



CAIRNS INDIGENOUS ART FAIR

AUSTRALIA'S PREMIER INDIGENOUS ART FAIR

ciaf.com.au

STRATEGIC PLAN 2020 - 2024





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EXECUTIVE SUMMARY

Cairns Indigenous Art Fair (CIAF) is a truly unique five-day event that celebrates, supports and strengthens the depth of Queensland's Aboriginal and Torres Strait Islander arts and culture. It is a celebratory event that highlights the importance of culture to the Queensland community.

More than a visual art fair, CIAF holds a stand-alone position in the Australian arts landscape as the only event of its type to feature a wide cross section of Queensland Aboriginal and Torres Strait Islander arts. Across its program CIAF features a visual art fair surrounded by traditional and contemporary elements of performance: music, song and dance; theatre and fashion; workshops and discussion.

CIAF plays a critical role in strengthening Queensland's Aboriginal and Torres Strait Islander culture by providing the opportunity for artists to share stories, collaborate and celebrate their connection to Culture and Country. Additionally, it offers an important interface for the non-Indigenous community to experience Aboriginal and Torres Strait culture and purchase artwork in an ethically run marketplace.

"CIAF has given us a strategic musical platform to promote our culture, history, people and language to a much wider audience and market." – Patrick Mau

The growth of CIAF over recent years demonstrates not just the strength of the event, but its crucial role in the cultural fabric of the country. The event provides a rare opportunity for participants to engage in an

immersive program of storytelling through an array of arts mediums in a way that is not offered anywhere else in the country.

Over the past decade, CIAF has attracted more than 285,000 people to its events and featured more than 1,500 Queensland Aboriginal and Torres Strait artists. In total, almost \$7 million in sales of artwork has been generated, while crucial connections that foster the growth of the sector have been formed. Cultural partnerships include; Cairns Art Gallery, R.E.A.C.H., Centre of Contemporary Arts Cairns, Tanks Arts Centre, UMI Arts, and IACA.

The next five years provide a clear opportunity for growth. CIAF has all but outgrown its long-term venue. To meet demand from both the arts community and visitors to CIAF, a move to a larger space is planned for 2021.

CIAF is now more acutely aware of the opportunity it presents to provide an important platform for artists. Increased direct engagement with the whole of the State will ensure CIAF grows its representation of Queensland artists. CIAF is also poised to expand its footprint globally by building connections with other First Nations artists and organisations around the globe, particularly in the South Pacific. Those connections will drive outcomes and growth not just for the event, but for artists and art centres.

The future for CIAF is one of evolution as the organisations works closely with funding bodies and other partners to create a truly unique cultural experience that provides an ongoing legacy for Queensland Aboriginal and Torres Strait Island artists, their communities, residents of Cairns and visitors to Tropical North Queensland.

MISSION

“To provide platforms for deep community engagement, cultural sharing, and economic opportunity for Queensland Aboriginal and Torres Strait Islander artists.”

OUTCOME AREAS

- 1 Platforms for showing and selling
- 2 Immersive cultural experiences for audiences and communities
- 3 National and international market opportunities for Queensland artists
- 4 A relevant and viable organisation

ABOUT CIAF

CIAF began as a Queensland Government initiative in 2009 as part of their Backing Indigenous Arts program. The State Government has continued to support CIAF through Arts Queensland's Indigenous Arts and Visual Arts and Crafts Strategy. In 2014 CIAF became an independent company limited by guarantee and governed by an autonomous Board of Directors.

CIAF is committed to providing an ethical point of sale for Queensland Indigenous art, and to supporting the career development of Aboriginal and Torres Strait Islander artists.

"I have had the privilege of being involved with CIAF in different capacities for six out of the last 10 years. My involvement as a creative producer, performer and consultant has inspired me to bring something new to the table every year. "

– Deline Briscoe

Now in its tenth year, the five-day event has continued to evolve, with the growing Art Fair, Art Market, satellite exhibitions and performance program. Visitors at CIAF are offered an immersive experience through its diverse programming; including high-end visual arts, workshops, performances, the annual Fashion Performance, curated entrepreneurial opportunities through the art market, and music and dance performance.

CIAF's diverse programming offers a range of free and ticketed events, exhibitions and performances each year. Performances in music, dance, theatre, fashion and more have been successful, with the number of shows and performances increasing each year and frequently selling out.

Over the past ten years of CIAF;

- **More than 285,000 people** have participated in or attended the event;
- **More than 1,500 Queensland Aboriginal and Torres Strait Islander artists** have been represented;
- **Almost \$7 million dollars'** worth of Queensland Indigenous art has been sold;
- **Annual sales** through the art fair, art market, satellite exhibitions and events have increased year on year, with a 164% increase in sales from just 2015 to 2019 (\$350,000 to \$924,000).

Sharing culture and knowledge is at the heart of CIAF. Audiences are treated to programmed conversations, workshops, demonstrations and experiences designed to share Aboriginal and Torres Strait Islander knowledge and culture in an immersive and exciting experience. The CIAF conversations have provided a unique opportunity for attendees to engage with leading Indigenous artists in sharing knowledge and understanding.

CIAF enjoys extremely high satisfaction rates with 98% of visitors, artists and exhibitors rating the Fair as excellent or good and 90% of visitors agreeing that CIAF had increased their understanding of Aboriginal and Torres Strait Islander arts and cultures.

Programs and Partnerships

The Collectors and Curators Program has seen increasing success each year. With representatives from significant galleries and collectors nationally and internationally invited for a unique CIAF experience, the program has continued to elevate the profiles of both Queensland Aboriginal and Torres Strait Islander artists, and the event itself. Collectors and Curators are treated to exclusive events and exhibitions designed to create opportunities for dialogue between artists and program members. The program has resulted in significant success for CIAF in creating opportunities for artists, as well as significant sales to major cultural institutions across Australia. The National Gallery of Victoria have commissioned two projects that resulted in CIAF and NGV exhibitions. These works are now part of the NGV's permanent collections.

The CIAF Indigenous Art Awards originated in 2017 to provide an opportunity for artists to increase their profile in the pursuit of innovation and excellence. As a showcase of Queensland Aboriginal and Torres Strait Islander art, the Art Awards have been successful in driving the quality of exhibited work and elevating the excellence of Indigenous artists. With five initial awards including Excellence, Innovations, Emerging, Art Centre and People's Choice, CIAF have expanded the prize pool to include the Photography Award and 3D and Sculpture Award.

CIAF has developed more than 60 partnerships and collaborations with Indigenous Art Centres, State and National galleries, education institutions, arts organisations, and the tourism and business sector. Collaborative partnerships have resulted in incredible works presented at CIAF, such as the world-premiere of *My Name is Jimi* in 2017, co-produced by CIAF, Queensland Theatre and the Centre of Contemporary Arts.



CIAF 2019 Elisa and Sonia Carmichael, Blueclick Photography

OPERATING ENVIRONMENT

STRENGTHS

- The only wholly Queensland focused Indigenous event of its type in the country
- Positioned at the gateway of the Torres Strait and Papua New Guinea, CIAF is uniquely placed to showcase Aboriginal and Torres Strait Islander art from across the State
- A unique multi-arts program with a visual art fair as its centrepiece
- A platform for Queensland Indigenous artists to tell their stories, share culture and build careers
- Strong local support, participation and sense of ownership from the Aboriginal and Torres Strait Islander communities
- Strong visitor appeal as part of the far north Queensland destination experience
- A chance for authentic Indigenous experiences and cultural exchange between people of all ages and demographics
- Strong local support from business and Cairns City Council
- Recognised as having a strong track record delivering commercial outcomes for artists
- Strong relationships with significant corporate sponsors and partners,
- Reciprocal arrangements with industry partners that have realised highly valued shared outcomes

WEAKNESSES

- The distance from collectors, curators and potential visitors remains an obstacle
- Comparatively limited national and international profile of Queensland Indigenous Art
- Competition with other national 'arts' events that have more resources
- Undeveloped sponsorship and marketing program
- Operating with limited staff and impacted by senior staff 'turnover'
- Short stays by international tourists and lack of direct international flights



CIAF 2019, Janet Fieldhouse, Kerry Trapnell Photography

OPPORTUNITIES

- Build on strong community ties across the Pacific Region to grow the event internationally
- Further expanding the program to highlight CIAF's multi-arts approach
- Align with other international and national Indigenous art fairs and festivals to strengthen brand and outcomes for artists
- Continue to build relationships with Art Centres
- Actively cultivate buyers that consistently return to CIAF while building a more robust network of artist across the State
- Delivery of an authentic cultural experience in a world-renowned tourist destination
- Move to a larger venue that not only offers more space for artists, but provides those artists with a more positive experience

CHALLENGES

- Delivering a major event with limited budget and staff resources
- Managing growth of the event in a way realistic but positive way
- Challenge perceptions that CIAF is not just for FNQ artists, but the entire State
- Challenge perceptions that CIAF is just a visual art fair
- Ensuring quality and quantity of Queensland product for exhibiting, showcasing and selling which will attract more buyers.
- Highlighting new 'emerging' artists which will, in turn, attract interested buyers looking for innovative new works
- Managing and meeting expectations of a diverse group of stakeholders which can have competing desired outcomes
- Emergence of new competing 'art fairs'



CIAF 2019, HopeVale Collection, Kerry Trapnell Photography

OPERATING ENVIRONMENT

Market Segments and Value Proposition

CIAF attracts curators, collectors, producers, presenters and the general public nationally and internationally and has evolved into an immersive festival environment providing an ethical experience for buyers and the wider community.

CIAF focuses on a number of inter-related opportunities:

- Partnering to foster development pathways for Queensland Indigenous artists
- The showcase and sale of Indigenous art through an ethical marketplace
- Expansion beyond visual arts to showcase performance, fashion, comedy, dance and song
- Increased leverage of existing markets and development of new markets for Queensland Indigenous arts
- The building of national and international First Nations connections and exchange
- Providing a unique cultural event that attracts visitors to Cairns for an experience they cannot have anywhere else

Such is the nature of CIAF that it speaks to, and supports, a diverse group on individual markets – each with its own set of needs and desired outcomes from the event. As a result CIAF's growth is centred of communicating with, and meeting the needs of, these individual groups through a strategic marketing structure.

MARKET SEGMENTS	VALUE PROPOSITION
Aboriginal and Torres Strait Islander communities	<ul style="list-style-type: none"> • Keeping culture and stories alive • Using arts to bring together Queensland Aboriginal and Torres Strait Islander communities, other First Nations, and non-Indigenous people • Economic growth and social benefits for communities
Artists and affiliated supporters	<ul style="list-style-type: none"> • A platform for telling stories and sharing culture with the wider community • Making national and international connections to support arts practice • Selling work to aid career development
Local residents and businesses	<ul style="list-style-type: none"> • An event that engages, and is celebrated by, the entire Cairns community • Building connection with local artists and Indigenous culture • Delivering economic benefits through increased visitation and activity across the community
Tourists and visitors already in Cairns	<ul style="list-style-type: none"> • Experiencing Aboriginal and Torres Strait Islander arts and cultures that can only be experienced at CIAF • Building on a desire by visitors to have a deeper connection to the city they are visiting
Cultural tourists and buyers	<ul style="list-style-type: none"> • A trip to the tropical north that is more than just experience FNQ's natural attractions • Creating an environment where unique artwork can be experienced and personal connections with artists made • Presenting an opportunity to purchase artworks at a more affordable price point
Gallerists	<ul style="list-style-type: none"> • Displaying and selling work on behalf of artists in an environment supported by effective marketing • Discovering new and emerging artists who may be willing to enter collaborative and commercial partnerships
Collectors and curators	<ul style="list-style-type: none"> • Providing 'high-end' buyers with an opportunity to see new work that can be found nowhere else • Opportunity to purchase unique and/or major works for exhibition
Curators, producers, programmers	<ul style="list-style-type: none"> • Offering a unique opportunity to experience new works in theatre, dance and music • Providing scope for collaboration and development of new works • Building new networks and relationships that result in booking – or buying – performances for other events



CIAF 2019 Opening Night, Murrumbidgee Island Dancers, Kerry Trappell Photography

OPERATING ENVIRONMENT

Key Players and Potential Collaborators

This analysis has focused on the Indigenous art fair and festival space. Other key players exist outside of this scope and have been taken into consideration in developing CIAF's program.

EVENT	STRENGTHS	WEAKNESSES	POINT OF DIFFERENCE
Darwin Aboriginal Art Fair (Darwin)	<ul style="list-style-type: none"> Runs within Darwin Festival and NATSIAA's Accessible to the public through free public programming DAAF is a national showcase whereas CIAF is focused on Queensland 	<ul style="list-style-type: none"> Happening in August, DAAF competes with several other Aboriginal art and cultural festivals happening in the surrounding regions A non-Indigenous curator 	<ul style="list-style-type: none"> With Cairns on the doorstep of the Torres Strait, CIAF is in a unique position to be a platform for both Aboriginal and Torres Strait Islander art and culture to be displayed to the public in one accessible location DAAF has a national scope, with a few Qld art centres encouraged to show while CIAF is Qld focused CIAF offers broad cultural immersion opportunities for visitors, not just visual art Artist report increased sales at CIAF compared to DAAF
Garma Festival (North East Arnhem Land)	<ul style="list-style-type: none"> Is considered Australia's largest Indigenous led and programmed cultural exchange, operating for over 20 years Is an exclusive event and attracts high attendance of business, political and academic leaders from across the world 	<ul style="list-style-type: none"> High ticket prices make Garma inaccessible to the general public (\$2,500 for an adult, \$1500 for child/student) The remote location makes the festival additionally inaccessible for attendees. Transport and off-site accommodation are sourced from Nhulunbuy 40km away 	<ul style="list-style-type: none"> With a free program alongside reasonably priced tickets, CIAF is accessible to an audience with limited experiences of Aboriginal and Torres Strait Islander arts and cultural festivals. Located in Cairns, as both a major city and holiday destination, CIAF is more accessible to local and travelling audiences. Garma focuses on the culture of the Yolngu people, where has CIAF's focus is Aboriginal and Torres Strait Islander groups across Queensland
Yarrabah Music and Cultural Festival (Yarrabah)	<ul style="list-style-type: none"> Accessible to the public with free programming and securing big names for live performances including Yothu Yindi and other emerging artists Located along the coastline only a 45 minute drive from Cairns In its 7th year, this festival is held in June and is supported through the Queensland Music Festival 	<ul style="list-style-type: none"> Art and cultural elements are present, however the festival is focused and marketed as a predominantly live-music event High focus on business and politics that are less accessible to a wider audience 	<ul style="list-style-type: none"> Focus on live music at Yarrabah CIAF offers a more immersive multi-arts experience with the visual art fair at the core

OPERATING ENVIRONMENT

Key Players and Potential Collaborators cont.

EVENT	STRENGTHS	WEAKNESSES	POINT OF DIFFERENCE
Tarnanthi Art Fair [Adelaide]	<ul style="list-style-type: none"> Multi-million-dollar budget from corporate sponsors National showcase of Aboriginal and Torres Strait Islander art Provides an opportunity for artists to meet audiences and sell works directly to the audience Is a free event accessible to locals and public 	<ul style="list-style-type: none"> Established in 2015 Offers a national scope of work, including some Queensland artists and art centres, however, is predominantly focused on Northern Territory, South Australia and Western Australia 	<ul style="list-style-type: none"> Tarnanthi is a visual art focused 3 month event held biennially. Whereas CIAF is a focused 5 day multi-arts event held annually. There is potential for a collaboration between CIAF and Tarnanthi through shared programming to expand audience for Queensland Aboriginal and Torres Strait Islander artists
Laura Aboriginal Dance Festival [Cape York]	<ul style="list-style-type: none"> While audiences travel a long distance to Cape York, the biennial structure retains a high attendance of guests and performers One of the longest running Aboriginal cultural festivals in Australia Focus is on dance 	<ul style="list-style-type: none"> Recently changed management to the Ang-Gnarra Aboriginal Corporation and postponed the 2019 biennial event until 2020 	<ul style="list-style-type: none"> With its positioning at the door of the Torres Strait, CIAF is an exchange of Aboriginal and Torres Strait Islander culture CIAF has a proven history of delivering high-quality multi-art programming.
Quandamooka Festival [Minjerribah (North Stradbroke Island)]	<ul style="list-style-type: none"> Indigenous owned and run Festival on Minjerribah, located close to Brisbane and Gold Coast Has received significant funding from State and Federal government for development including arts, culture and tourism Collaboration with arts organisations and other events, such as Brisbane Festival are on the horizon 	<ul style="list-style-type: none"> Significant change in condensing the previously 3-month Festival into a 3-day event in 2020 	<ul style="list-style-type: none"> Quandamooka Festival is an event positioned to target South East Queensland While containing art markets, Quandamooka Festival does not have a history of delivering strong visual-art program. There is strong potential for collaborations across programming and commissioning

OUR STRATEGY

Strategic Evolution

In the coming years CIAF will continue to build upon its position as a nationally unique Aboriginal and Torres Strait Islander arts event, which drives opportunity and development, education and cultural collaboration for Queensland's Indigenous artists and communities.

The active inclusion of Aboriginal and Torres Strait Islander people is central to the CIAF governance model, the development of the CIAF program, and new strategic initiatives. Those initiatives will further build on CIAF's established position as a 'must attend' event that offers artists, affiliated industry and the community an experience they can have nowhere else.

The coming year will not only see the presentation of CIAF 2020, but extensive planning in a range of areas to build on opportunities that will take CIAF to a new level of presentation and impact. Central to this process will be increased emphasis on longer-term planning that will drive positive outcomes for the organisation and event, and give participating artists more support in developing the best possible work.

That planning will focus on a number of key action areas.

1 Delivering CIAF's Mission	<ul style="list-style-type: none">• Provide a clearer view of the role CIAF plays in the Aboriginal and Torres Strait Islander arts ecology• Support artists while providing an opportunity for the non-Indigenous community to connect with Aboriginal and Torres Strait Islander arts and culture• Capitalise on CIAF's point of difference from other art fairs by promoting Queensland Aboriginal and Torres Strait Islander artists through a multi-arts approach, including the uniqueness of Queensland's Aboriginal and Torres Strait Islander communities• Provide clearer guidance to artists, affiliated supporters (such as Art Centres) and other relevant parties on how they can best engage with CIAF and maximise outcomes
2 Widening CIAF's Impact	<ul style="list-style-type: none">• Proactively expanding the focus of the event beyond Far North Queensland artists and Art Centres to include the broader Queensland Aboriginal and Torres Strait Islander arts sector and communities• Building stronger connections with individual artists and the arts community across the State through a new emphasis on engagement and partnership brokering• Delivery of a more effective and nuanced marketing strategy that speaks to CIAF's varied stakeholders and emphasises the benefits of participation• Opening the event to Pacific/Oceania artists who already have community, family and cultural connections to Queensland• Adding credibility and 'weight' to the event by showcasing Queensland artists alongside invited artists from overseas• Exploring other opportunities for collaboration and exchange with similar First Nations events internationally which will provide ongoing outcomes for artists and CIAF
3 Supporting Excellence in Arts	<ul style="list-style-type: none">• A move to a new larger venue will address current capacity issues and foster increased participation from 2022• Implementing road closures outside the current venue and the new venue will give the event a wider footprint and visual impact while expanding the opportunities for performance spaces• Providing artists with a more positive experience by addressing logistic issues that have had a negative impact on their ability to display work in a comfortable, supportive and artist-friendly environment• Longer term planning around annual creative themes for CIAF will provide artists with more time and scope to develop their works or, in some cases, decide whether to focus on presenting at CIAF on a biennial basis• Stronger and more strategic connection with Art Centres to ensure work is of expected quality while ensuring new and emerging artists – who are often of most interest to collectors and buyers – are adequately supported and showcased
4 Securing CIAF's Future	<ul style="list-style-type: none">• Implement a review of CIAF staffing structure to enable staff to deliver the best possible event• Examine opportunities for training and staff development while implementing initiatives that build the skills of emerging Aboriginal and Torres Strait Islander arts and events workers• Strengthen CIAF's governance procedures and Board membership• Implement a more robust and effective sponsorship regime that increases corporate and philanthropic support• Foster positive working relationships with funding bodies to not only secure ongoing support, but ensure funding agencies are working to build CIAF's future through better collaboration

OUR STRATEGY

MISSION

“ To provide platforms for deep community engagement, cultural sharing, and economic opportunity for Queensland Aboriginal and Torres Strait Islander artists. ”

VALUES

Authenticity

Maintain a unique environment that fosters cultural sharing and a deeper connection between artists and the wider community in a way that can only be experienced at CIAF.

Connection to Culture and Country

Use a range of artforms to maintain stories and culture while fostering the development of arts practice as a form of expression.

Opportunity

Provide artists with opportunity to build their careers by showcasing new work and building connections and opportunities in the national and international arts sectors.

Economic opportunity

Maintain an ethical platform that supports artists and their communities through selling works and other commercial outcomes.

Equity

Promoting creative leadership by Aboriginal and Torres Strait people while employing, training and developing staff from the community.

OUTCOME AREAS

1

Platforms for showing and selling

2

Immersive cultural experiences for audiences and communities

3

National and international opportunities for Queensland artists

4

A relevant and viable organisation

OUR STRATEGY

OUTCOME AREAS	STRATEGIES
1 Platforms for showing and selling	<ol style="list-style-type: none"> 1. Deliver a curated Art Fair Exhibition and Art Market that represents the best of Queensland Indigenous visual art and craft 2. Build stronger relationships with artists and the state-wide arts industry to encourage high-quality and diverse artistic representation 3. Expand the emphasis on CIAF's multi-arts approach which makes it a unique experience for community and visitors 4. Foster an incoming visitors program for curators, collectors, producers, presenters and other agencies 5. Develop partnerships with Indigenous performing arts, music, film and writers' organisations nationally and internationally 6. Convene the Queensland Indigenous Art Awards to celebrate and elevate excellence 7. Maintain a focus on the importance of sharing culture between artists 8. Investigate opportunities to lead national debate on relevant topics
2 Immersive cultural experiences for audiences and communities	<ol style="list-style-type: none"> 1. Build more collaborative relationships with local Aboriginal and Torres Strait artists, art centres and other affiliated supporters 2. Further invest in the contemporary dance, music, fashion, film and cultural activity program exploring opportunities for unique 'never-seen-before' programming 3. Activate Cairns during CIAF through marketing, sponsorships, collaborations and partnerships while increasing the variety presentation platforms 4. Focus on excellence in presentation through a new larger venue that allows more work to be presented with the production values it deserves 5. Facilitate cultural tourism opportunities in partnership with community and tourism bodies 6. Deliver 'CIAF Conversations' to enable connections between artists and audiences 7. Deliver a symposium program for industry that focuses on First Nations art and knowledge
3 National and international opportunities for Queensland artists	<ol style="list-style-type: none"> 1. Identify opportunities for First Nations collaboration and exchange, such as a Papua New Guinea curators program exchange 2. Ensure CIAF is a meeting place where artists can make connections for potential national and international collaborations and business relationships. 3. Build opportunities for digital engagement with artists that builds markets for artists
4 A relevant and viable organisation	<ol style="list-style-type: none"> 1. Engage and support a professional team that delivers CIAF's mission and values 2. Identify opportunities for staff development while also supporting projects that build skills and capacity for Aboriginal and Torres Strait Islander arts and events workers 3. Ensure organisational financial viability through management and the expansion of partnership opportunities 4. Leverage existing relationships and build new connections to grow sponsorship and donations revenue stream 5. Deliver strong governance and ethical approaches that recognised the critical role CIAF plays for its diverse stakeholders 6. Create opportunities for emerging artists and curators through the development of an internship program 7. Continually engage stakeholders in CIAF evaluation and planning to improve ongoing improvement

PERFORMANCE MEASURES

GOALS	KPI	2020	2021	2022	2023	2024
1 Platforms for showing and selling	Number of artists exhibiting, selling, performing or showcasing at CIAF	250	280	300	300	350
	Financial value of work sold or brokered	\$925,000	\$950,000	\$1,000,000	\$1,100,000	\$1,200,000
2 Immersive cultural experiences for audiences and communities	Number of people attending CIAF	46,000	48,000	55,000	58,000	60,000
3 National and international market development for Queensland artists	Number of national and international opportunities brokered for Queensland artists	2	2	5	7	10
4 A relevant and viable organisation	Percentage of total income earned through self-generated activities	33%	33%	35%	35%	40%



CIAF 2019. Fashion Performance, Blueclick Photography

MANAGEMENT PLAN

Governance

The CIAF Board are highly respected cultural, business and political leaders who bring significant experience and a broad skill base to the governance of CIAF.

The CIAF Patron First Nations, is traditional owner Henrietta Fourmile-Marrie, Gimuy Walubara Yidinji Traditional Owner. The CIAF Patron is the Governor of Queensland, His Excellency the Honourable Paul de Jersey AC.



**His Excellency the Honourable
PAUL DE JERSEY AC**
**GOVERNOR OF QUEENSLAND,
PATRON - CAIRNS INDIGENOUS ART FAIR**



HENRIETTA FOURMILE-MARRIE
**PATRON FIRST NATIONS CAIRNS
INDIGENOUS ART FAIR**

Board Members



TOM MOSBY
**CAIRNS INDIGENOUS ART FAIR
CHAIR**

- A Torres Strait Islander man
- CEO of the Koorie Heritage Trust
- Experience as a conservator, curator and lawyer
- Bachelor of Applied Science in the Conservation of Cultural Materials and Bachelor of Laws



ARONE MEEKS

- A proud Kuku Midigi man
- Holds a Bachelor of Visual Arts at the City Art Institute in Sydney
- His practice includes teaching, health education, mentoring, painting, sculpture, printmaking, drawing and many other areas of the visual arts



MAYOR BOB MANNING
**CAIRNS INDIGENOUS ART FAIR
DEPUTY CHAIR**

- Mayor since 2012
- Strategic management experience, nationally and internationally
- Degree in Business, major in accounting
- Vietnam veteran



Photo by Mick Richards

MARILYN MILLER

- A proud Kukuyalanji and Waanji woman
- A strong background in the Performing Arts as a dancer, choreographer and industry leader
- Degree in Business and Management



GILLIAN MAILMAN

- A proud Bidjara women
- Business owner - Fibre Optics North Queensland
- Managing Director and CEO of joint venture, ICT Connect



NORRIS CARTER

- CEO of North Queensland Airports
- Deputy Chair of Tourism Tropical North Queensland



ANDREW CLARK

- Deputy Director of NGV
- Former Deputy Director, Programming and Corporate Services, of the Queensland Art Gallery, Gallery of Modern Art

MANAGEMENT PLAN

Organisational Structure

CIAF's core staff team comprises 6 positions - 4 full-time and 2 part-time. Three of these positions are filled by Indigenous people. This core team is supplemented by contractors and casual staff in the preparation and delivery of the annual CIAF event.

ARTISTIC DIRECTOR

The CIAF programming vision has been led by Janina Harding as the AD since 2015. Previously Janina was the Indigenous Art Program Manager, City of Melbourne and past member of the Australia Council Aboriginal and Torres Strait Islander Arts Board, curator of the Blak Nite Cinema, Creative Producer of Melbourne Indigenous Arts Festival and co-host with Kim Kruger of Arts Up on Indigenous radio 3KND.

ARTISTIC ASSOCIATE

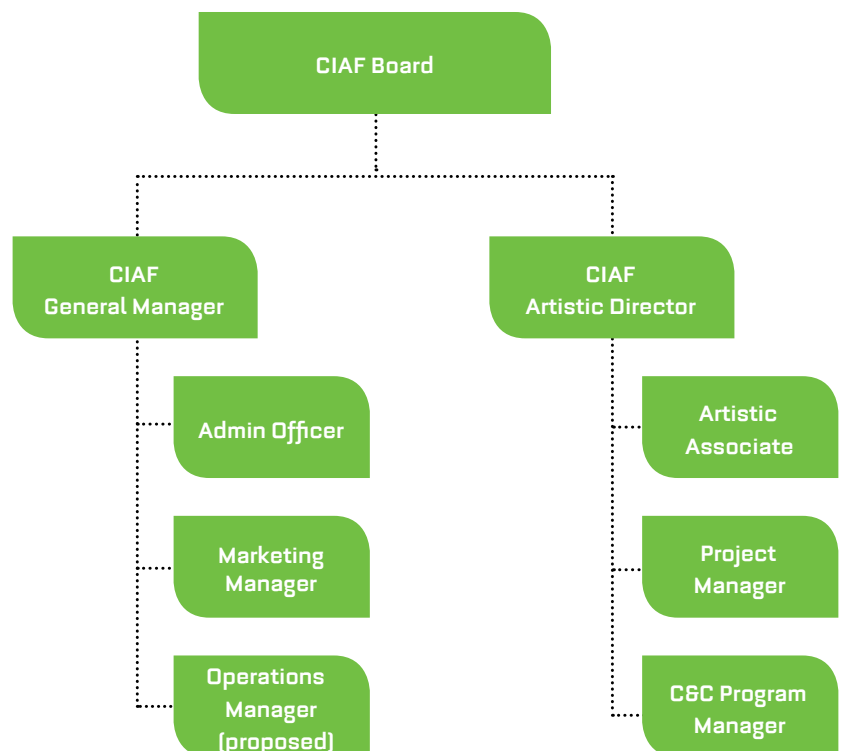
The Artistic Associate position was created for an Indigenous arts worker with experience in the performing arts. In collaboration with the AD, the AA primarily programs live music and dance performances for Opening Night and over the CIAF weekend, including projects that are part of the CIAF satellite program The AA also assists in the realisation of the AD's vision. The AA has an opportunity to be mentored by the AD, effectively ensuring a succession planning process is in place.

The role has expanded to a booking agent for other events and openings outside of the CIAF event. This initiative brings economic value through performance fees for local artists and revenue for CIAF through commission fees.

COLLECTORS & CURATORS PROGRAM MANAGER

Although the Collectors & Curators Program Manager is a contracted position, it is vital to delivery outcomes through art sales, commissions and promotion of Queensland's First People's cultures and artistic practice. Since 2014, CIAF has engaged Hetti Perkins, Arrernte and Kalkadoon woman, curator, writer, advisor and presenter. With a seasoned reputation Hetti has ensured that CIAF claims significant attention from the sector. International curators from NZ, USA and UK along with distinguished sector professionals from across Australia continue to make the annual pilgrimage.

Since 2018 the number of participants has grown from around 40 to close to 70, as benefactors of major cultural institutions eagerly join the program as art collectors. The program attracts revenue (fee for service) offering member's exhibition and event previews with primary access to artists and their work. Members are the principal buyers of works in the art fair and satellite exhibitions.



Blueclick Photography

MANAGEMENT PLAN

Succession Plan

Succession planning in a small arts organisation is challenging and at the same time essential. A realistic approach to succession planning involves sharing corporate knowledge across the organisation; including associate roles where possible; and ensuring a network of casual contractors and consultants who understand the history and trajectory of CIAF.

Planned succession – The key staff positions that are likely to have the greatest impact on the organisation are the Artistic Director and the General Manager. The most likely scenario is a planned departure rather than an emergency departure of the people in these roles. This is largely due to the high-level of commitment and integrity of the person currently filling these roles. An appropriate notice period and hand-over period is also built into the Artistic Director's and General Manager's contracts.

The Artistic Associate position was created as an understudy to the Artistic Director.

Emergency succession – Whilst the probability of a sudden departure of these roles is low, the impact has the potential to be high. In the event that a sudden departure occurs, then the following risk mitigation processes are in place:

- Collaborative planning and review
- Clear role definition
- Documented project plans and progress reports for key projects
- A network of contractors who can step in if needed

CIAF has demonstrated the success of our approach to emergency succession with the unplanned departure of the General Manager due to personal circumstances. Whilst CIAF undergoes a thorough recruitment process, we have engaged a consultant with a long history with the organisation and casual staff to complete tasks. The Artistic Director also has a temporary increased workload.

Evaluation

CIAF contracts IER, an independent research company, to conduct an external evaluation of the festival annually. In addition, CIAF conducts externally facilitated evaluation and planning workshops with stakeholders.

The Artistic Director attends similar events nationally to ensure CIAF is aware of the environment in which we are operating.



CIAF 2019: Jimmy J Thaiday, Erub Arts, Kerry Trannell Photography

FINANCIAL PLAN

Financial Position

CIAF manages an annual budget in excess of \$1.8m.

Collaborations have been established with the Queensland State Government and significant corporate sponsorships and partnerships which have enabled CIAF to grow and develop new income streams.

Last financial year CIAF's income was comprised of 67% from government and 33% from earned income. Additionally, the in-kind support we receive from industry partners such as the NGV to realise the commissions has resulted in highly valued shared outcomes. Income generated from private and commercial sponsorship, including in-kind sponsorship, was in excess of \$385,000.

Financial Strategy

As a small arts organisation we are in a relatively strong financial position given our ability to generate one-third of income through ticket sales, sponsors and partners. Our financial strategy will see this percentage increase over the next five years.

CIAF governance arrangements include an independently chaired Audit and Risk Committee which reports to the Board. The Audit and Risk Committee includes financial specialists a chartered accountant and two Board members.



CIAF 2018 Opening Night, Woer Wayepa Performance, Kerry Trapnell Photography

RISK MANAGEMENT PLAN

NATURE OF RISK	PROBABILITY +IMPACT	POTENTIAL RESULT	RISK MINIMISATION
FINANCIAL RISKS			
Unsuccessful in securing appropriate level of government funding, sponsorship and philanthropic support	Low / High	Reduced operations	Ensure high-quality proposals. Ensure partnerships are confirmed in a timely manner. Maintain positive relationships with corporate partners. Deliver on agreed outcomes. Continue to explore additional and alternative income streams.
Inefficient management of financial health	Low / High	Inability to deliver on agreed outcomes	Board approve of budget. Staff handling budgets are experienced and supported by the Board and systems. Annual budgeting and regular monitoring in place.
Loss due to litigation against CIAF	Low / High	CIAF enters into time- consuming, expensive public proceedings	CIAF is proactive in obtaining specialist advice. CIAF activities are covered by appropriate insurance.
Inefficient management and maintenance of CIAF assets and capital goods	Low / High	Inability to fund or source updated equipment or unnecessary loss of assets	Internal audit process to be implemented with regular and detailed financial reporting to the CIAF Board.
MANAGEMENT RISKS			
Risk of poor decisions by the Artistic Director and/ or General Manager	Low / Medium	CIAF could be committed to an inappropriate direction or initiative	Experienced and qualified staff employed and supported. Ongoing monitoring and review of strategic plan. Effective formal and informal communication with the CIAF Board. Board signoff of risk in program.
Loss of key board members	Low / Medium	Chair struggles with inexperienced members	Succession planning for key Board roles. Board performance management of leadership staff
Loss of AD, GM and/or other key staff	Medium / High	Workload of CIAF staff and board increases until a replacement is found	Procedures manual and succession plan documented and regularly reviewed. Review staff remuneration and workload.
OPERATIONAL RISKS			
CIAF ceases to meet the needs of its stakeholders	Low /High	CIAF risks its reason for existence	Continual strategic consultation with community, members. Engage artists, arts centres and collaborators in evaluation and strategic conversations.
Health and safety violation	Low /Medium	Staff or clients are placed in compromising circumstances	Implement workplace health and safety policies.
PR and reputational risks	Medium / High	Loss of support from stakeholders	Proactively nurture relationships and implement strategic communications and engagement strategy.
ENVIRONMENTAL RISKS			
Inability to use the existing site at the wharf	High / Med	Program delivered at an alternate venue Potential cost blowout	Early identification of alternate venues. Enter into a binding contract
Competition from a similar organisation	Low /Med	CIAF loses funding or status and may have to reassess its role	CIAF will work with stakeholders to ensure satisfaction
Natural disaster	Low / High	Loss of building, equipment. People are harmed and potential loss of lives.	Appropriate insurance. Active working relationship with Qld Emergency Services. Event risk management and crisis procedures in place.



