		717.61	1,528.35
Merchant fees		497.73	435.12
Motor vehicle expense reimbursements		7,682.89	5,998.15
Postage and freight		3,911.90	3,202.46
Printing, stationery, photocopying		6,038.45	5,994.13
Rent		1,621.05	1,569.64

9.10 Income and expenditure statement (continued)

9.10 INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2012		NOTE	THIS YEAR	LAST YEAR
			\$	\$
<b>EXPENDITURE</b>				
✂	Repairs and maintenance		3,997.55	5,635.60
	Security costs		694.13	1,115.13
	Staff training		2,906.71	3,160.20
	Staff amenities		3,697.96	1,714.99
	Staff Recruitment & Relocation		-	582.50
	Shop supplies		385.15	593.56
	Subscriptions		810.18	1,931.87
	Sundry expenses		595.00	472.10
	Superannuation contributions		42,865.58	43,574.48
	Telephone		5,961.52	5,335.03
	Tool replacement and other minor asset purchases		5,493.21	8,538.46
	Travelling expenses		23,664.49	16,398.30
	Wages		484,686.62	476,383.25
	Wrapping and packing		1,840.02	1,686.35
	<b>Total</b>		<b>994,055.93</b>	<b>1,039,302.59</b>
	<b>Profit from ordinary activities before income tax</b>		<b>(77,349.37)</b>	<b>(19,182.76)</b>
	Income tax expense attributable to operating profit		-	-
	<b>Profit from ordinary activities after income tax</b>		<b>(77,349.37)</b>	<b>(19,182.76)</b>
	Retained profits (accumulated losses) at the beginning of the financial year		363,689.70	382,872.46
	Total available for appropriation		286,340.33	363,689.70
	<b>Retained profits (accumulated losses) at the end of the financial year</b>		<b>286,340.33</b>	<b>363,689.70</b>



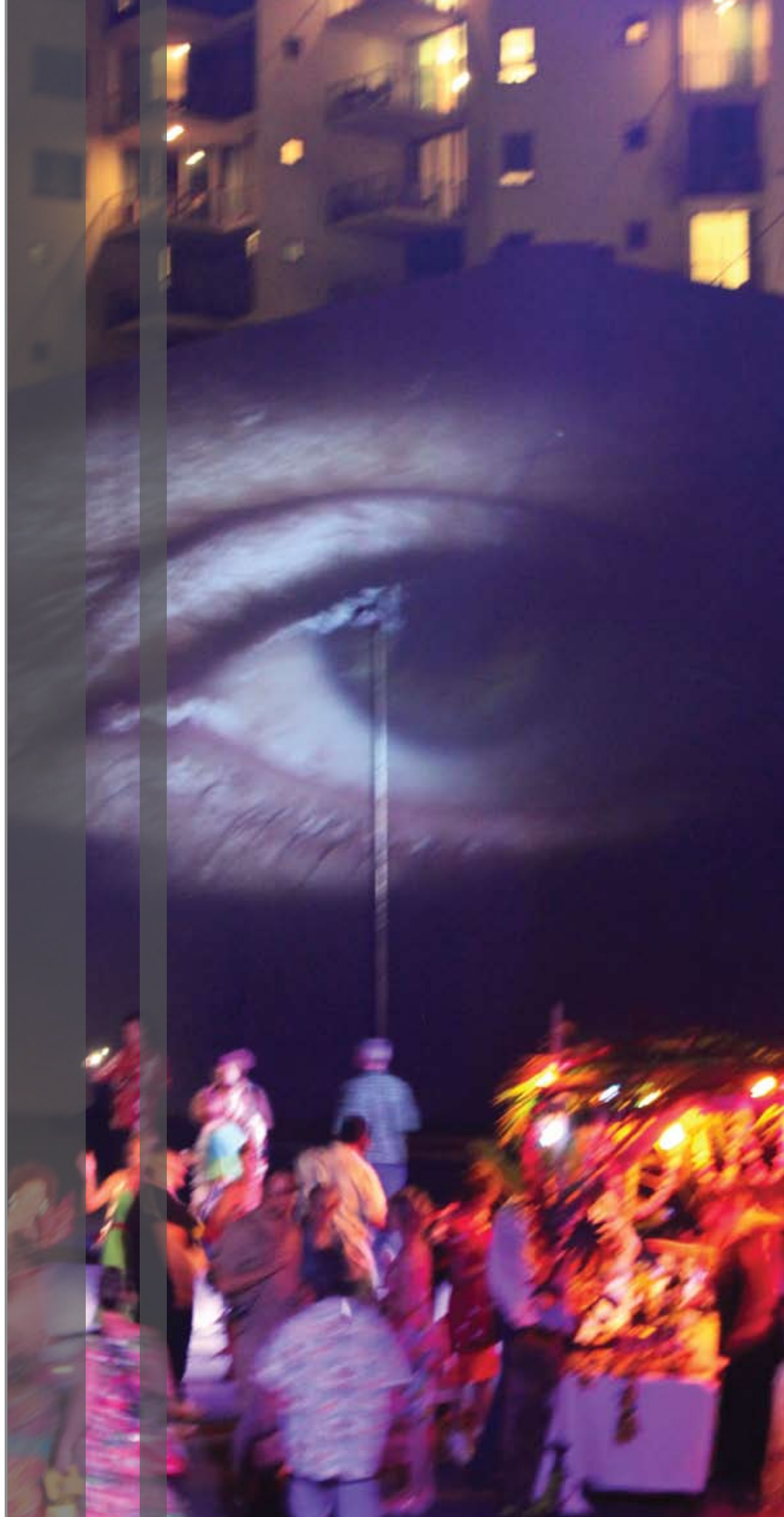
Queensland Government



Australian Government

Visual Arts and Craft Strategy

Queensland



**KICK  
CONTEMPORARY  
ARTS**