

Annual Report  
**2019**  
**KICK**  
CONTEMPORARY  
**ARTS**



A special thank you to 2019 artists

Arone  
M E E K S , T e h o  
ROPEYARN, Hannah MURRAY, BADU Art  
Centre, YARRABAH Art Centre, LOCKHART RIVER Art Centre,  
MIRNDIYAN GUNUNA Art Centre (Mornington Island Art Centre), PORMPURA AW Art and  
Cultural Centre, WEI'NUM Aboriginal and Torres Strait Islander Arts and Crafts Corporation, Harry BATE,  
Pricilla ONG, Carole KING, Francoise LANE, INDIJ Design, Anne JILLETT, Alex DAWIA, Jane DENNIS,  
Aisha DARMANSJAH, ARC Disability Services, Sue McFARLAND, Paul BONG, Omar D'AIETTI, Bridee  
HENNESSY, Amanda NARBROUGH, Rose RIGLEY, Craig HOY, Darren BLACKMAN, ARTIZ Petra  
Designs, THANCOUPIE Bursary Fund, Joel SAM, Pam GALEANO, Caroline WEBB, Brian ROBINSON,  
Billy MISSI Estate, BLACK INK Press, Claudine MARZIK, Ed KOUMANS, Kim RAYNER, Marisa MOLIN,  
Sally MORONEY, PRECIOUS Little Gems, Roland NANCARROW, WIK AND KUGU Art Centre (Aurukun  
Art Centre), Samuel TUPOU, Sasi VICTOIRE, India COLLINS, Jonathan McBURNIE, Robyn BAKER,  
MORNINGTON ISLAND State School, Zane SAUNDERS, NGALMUN LAGAU Minaral Arts (Moa Arts  
Centre), Nina DAWSON, Gabi STURMAN, Kate HUNTER, Felicity BURY, Rodney FLINT, Jill BOOTH,  
Lone WHITE, Ruthie GRAY, GOSMAN and GOON, Kristin TENNYSON, TOPAZ Sustainable Timbers,  
Hiromi ASHLIN, Julie POULSEN, Pam KUSABS, INKMASTERS Cairns, TREMBLAY Editions, Indigenous  
ART Centre Alliance, GIRRINGUN Aboriginal Art Centre, Alick TIPOTI, Russell MILLEDGE, Laurel  
McKENZIE, Lenore HOWARD, Carl FOURMILE, Joshua FRIDAY, Napoleon OUI, FIREBOX Print Studio,  
Olivia AZZOPARDI, Jennifer VALMADRE, Shireen TALIBUDEEN, Tommy PAU, Geoff DIXON, Elaine  
GODDEN, Rosie DEACON, Grace ROSENFELDT, Kerren ILBERY, Natalia MANN, Lou DERRY, Peter  
B MORRISON, Hannah PARKER, Jenuarrie WARRIE, Li-Ann WILSON, Rhona RYTKONEN, Caroline  
MUDGE, Melania STEVENS, Tijn MEULENDIJKS, Melanie STONE, Grace Lillian LEE, Julie McENERNY,  
Shawnee DEAN, Jessie HALL, Melinda NOIPO, Daniel TEMPLEMAN, Lizzie CLERMONT, Jenny  
FRASER, Szilvia GYORGY, Mariana VERDAASDONK, Tetsu TABATA, Andy LOWRIE, Clyde Wwalker  
ILLIAMS, Buck RICHARDSON, Kenji URANISHI, Jemica OSTROFSKI, Gabrielle COONEY, Robert GIZU,  
Lalania TUSA, Miriam WATERS, Jill CHISM, Delissa WALKER, Fiona PRICE, Bernard Lee SINGLETON, Zoë  
CHARLTON, Tim DOUD, Madge BOWEN, Dolly LOOGATHA, Magaret MARA, Amy LOOGATHA, Netta  
LOOGATHA, Eddie KEPPLE, Lillian FOURMILE, Bradley WILSON, Ruben AMBRYM, Ethel THOMAS, Silas  
HOBSON, Joseph WATT, Adrian KING, Terrence NEWMAN, Philomena YEATMAN, Ellarose SAVAGE,  
Stephanie TOBY, John WILLIAMS, Michael ANNING, Laurie NONA, Dennis NONA, Matilda NONA, Peggy  
MISSI, Adrian NEWSTEAD, Rita PRYCE, Edna AMBRYM, Sally MURRAY, Alison MURRAY, Emily MURRAY,  
MURRAY, Nancy COWAN, Nephi DENHAM, Samuel CLARMONT, Therese BEERON, Grace REID, Eileen  
TEP, Nirami FOURMILE, Daphne DE JERSEY, Zoe DE JERSEY, Dawn NARANATJIL, Paula PAUL, Anika  
ROUGHSEY, Jonathan TOBY, Dorothy GABORI, Agnes KOHLER, Garry NAMPONAN, Leo NAMPONAN,  
Leigh NAMPONAN, David MARPOONDIN, Steve YUNKAPORTA, RODERICK YUNKAPOTRTRA, Josiah  
OMEENYO, Fiona OMEENYO, Evelyn OMEENYO, Sue PASCOE, Seaman DAN, Paula SAVAGE, Fiona  
ELISALA, Maria WARE, Solomon BOOTH, Mersane LOBAN, Fred JOE, Fred BALL, Nathan DOWLING,  
Sid Bruce Short JOE, Kim NORMAN, Christine YANTUMBA, Christine HOLROYD, Valmai POLLARD,  
Joyce SPOORING, Peter BIDULPH, Lexi De CORA, Jen BANKS, Martin SMITH, Sue HEALEY,  
ANKAAA, Thomas Bosen, ERUB ERWER META (Darnley Island Art Centre), Tristan HARRIS, Kahil  
HENDERSON-POWELL, Billy WORKMAN, Beth WEBB, Aaron MESINA, Shin KOYAMA, Tania HEBEN,  
Kim NOLAN, Cheryl HARRISON, Daniel WALLWORK, Wendy MOCKE,, Lyndon DAVIES, Walter LUI,  
George MOSBY, Margaret BOSUN, Margery ACCOOM, Hayley GILLESPIE, Joelene ROUGHSEY

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Paul Bong *Yidinji design* glass  
shield 2018 (detail)



### *KickArts*

Contemporary Arts is a leading not-for-profit contemporary art organisation in the world heritage Wet Tropics and Great Barrier Reef region of Australia. In acknowledging the Torres Strait Islands and Cape York Indigenous communities, *KickArts* (incorporated in Cairns, Queensland in 1992) celebrates our place, and facilitates cultural expression and interaction with the diversity of our destination and peoples.

*KickArts'* cosmopolitan outlook plays a significant role in the cultural life of the region, enabling artists to extend their practice and share their culture through connection to industry. It is a champion of contemporary culture and a gathering place for artists and audiences to learn and engage. In this way, *KickArts* nurtures artists' development, critical discourse, and dissemination of new work.

Best practice and experimentation guides *KickArts* vision of self-determination and sustainability. Our core purpose is to develop, advance and present contemporary art practice from Tropical North Queensland of exemplary quality and significance.

From beginnings as an artist collective, *KickArts* operates at the *Centre of Contemporary Arts (CoCA)* - a multi-purpose contemporary arts precinct (currently undergoing refurbishment). *KickArts* animates the centre through its exhibition program in the A Class galleries and offers unique, high-quality art, craft and design in the *KickArts Shop* and online.

*KickArts* facilitates professional development, career pathways, and support that assists the generation of rigorous new work. Through substantial networks, *KickArts* provides access to strategic retail and marketing opportunities, and it serves as a catalyst and a hub, facilitating Australian artists into global exchange through its locale in one of Australia's top international gateways.

The organisation works in collaboration with independent creatives, ARI's, Indigenous art centres, institutional partnerships, government, commercial enterprise, education, health and cultural tourism sectors through a wide range of strategic alliances.

*KickArts'* ability to present arts and cultural contributions relevant to the arts ecology results in our activities being recognised as industry benchmarks.



Tijn Meulendijks *Vegatative Design, The Hive* workshop





Anne Jillett, woven form, natural twine, raffia, knitting yarn (detail)

2019 has been a year of enthusiasm and expectation toward entry into the newly refurbished *Centre of Contemporary Arts*. While we've embraced our temporary CBD home, the Staff and Board are working tirelessly toward reentering the Centre in anticipation of a cracker 2020.

Having lived in Cairns for most of my life, I've witnessed the company, grow from strength to strength. I've also experienced the rich multi-generational social fabric woven through the community, and its ability to bring people together via art and social enterprise over time.

This year we've seen rapid change in the Cairns skyline with a multitude of development projects hinting at long-term economic growth and opportunity for the art sector. While it's been a soft market for Tourism and the Arts in Cairns, this hasn't meant downtime. *KickArts* has been hard at work strategic planning, building partnerships, and ensuring growth and sustainability for the company into the future.

Although it's been a mixed year as Cairns businesses fluctuate, the organisation has faced exciting challenges with new visioning, a vibrant team of staff and artists, and expanding business in line with the developing tenancy in the renovated building.

This exciting new phase of strategic renewal sees the appointment of Director Ashleigh Campbell embrace the potential of the region and its art offering, and has generated cohesion and fresh thinking within all parts of the organisation. Staff and Board are working together to vision the future and reposition the organisation on local, state and national platforms.

We've identified the key arms of our organisation and devised new strategies to best interlink them with the primary goal of supporting, developing and promoting the contemporary artistic practice in the North.

The new *Strategic Plan 2020-2024* sets out our direction and objectives over the coming years and has been a positive and necessary

process for the organisation to undertake. In considering this, I extend my gratitude to outgoing Board members Susan Walsh, Gaye Scott, and former Chairperson Daniel Wallwork for their dedication to the aims of the organisation. I'd also like to thank our current Board members Annette King, Michael Cosgrove, David Marsden, Julie Poulsen, Brian Robinson, Michael Marzik, Murray Jones and Lenore Howard for their sincere contribution throughout the year, and our dedicated staff and consultants for their commitment in supporting the vision of *KickArts*.

Particular thanks should go to Julie Poulsen and Lenore Howard, founding members of *KickArts Collective Inc* for leading, encouraging and supporting us to move forward into a new era, refreshing the values, brand and visibility of our creative institution.

We've been fortunate to receive support from Ty Bukewitsch of *Envelope Group* to create an exciting and dynamic contemporary brand for the company. I feel this is reflective of our artists and stunning, diverse environment, and we look forward to sharing this with you next year as we relaunch at the new arts precinct.

I extend thanks to our major funding partners *Arts Queensland* for their ongoing organisational support, and *Cairns Regional Council* for accommodating us in *The Hive* production space, our retail outlet *KickArts Shop*, and the *KickArts* Offices at Lake Street in the Cairns CBD. This has seen the organisation consolidate its resources and extend its programs, supporting new and emerging artists to produce and thrive during a time of rapid change for the organisation.

It's been an absolute pleasure working together on these exciting developments for the organisation over the last months, and we are thrilled to be moving to the refurbished Centre in the new year with new philanthropic support. Furthermore, it's been a privilege to be part of the organisation's evolution, and I look forward to nurturing it toward a new chapter in 2020.

Kim Marsden, Chair



## Director's Message

2019 was a year of planning, recalibration and patience. Without access to the galleries and a regular program of exhibitions, this year afforded our team opportunity to concentrate on repositioning for a successful future.

Securing transitional State Government funding in the final months of 2018, provided necessary assurance for *KickArts* going forward, allowing us to continue to support artists and deliver programs while operating in a new way, offsite.

From a main street storefront, we focused on artist and retail development, continuing the vibrant *KickArts Shop*, and improving sales and inventory systems to better provide for and promote suppliers.

Cairns was affected by a downturn in tourism, evidenced by a high number of empty shopfronts in the CBD in 2019, and in the latter half of the year, *KickArts* was able to extend its leased footprint.

The retail downturn and high vacancy rates allowed an opportunity for a secondary location within the *School of Arts* building two doors down, and so, *The Hive* was born. Artist and arts educator Rosie Miller built custom furniture for intimate conversations and activated *The Hive*, delivering a solid 12-weeks of participatory artistic programs. The focus of these programs was three-fold, - community connection, skills development and at the core - a focus upon employing artists to deliver workshops while profiling their practice and sharing knowledge.

Congratulations and thanks to Rosie and all the artists involved, as well as to those who participated in the final instalment of the *Tropical North Queensland Indigenous Printmaking Program* and completed RJIP funded business development training.

On behalf of *KickArts* I would like to express our condolences for artist Thomas Bosen who at his time of passing was excited about delivering his *Hive* workshop, and we extend our sympathy to his family, friends and community.

It gives me great satisfaction to share that even through this not-so-regular year, we were able to work with 240 artists and deliver 30 creative programs - again a huge thanks and congratulations to all artists involved.

We presented six artists at CIAF, launching interest particularly in the work of senior, emerging artist Peter Morrison, whose 2019 *Hive* residency sees him working towards his first solo exhibition next year.

Throughout the year, we were able to facilitate several exhibitions offsite including Sasi Victoire's *Alice in the Antipathies* at CPAC alongside her theatre play with *JUTE Theatre Company* and *Masakini Theatre*, Malaysia, and *InkMasters Cairns* in hosting the *National Print Council of Australia* annual exhibition.

*KickArts* also engaged artists with international profiles to deliver programs. Thanks to Zoë and Tim of *Sindikit* (USA) for their generosity in delivering engaging artist talks, school visits, and meeting with local artists in their studios. Thanks also to Tetsu and Mariana of *66b/cell* who travelled from Japan to forge collaborations with local collectives in Cairns.

Early in the year, *KickArts* was named as one of five Queensland based organisations to participate in *Creative Partnerships Australia's* mentorship program, teaming up with the brilliant Tarragh Cunningham, Assistant Director, Development and Commercial Services at Queensland Art Gallery / Gallery of Modern Art (QAGOMA) Brisbane. I want to extend heartfelt thanks to Tarragh and her team for the generous support, friendship and guidance provided throughout a year of big change.

In addition to the renovation and future exhibition planning, we set five big goals for the organisation to tackle in 2019.

1. Strategic planning
2. Financial resilience
3. Organisational productivity
4. Audience development
5. Profiling and brand awareness

We can proudly share that these and other goals were achieved in 2019, putting the organisation in good stead for 2020, as we await the outcome of our pitch for multi-year funding. Delayed re-entry to CoCA (June, September and into 2020) has affected revenue, exhibition planning and limited the ability to

physically engage audiences due to lack of space, and employ the required staff across exhibitions, communications and senior retail positions as planned in 2018.

However, a consolidated structure has seen all staff grow and work exceptionally well as an effective and flexible team. I thank Wilma Sagiba for her ongoing dedication to the organisation, for supporting artists through the *KickArts Shop* and acknowledge the contributions of Bec Keller who was with us for much of the year in a retail development role.

This year we formalised an Art Agency arm of the organisation, including artist and commercial consultancy and collection hire services. I commend Rebecca Youdell on her consistent work as the organisation's administrator. She's been able to provide invaluable support to artists including Zane Saunders and Grace Lillian Lee, assisting them in taking their practice further through provision of administration and grant writing services.

The ongoing strategic planning process has been a positive way to deeply consider our purpose, our history and forward direction in a changing marketplace that repositions ourselves on a solid footing for the coming years.

I share my gratitude to the *KickArts* Board of Directors for their commitment, trust and engagement throughout this process. I believe we've developed a guiding document that sets an exciting path as we support communities of creatives over the next half-decade. *KickArts* has spoken with key stakeholders, current artists and founding members, and our Board and Staff have determined now is the greatest opportunity the organisation has had to rebrand throughout the 10-year dialogue on this matter.

We are now embarking upon the exciting process of working with Ty Bukewitsch of *Envelope Group* to develop a brand identity that reflects our strategic focus. Thanks to Ty for his expertise, guidance and generosity. Through this investment, we will have a new in-house fully customisable website and digital brand templates to support our activities and the goal to profile artists of the north and bring their stories and voices to the fore.

With sound fiscal management and with the generosity and dedication of volunteers and staff, we've been able to ride out a challenging year. This period has allowed us to prepare for the move back to the *Centre of Contemporary Arts* and the launch of our 2020 exhibitions and programs. It's a significant achievement to come out on top, considering the change of business for the year and posting an overall budget surplus of just over \$40,000. This positive budget variance goes some way to addressing the financial impact of relocation from mid-2018 associated with loss of revenue due to the extend renovation.

I thank all our volunteers and partners. Particular thanks to our sponsors *The Wine Tradition* and *Novotel Cairns Oasis Resort* and our highly valued patrons Barbara Dover and Michael Cosgrove, whose tax-deductible generosity has allowed us to undertake projects otherwise not funded. We also extend thanks to Paul Matthews for his ongoing philanthropic contributions to *Flame*, a project of *Tanks Art Centre's* Year 13+ Program that provides a bridging opportunities for young artists in the early stages of their practice. I also thank our education partners *TAFE Far North*, *James Cook University* (JCU) and *CQ University* (CQU) for their recent and future partnerships.

We thank *Arts Queensland* for their support in 2019 and *Cairns Regional Council* for providing space to operate within the *School of Arts Precinct*.

It has been a pleasure to get down to business and lead this wonderful and agile team. Through wide conversations about the past, we've honed in to consider how we best carry the organisation forward and continue to support artists of the North into the future. We've now re-set the foundations for a revised structure that sees collaboration and partnerships between artists, curators, patrons, staff, volunteers, project partners, sponsors, funders and community supporters at the core of everything we do. The commitment, trust and determination of those we engage with, is enabling the next exciting chapter for contemporary artistic practice in Far North Queensland. Thank you.

We look forward to welcoming you home in 2020 and continuing to share boundary-pushing and exemplary artistic practice from the North. Join us!

Ashleigh Campbell, Director

In consultation with the *Centre of Contemporary Arts* Cairns tenants, Traditional Owners, the community and key stakeholders, *Arts Queensland* embarked on an ambitious redevelopment of the arts precinct adding creative spaces, offices and additional amenities to service the community.

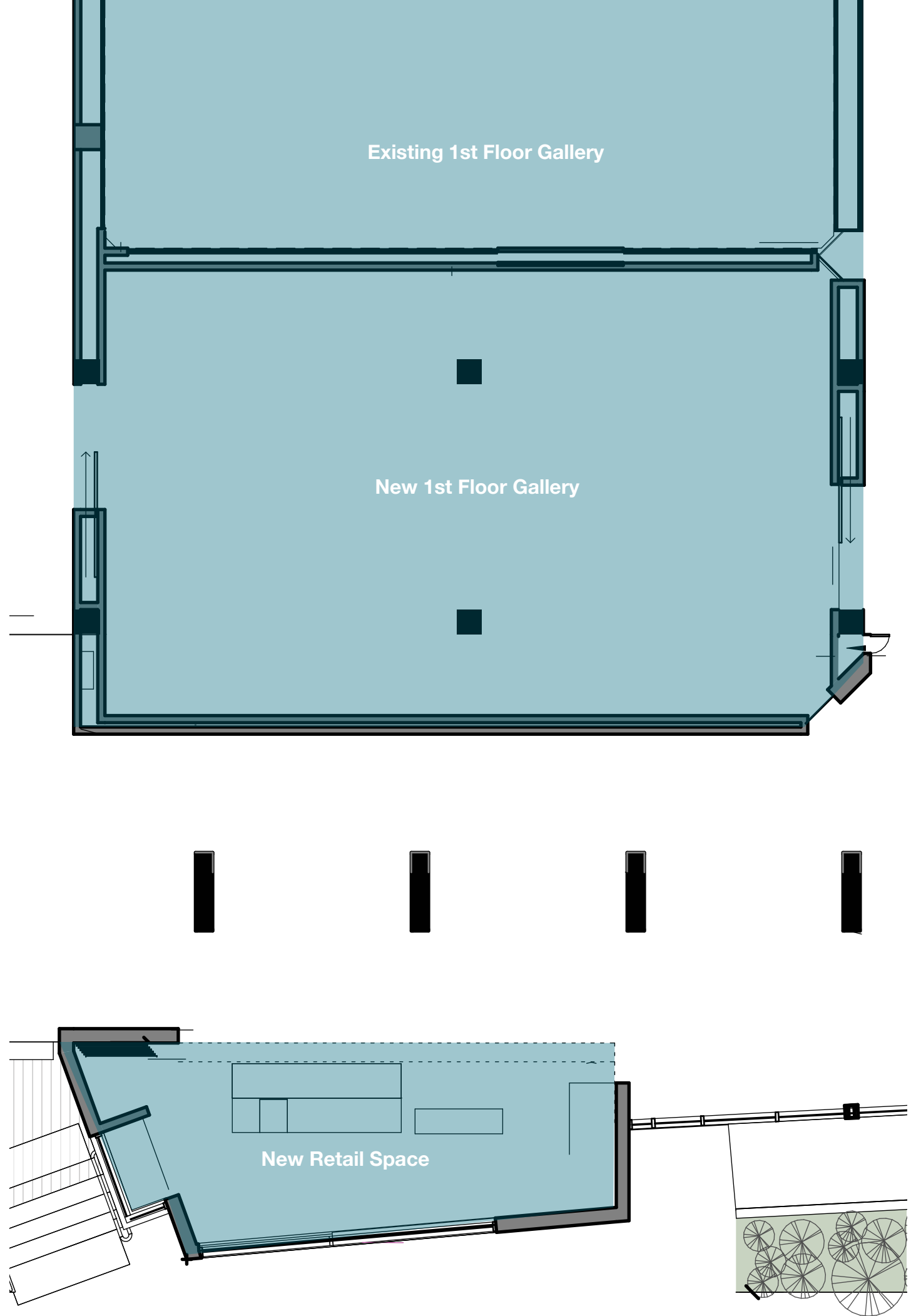
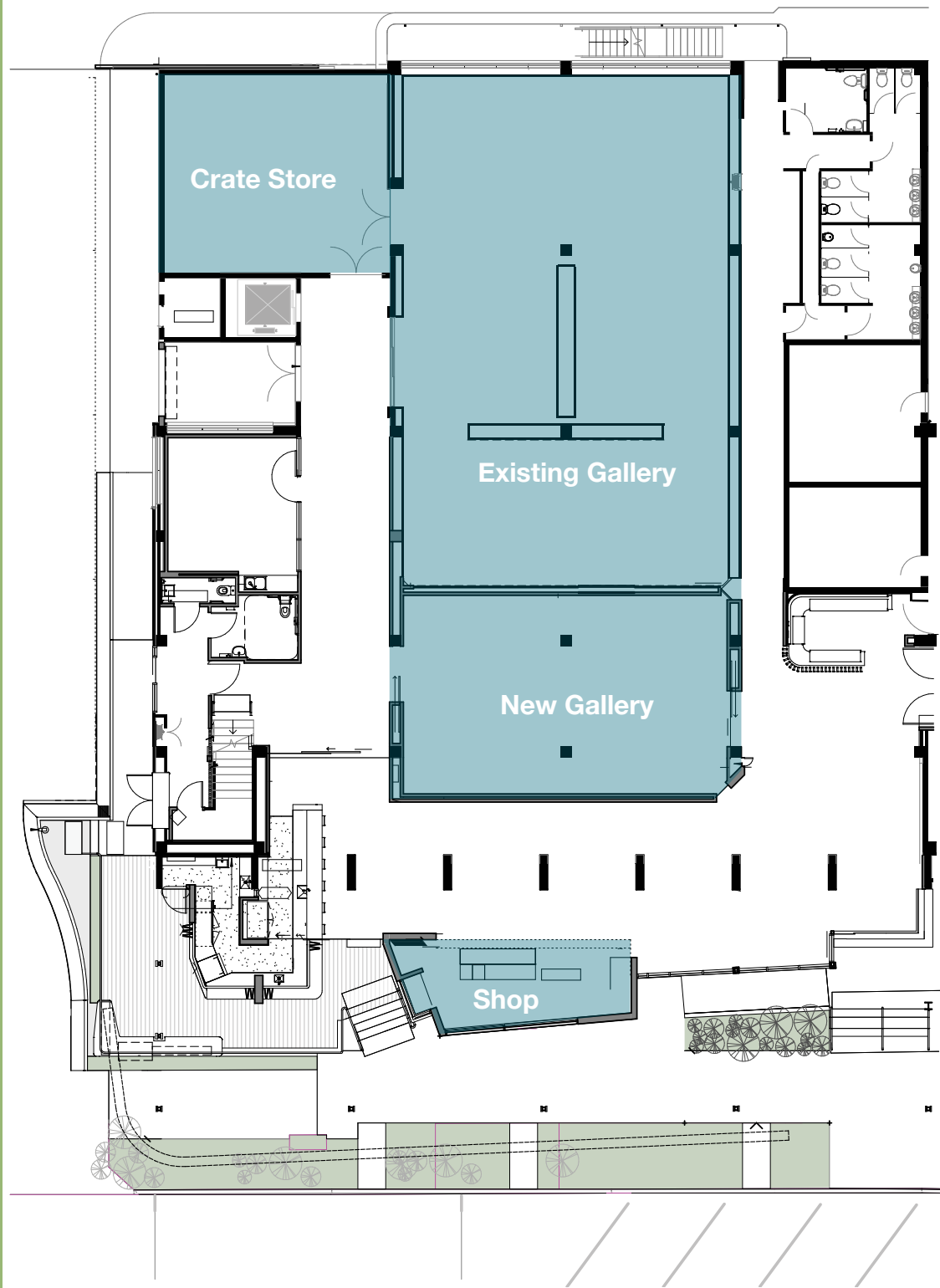
The regeneration includes public art treatment of a significant digital facade. *KickArts* has been engaged to coordinate and commission First Nations work on the building exterior in 2020.

Board member Brian Robinson was one of two consultants sought for advice about the functionality and operations with an Indigenous focus.

The new *KickArts Shop* includes large window display street frontage with art and shop merchandise on view, inviting visitors into the new welcoming entrances.

New tenancy relationships and collaborative vision see the barometer of the North as a capital for Tropical Arts.

With the delivery date set for early 2020, the *KickArts* team started moving during the festive season, auditing the collection and organisational resources in anticipation of a full and lively annual artistic and public program that will activate the centre.







THE HIVE:  
ART MAKING & CONVERSATION SERIES

The Hive pop-up artistic and career development hub celebrates and witnesses the breadth and diversity of artistic practice on offer in our region. It's a production space that supports variegation in artform and practice with an ability to facilitate dialogue, creative practice and engagement opportunities for creatives and audiences alike.

**Creating Cordage and Core Basketry**  
Anne Jillett, 14 and 23 February  
From her Bellenden Kerr studio *Ellis Road Fibre Art*, Anne Jillett creates stunning woven forms from natural materials, thigh-spun yarn and recycled fabrics. Coiled baskets, vessels and suspended forms are inspired by and built upon driftwood, found by the artist while beach combing south of Cairns. They are shaped and imbue "an embodiment and exploration of possibilities presented by the coiling technique in response to positive and negative spaces, all of which reflect the weathering actions of sea and wind." Exploring different materials, natural, human-made, and items destined for the rubbish bin, along with the pre-owned and up-cycled, manipulated fabric from old clothing to craft cordage, which when coiled make baskets and objects of utility and beauty.

**Vegatative Design**  
Tijn Meulendijks, 21 February  
Tijn is best known for his large-scale, immersive installations that reinterpret and recreate a natural environment within the gallery space. He positions organic elements as art objects through botanic and organic material. His *Masters in Floral Design* informs how Tijn applies his skills to the task. "I approach my work with the dual scientific/aesthete mindset of a botanist-cum-artist. My work crosses the boundaries of contemporary art, natural sciences and floral design." Morphology of plant parts, composition, and design principles coalesce and are captured through photographic documentation. The philosophy that creates the work is that design and form lie within the chosen material, in both subjective and objective matters.

**Experimental Drawing**  
Kristin Tennyson, 28 February  
Canadian born with a *Masters in Creative Industries*, Kristin guides experimental drawing technique to find new and personalised approaches to portraiture and drawing the human body. She encourages those to experiment with and look at the pattern, proportion, line, texture and composition. Sharing ways to work with both wet and dry drawing techniques to create dynamic drawings that capture figure, form and emotion.

**Collaging with Conversation**  
Carole King, 7 March  
Carole collects, arranges and layers, often gathering art paper when she travels to new places. She uses paper to create textural bases for her paintings, working up the surfaces and keeping subtly collaged elements integrated yet at the forefront of her work. Her sublime paintings reflect particular ecosystems and reference different social and political environments using the paper pulp of plantations as a medium in itself. "My themes are about the life of the contemporary tree. The paper allows a sympathetic union of a tree's substance and depiction, both as a textural base and in collage. I have a strong affinity for the natural landscape and often depict mangroves and wetlands as they are so integral to the health of our waterways." She shares and demonstrates an approach that builds an image with different papers, paint washes and adhesives toward Still life arrangements.

**Bending, Blending & Breaking Illustration**  
Caroline Mudge, 14 March  
Originally from Adelaide with a *Bachelor of Design* (Illustration), Caroline takes her design from paper and the screen to the street and public spaces in the form of hand-painted murals. Her creative process attempts to bend, blend and break the elements and principles of art and design. The workshop shared Caroline's style and what influences are driving change within her illustrations. Design and technique introduce abstract and playful elements that again push design and ideas further in a cyclical way to resolve a composition.

**Botanical Connections**  
Julie McEnerny, 21 March  
Julie's art and illustration interest of botanical drawing developed a heightened sense of respect and admiration for the plants themselves. The recent shift in scientific research reflecting plant intelligence has led to a redefining of her methodology and the greater importance of her work. "So much is revealed by simply looking and listening that we may not realise there is a non-verbal communication taking place". The fundamental relationships we have with plants precedes a botanical drawing and leads us in into our relationship to plants. Mindful and deeply sensitive observational drawing leads to a highly perceptive response as opposed to mere representation." In this workshop, Julie demonstrates how connecting with plants through the medium of graphite on paper eases translation into the 2D plane.



### The Fine Art of Drawing

Olivia Azzopardi, 28 March

Olivia creates artworks inspired by her surrounding environment. Her fine and detailed illustrations incorporate local tropical fauna and flora and combine with imaginative elements. "I'm deeply interested in experimenting with tonal value and form inspired by the Baroque period while simultaneously intertwining the simplicity of minimalism and Bauhaus sculpture and design." Simple and fun drawing techniques and exercises break down the creative block, tapping into imagination more quickly. Focus with graphite, the still-life scene, perspective and tonal techniques improve drawing skills.

### Domestic Science of Jewellery

Kate Hunter, 4 April

With a *Bachelor of Design* in Jewellery & Metalsmithing, Kate works intuitively with materials of all kinds. She explores conventional and industrial surface treatments by juxtaposing precious and non-precious metals, natural and found objects with traditional domestic crafts of knitting, crochet and embroidery. Kate creates jewellery pieces that are small and functional wearable sculptures. "I am fascinated with the magic and power a piece of jewellery can have and how it can become part of the wearer." Kate builds a narrative around non-conventional materials repurposed to create adornment for the body. Utilising household materials into something that is adorned on the body opens the discussion about contemporary art jewellery and domestic crafts. Jewellery-making techniques allow interesting materials to be arranged, stitched and bound together to create a wearable piece of art.

### Quirky Clay Brooches

Felicity Bury, 11 April

Through her *Kettle Black Pottery Studio* Felicity creates ceramic faces and figures with a sense of absurd whimsy and outrageous text, often fun and foreboding in one. In this workshop participants hand-build stoneware brooches with personalised marks and make cuts into the clay, adorning decorative surfaces to forge wearable art, fired upon completion.

### Gouaching Around

Harry Bate, 18 April

A gouache and watercolour artist that paints blokes. Plants. Birds and blokes, plants and birds. Harry has been painting or drawing birds for most of his life in some way or another. With a graphic design background, he uses symbology and striking colours in a humorous expression of his upbringing. Harry's illustrations are social commentary about his environment, set amongst a backdrop of lush tropical fruits and greenery. His fundamentals of working with and blending gouache paints and the wonderful opacity of this material forms the ins and outs of this young artist's painting style.

### Chromatic Arrays

Clyde Williams, 2 May

Clyde is a founding member of *Crate59* artists' run initiative since its inception in 2009 exhibiting regularly in many group and solo shows throughout the last ten years. His artwork looks at the relationships between shape and colour, and how the two interplays to form simple or sometimes complex patterns. Clyde's use of colour suggest depth and dimensionality, and the shapes and planes can begin to take on three-dimensionality at times. He believes the use of complementary and opposing colours significantly impacts the intent of the work. By using simple shapes and materials, credible creative artworks are achievable with the right placement and techniques.

### 'sindikit

In March, Director Ashleigh Campbell welcomed *Sindikit* artists in residence Zoë Charlton and Tim Doud from the USA. The group visited schools, artist studios and consulted with local practitioners. Academics at *American University* (Washington DC), the *Sindikit* project enables opportunities and stimulates dialogue to occur across the globe. A focus on gender, sexuality and race, it's a platform that enlists a personal-politic. Offering ideas response, expanded networks and creative engagement, *Sindikit* explored artist's processes of development, engaged in critical discourse, and consulted with locals including *Crate59* residents Ricky Beresford and Tijn Meulendijks, plus Arone Meeks and Geoff Dixon, and NIDA graduate Wendy Mocke, among others. The | 'sindikit | project is partially supported by the *Grit Fund*, a *Regional Regranting Program* administered by *The Contemporary* and funded by *The Andy Warhol Foundation for the Visual Arts* and the *Robert W. Deutsch Foundation*. This project was kindly supported by *Raygun Projects*, Toowoomba.



### 66b/cell

The *66b/cell* artists shared their work in *The Hive* in conversation, explaining what they do and looking for future collaborators. Mariana Verdaasdonk and Tetsu Tabata are Tokyo-based co-founders of multimedia performance unit *66b/cell*. Established in 1994, *66b/cell* is a result of combining cross-cultural research, body movement and multimedia into an art practice. A collective that works in teams with other artists, *66b/cell* create collaborative projects that involve dance performance and projected scenography. This junction investigates visual environments for dance and theatre performances. Mariana's current focus is on the notion of 'poetic felt space' to describe sensory connections between bodies, images and sound in performance. Tetsu's interest in installation compliments this through his investigations of museums and public spaces involving large and small scale projection systems and mapping of visual images to interior and exterior surfaces. The broad-ranging discussion traversed process, presentation, global practice and ideas exchange.

SCHOOL OF ARTS  
IN-HOUSE EXHIBITION

### Omar D'Aitte – Cairns Queenslanders

26 Nov 2018 - 31 Jan 2019

Hailing from Rome, Omar's oil paintings depict landscapes of this beautiful country with the vibrant green colours displayed representing the beautiful forests of Northern Queensland. My artworks portray local flora, people and buildings. The traditional Queensland and my interpretation of Northern Queensland's scenery are an impression evoked by my deep knowledge of this region. I will often find that locals will comment on my works describing the place where they may think I have painted my paintings; however, all these paintings are a personal expression of my knowledge and are an interpretation of place.

### Lou Derry - Atmospheric paintings

16 Jan - 31 Mar

Lou creates expansive scenes where the sky takes precedence. Living on the coast offers infinite opportunities for sky gazing provides the chance to contemplate the sublime beauty of skies. These landscape paintings are inspired by such observations, in areas north of Cairns and from the shores of Wangetti Beach, looking back towards the mountain range. The sky is a constant but is ever-changing and something beyond our control. A reminder of the power and unpredictability of the

forces of Nature. Watching the seasons shift and change with the build-up to the wet season, its turbulence and uneasy tension belie a calm and quiet space, suspended anticipation. These atmospheres serve as a metaphor that epitomises human states and emotions - from fear and foreboding, gloom and despair, fury and rage, to calmness and peace, brightness and optimism. The human condition shifts, like body weather.

### INDUSTRY PARTNERSHIPS

#### Museums & Galleries Queensland Conference

Held at the *Tanks Art Centre*, Cairns during September, the *Museums & Galleries Queensland Conference* (M&G Qld) for volunteer and professional art workers, brought people together to network, inform and engage with the latest sector developments. Along with a full program of speakers and community interaction, *M&G Queensland Conference* attendees participated in a *KickArts* hosted a workshop of core basketry weaving with local artist Anne Jillett. Anne shared the technique of cobbling, a weaving method used to bind and structure natural materials to hold shape and form. *KickArts'* own Rosie Miller was among those taking advantage of the professional development opportunities at the conference, gaining insights from speakers including Tasia Duske, CEO of Museum Hack, NY, USA. *KickArts* staff were able to provide reciprocal insight into local artists, and their work as M&G Qld conference attendees frequented the *KickArts Shop*, learning about the region and its cultural offerings.

#### Alice in the Antipathies

Dr Sasi Victoire, 5-12 October

An exhibition by Sasi Victoire at the *Cairns Performing Arts Centre* was the result of many years of research and an international co-production with *JUTE Theatre Company*, *Masakini Theatre Company* & Sasi Victoire, *Alice in the Antipathies*. The culmination of a life colourfully lived, an integral part of the exhibition was the kawaad boxes (intricate, handmade artists books used as a storytelling device), based on the narrative of *Alice in Wonderland* that tells the migrant story.

#### PCA Print Commission

21 October - 8 November

*InkMasters Cairns* and *KickArts* in partnership presented the *Print Council of Australia's* 2019 Print Commission. The *PCA Print Commission* is a significant initiative aimed at fostering the creation of new work and promoting the professional development of Australian artists and printmaking, while also raising funds for the organisation. The initiative opened with a launch party and showcased different printmaker from all over Australia with dialogue celebrating different techniques, ideas and thoughts. The exhibition hosted *Djumbunji Fine Arts Print* publishing as well as the exhibition welcoming Visual Arts students and printmaking practitioners.





Sindikit USA artists: Zoë Charlton and Tim Doud, Trinity Bay High School workshop

SCHOOL AND COMMUNITY SUPPORT

Ashleigh Campbell was selected to speak at the *Communicating the Arts* conference in Sydney mid-November alongside global arts leaders. Her presentation was on 'Leadership in times of change'. *Communicating the Arts* and Creative Partnerships Australia supported her attendance through a travel scholarship.

*KickArts* participated in the *Queensland Social Enterprise Council's Navigators* group throughout 2019. The organisation was supported to attend the Social Enterprise Sector, *Unconference* on the Sunshine Coast in August to articulate the impact of the arts as a social enterprise. *KickArts* is part of the state-wide mapping of the *Impact Innovation Support Ecosystem*.

In 2019, *KickArts* undertook over 30 Creative Programs for artists and the public in *The Hive*. Activities include artist-delivered workshops, professional development for artists, programs for local school groups and individually tailored programs for *Cairns State High School* ATSI classes to travel to *KickArts* to work with Artist-in-Residence, Peter Morrison.

*KickArts* has provided significant support to artists and peers in 2019 including support and materials to *Call of the Running Tide*, Port Douglas. The inaugural event involved 27 artists and attracted 7,773 participants and attendees.

*KickArts* has worked closely with the Education sector to deliver enhanced arts education opportunities for students and arts teachers. *KickArts* supported the *Peninsula Arts Educators Association* and *Regional Excellence in Arts and Culture Hubs* (REACH) through the *Energy* exhibition by giving awards, prizes and mentoring young artists.

*KickArts* and REACH also supported *Tanks Art Centre's* 13+ program to provide a bridging opportunity for young artists to gain support in the early stages of their practice. The *Flame* exhibition is a program whereby young female artists to gain vocational experience in the arts industry, mentored by local female artists. The artists bring their approach to working within a group, accessing resources, and undertaking upskilling through the exhibiting process and opportunity.

Our staff have regularly opened student exhibitions and spoken to emerging artist cohorts, including *TAFE Far North* students and *Indigenous Art Centre Alliance* members and artists.

*KickArts* partnered with *TAFE Far North* to facilitate printmaking opportunities for Indigenous artist through the *Tropical North Queensland Printmaking Program* which included business development skills training and opportunity to take new prints to market at CIAF.

*KickArts* gratefully worked with many volunteers across the year, imparting sector knowledge and insights in exchange for time and valuable assistance to achieve tasks and goals.

ARTIST IN RESIDENCE

Following the RJIP funded printmaking program, Artist-in-Residence Peter Morrison has accessed daily studio time and mentoring to create new works on paper. He has chosen to work each day from 9 am to 2 pm in the space. The result is development in the artist's confidence, practice and profile with a refined new body of work for exhibition mid-2020. There has been steady sales and an increasing following of Morrison's drawings through the *KickArts* shop.

ART AGENCY SERVICES

*KickArts* tested new revenue models in 2019 including Artwork Hire, Consultancy and Artist Administration services to meet demand. The organisation has provided significant professional support to artists Grace Lilian Lee and Zane Saunders to achieve their upcoming significant projects and assist with administration.

*KickArts* has also facilitated artwork hire and displays for minor exhibitions at offsite locations and events including *MiHaven*, *Sing Sing Café* and *Conservatory Bar*. *KickArts* continues to display significant works by Indigenous artists from Far North Queensland at *Cairns Airport* and *Pullman Casino Reef Hotel*.

*KickArts* secured the commission to curate the fit-out of a *Coral Expeditions* vessel in early 2019, placing artwork from the region and assisted with placement and framing requirements. Consultation has also been underway to support *Mike Ball Expeditions* with collection solutions in a complex environment.

*KickArts* curated *Cairns Performing Arts Centre's* back-of-house offices with artworks from the Cairns area, including important inclusion of works by Traditional Owners, for *Cairns Regional Council*. *KickArts* also loaned works to support CIAF's *Thancoupie* exhibition at the *Tanks Art Centre*. Assisting CIAF, *KickArts* secured artwork by Netta Loogatha for the *Bailey Hotel* fit-out, negotiating hire fees for the artist and *Mirndiyan Gununa* (*Mornington Island Art Centre*). *KickArts* is reviewing the artworks that have been on long-term loan to *Cairns Airport*.

*KickArts* is responsive. A last-minute request from the *Premier's Office* for Indigenous artwork for the *Council of Australian Government (COAG)* meeting at the *Cairns Convention Centre* saw two large-scale paintings by Josiah Omeeny installed and presented on stage for the conversations between the Australian Prime Minister and all State Premiers and the delegates at the summit. *KickArts* negotiated fees for the artist and engaged artist Darren Blackman to assist with installation.

*KickArts* has also facilitated image placement requests with institutions including the MCA and Asia Education Foundation and provided ongoing artwork collection services with groups of works going to local businesses, major tourism sites and colleges interstate.



The *KickArts Shop* is renowned for retailing exciting art and design from northern Queensland. 2019 saw *KickArts* host exhibitions and retail ranges of all scales in the new offsite *KickArts Shop*. Every corner and crevice saw diverse works and mediums - paper, paintings, sculptures, textiles, weavings, ceramics, jewellery, art journal, gifts, cards and books presented. Many interstate customers found their way to the new location for fine art prints created through *Djumbunji Press* and recent printmaking development initiatives, significant paintings from remote Indigenous art centres, and bespoke merchandise and artworks by leading and emerging Queensland artists and makers.

At least 240 remote and regional suppliers benefited by reaching new Australian and International markets and audiences. Customers enjoyed engaging in conversation with staff, learning more about the handmade products, where, and why the choices in materials were used and applied. Across the year, we witnessed and supported suppliers to tested new designs, some shifting from glass to silver, weaving new objects, and investing in new merchandising initiatives.

The Lake Street *KickArts Shop* was a regular stop of the *Cairns Urban Walking Tours*, with our range of screen-printed fabric T-shirts by local artists a regular hit. As the front-face of the organisation, shop staff provided clients with information about the products, their makers and the organisation. These informal conversations and interactions regularly informed customers about the local arts scene and the community art centres we partner with across Cape York and the Torres Strait Islands, generating repeat patronage.

*KickArts* supported peer organisations including *Gab Titui Art Centre* when their staff Elsie Passi and Nicole Assan visited from Thursday Island to undertake research in February. Staff also supported *Yalanji Artists* with information during their residency with *Black Square Arts* and assisted *UMI Arts* by hosting 6 Torres Strait Islander artists as part of their 3-day professional development workshop *Side by Side*. *TAFE Far North* students and independent artists also gained insight into stocking the Gallery shop, brand development, and pricing works, resulting in consignments of stunning new ceramic works by local artists Gabrielle Cooney, Kim Nolan and Olivia Azzopardi. These works demonstrate exciting new ceramic directions through an innovative fusion of form, drawing and glass-making techniques.

It was wonderful to connect with local PNG women, including Joyce Soopring and Melinda Noipo, further supporting female weavers from the Sepik region to gain income through their weaving and service supply and demand. It has been great to be able to provide *Blak Flair* merchandise to key Australian museums and galleries and send a batch of items to Brisbane's *Blaklash Collective* for their Open House and markets across Brisbane.

Thanks to our Board and volunteers who assisted in hosting a final end-of-year sale as we prepared to stocktake and pack to move back to Abbott Street. Expertly facilitated by retail development consultant Bec Keller and retail assistant Wilma Sagiba, the *KickArts Shop* saw stockists' work installed in a complimentary, balanced and holistic way. The retail experience offered a vibrant retail experience for visitors and contributing artists.



Evelyn Omeenyo necklace and Anne Jillett weaving



Top to bottom, L to R: Catherine Curnow and Emma Gania; Lizzy Clermont; Darren Blackman; Lizzy Clermont with her finished *Water Lilly* print.

### TNQ INDIGENOUS PRINTMAKING PROGRAM

With investment in 2018-2019 through the *Regional Jobs and Investment Package (RJIP)*, *KickArts* facilitated artists to undertake professional and business development, and market research through *KickArts' Tropical North Queensland Indigenous Printmaking Program (TNQIPP)*. A focus on sustaining artists saw *KickArts* able to attract investment in ground-up viability strategies funded through the *Australian Government's* small business RJIP initiative. This saw RJIP's main aim, to drive economic growth and create jobs in Australian regions, came to fruition through a mutually beneficial partnership between *TAFE North*, *KickArts*, CIAF and urban First Nations artists here.

Provision of space, equipment, time and materials saw artists access Brisbane-based *Firebox Print Studio's* Master Printmaker Dian Darmansjah. Under Dian's expert tutelage practitioners gained insight into the tools, style, techniques, materials and processes that saw participants get to a point where both artist and printmaker were satisfied with the creation of resolved work before taking it to editioning.

The roots of the project stem from *KickArts* recognising artists' need to create consistent, qualitative, adventurous work, skills development, and institutions appetite for new artworks. The 2017-2018 *Indigenous Residential Printmaking Project (IRPP)* provided contact time with Dian for visiting artists working 'on country' in a Cairns intensive residency. The 2018-2019 TNQIPP supported contemporary independent and urban artists not working through the an art centre to gain access to these same resources.

Not only did the program deliver high-quality workshops in relief and intaglio print training, but the program also focused on consultancies for individual artists in business skills, marketing and retail development. Artists benefitted from the non-accredited training in business development allowing them to "take it at their own pace" through personalised advice and referral sessions to establish or take their micro business in the Creative Arts and Cultural Industry to the next level.

The program was an investment in Indigenous artists viability. As creative producers, storytellers and cultural knowledge exponents the artists benefitted from shoring up their enterprises. They grew knowledge, experience and strategies for wholesaling limited edition prints for national and international export, targeted exhibition opportunities and institutional acquisition.

The extensive exhibition, retail and client network *KickArts* has developed over the years further supported these artists, from refining their professional portfolios and biographies to profiling them and taking them to market. The publicity and exposure through *KickArts* annual participation in the *Cairns Indigenous Art Fair* market, access to new audiences, and clients through *KickArts Shop* has given these artists the confidence for long-term growth.





Left artist Paul Bong with CIAF patrons

*Thancoupie Tribute – A Legacy of Cultural Power*  
5 –21 July  
KickArts also loaned several vital pieces from KickArts collection to CIAF's satellite retrospective *Thancoupie* (1937- 2011) exhibition at the *Tanks Art Centre*. Curated by Jennifer Isaacs, *Thancoupie Tribute – A Legacy of Cultural Power* remembered an exceptional pioneering artist: “as the first Aboriginal woman to become a potter, to have a solo exhibition overseas, to graduate from art college, to receive two honorary doctorates and to be an Australian Cultural commissioner overseas.”

Many of the works exhibited came from a solo exhibition curated by KickArts with Dr Thancoupie in 2008, *Thanakupi : ceramic exhibition*. KickArts continues to support the *Thancoupie Bursary Fund* with their fundraising activities through *KickArts Shop* sales.

*CAIRNS INDIGENOUS ART FAIR*  
12 – 14 July 2019  
KickArts focused on presenting six independent artists at this year's *Cairns Indigenous Art Fair (CIAF)*. With attendance of over 46,000 and total sales of \$924,000, the event is an annual date that celebrates Aboriginal and Torres Strait Island ingenuity.

CIAF provides artists with the opportunity to gain exposure and receive economic benefits from direct engagement with patrons of the arts. Artists have their work viewed by large audiences while showcasing, acknowledging, and strengthening cultural connections. Patrons learn about respect for country, techniques and methods and what inspires the creation of a work from direct contact with the creator of the artwork. *Yidinji* practitioner Paul Bong and *Kuku Yalanji* weaver Delissa Walker delivered artist talks over the weekend, and Torres Strait Island drawer Peter Morrison spoke to *BBM Radio* about his success at the fair. To get a taste of what was on offer view Delissa's edited Artist Talk here. <https://www.youtube.com/watch?v=k68QemQYCmY>

Below artist Delissa Walker wearing some of her woven forms at CIAF.



Artist Peter Morrison on right with Bumma Bippera radio's Aunty Evelyn.

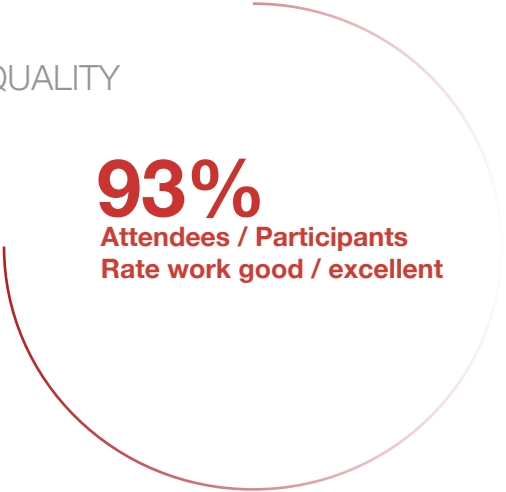
Often artists invest in a significant story journey from idea to inception and then innovate throughout the artwork's development. Paul Bong presented new mezzotints, etchings and glass shields created at the *Canberra Glassworks* as part of his *Thancoupie Bursary*. Jenny Fraser exhibited a series of digital photo blocks along with an etching created as part of the first collaborative *Garma Panel* in Arnhem Land. Fiona Omeenyo showed a small edition of recent silkscreens created through *KickArts Tropical North Queensland Indigenous Printmaking Program (TNQIPP)*. Peter Morrison premiered his new ink drawings series of framed work. George Mosby crafted Torres Strait Island wooden pearl lugger replicas. Delissa Walker wove circular fibre mat forms out of Daintree black-palm.

KickArts also had *Djumbunji Fine Art Prints* on hand and new contemporary print works created through TNQIPP by Lynelle Flinders, Heather Tait, Darren Blackman and Lizzie Clermont.

REACH



QUALITY

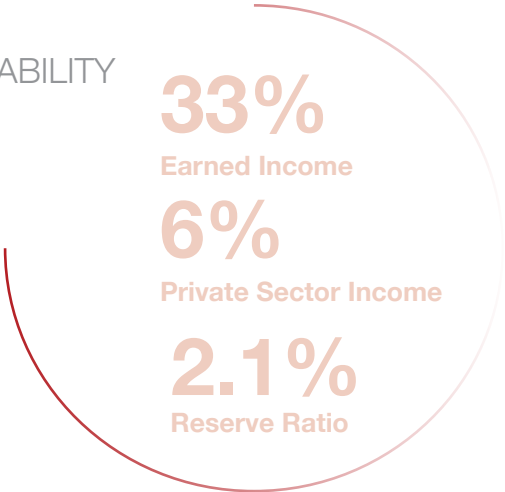


Key Performance Outcomes

IMPACT



VIABILITY



Ashleigh Campbell Cairns Indigenous Art Fair Bumma Bippera BBM 97.8 radio Interview



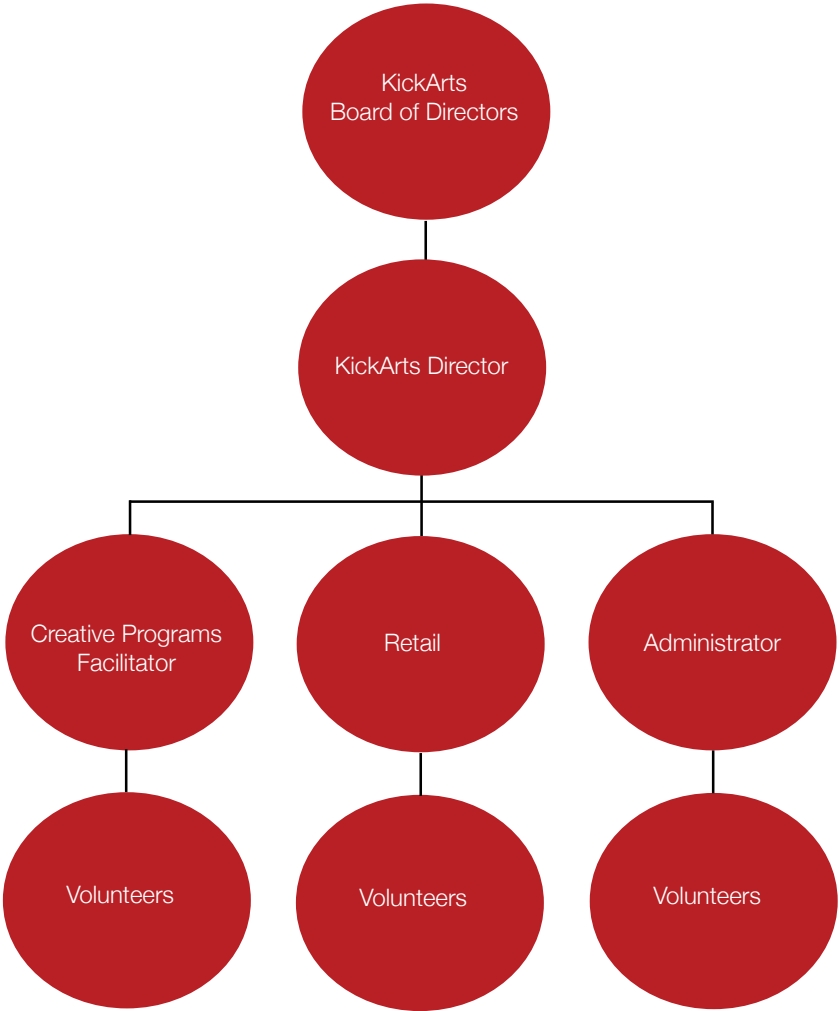
INDUSTRY  
PROJECT PARTNERS  
ARC Disability Services, Brian Tucker  
Accounting, Cairns Indigenous Art Fair, Cairns Regional Council, Badu Art Centre, Erub Arts, Editions Tremblay, Giringun Aboriginal Art Centre, James Cook University, JUTE Theatre Company, Cairns Performing Arts Centre, Masakini Theatre Company, Lockhart River Art Centre, Mirndiyan Gununa Art, Moa Art Centre, Indigenous Art Centre Alliance, QAGOMA, Cairns State High School, Peninsula Arts Educators Association, Regional Excellence in Arts and Culture Hubs, Creative Cowboy, Mornington Island State School, Pormpurraw Art and Cultural Centre, Australian Art Network, Torres Strait Island Regional Council, Aurukun Shire Council, Creative Move, BSA Pacific, Nomad Art, Lend Lease, Institute of Modern Art, Segue Art, TAFE Queensland North, The Picture Framer Cairns, Wei'Num Aboriginal and Torres Strait Islander Arts and Crafts Corporation, Wik and Kugu Arts Centre Aurukun, Yarrabah Art Centre, Australia Parliament House, National Gallery of Australia, Asia Education Foundation, Sing Sing Cafe, CQUniversity, Novotel Cairns Oasis Resort, Tanks Arts Centre, Festival Cairns, Coral Expeditions, Cairns Airport, Pullman Reef Hotel Casino, Salt House, 'sindikit

FUNDING PARTNERS  
Arts Queensland, Cairns Regional Council, Australian Government – Regional Arts Fund, Australia Council for the Arts, Regional Galleries Association Queensland, Australian Government - Department of Industry, Innovation and Science Regional Jobs Investment Package, Creative Partnerships Australia, Gambling Community Benefit Fund

SPONSORS  
Bonemap, Black Square Arts, Cairns Museum, Travstar, Local Tourism Network, The Picture Framer, The Wine Tradition, Mama Coco

PATRONS  
Barbara Dover, Michael Cosgrove

VOLUNTEERS  
Tim Allan, Edward Eldar, Lenore Howard, Julie Poulsen, Wilma Sagiba, Russell Milledge, David Marsden, Miriam Carter, Nick Wong, Ed Koumans, Anne Pyle, Rose Rigley, Roland Nancarrow, Natalia Mann, Barbara Dover, Andrea Huelin, Doris Berger, Amelia Huelin, Kim Marsden, Carol Betlinski, Julia Golding, Lily Castleman, Shelley McNamara, Rebecca Keller, Mark Byrnes, Rebecca Youdell, Ashleigh Campbell, John De Satge, Rosie Miller, Frank Dangelico, Kayel Nicol, Michelle Mcnamara, Aj Tikitau, Janelle Williams, Jessica Roelofs, Michael Marzik, Leigh Harris, Peggy Kasbad Lane, William Missi, Amos Tom, Edna Witkop, Theo Tremblay, John Cummins, the KickArts Board of Directors



Cairns State High School ATSI talk with artist Perter Morrison *The Hive*.



A challenge for the organisation, in a year of change and efficiency measures bought about through decreased retail revenue offsite, has been in the areas of marketing and promotions,

Shifting program dates and reduced staffing, coupled with the confidentiality requirements of government partner agencies relating to the rebuild, affected our initial intended ability to present planned programs and communicate the renovation journey with our audiences. However, *The Hive* artist workshops generated strong community support for the artists and *KickArts* program through social channels.

KickArts focused on localised print and social media in 2019, with 27 significant pieces of print press reaching over 400,000 people, 3 radio interviews and a combined social following of 5703.

We communicated directly with members and longstanding supporters through e-newsletters and undertook a targeted social media strategy focusing upon communication of new temporary shop location and driving sales for artists.

Review of our digital infrastructure led to the adoption of new content management systems, allowing improved internal maintenance, flexibility and contact detail tracking. Through this process, a longstanding conversation around renaming *KickArts* ensued. Changing *KickArts* name is a significant consideration, as the name holds much association, personal memories, and buy-in generated through years of engagement with artists and communities.

As the external environment shifts around us, it seems time to adapt and reframe the organisation. The discussion over the years has been in best-positioning the organisation and elevating the professionalism in line with like-institutions while retaining the energy of the spirit of evolution from arts collective to arts company.



Envelope Group - KickArts brand development

Industry recommendation and offer of pro-bono assistance saw *Envelope Group* engaged. Ty Bukewitsch, who has worked with other festivals and arts companies as well as on rebrands for icons such as *Australia Post*, was a sound fit. He is working closely with us to create an exciting evolution in terms of our brand identity. Our brand will become an open vessel to reflect the changes that are taking place within the organisation and consideration of the future environment.

The brief is to develop a new brand identity for *KickArts*, that differentiates its unique position in Far North Queensland. The new brand considers an organisational name change, development of new visual identity, creation of logo/wordmark, brand story and communications architecture, along with designing templates for print collateral including brochures, invites, reports, presentations, websites and e-news.

The result is a flexible design that embraces the unique colours of the northern environment, used as abstractions that signify looking north. The spectrums are adapted alongside black and white photography of each artist, bringing their profile and voice to the fore.

The brand's design will grow and build upon each project to show a full tapestry of engaged creatives, conveying individual personality and stories. Furthermore, the brand design provides flexible logo architecture and simple typographic hierarchy that provides a clean simplicity and sophistication.

After consulting with artists, clients, industry and after much deliberation, *KickArts* adopted the name *NorthSite Contemporary Arts* in October 2019. The new name is a reference to place, vision and construction, and moves beyond the connotation of arts kicking proverbial butt- although we do hope to do so still!

We believe that the refreshed identity will best carry us forward and support our mission and endeavours for broad buy-in into the future, ultimately allowing us to continue to support and nurture pathways for contemporary artists of this vast northern region.

In 2019 the *KickArts* Board and Staff developed the new *Strategic Plan 2020-2024*. This timely and necessary process creates a solid vision and roadmap for the future. One that takes into account healthy competition in a shifting environment, new partnerships and marketplace, utilising considerable research, benchmarking, and consultation with the local community and national arts sector and leaders.

The *Strategic Plan 2020-2024* was adopted by the Board of Directors in October, confirming the organisation's progressive values, business model and goals including strategies and objectives and outcomes to be achieved over the next half-decade under each of the four Pillars. Annual operational plans will sit under this guiding document, informing the actions and approach of all staff and departments.

In the ongoing commitment to reconciliation and supporting self-determination principles, *KickArts* has drafted an *Indigenous Reconciliation Action Plan* and is seeking feedback before adoption in early 2020. The draft plan informs the organisation's strategic framework. It includes additional practical actions for implementation to ensure we always act with integrity, respect and nurture meaningful relationships with Aboriginal and Torres Strait Islander artists, communities and partners.

CREATIVE PARTNERSHIPS AUSTRALIA  
Arts Leadership Mentoring Program

This year *KickArts* participated in the *Creative Partnerships Australia: Arts Leadership Mentoring Program*. Supported by *Arts Queensland*, the

program allowed working one-on-one with an experienced arts leader toward long-term operational success, while strengthening the Queensland arts sector. *KickArts* was one of the five Queensland arts organisations to take part in the pilot, alongside *4ZZZ radio* (Brisbane), *Crossroad Arts* (Mackay), *Digi Youth Arts* (Brisbane) and *Playlab Theatre* (Brisbane).

*KickArts* Director Ashleigh Campbell teamed up with Tarragh Cunningham, QAGOMA Assistant Director. With a background in Exhibition Management, Tarragh worked through the ranks from entry-level positions at NGV to the Executive team at QAGOMA, where she's worked since 2008. Tarragh now oversees all commercial services associated with Queensland's State Gallery, including restaurants, retail, marketing, development.

Tarragh travelled to Cairns twice, and Ashleigh flew to Brisbane several times, with trips coinciding with the opening of significant exhibitions such as the *Asia Pacific Triennial*, *Olley & Quilty and Water* along with other aligned sector engagements. These trips supplemented bi-weekly telephone catchups throughout the year. Additionally, Ashleigh attended an ALMP Workshop at the *Powerhouse Museum* in August run by CPA.

Overall, the Mentorship provided the opportunity for *KickArts* to connect with peers and network with the leaders of Brisbane's leading cultural institutions. These opportunities cemented relationships, ultimately providing long-term capacity-building opportunities for the organisation as a whole and mentorship provided highly valued specialist advice and support as *KickArts* worked towards its ambitious organisational goals in 2019:

1. Strategic planning
2. Financial resilience
3. Organisational productivity
4. Audience development
5. Profiling and brand awareness

*KickArts* thanks Matthew Morse and Paul Gurney at *Creative Partnerships Australia*, Chris Saines and Tarragh Cunningham at QAGOMA and their brilliant team members.

Below: Ty Burkewitsch and the *KickArts* Board of Directors in *The Hive*



Tarragh Cunningham (QAGOMA) hosts a female arts leaders networking lunch. Photograph: Chloë Callistemon, QAGOMA





### KickArts Board of Directors

#### Kim Marsden (Chair)

Kim is the managing director and owner of tourism and technology companies based in Cairns, *Travstar* and *Local Tourism Network*. Kim has been active in the tourism industry for over 25 years and is passionate about this regions natural environment.

#### Michael Cosgrove

Michael brings to the Board significant experience in corporate governance, finance and strategic planning. He has had a long career in investment banking and the corporate world. Most recently, Michael was the CEO and Executive Director of *Asian American Coal Inc.* based in Beijing China - the largest foreign-owned energy producer in China with large state of the art underground coal mines and methane production. Before that, he was a Director of *NM Rothschild and Sons* (Hong Kong) responsible for executing merger and acquisition transactions in China.

#### Lenore Howard

Lenore is a visual artist and has exhibited nationally and internationally. Her work is in collections of Australian regional and state galleries, in a significant UK corporate collection and private collections. Her work has featured in national publications. For many years she taught beginner Certificate to the final classes of exiting Diploma art students at *TNQIT Tafe*.

#### Murray Jones

Murray is an avid communicator. Murray has a *Bachelor of Laws* from JCU and worked for *O'Reilly Stevens Lawyers* for five years. Previous to this, he worked in Media Sales, Publisher and Commercial Photographer with his own business. Sandwiched between this is his long term occupation as a radio announcer for *Grant Broadcasters*.

#### Annette King

Annette is the CEO and Human Resource Manager at *North Queensland Land Council*. She has a BA (Community Studies), a BCom (Accounting), Masters HRM, and is CPA qualified. Annette has worked as an external auditor and travelled to Cape York and the Torres Strait in that position. She continued her link with the Far North when she went on to work for the *Torres Strait Island Regional Council* in Finance, and later the *Northern Peninsula Area Regional Council* as Director of Finance.

#### David Marsden

David has worked in secondary art education for over 25 years in Cairns with *Education Queensland*. He is currently the Vice President of the *Peninsula Art Educators Association* and heads the Department Visual Arts at *Cairns State High School*, a position he has held since 2007. He is actively involved in providing student and educators links to artist PD and has a keen interest in digital and new media. David organised a formal partnership between Cairns High and *KicksArts Contemporary Arts* in 2015, which has resulted in curatorial opportunities for students, links to artist masterclasses and student exhibitions.

#### Michael Marzik

Michael is an Austrian freelance photographer, born in Switzerland, now based in Cairns, Australia. After arriving in Cairns, he worked from 1994 as Artist in residence/curator at the *Tanks Arts Centre*, Exhibitions Manager/Acting Director at the *Cairns Regional Gallery* (*Cairns Art Gallery*), Exhibition Designer at the *Museum of Brisbane*, Museum Development Officer for *Queensland Museum* and more recently Installation Manager for the new *Cairns Museum*. Since 2004 he has worked as a freelance photographer and exhibition designer.

#### Julie Poulsen

Julie is an award-winning, studio-based artist and teacher. From 1992-2015 Julie taught in the Visual Arts Department at *TAFE Queensland, Cairns*. Julie continues to run private classes with an emphasis on drawing. Julie regularly exhibits in Sydney, most recently at *The Corner Gallery* ARI, at *Art Atrium* in the *Sydney Contemporary Art Fair* in 2015 and 2017, and since 2007 at *Depot Gallery*. Julie believes in the rich possibilities of the region for helping to develop a robust and individual art practice.

#### Brian Robinson

Brian is of the *Kala Lagaw Ya* and *Wuthathi* language groups of the Torres Strait. Born on *Waiben* (Thursday Island) and now Cairns-based, Brian is known for his printmaking and public sculptures in which he uses a variety of techniques to produce bold, innovative and distinctive works.



Josiah Omeeny (detail)

### OUTGOING BOD MEMBERS

#### Gaye Scott

Gaye is a director of *The 20/20 Group* and is a market researcher, specialising in market research surveys – consumer and business to business. She has extensive experience in implementing and managing quantitative and qualitative market research projects across a broad range of industry sectors. Gaye offers a variety of services from identifying market research requirements, designing appropriate research, coordinating researchers in the field, through to analysis and reporting on findings.

#### Daniel Wallwork

Daniel trained in Fine Arts, Street Arts and the automotive industry. In 2000 he began his career as a practising artist in Cairns and exhibits extensively with his work included in both solo and group exhibitions nationally and internationally. Daniel was co-founder and former director of the seminal Cairns-based ARI, 'The Upholstery Contemporary Arts'. His artwork is found in both public and private collections including *Artbank*, *Logan Art Gallery*, *Cairns Regional Gallery*, *Ipswich Regional Gallery* and *Gold Coast City Gallery*. He has produced several large, permanent public artworks for the *Cairns Airport* and *Lendlease*. Daniel is North Queensland's leading legal, aerosol mural artist, educator and consultant and has worked extensively with both youth and communities, private, government and corporate clients throughout regional and remote North Queensland including Cape York, the Gulf of Carpentaria and the Torres Straits Islands.

#### Susan Walsh

Susan has a *Bachelor of Laws* and practices as a solicitor of the *Supreme Court of Queensland*. She has worked in the field of Indigenous and Native Title law since 1999. Susan is the senior legal officer at *Cape York Land Council* where she assistst the Traditional Owners of Cape York Peninsula with their native title claims Susan also assists Cape York Indigenous corporations to manage their native title and land interests.





Peter Morrison plate (detail)

*Ashleigh  
Campbell, Director*

Ashleigh has worked in curatorial and arts management roles for local government public galleries, artist-run organisations, festivals and contemporary art organisations, including the *Biennale of Sydney*. She managed daily operations of the new Australian Pavilion at the *Venice Biennale* in 2015. Ashleigh trained in studio practice at art school, majoring in visual culture, sculpture and printmaking. She holds a *Bachelor of Visual Arts* and a *Masters in Art Curatorship*.

*Rosie Miller, Creative Programs Facilitator*

Rosie is an experienced artist with a demonstrated history of working in the Arts and Education Industry. She has skills in printmaking, sculpture, kinetic art, large scale interactive installations and Art Education. Rosie is an active Art and Design professional with a *Bachelor of Fine Arts* majoring in Printmaking from *Victorian College of the Arts, The University of Melbourne*.

*Wilma Sagiba, Retail*

Wilma is of *Kuku Yalanji* (Cape York) heritage on her paternal side, and *Erub* (Darnley) Island (TSI) heritage on her maternal side. She has a Diploma in *Business Management, Cert IV* in retail management, and is interested in art, people and culture.

*Rebecca Youdell, Administrator*

Rebecca has a BFA cum laude, high honours Dance (USA), and an MA in VPA (Aus). Rebecca has previously held managerial positions and board roles within and outside of the organisation. Institutions and artists have engaged her as an advisor, consultant, mentor, researcher and strategic planner. Rebecca is a leading interdisciplinary artist who curates, produces, collaborates and teaches. She is a founding artist and director of *Bonemap* - creative intermedia arts established in 1998.

CONSULTANT

*Rebecca Keller, Retail Development*

With a background in retail and market development, Rebecca is always generous with her time. She has been a sales associate for the *Cairns Indigenous Art Fair, Cairns Regional Gallery* and contributes to the success of *The Wine Tradition*.



# Financials

FINANCIAL POSITION at 31 DECEMBER 2019		Restated \$ 2018	\$ 2019
INCOME			
Cash assets		178,906.09	288,705.99
Receivables		7,530.51	62,032.70
Inventories		165,513.93	203,233.01
TOTAL CURRENT ASSETS		351,950.53	553,971.70
NON-CURRENT ASSETS			
Plant and equipment		58,347.38	37,366.47
Other non-current assets		441,191.00	441,191.00
TOTAL NON-CURRENT ASSETS		499,538.38	478,557.47
TOTAL ASSETS		851,488.91	1,032,529.17
LIABILITIES			
Trade and Payables		22,377.87	32,873.20
Borrowings		516.20	-
Other current liabilities		115,990.00	246,233.71
TOTAL LIABILITIES		138,884.07	279,106.91
NET ASSETS		712,604.84	753,422.26
EQUITY			
Reserves		212,822.91	212,822.91
Retained earning		499,781.93	540,599.35
TOTAL EQUITY		712,604.84	753,422.26



INCOME AND EXPENDITURE at 31 DECEMBER 2019		Restated \$ 2018	\$ 2019
INCOME			
Grants Expended		293,709.91	210,578.11
Sales of goods		153,473.48	108,019.66
Rendering of services		10,944.09	37,017.35
Interest received		346.66	249.98
Other income		-	34,763.00
TOTAL REVENUE		458,474.14	399,540.06
Changes in inventories of finished goods and work in progress		21,911.23	37,719.08
Raw Materials and consumables used		(29,363.53)	(28,807.12)
EXPENDITURE			
Advertising expenses		(13,498.44)	(15,969.01)
Auditor		(9,116.00)	(5,750.00)
Depreciation and amortisation		(23,963.87)	(18,431.64)
Employee benefits		(224,015.62)	(209,596.41)
Other expenses		(192,870.30)	(108,975.58)
TOTAL EXPENDITURE		(463,464.23)	(358,722.64)
(Loss) Profit before Income Tax		(12,442.39)	40,817.42
TOTAL INCOME		(12,442.39)	40,817.42





Patrons and exhibiting artists with Retail Development consultant Bek Keller in the *KickArts Contemporary Arts Cairns Indigenous Art Fair 2019* stall.

## KICK CONTEMPORARY ARTS

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**djumbunji**  
**press**  
KickArts  
Fine Art  
Printmaking



### Funding partners



Queensland Government

### Project funding partners



Australian Government



Australian Government  
Regional Arts Fund



creative  
partnerships  
australia

Front cover: Peter Morrison drawing  
*Mangrove Tree 1* 2019 pen and ink on  
archival paper 300x400 cm (detail)

Previous pages: Participants at Anne  
Jillett's workshop *Creating Cordage and  
Core Basketry* in *The Hive*.