KickArts Contemporary Arts is the leading contemporary visual arts organisation in regional Queensland and one of the most innovative in the state. KickArts is based in Cairns, with a demographic reach encompassing Tropical North Queensland and extending into the remote and regional communities of Cape York and the Torres Strait.

With an almost 20-year strong history of promoting contemporary arts and extending the experiences and cultural life of Tropical North Queensland, this year has seen great accomplishment and also great change for our organisation. In 2010 KickArts has continued to present its vibrant program of exhibitions and events, moving from strength to strength, while at the same time sadly farewelling our Director of eight years, Rae O’Connell.

In April 2004 KickArts moved into the newly opened Centre of Contemporary Arts (CoCA), a unique and innovative new multi-purpose contemporary arts facility, located at 96 Abbott Street in the central business district of Cairns. The Centre is shared with resident professional theatre company JUTE and film company End Credits. In late 2010 CoCA saw new venue management proposed and the Centre will be expanded in 2011 with programming additional to the resident companies.

KickArts animates the Centre on a daily basis with a professional exhibition program presented in two A Class galleries and original, high-quality art, craft and design in the KickArts Shop. The Artists’ Feature Wall presents the work of professional and emerging artists and this work greets all visitors as they enter the Centre. Behind the public eye KickArts supports artists through the Artist in Residence program, allowing artists and groups to access the KickArts Studio and support from staff. We also encourage artists to bring in their work for critical feedback and information on how they can move their practice forward. These activities form a catalyst and hub featuring Australian and international artists in one of Australia’s top international gateways.

Djumbunji Press KickArts Fine Art Printmaking – a business arm of KickArts since 2009 – is located in Greenslopes Street in the Cairns Cultural Precinct, opposite the Salt and Fresh Water Lakes, a unique environment that forms part of Cairns’ Botanical Gardens. These premises have been secured through the generous support of James Cook University (JCU). Arts Queensland is our major foundation partner and has provided redevelopment funds to upgrade the building for fine art printmaking and also operational funding through their Backing Indigenous Arts program. These new facilities provide major cultural infrastructure to the city of Cairns and a significant facility for artists to develop and extend their practice.

Public and professional development programs at KickArts and Djumbunji Press provide interactive opportunities for visitors to enhance their experience and depth of knowledge about contemporary art. These activities will become a recognised benchmark and a link for the local and transitory tourist community alike to experience the vital and distinctive contemporary visual culture of northern Australia.

Development and sustainability are the keys to a vibrant cultural future and KickArts supports this through its industry development program, working with business, industry and individuals to enhance opportunities. The JCU Bachelor of Creative Industries was initially established with the support of KickArts and we are proud to now see graduates emerging from this important Arts Industry course. In 2010 KickArts and Djumbunji Press have been able to employ and offer internships to a number of Creative Industries graduates and students. The KickArts Shop and Blak Flair are also ongoing projects that support merchandising and product development and, with the continued development of Djumbunji Press, KickArts will remain a leader of cultural industries in North Queensland.

KickArts welcomes everyone and guarantees a new experience with every visit.
2010 has been an exceptional year for us all and I am proud that KickArts has produced strong results in what has continued to be a difficult financial climate. Some of the highlights for KickArts in the 2010 year were as follows:

- Continued strength in the number of visitors to our Exhibitions, Workshops, KickArts Shop, and Artists’ Feature Wall, with almost 16,000 people in attendance.
- The KickArts website was rebuilt and re-launched. This new online presence is innovative and fresh and provides a strong gateway for KickArts worldwide.
- KickArts Shop sales held firm, equating to strong returns being passed on to many artists. The KickArts Shop Online has increased sales nationally and internationally as well as provided an excellent medium to promote KickArts, Djumbunji Press and our Exhibition Program.
- Djumbunji Press KickArts Fine Art Printmaking Studio hosted its first international Artist In Residence, the renowned New Zealand-based Niuean artist John Pule. The Studio also welcomed well-known Torres Strait Islander artist Brian Robinson as he commenced a 12-month residency in September 2010.
- An offsite exhibition of prints from Djumbunji Press at Pymble Ladies’ College in Sydney was a resounding success, providing much needed income for both the Studio and the artists involved.
- The Cairns Indigenous Art Fair created great exposure for our artists involved.
- KickArts Shop sales held firm, equating to strong returns being passed on to many artists. The KickArts Shop Online has increased sales nationally and internationally as well as provided an excellent medium to promote KickArts, Djumbunji Press and our Exhibition Program.
- The Cairns Indigenous Art Fair was again highly successful and represented artists on a state, national and international level. Marketing of our programs and the continued development of Djumbunji Press are key for the future planning and growth of KickArts as a leading organisation of contemporary art both nationally and internationally.

My thanks to the many people who contribute to the success of KickArts.

The program again included the highly successful Hatch program, which was funded by Arts Queensland’s Industry Initiatives Program.

- Our already strong relationships with the community of Far North Queensland and the Torres Strait Islands continued to grow through programs with other galleries and local artists, as well as support for and engagement with a number of Indigenous community partners.
- The KickArts exhibition program continues to develop through our professional team of staff, our supporters and represented artists on a state, national and international level. Marketing of our programs and the continued development of Djumbunji Press are key for the future planning and growth of KickArts as a leading organisation of contemporary art both nationally and internationally.

On behalf of the KickArts Board of Directors and Staff I would like to thank and acknowledge Arts Queensland through their $2m triennial funding and Backing Indigenous Arts programs, James Cook University for their continued support with the building for Djumbunji Press and the Australia Council for the Arts through the Visual Arts and Craft Strategy for their ongoing commitment to support KickArts. Special recognition and appreciation goes to all of our sponsors for 2010, whose generosity will allow KickArts to support development opportunities for artists.

KickArts would not be here today without the help and generosity of the many volunteers who kindly support us with their time and expertise. It is the generosity, energy and commitment of our many dedicated supporters that has contributed to making 2010 a great year and a wonderful success.

With the strong leadership from our Director, Rae O’Connell, the KickArts staff has been a dedicated and professional team throughout 2010. With the ever increasing number of exhibitions and workshops offered, the team has worked long hours together and with enthusiasm to make the many achievements possible. Our Board is grateful and thank them for the high quality of their work and their outstanding attitude. It was, however,
Reflection on KickArts’ past calendar year comes with the fresh eye of a recently appointed Director. I am pleased to report a sustained artistic and financial performance, underpinned by the lively exhibitions, strong audience engagement and artwork sales of 2010. The arc of growth over eight years under outgoing Director, Rae O’Connell, guided by a stable, committed Board of Directors, reached its climax in 2009 with the opening of Djumbunji Press, when record sales of artworks and audience attendance were enjoyed that year.

Naturally the impact of the global financial downturn, which started to bite by mid-2009, has been deeply felt in the arts and cultural sectors nationally. However, wise strategic positioning of KickArts and our business unit, Djumbunji Press, shielded us from the worst effects in that year and this protection similarly sustained us in 2010. KickArts staff worked with great dedication and creativity to retain sponsors, visitors and customers and thereby strengthened not only the Company’s reserves but also team cohesion. This spirit of teamwork quickly impressed me in my first weeks.

Notwithstanding a loss of $17,894.56 for KickArts and of $1,658.44 for Djumbunji Press in our 2010 audited accounts, the Company’s position remains solid. This is the case because profit over a two-year period is a better reflection of KickArts’ financial state, due to the variance created by time lags in grant payment cycles. Self-generated income continued to grow with sales achieved through the KickArts Shop and exhibitions, with 60% of this income returned to artists through commissions. The majority of donations in 2010 were to our collection, which is fast becoming a premier collection of fine art prints by artists from across Far North Queensland.

KickArts developed a new logo in 2010 and our fresh website reinforced brand awareness across all program areas. With its profile boosted, the KickArts Shop continued to thrive and stock in 2010 exceeded our physical retail space. With a constant flow of new, up-and-coming artists’ work fulfilling the criteria of high-quality fine art, craft and design we acquired approximately 20% of our stock and this increase in upfront purchases greatly benefits artists’ cash flow and secured income. The demand for limited edition works on paper continued to increase and our return-customer base remained stable. 2010 saw a new marketing strategy for the KickArts Shop Online unfold.

Within two galleries and on the Artists’ Feature Wall, 21 exhibitions were presented in 2010. Stand-outs in Gallery 1 were Lagau Dunalaig by Brian Robinson and Joel Sam, Uncommon Destinations – new drawing by Carly Scoufos, Margaret Genever and John Eaton and Mornington Island Painting Place by Mornington and Bentinck Island painters. Meanwhile, in Gallery 2, Leith Maguire’s string feather bone drew wide admiration and Daniel Wallwork astonished us again with his morphed forms in Altered Species. The Feature Wall continued to offer exposure for smaller exhibitions and new bodies of work, ideal for artists showcasing a developing area of their studio or merchandising practice, or for emerging artists, a debut.

The KickArts Exhibition Program attracted additional shows through the Hatch Program, which was funded by Arts Queensland’s Industry Development Initiative in 2009-10. This allowed four emerging artists’ solo exhibitions, one group exhibition and an installation by two emerging artists. Sales from these exhibitions totalled $15,976 with purchases made by the Parliament House Art Collection Canberra, along with opportunities for exhibitions in commercial galleries and exposure and promotion through high-quality marketing collateral. The Hatch initiative, as well as being artistically adventurous, effectively promoted community awareness of how to access our programs.

In 2010 KickArts completed the successful creative merchandising program, Blak Flair, which allowed Director Rae O’Connell and General Manager Beverley Mitchell to work inspirationally with Indigenous artists to develop products as multiples, ensuring a return directly to artists through the licensing of already existing imagery. Blak Flair produced merchandise ranges of tea towels, notebooks, wrapping paper and cards, which KickArts now promotes to other cultural institutions, through the KickArts Shop and online. The generous philanthropic support for Blak Flair by the Christensen Fund was a highlight partnership of the year.
By the end of 2010 Djumbunji Press passed its 18-month anniversary with the reputation of a great cultural resource in the region: a state-of-the-art, modern facility with the light, space, location, air conditioning, and equipment to induce ‘studio envy’ among visiting printmakers.

Djumbunji Press allowed us to commission new editions, to support artists with the publishing of their work, to provide access for artists to excellent printmaking facilities, to present professional development workshops in the Studio and in remote communities, to offer short-term artist residencies, to exhibit new work and develop touring opportunities and to sell the work to commercial galleries, collecting institutions and online, and to support a high-profile Artist In Residence program. Throughout 2010, artists involved with Djumbunji Press capitalised on printmaking as a way of diversifying their studio practice and receive an ongoing cash flow as their print sales turned over.

Djumbunji Press sustained an enviable production output. Residencies for artists staying from five days to a month yielded strong creative and artistic developments and our first visiting international artist, John Pule (Niue/NZ), during his two-week residency funded by the Australia Council’s International Visitors’ Program, drew the largest-ever crowd for an artist’s talk in the 18-year history of KickArts. Brian Robinson began his second residency at Djumbunji Press, now for 12 months, in September 2010.

Napolean Oui of the Djabugay language group, enjoyed a one-week residency funded by a Cairns-based philanthropist, while Ricky Beresford, as a JCU student, took on five one-day residency sessions to develop new work and learn new techniques. Joel Sam from Bamaga (residing in Cairns) was in residence for a month to develop new work and Cairns-based Billy Missi travelled to Sydney to be the artist in residence for two weeks at Pymble Ladies’ College in support of the exhibition of his works in this college’s annual fundraising exhibition.

Editioning output in 2010 was also consistent and prolific and included Brian Robinson’s 19 works and boxed set for the exhibition Lagau Dunalaig over CIAF 2010. Similarly, Joel Sam had 12 new works and a boxed set published in support of this exhibition. Almost all works from 2009’s suite of 53 Sting in the Tail works have been editioned in full, and editioning continued on Billy Missi, Brian Robinson, Arone Meeks and Joel Sam linocuts from previous years, which are still enjoying strong sales. Three editions are to be published from John Pule’s residency with options to publish a further six works and many new works developed during Brian Robinson’s residency have been through the proofing stages and are waiting in the wings for publishing in 2011.

Community workshops developed a consistent following in 2010. They usually occurred once a month, for 8 to 10 people, and were delivered primarily by Djumbunji Press’s Senior Printmaker, Elizabeth Hunter, with around 50 participants in 2010. A three-week intensive practical subject in printmaking for students from the JCU Bachelor of Creative Industries course was delivered, which counted towards their degree. Additionally, students from the School of Distance Education came to the Djumbunji Press Studio for a one-week course in printmaking. Finally, tuition was extended to the Peninsula Art Educators’ Association, a professional development organisation for art teachers in the FNQ region.

Additionally, instructional workshops were very well received by participating artists from Giringun (Cardwell), and from the Atherton Tablelands, involving Traditional Owners coming to the Studio.

To conclude with our mission: KickArts strives to support artists wanting to make art their career. 2010 was the culmination of three years’ focus on the development and sale of works purchased by the Queensland Art Gallery/Gallery of Modern Art, the National Gallery of Australia, Parliament House Art Collection Canberra, Perc Tucker Regional Gallery, Mornington Peninsula Regional Gallery, State Library of Queensland, Wagga Wagga Regional Gallery, Arts Queensland, the Cairns Regional Gallery and many private collectors. Our exhibitions provided artists with valuable professional services, with the most popular being the published material we produced, the enduring evidence of an exhibition at KickArts. Finally, KickArts has been delighted to usher many artists into new relationships with commercial galleries, following the promotional material we disseminate reaching the eyes of prestigious galleries in other states.

An incoming Director could not ask to lead a more dynamic organisation with such a sound foundation and great creative prospects ahead. In a tough year, KickArts Contemporary Arts kept its focus, retained its membership and expanded its influence well outside the region. Certainly our artistic and financial results in 2010 tell that story.

Ingrid Hoffmann
KickArts Contemporary Arts Director
4.1. Insiders
The KickArts Insider subscription categories allow access to the KickArts program of activities across the whole community nationally and internationally as follows:

**KickArts Insider Artist**
Benefits and Rewards for Artist subscribers:

- KickArts Insider ID Card allowing discounts at the KickArts Shop and retail partners
- Invitations to all public exhibitions and events
- Email bulletins
- Eligibility to submit work for selection in KickArts’ annual, themed or curated group exhibitions
- 10% off workshop fees
- 10% discount in the KickArts Shop (excluding fine art prints, sculptures and paintings)
- 20% off exhibiting fees associated with the KickArts Exhibition Program
- 40% off selected KickArts ticketed programs
- Exclusive entry to the KickArts Insider Party

**KickArts Insider General**
Benefits and Rewards for General subscribers:

- KickArts Insider ID Card allowing discounts at the KickArts Shop and retail partners
- Invitations to all public exhibitions and events
- Email bulletins
- 10% off workshop fees
- 10% discount in the KickArts Shop (excluding fine art prints, sculptures and paintings)
- Exclusive entry to the KickArts Insider Party

**KickArts Insider Outreach**
Benefits and Rewards for Outreach subscribers:

- 2 x KickArts Insider ID Card allowing discounts at the KickArts Shop and retail partners
- Eligibility to submit work for selection in KickArts’ annual, themed or curated group exhibitions
- 10% off workshop fees
- 10% discount in the KickArts Shop (excluding fine art prints, sculptures and paintings)
- 20% off exhibiting fees associated with the KickArts Exhibition Program
- 40% off selected KickArts ticketed programs
- Invitations to all public exhibitions and events
- Email bulletins
- Exclusive entry to the KickArts Insider Party
- KickArts Insider Outreach subscription offers substantial advantage for remote Cape York and Torres Strait artist communities, artist co-ops and artist collectives outside the Cairns Region. The level of subscription is flexible dependant on the number of members in a group.

**KickArts Insider Organisation**
Benefits and Rewards for Insider Organisations:

- 2 x nominated KickArts Insider ID Card allowing discounts at the KickArts Shop and retail partners
- Invitations to all public exhibitions and events
- Email bulletins
• Complimentary entry to selected KickArts fundraisers
• 1 x 10% off function venue hire of the KickArts galleries
• 10% discount in the KickArts Shop (excluding fine art prints, sculptures and paintings)
• 20% off selected KickArts ticketed programs
• Exclusive entry to the KickArts Insider Party
• KickArts Insider Organisation subscription offers a single level for government departments, companies, incorporated associations, educational institutions, statutory bodies and other arts organisations

KickArts Insider Corporate
Benefits and Rewards for Corporate subscribers:

• KickArts Insider Corporate subscription offers a number of levels for businesses wishing to support contemporary arts while accessing some special privileges for their personnel.
• Insider Silver is equivalent to 4 x Insider General with 1 x 15% off function venue hire of the KickArts galleries. Silver $150
• Insider Gold is equivalent to 6 x Insider General with 1 x 25% off function venue hire of the KickArts galleries. Gold $250
• Insider Platinum is equivalent to 8 x Insider General with 1 x 50% off function venue hire of the KickArts galleries. Platinum $350

In late 2010 this subscription program was reviewed and updated offering additional opportunities to make donations to KickArts and take advantage of our Gift Tax Deductibility status. After consultation with a focus group it was also decided the annual Insiders exhibition would be discontinued and alternative opportunities for Artist members would be developed for 2011 and beyond.
4.2. Curator’s Report

4.2.1. Artist Feature Wall

Lockhart River Paintings
Elizabeth ‘Queenie’ Giblet, Lawrence Omeenyo, Susie Pascoe, Patrick Wasaga Butcher, Josiah Omeenyo
5 January to 20 February 2010

Lockhart River is famous for the energetic group of artists who work at the Lockhart River Art and Culture Centre. Art works by Elizabeth ‘Queenie’ Giblet, Lawrence Omeenyo, Susie Pascoe, Patrick Wasaga Butcher and finalist in the Paddington Art Prize, Josiah Omeenyo, were exhibited in this fresh and bold display of expressive abstract colour.

Remainder+
Julie Poulsen
2 March to 3 April 2010

Remainder+ was an exhibition of 16 new works by established local artist Julie Poulsen. These works on paper had been developed in the continuation of her search for the aesthetically unpredictable, starting with the residual debris from an energetic printmaking class. Creased, crumpled and imbued with unintentional imperfections, these miscellaneous paper rejects provided ideal points of departure. Presented paired with a drawn response to the original image, the contradictions between the accidental mark and the appropriated mark created beautiful, considered and multi-layered works. The first work was the construction, containing remnants from the print workshop and the collage. The second was a drawn image – the ‘mimic’ – a concerted effort to simplify, embolden, and regenerate the imagery in an uncluttered manner.

BullsEye
Sean Davey
6 April to 29 May 2010

The Queensland Festival of Photography is a month-long festival presenting the finest photography the state has to offer. In its third edition the festival expanded to include more than 25 participating venues, from Cairns to Toowoomba. Art museums and galleries presented an exciting program of events showcasing the diverse nature of contemporary photographic practice across Australia. Across this period KickArts showcased local photographer Sean Davey with his new body of work, BullsEye, thematically based on imagery of Cairns and the surrounding area and focussing on colour.

Traces
Claudine Marzik
8 June to 31 July 2010

Claudine Marzik’s Traces series, a selection of ten medium-scale works on board, had its roots in Europe. While travelling from Berlin to Warsaw by train, the shapes she saw while absorbing the landscape made a lasting impression and, when back in Australia, she began painting the images from the train journey from memory. The textured surfaces of Marzik’s works have an almost sculpted workmanship, achieving the various marks and layers by applying several layers of paint onto the board, sanding then scratching and washing off some of the paint to develop the surface.
Mornington Island Art Centre
Amy Loogatha, Dolly Loogatha, Betty Yarrack, Margaret Hills, Ethel Thomas and Elsie Gabori
11 August to 4 September 2010

The exhibition featured new painting from artists working out of the Mornington Island Art Centre. Held over the Cairns Indigenous Art Fair period, the exhibition provided excellent exposure for these vibrant and colourful explorations of place and country. It featured Amy Loogatha, Dolly Loogatha, Betty Yarrack, Margaret Hills, Ethel Thomas and Elsie Gabori. This was an introductory exhibition to a larger show to be held over summer in Gallery 1, Mornington Island Painting Place.

REMEEKS
Arone Meeks
7 September to 2 October 2010

Arone Meeks, born 1957, is a Kuku Midigi man, currently residing in Cairns. Meeks grew up near El Arish, FNQ, although his country is the area around Laura, Cape York. In 2010 he presented a series of remixed works on paper featuring his iconic figures and narrative imagery.

Shelf Life
Kylie Burke
12 October to 13 November 2010

Kylie Burke is the co-founder of, and a resident artist at, Crate59 artist run initiative. In 2010 she presented a series of innovative kinetic sculptures on ‘shelves’ made from recycled timbers and materials. These playful and engaging works presented craft objects in new and accessible ways with their invitation to participate expanding upon the implied narrative in each scene.

Cracker!
KickArts Shop Christmas Merchandising Exhibition
16 November to 31 December 2010

Each year the KickArts Shop invites Expressions of Interest from contemporary artists, designers and craftspeople for selection for the Christmas creative merchandising exhibition. In 2010 works of art and items demonstrating a contemporary Christmas aesthetic were sought including: innovative handcrafted or designer cards, themed objects, decorative items, small works of art and contemporary gift must-haves.
4.2.2. Gallery 1

*Momentum*
KickArts annual membership exhibition
5 March to 27 March 2010

Annually, all KickArts artist members are provided with an 8 x 10 inch board to work within a theme. The exhibition allows Insider members of KickArts the opportunity to exhibit a work and contribute either a 50% or 100% donation towards the next year’s program. The theme for 2010 was ‘Momentum’.

*Momentum, it’s what gives you the ability to move ahead. It’s about new ideas, new thought and debate, surging ever forward, growing, and learning. It’s thinking about your space, your environment, the issues that affect you and you effect, how you relate to your world and consequently move through it. What drives you? What gives you your momentum? Art doesn’t stand still, let’s see where it can go…*

Sponsored by Ergon Energy this annual event offers artists an opportunity to let their imaginations roam, creating highly original paintings, photographs, assemblage and sculptural works presenting their diverse approaches to the theme *Momentum*. Works of art are for sale via a process of silent bidding over the duration of the show with the top ten bids going to a live floor auction on the closing night.

*Uncommon Destinations – new drawing*
John Eaton, Carly Scoufos, Margaret Genever
2 April to 5 June 2010
5 June – Uncommon Destinations Artist Panel Discussion 11am to 12:30

In 2010 KickArts celebrated the resurgence in popularity of drawing in contemporary practice with three exhibitions running concurrently featuring artists examining new approaches to drawing outside the traditional definitions. *Uncommon Destinations* extended the notion of drawing as simply ‘mark-making’ with video, sculptural and printed works that are both drawing and about drawing.

Recently relocating from Melbourne to Cairns, John Eaton created a series of multi-media works that, starting with the humble line, compress historical fragments of Rome into distorted layers with worked and re-worked copies forming roadmaps and three-dimensional terrain with the aid of familiar stationery, domestic objects and a childhood favourite, the etch-a-sketch.

In her work *A Performance*, established local artist Margaret Genever explored the ambiguous, complicated and challenging non-human animal/human animal relationship in her intricate and delicately executed line drawings using the traditional technique of pencil on paper. Once completed, they were scanned, manipulated, enlarged and printed on a continuous 16-metre roll, magnifying their dramatic emotional and physical impact.

Brisbane-based artist Carly Scoufos focuses much of her studio practice on the idea of a single line or strand that through repetition creates a larger whole. Her installation *Interlaced Derivation*, consisted of a solitary length of yarn, woven around thousands of pins creating a delicate sculptural mark. In conjunction, the video *Directing A Line* saw an abandoned barn fill the frame and a figure seemingly conducting and directing a line affixing itself across the surface of the worn building, creating an intricate handwritten manuscript of indecipherable text.
In the not-too-distant future KickArts Contemporary Arts turns 20, an achievement to be celebrated for a regional contemporary arts organisation. In this time KickArts has become one of the leading contemporary visual arts organisations in regional Queensland and one of the most innovative in the state.

Collecting as a process includes seeking, locating, acquiring, organising, cataloging, displaying, storing, and maintaining items of interest. Originally it was not a part of KickArts charter to have or develop a collection of works and it’s certainly been something that has grown organically along with the organisation thanks to generous donations from artists over the years. More recently with the development of Djumbunji Press, KickArts’ printmaking arm, the KickArts collection has expanded dramatically with the addition of many new works on paper and now includes almost 200 works.

**Some Assembly Required** was a celebration of the sculptural works in the KickArts collection. Featuring eight artists or collaborative groups, it was not only a collection of physical objects but a look back over the ingenuity and innovation deployed to create it.

**Lagau Dunalaig (island lifestyle)**
Brian Robinson, Joel Sam
13 August to 30 October 2010

*Lagau Dunalaig (island lifestyle)* was a selection of framed recent works on paper by Torres Strait Islander artists Brian Robinson and Joel Sam. Brian Robinson is a highly respected Torres Strait Islander artist, with a practice spanning more than a decade. He is a multi-skilled contemporary artist, whose practice includes painting, printmaking, sculpture and design. Robinson’s graphic style combines his Torres Strait Islander heritage with a strong passion for experimentation, both in theoretical approach and medium, as well as crossing the boundaries between reality and fantasy. *Lagau Dunalaig* presented a selection of his earlier linoprints alongside a new series of intaglio works completed in a four-week residency at Djumbunji Press KickArts Fine Art Printmaking in December 2009. During this residency Robinson explored the medium of etching, creating several plates as well as a number of new linocut editions. The move into intaglio printmaking is a major new development in Robinson’s practice. He is currently undertaking a 12-month residency with the Press.

Similarly Joel Sam has been exploring the process of etching within his arts practice at Djumbunji Press. Joel Sam’s family lives in Bamaga and originates from Saibai Island. Born on Thursday Island he currently lives in Cairns and over the last five years he has been developing his technical skills in printmaking. Inspired by his culture and family totems, Joel interprets Torres Strait sea life, such as turtles, dugong, the fish of the reef and the shells and corals of the Coral Sea. Joel is a frequent exhibitor at KickArts, and works regularly at Djumbunji Press developing new work.

The exhibition was included in the 2010 Cairns Indigenous Art Fair program.
Mornington Island Painting Place
12 November to early 2011

Mornington Island Painting Place presented works from artists of the Mornington Island Art Centre featuring Thelma Burke, Karen Chong, Doraíta Escott, Elsie Gabori, Sally Gabori, Amy Loogatha, Dolly Loogatha, Netta Loogatha, Paula Paul, Reggie Robertson, Ethel Thomas, Stephanie Toby, Joseph Watt, Darryl Williams, John Williams, Renee Wilson and Betty Yarrack.

The KickArts Shop began stocking hair hats, love dolls and ceremonial string from the Mornington Island Art Centre in our first year of operation at the Centre of Contemporary Arts, Cairns in 2004. In the second half of 2005, Mornington Island Art Centre Coordinator Brett Evans arrived at the gallery with a roll of canvasses and a glint in his eye: interesting things had been happening on Mornington Island after a series of professional development workshops with Simon Turner of Woolloongabba Art Gallery and Brett was very excited to show KickArts’ staff some of the new work and see if we would like to test the northern art market with them. Included in this first consignment of paintings were three works by a then relatively unknown artist named Sally Gabori.

With inclusion in four major group exhibitions and two feature wall presentations over the ensuing five years, including the hugely successful Painting Up Country exhibition of Mornington Island Art Centre works in Gallery 1 in 2007, the northern market has definitively shown its enthusiasm. The KickArts Shop has maintained constant consignments of Mornington Island and Bentinck Island artists’ work during this time but has frequently struggled to keep enough stock on hand, as one ‘must-have’ artist after the other has emerged from this prolific, diverse and fascinating Art Centre.

In 2010 KickArts has been pleased to exhibit some of this year’s group of emerging talents. Elsie Gabori, Betty Yarrack, Margaret Hills and Ellen Roughsey were all showcased over the Cairns Indigenous Art Fair to great acclaim. Elsie Gabori, Sally’s daughter, presents a bold, Modernist aesthetic with her almost Cubist blocks of colour and has been featured in Mornington Island Painting Place with a stunning salon-style hang. This exhibition also features the welcome return to our walls of John Williams, Darryl Williams, Joseph Watt and Reggie Robertson, with their ordered aesthetics and natural palettes a counterfoil to the brights of the Bentinck Island ladies, as well as the return of Renee Wilson with her delicate, shimmering work Sea grass.

Text: Beverley Mitchell

4.2.3. Gallery 2

Them
Artur Zmijewski
19 Feb to 3 April 2010

Polish artist Artur Zmijewski is renowned for his confronting documentary videos. He observes people, often in scenarios he has himself set up. ‘Them’, a single channel video work, reads like a parody on an art school crit-session. It documents a series of art workshops Zmijewski held with members of four Polish extremist groups. First he met with them separately, and had them paint their insignia, the symbols of their beliefs. Then he brought them together to correct one another’s paintings. Conflict erupted as the Catholics and neo-nationalists united against the left-wingers and Jewish youths. They started painting over, cutting and burning the others’ symbols, clashing over the body politics of the Polish nation. Despite their radical differences, those on the far right and those on the far left behaved similarly, speaking on behalf of the social whole while ignoring the other. Zmijewski’s videos are at once uncannily like and unlike reality television. They catch us at our most naked and vulnerable. Sometimes hysterical, sometimes painful to watch, they are a profound exploration of our situation and the double binds it entails. This work was presented in collaboration with Gallerie Peter Kilchmann, Zurich, and the IMA, Brisbane.
Leith Maguire, the first recipient of a Hatch Exhibition in 2010, presented a new series of contemporary works on paper celebrating still life objects and day-to-day domestic ritual. Her practice is driven by an interest in the actual process of creating form through line. It is this process of creation rather than any desire for perceived outcome that sees her take pleasure in the simple act of pushing ink across textured paper. These new works marked a shift in her choice of subject matter with fictional realities giving way to an exploration and celebration of life, death, and domesticity in stark and uncluttered works.

Hatch, the KickArts Regional Exhibition Series offers community groups and individuals an opportunity to apply to exhibit in the KickArts Exhibition Program that is designed to support the development of their professional practice. Hatch is made possible by the generous support of Arts Queensland Industry Initiatives.

Yakumo Honjin
aphids
29 June to 10 July 2010
Fri 2nd July & Sat 3rd July – performances. Tues 29th June – Sat 10th July – exhibition.

Yakumo Honjin is a music and video installation for video, miniature percussion, violin and harp, and is inspired by a 280-year-old samurai hotel located on Lake Shinji. The work evolved from a creative development residency, which took place in the samurai hotel in 2007, and performances and projection-based installation presented at Karakoro Art Studio, and in Matsue Castle’s drum turret. Yakumo Honjin explored the concept of ‘oku’ – or hidden – a theory which informs traditional architecture, garden design and music.

aphids are: David Young – composer, Rosemary Joy – instrument artist, Peter Humble – video artist, Yasutaka Hemmi (Japan) – violin, Takayo Matsumura (Japan) – harp, Eugene Ughetti & Matthias Schack-Arnott – percussion, Adam Stewart – woodwork, Thea Baumann – executive producer. They are a small, artist-led cultural organisation creating collaborations across artforms and borders. Based in Melbourne, Aphids undertakes cross-artform projects usually involving contemporary music, international cross-cultural exchanges and collaborations. Yakumo Honjin was presented by KickArts as a part of the 2010 On Edge Media and Performance Festival.

RMB City
Cao Fei
13 July to 7 August 2010

KickArts presented two recent video works from contemporary Chinese video artist Cao Fei. Cao Fei’s work responds to China’s rapid urbanisation, its giddy pace of social change and economic development. Since 2007 Cao Fei has been working online in Second Life under the guise of her avatar China Tracy. As an on-line platform, Second Life provides a parallel reality, which simulates features of the real world; the fourteen million registered users can purchase real estate, set up businesses, and engage in all manner of virtual interactions. She has built ‘RMB City’ on the Second Life Creative Commons island of Kula. Candy-striped smoke stacks suggest continuous industrial production; missiles make unremitting pre-emptive strikes; ships move goods swiftly in and out of port; a giant shopping cart, filled with skyscrapers and religious monuments floats in the harbour; and Tiananmen Square has been converted into a swimming pool.
Named after Chinese money, ‘RMB City’ is a perverse view of Beijing – a collusion of communism, socialism and capitalism. Like Beijing itself, it is constantly under construction. In her second work, the documentary ‘I.Mirror’, Cao Fei provides an introduction to the beauty and excess of Second Life, as well as depicting a romance between Tracy and an unknown avatar.

*RMB City* was presented in collaboration with Vitamin Creative Space, China, and the IMA, Brisbane, in conjunction with the 2010 On Edge Media and Performance Festival.

**Johns’ Stories**

John Murray

10 August to 6 November 2010

John Murray is an artist working from the Girringun Art Centre with mild sight and intellectual disability. He began painting in 2008 and has become very keen to express his life experiences through his naive and vibrant artwork. John’s work brings to life the pleasure of fishing, camping and living with the environment, as well as his great enthusiasm for the Bathurst V8 Super Car. Through a series of one-on-one story telling sessions with Elders of the Girramay and Jirrbal peoples in his local community John developed a series of artwork for his 2010 *Hatch Series* exhibition at KickArts. The stories, handed down from the ‘Wiggy’ (old people), are steeped in Aboriginal culture and mythology, strongly connected to the Girramay and Jirrbal country. John lives at Murray Upper near Cardwell where he has worked with the Elders to develop a stronger understanding of traditional stories and to translate these stories in a visual mode. Together they have visited some of the local significant sites around which the stories are wound to further increase his visual story telling expression.

*Hatch*, the *KickArts Regional Exhibition Series* offers community groups and individuals an opportunity to apply to exhibit in the *KickArts Exhibition Program* that is designed to support the development of their professional practice. *Hatch* is made possible by the generous support of Arts Queensland Industry Initiatives.

The exhibition was included in the 2010 Cairns Indigenous Art Fair program.

**Altered Species**

Daniel Wallwork

12 November to 2011

Daniel Wallwork is a Cairns-based artist whose practice extends on his trade skills as a professional spray-painter. His works playfully explore Australia’s iconic automotive and road cultures, their suburban roots and relative sub-cultures. Using high gloss automotive 2 pack paint, custom techniques and various industrial surfaces, Wallwork embraces the aesthetics and stereotypes of many automotive subcultures. Tapping into the visual language of the suburban ‘rev-head’, Wallwork brings another level to ‘auto-appreciation’ with his own minimal and colourful ‘auto-aesthetic’. While the materials and surfaces of car manufacture are used to fabricate his works, the ideas and the creative processes are often organic. Daniel allows the materials to influence shape and form. Seeing bumper bars stacked on top of each other at a smash repairer’s brought to mind rainbow fish scales. In 2010 he continued this theme with his new exhibition *Altered Species*.

### 4.2.4. Additional Program Events in 2010

**JUMP – Youth Arts Queensland information session** – 6 February. KickArts Foyer

An information session held at KickArts to discuss the application process for JUMP, the new national mentoring program for young and emerging artists.
APT6 Lecture Series featuring Isabel and Alfredo Aquilizan – 25 March. Gallery 1
In collaboration with Flying Arts, GOMA and QAG in line with the APT6, Alfredo and Isabel Aquilizan presented a forum discussing their practice and recent works ‘In Flight’ and ‘Project-Belonging’.

notawillingparticipant - Vernon Ah Kee Documentary – 22 to 27 March and again 20 to 22 August to co-incide with the Cairns Indigenous Art Fair, KickArts Foyer
Brisbane-based Indigenous artist Vernon Ah Kee was selected as one of four Australian artists to exhibit at the Venice Biennale in June 2009 as a part of the show titled “Once Removed”. The filmmakers (Silverscreen Pictures) were there with Vernon as he prepared for this event and for his journey to Venice. The documentary was screened continuously over two periods of time in the KickArts Foyer.

Mercedes Benz Fashion Festival Forum – 28 April. Gallery 2
In preparation for 2010 Fashion Week MBFF held a series of information and portfolio sessions for regional participants.

COVE - An interactive installation from Bonemap – 29 April to 1 May. JUTE Theatre
Russell Milledge and Rebecca Youdell of Bonemap collaborated with sound artist Steven Campbell, computer programmer Jason Holdsworth and other creative artists to construct an innovative new work dealing with the nature of space, the cultural significance and the ephemeral quality of light and performance – all presented around the theme of the ‘cove’ as sanctuary and safe haven. This interactive media arts experience transformed the interior of the theatre into an immersive space and audience members were be placed at the centre of an imaginary geography. The work integrates large forms including sculptural elements and projection surfaces. Through the reinterpretation and creative visualisation of ancient landmasses and atmospheric effects, the work represented the sanctuary of a ‘cove’.

Youth Arts Queensland (YAQ) Navigation is an arts business training course, held at KickArts and open to applicants from the region aged between 18 and 30 years old. The program offered $1600 worth of accredited training free to participants.

John Pule Artist Talk, On earth to speak the truth – 3 May 2pm. JUTE Theatre
An artist talk with acclaimed novelist, poet and printmaker John Pule as a part of his international residency with Djumbunji Press.

John Pule Navigation, an evening of public poetry – 3 May 7pm. JUTE Theatre
A poetry evening with acclaimed novelist and poet John Pule in the JUTE Theatre where he performed with invited guests.

The Road Less Travelled – Uncommon Destinations Arts Discussion Panel - June 5 11am, Gallery 1
Leith Maguire, John Eaton, Carly Scoufos and Margaret Genever via video discussed contemporary drawing and their practice.

Gallery Visit – UMI Arts Exhibition Ready participants – June. Gallery 1
Participants in the Exhibition Ready Program from UMI Arts visited the gallery twice during the installation process of Some Assembly Required to gain an overview of a professional installation process.

MOVE Workshop – 22 July 9 to 11am. Gallery 2
Educational workshops based around the Kaldor Move Video Art In Schools Program with the Queensland Art Gallery. The boxed set of works remain at KickArts after the event in the library and may be borrowed by educational institutions to work with.
Herb and Dorothy film screening – 28 August. JUTE Theatre

*Herb and Dorothy* tells the extraordinary story of Herbert Vogel, a postal clerk, and Dorothy Vogel, a librarian, who managed to build one of the most important contemporary art collections in history with very modest means. In the early 1960s, when very little attention was paid to Minimalist and Conceptual Art, Herb and Dorothy Vogel quietly began purchasing the works of unknown artists. After thirty years of meticulous collecting and buying, the Vogel’s managed to accumulate over 2,000 pieces, filling every corner of their apartment. First time filmmaker Megumi Sasaki directs the film. The film was screened in line with *Some assembly required*, an exhibition focused on the KickArts Collection.

Room40 Tenth Anniversary tour – 8 October. KickArts Foyer/Deck/Gallery 1

Grouper, Eugene Carchesio and File Error.

In collaboration with Room40, in line with their tenth anniversary celebrations, KickArts presented a selection of artists focusing on contemporary electronics, electro acoustics, improvisation, modern classical and avant pop.

Tujiko Noriko Trio – 10 December. KickArts Foyer/Deck

Tujiko Noriko is a Japanese avant-pop, experimental musician, sometimes compared to Björk. Much of her music consists of repetitive layers of samples and electronic beats and melodies being gradually added on top of each other, with her singing on top of that. She sings in Japanese and English. She is currently living in Paris and is also working on experimental short movies. In collaboration with Room40 KickArts presented Tujiko in her new trio with John Chantler and Lawrence English.

Cairns Creative Crawl – 10 December. KickArts/CoCA

Strolling around the city’s art and lifestyle centres, galleries, restaurants and artful addresses visitors took a closer look at the City’s cultural identity and its living creative industries. KickArts participated as a stop in the first Cairns Creative Crawl, presenting the Tujiko Noriko Trio, Mornington Island Painting Place, Altered Species and keeping the KickArts Shop and CoCA Bar open for patrons.

4.2.5. Touring

Urapun Kai Buai
Billy Missi

This exhibition and companion catalogue features the works created by Billy Missi for his solo exhibition *Urapun Kai Buai* that began its tour in 2008. The exhibition is important to Missi as a means of providing the audience with an insight into the Zenadh-Kes (Torres Strait) people through his visual interpretations of traditional culture. For Missi, cultural stories embody traditional information still used in contemporary contexts today and offer a glimpse into the lives of his people.

The stories talk of how the skies and horizons are navigational guides across sea and land, how seasonal changes provide knowledge for hunting and gathering native foods, and how family protocols support kinship and ceremonies. Missi is proud of his culture and this pride is summed up by the exhibition title, *Urapun Kai Buai*, which translates as ‘one big kin’. The artwork that lends the exhibition its title was his starting point and *Urapun Kai Buai* is a masterpiece of lino carving. The lines or vines represent the lineages of families, the coming together of families through marriage. These lines are then shown branching out, representing how families grow and expand, moving through the vast area of the Torres Strait Islands. As one whole family of peoples, the Zenadh-Kes share their unique stories.

This exhibition was a great achievement for Missi as he now moves toward establishing himself as a full-time, professional artist. In 2010 the exhibition toured to Artspace Wodonga, Ipswich Regional Gallery, Pymble Ladies’ College and Toowoomba Regional Gallery. The exhibition will continue to tour to the close of 2011.
4.3. Industry Development

4.3.1. KickArts Shop Report

The KickArts Shop is the first contact point for all daytime visitors to the Centre of Contemporary Arts and animates the Foyer space, providing a welcoming, creative environment and a destination retail experience for locals and visitors alike. The Shop is also a self-supporting business unit of KickArts and operates as a commercial entity. Any profits generated by the Shop are reinvested back into creative programs and improving the services provided by the Shop. We aim for approximately 75% regional content in the Shop, with the balance made up of unique, high-quality items of contemporary art, craft and design with an aesthetic and conceptual link to our programming.

The KickArts Shop celebrated a changing of the guard in early 2010 as long-time Shop Manager Beverley Mitchell was promoted ‘upstairs’ to the newly created position of General Manager. This saw the recruitment of new Shop Supervisor Caitlin Donigi from a record pool of applicants for the position. Caitlin has brought her extensive retail and life experiences to the role having lived in locations as disparate as Papua New Guinea, Germany, Brisbane, New York, Melbourne and Erub (Darnley Island) in the Torres Strait, experience which sets her in good stead with our diverse client base. Her love of contemporary art, craft and design was immediately apparent and she has continued to forge strong relationships with suppliers and customers, as well as seeking out many new artists and products for the Shop. Caitlin curated her first Shop Merchandising exhibition with the 2010 Cracker! Christmas exhibition.

KickArts Shop sales continued to hold steady in 2010 despite the widely reported downturn in visitor numbers to the region. The KickArts Shop Online is a useful buffer for this trend as we continue to be able to service our customers and collectors worldwide via this user-friendly portal. In late 2010, however, after the upgrade of the main KickArts website, it became apparent that the Online Shop software also needed to be upgraded as the security features of the application were becoming obsolete and many of the other features of the site could be improved upon to increase efficiency. In consultation with our website designer, the KickArts Shop Online undergoes a major revamp over summer 2010/11 and will be relaunched in early 2011.

The second Cairns Indigenous Art Fair (CIAF), held in August, was again a boon to our retail sales, with our onsite stall recording sales approximately three times higher than the previous year and Shop and exhibition sales again performing very strongly. The benefits of this major event on the Cairns arts calendar continue to be felt long afterwards as institutional sales, wholesale orders and repeat customer purchases are secured in the ensuing months.

The KickArts Shop is also full to capacity again, despite expanded shop fit out in recent years. The prolific output from Djumbunji Press, the expansion of our Blak Flair range of products and the wealth of creative talent in the far north Queensland region have all packed the Shop to the brim and we will work with the new CoCA building management to investigate the possibilities of extending the Shop footprint out to the front of the building and implementing a dedicated, archival-standard print salon in the retail space.
4.3.2. Blak Flair

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

At the end of the funding period at the close of 2010 we have achieved 49 products available for retail sale and wholesale distribution. With licensing runs of 1000 units each this equates, obviously, to 49,000 units developed. Licensing agreements with artists were developed in line with the Arts Law Centre of Australia and over the course of the project we secured thirty contracts with twenty-seven artists or art centres, with art centre contracts representing up to eight artists at once. We have also sought to achieve a balance of emerging, mid-career and established artists in the product range. The products are receiving a great reception from our customers – both retail and wholesale – and our staff and the artists involved are very happy with the results. Income from the ‘seed stock’ built up through the project’s funding period will now be reinvested to fund future product development, production costs and artists’ fees, ensuring sustainability of the project long beyond the funding period. All products retail for less than AUD$18 making them affordable gifts and keepsakes for our retail customers and a good price point for our wholesale clients too. All items are also light in weight, making them very attractive options for our contemporary-art travellers market.

The products produced are offered wholesale to other cultural institutions and galleries across Australia. To date, in addition to our own retail outlet, we have secured ten outlets for distribution of the products, from Gab Titui in the Torres Strait through to Tandanya in Adelaide, with representation in Brisbane, Sydney and Melbourne, as well as the Mornington Island Art Centre stocking their artists’ merchandise in their newly refurbished gallery adjacent to the artists’ studios on the island. Sales increased rapidly in the second half of 2010 as the product range expanded and in response to a direct marketing campaign to gallery stores across Australia. We have also developed a logo, branding, swing tags and other packaging for the products to ensure cohesion of the range when displayed. Artists’ biographies and original artwork details accompany each product and another point of interest that we have developed for the range is the use of 100% recycled paper stock whenever possible and the use of soy-based inks in the printing process. The Brisbane-based Biome chain of eco-aware stores has selected the range specifically based upon this feature. We have also had all products printed locally in the far north Queensland region and our tea towels are now also manufactured in Australia from 50% cotton 50% linen fabric.

The strengths of promoting Far North Queensland Indigenous artists’ unique work, the use of environmentally friendly processes and products where possible and the Australian-made manufacturing policy place the range in an excellent position in the contemporary gift marketplace. Far North Queensland Indigenous artists’ work can be promoted to, distributed to and purchased by a market that otherwise would not encounter it or could not afford it and the financial returns to artists have already been considerable, successfully fulfilling the original goal of assisting artists to develop a sustainable arts practice. KickArts gratefully acknowledges the support of the Christensen Fund to make this project a reality.
4.3.3. KickArts Artist In Residencies

The KickArts Studio offers artists an open, air-conditioned studio, flooded with natural light that is accessible 24 hours a day, seven days per week. Over 2010 the space was utilised by artists to complete projects for exhibitions, develop new work, hold classes and meetings as well as be used by touring organisations.

This space allows for experimentation and development so that artists can produce extensive bodies of work required for solo exhibitions. Having a ‘live’ space like this allows KickArts to make a valuable contribution towards artists’ professional development and also creates interest for visitors to the centre. Participants using the studio in 2010 included:

- Rosie Miller used the studio in the preparation of a new large scale work for the Paper show late in 2009 and early 2010.
- Napoleon Oui working with Lenore Howard. Napoleon undertook a week of professional development with established painter Lenore Howard. The works produced were shown at Cairns Regional Gallery in 2010.
- Leith Maguire used the studio to prepare her work for *string feather bone*, the first Hatch exhibition for 2010.
- Youth Arts Queensland held the Navigation workshops here over six days. With almost 100 participants it was a great success and it is hoped this will continue in 2011.
- JUTE’s Costume Workshop. The studio was used in the preparation of costumes and sets for the JUTE Theatre production *Dancing Back Home*.
- Kristin Tennyson, in a long-term artist residency, utilised the space in the production of new work for a 2010 loft space exhibition at Cairns Regional Gallery and continues to work in the studio on the development and planning of new work for her 2011 major solo exhibition *God, Queen and Country* at KickArts.
- Mackay-based artist Luke Mallie also completed a short-term residency at KickArts over six days preparing digital imagery for his 2010 exhibition at Canopy Artspace.

4.3.4. Venue Hire

KickArts hires the galleries and artist studio space to corporate and community organisations. Though this can be limited by programming content of exhibitions and the studio, the galleries provide organisations that host special events with a contemporary experience with constantly changing exhibitions and no requirement for theming with traditional commercial knick-knackery. It is a great opportunity for us to have new patrons to the galleries and Centre generally.

4.3.5. School Tours

Primary and secondary school groups have continued to experience our exhibition programs and where possible we have provided education kits and artists’ floor talks. More than 1000 students attended from Primary and Secondary schools in the region. An educational workshop based around the Kaldor Move Video Art In Schools Program with the Queensland Art Gallery was very well attended with the boxed set of works remaining at KickArts to be borrowed by educational institutions to continue to work with. It is anticipated that additional funding will be sourced in 2011 to extend the KickArts Public Program opportunities opening the Centre up to a new diverse range of students and visitors.
4.3.6. Djumbunji Press KickArts Fine Art Printmaking

KickArts has had the establishment of a fine art printmaking studio in its business plan since 2003 and we are proud to have built relationships with both Arts Queensland and James Cook University to achieve this goal and launched Djumbunji Press in March 2009. Djumbunji Press operates as a division within the overall KickArts corporate structure. Given the nature of and funding sources coming to Djumbunji Press it has its own Business Plan so it can be established as a business unit of KickArts.

KickArts worked with Arts Queensland, Fisher Buttrrose Architects and Max Brant Builders collaboratively in the redevelopment of the existing building provided by James Cook University. In January 2009 staff moved in and completed the fit-out with specialised equipment for fine art printmaking. The Studio was formally opened in March with Aboriginal and Torres Strait Islander dancers performing for the public, who joined in with the celebrations. Traditional Owner Seith Fourmile of the Gimuy Walubara Clan of the Yidinji people provided a heartfelt welcome to country.

Modern facilities include spacious professional and educational studios filled with printmaking equipment sourced from Australia and New Zealand. These include a large studio-based etching press, a lithography press and stones, lino printing equipment and a smaller etching press capable of being transported into the field for remote area workshops.

The establishment of the Studio has continued to allow KickArts to play a significant role in Far North Queensland as a recognised industry leader with a proven track record of state-wide achievement. Our exposure and recognition is starting to move nationally and internationally and Djumbunji Press supports this recognition with a number of published works purchased by institutions nationally and we receive enquiries from and make sales to international visitors and online customers.

Djumbunji Press further enhances KickArts’ profile and capabilities whilst bringing new opportunities for artists to research and develop ideas, develop new work, print editions and interact with other artists. Djumbunji Press provides retail opportunities for these prints in the KickArts Shop, through touring exhibitions, sales to collecting institutions and online. Workshops offered for professional and emerging artists also enhance and activate the Studio’s programs. A significant Artist In Residence Program has been established allowing artists time to develop new work that Djumbunji Press editions and distributes, providing financial sustainability through the sale of new editions. These artists also provide workshops for emerging and experienced printmakers in Cairns and in remote communities across Far North Queensland. This encourages and invigorates dialogue and debate, which is desperately needed for remote artists, and supports the sharing of culturally important issues.

Djumbunji Press is the primary wholesale outlet for distributing editions to retail outlets nationally and internationally, thereby providing retail support to artists and art centres. The KickArts Shop and online shop are the secondary retail outlets and primary showcases for these editions. The KickArts Shop currently presents more than 200 artists per annum with rotating displays and exhibits. Fine art prints are also exhibited in major KickArts curated exhibitions, which are designed to tour. The establishment of Djumbunji Press has significantly increased the number of artists we showcase and offers greater opportunities to support sustainable arts practice through the sale of the artists’ work.

In establishing this new Studio, a new brand and name were developed in consultation with the local traditional owners the Yidinji people of Cairns, Arts Queensland, James Cook University, Indigenous artists and KickArts staff. This consultative process resulted in the Studio being named Djumbunji, meaning ‘belongs to the scorpion place’, as it lies at the base of what is now known as Mount Whitfield or Bunda Djumbunji (Scorpion Mountain). The word Press was included to distinguish the artform; KickArts was included to link it to the company that will run the project and that already has a strong identity associated with high quality, professional contemporary practice; and Fine Art Printmaking was included so it is clear what the Studio does. The brand has been well received and has given the Studio a strong identity as an important place for Indigenous artists and one that recognises the Traditional Owners of Cairns.
Marketing adds the promotional sparkle that makes KickArts shine. Through strategic marketing it is possible to heighten levels of satisfaction of current customers, and also reach new audiences. Marketing needs to be measurable, innovative and sustainable. Sustainable marketing policy and practice should be driven by a company’s overall policy and strategic planning. In 2010 KickArts began to assess its marketing and promotional practice and hopes to consolidate this in 2011. In a continuing tough financial climate it would seem that ‘value’ is the new black. Strong branding can often work as a surrogate for value these days and it is its differentiation that gives a brand value. In 2010, after much discussion, it was decided that KickArts would rebrand in a push to move forward into a new era for the organisation, with a fresh face. The rebranding process included focus and discussion groups internally and externally and, working with talented design firm Designfront, a new contemporary logo was born, opening the door to new possibility while at the same time ensuring the continued integrity of KickArts. The new KickArts Contemporary Arts brand identity consists of a flexible arrangement of type that creates a truly fresh and dynamic brand identity. It incorporates a logotype that literally moves and flexes with the content. The words ‘Kick’ and ‘Arts’ book end an infinite range of possibilities. Designfront also designed the Djumbunji Press logo in 2009. It was important to maintain a synergy between the two brands, identifying each as individuals carrying their own attributes whilst still being connected.

The success and integrity of a brand is reliant on its consistent application so, in line with this new ‘look’, a rebuild of the existing website was undertaken. The new site whilst looking good, loads quickly, is easy to navigate and is, most importantly, easy to find. The new site adheres to the fresh brand identity standards and is designed to enhance the relationship KickArts has with its clients and stakeholders. The site is communicative, focused on ‘getting connected’, and is designed to evoke new experiences on every visit. The already successful Online Shop has also been restructured with increased security and e-commerce applications allowing for ease of transactions. Djumbunji Press now also has a dedicated web presence within the site allowing for more effective communication of information about the Press as well as workshops and a myriad of other applications. The design and redevelopment of the site has been very well received with the number of recipients for the also newly revamped KickArts and KickArts Shop newsletters increasing. The new HTML format of these newsletters also allows for online diagnostic reporting giving much needed feedback and critical data for future strategic planning.

With the ever-increasing popularity of social media sites, KickArts has actively sought to embed social media marketing tools into its overall marketing structure with the addition of a KickArts facebook and YouTube presence. Both tools also provide diagnostic results and have been actively taken up by our increasing audiences. In addition to our own sites KickArts is a ‘friend’ or member of many other online resources allowing a substantial online presence.

We continued to build on traditional relationships with the media in 2010 with a broad cross-section of coverage for the KickArts Program, KickArts Shop, Djumbunji Press and Blak Flair merchandising projects. Thanks to the continued support of the Cairns Post we had regular editorial in the daily newspaper and a larger presence in advertising. We have also maintained our profile in substantial national art publications as well as again subscribing to place a five metre wide by one metre high advertisement on the side of a bus that promotes the KickArts Galleries and Shop and Djumbunji Press. ABC Radio and Bumma Bippera Radio always welcome KickArts to promote exhibitions, artists and events live on their programs.

KickArts again accepted the invitation for inclusion in the 2010 McCulloch’s Australian Art Diary and is also represented in the 2010 Queensland Indigenous Art Diary. The diaries are sold nationally and are a favourite for art lovers. We will continue to develop this relationship in 2011.

As KickArts moves swiftly towards its twentieth year it is hoped that with continued strong marketing and strategic planning we will continue our crucial, generative role in the development of new work and professional opportunities for Far North Queensland artists while at the same time developing our interconnectedness with national and international arts communities and audiences.
## Annual Program Summary

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## Audience Attendance Summary

### Paid attendances
- **Regional**: Self-entrepreneured, 0
- **Interstate**: Self-entrepreneured, 0
- **National**: Self-entrepreneured, 0

### Total paid attendances: 0

### Unpaid attendances
- **Metropolitan**: 1389
- **Regional state**: 7688
- **Interstate**: 2963
- **International**: 3400

### Total unpaid attendances: 14,400

### Participants
- **Metropolitan**: 20
- **Regional state**: 513
- **Interstate**: 12
- **International**: 22

### Total participants: 567

### Subscribers
- **KickArts Insiders**: Metropolitan, 2; Regional state, 216; Interstate, 36; International, 2
- **Corporate**: 0
- **Non financial**: 716

### Total members: 972
Major Funding Partners
Arts Queensland s2m funding program, Backing Indigenous Arts and Industry Initiative Programs; the Christensen Fund and Australia Council for the Arts – Visual Arts and Crafts Strategy.

Funding Partners
Gambling Community Benefit Fund.

Donors
Robina Cosser, Lisa Penrose, Brian Tucker, Fisher Buttrose Architects.

Industry Project Partners
artisan, Arts Nexus, Artspace Wodonga, Bonemap, Cairns Regional Council, Cairns Indigenous Art Fair, Cairns Regional Gallery, Cairns Civic Theatre, Creative Industries Precinct, Darwin Aboriginal Art Fair, Ergon, Festival Cairns, FireWorks Gallery, Girringun Art Centre, ICC, International Art Services, James Cook University Creative Industries, JUTE, IMA, Ipswich Regional Gallery, Lockhart River Art Gang, Madman Films, Mornington Island Art Centre, Museums and Gallery Services Queensland, NPARC, On Edge Contemporary Media and Performance Festival, Pymble Ladies’ College, Queensland Art Gallery/Gallery of Modern Art, Queensland Centre for Contemporary Photography, Queensland University of Technology, Room40, Segue Art, Silverscreen Pictures, Tanks Art Centre, Telstra Awards, Toowoomba Regional Gallery, Torres Strait Regional Authority, Tropical North Queensland Institute of TAFE, Umbrella Studio, Weipa Arts Hub and Yarrabah Art Centre.

Major Sponsors
Black and More, Boom Sherrin, Ergon Energy, James Cook University, JNP Pawsey & Prowse, Lotsa Printing, QantasLink.

Sponsors

Volunteers
Edward Koumans, Jim Traynor, KickArts Board of Directors, Kylie Burke and KickArts friends and family.
8.1. Organisational Chart

KickArts
Board of Directors
Strategic and Financial Responsibility

KickArts Director
Company Management & Strategic Direction

General Manager
Associate Director
Financial Management

Curator
Marketing

Shop Supervisor
Administrator

Program Officer
Volunteers

Senior Printmaker
Artist In Residence

Studio Coordinator
Printmaker

Trainee/Apprentice
Piece Printer
8.2. Role of the Board and Governance

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

8.3. KickArts Board of Directors

Gayleen Toll – Chair – Recruitment Company Proprietor

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

Robert Willmett – Director, Indigenous Coordination Centre Cairns

Robert possesses extensive private and public sector experience. His business experience has involved a decade of newspaper production work with many of the region’s newspapers. He has also worked to coordinate export development and investment attraction initiatives to the region’s businesses. During his time at the Cairns Port Authority, Robert worked closely with other businesses to attract more of the lucrative Super Yacht visits to the region. As a Director at the Indigenous Coordination Centre, Cairns, Robert works in a complex policy environment coordinating services to a diverse range of clients. He also works closely with varied social service providers throughout the region. Robert’s previous community involvement has included membership of the TNQ Institute of TAFE Advisory Council, the Business Liaison Association and the Cairns Sunrise Rotary Club. Robert has a real interest in ensuring the region’s artists contribute profitably to the social and economic development of this region.

Robyn Baker – Artist/Art Collector

Robyn began painting seriously about fifteen years ago after waiting for her four boys to mature. During those years Robyn ran her own business and produced a successful fashion label. She has been a serious collector of Australian art and her specialty is now Aboriginal paintings and sculpture. Robyn has exhibited in numerous solo and group exhibitions in Cairns, Queensland and interstate.
Jeneve Frizzo – Solicitor
Jeneve holds a position as associate solicitor at Farrelly's Lawyers in Cairns and is admitted as a legal practitioner of the Supreme Court of Queensland and the High Court of Australia. Prior to commencing legal studies Jeneve acquired varied experience in a range of public and private sectors in North Queensland. She has an extensive history of public service having served in a range of committee positions in community organisations throughout the Cairns region. Jeneve has maintained an interest in the arts generally and has a particular interest in the contemporary art of North Queensland.

Robin Maxwell – Indigenous Coordination Centre
As the former Manager of Gab Titui Cultural Centre and Torres Strait Tourism, Robin has an intimate knowledge, understanding of and enthusiasm for the Torres Strait. She also has a strong background in business, running a successful restaurant for 13 years, operating a general store, establishing a car hire and boat charter operation along with managing and opening a chain of men’s wear stores in Melbourne. Robin’s first role in the Torres Strait was as Economic Development Manager with the Torres Strait Regional Authority. In this role she developed projects empowering communities to develop business opportunities and worked with the committed team to establish the Gab Titui Cultural Centre on Thursday Island in the Torres Strait. Robin was also successful in her role as Deputy Mayor of Cook Shire Council to secure major funding to refurbish the James Cook Historical Museum and to establish what is now known as Nature’s Powerhouse situated in the Cooktown Botanical Gardens. Robin has helped KickArts develop relationships with artists and organisations across the Torres Strait.

Billy Missi – Artist, Torres Strait
Billy is a leading artist from Moa Island in the Torres Strait and also serves on boards and committees dealing with Indigenous issues. He has been practicing as an artist for ten years and has won several awards including a Fremantle Art Award in 2006. His work is held in collections across Australia and internationally and is inspired by his cultural heritage and traditions and expresses a deep concern for the Torres Strait environment. Billy had a major solo exhibition in 2008, which is currently touring nationally. In 2010 Billy took a short leave of absence from the board and has since resigned his position.

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

Kristin Tennyson – Artist
Born in Toronto, Ontario, artist Kristin Tennyson’s art practice has spanned two continents. After obtaining her BVA in Canada, she migrated and became a citizen of Australia where she has lived and worked in Cairns and Cape Tribulation in Far North Queensland. Kristin has participated in many group shows throughout Australia and Canada. She has had solo exhibitions and her exhibition, boxed bagged and tagged, held at KickArts in 2006 was a paramount success in establishing her as a major notable emerging artist. A selection of her textile wearable art works and paintings have been represented by several galleries in Australia and Canada such as the KickArts Shop, artisan in Brisbane and the Young Bloods market for the Powerhouse Museum in Sydney. Kristin’s practice evolves through textile work, painting and assemblage. Her distinctive style is evident in her individually designed bags and paintings. Currently, Kristin is studying for her Masters degree in fine art studio practice.

David Goodman – Chartered Accountant
David was raised in Cairns attending Edge Hill Primary School and Trinity Bay State High School before leaving for boarding school at Church of England Grammar School in Brisbane. David undertook Tertiary Education at Queensland Institute of Technology (now
Queensland University of Technology — Gardens Point Campus) obtaining a Bachelor in Business — Accountancy. His entry into the professional workforce was with Ernst & Young Chartered Accountants in Brisbane, one of the largest firms in the world. David's area was audit and included local, national and international clients. At this firm he completed his qualifications as a Chartered Accountant. David left this firm to join what was Hall Chadwick in Cairns as their Audit Manager. Here he obtained his qualification as a Local Government Auditor and Tax Agent. David's interest in Local Government took him to Mulgrave Shire Council as the Finance Manager and Assistant to the Shire Clerk and whilst at the Council David undertook postgraduate study to become a Town Clerk. Some of his assignments were published as future course material. David left Mulgrave to commence his own accountancy practice at Smithfield in 1988, which is focused on small business and covers all areas including: audit, taxation, accountancy, management and corporate advice. David commenced a financial planning business in conjunction with his practice having obtained the appropriate qualifications. The firm's clients are located throughout Australia and overseas.

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

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

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

When it comes to events, Pip Miller PR has a wealth of experience that extends beyond the normal bounds of public relations. Having managed the North Queensland branch of the Australian Tourism Export Council for 11 years, Pip masterminded many large-scale events including her branch’s signature MEGA FAMIL that continues to occur each year. In 2007 Pip retired from her role as branch manager and was awarded the most significant contribution by an individual award by the national branch for that year.

There is no accounting for hands-on experience. A trained journalist, Pip Miller understands the way in which the media works. Since 1988, Pip has worked as a public relations consultant in Sydney, London and now, Cairns. With a penchant for thinking outside the square, a strong work ethic couples with creativity to ensure Pip Miller PR delivers the best possible service on time, all the time.

Pip is a regular contributor to local monthly lifestyle publication Cairns Eye in the role of fashion stylist, is a member of the KickArts board and a former member of the JUTE board. Ongoing retained clients include Rydges Hotels and Resorts, Vision Hotels and Resorts, Hannaford’s Events, JUTE Theatre, Cairns Festival (since launch in 2002) and Parker Travel Collection.
8.4. KickArts Personnel 2010

KickArts’ employees are a team of creative individuals who collectively bring their skill and talent to develop and present a creative program and to develop and implement strategic creative business opportunities. Specialised printmaking staff members are employed at Djumbunji Press and the Studio is also supported by KickArts’ specialised staff.

Rae O’Connell – KickArts Director

Rae established and managed the House of Rae, an Arts Consulting and Production House for 18 years. Rae has worked as a practising artist focusing on public commissions and textile merchandise, managing public art projects across Tropical North Queensland and implementing the Cairns Base Hospital’s Cultural Strategic plan and Art-in-Care Collection. Since arriving in Cairns 15 years ago Rae has been involved with KickArts as an artist, on the management committee, and as the KickArts Chair. She was responsible in securing $2.7M to develop the new Centre of Contemporary Arts in conjunction with JUTE (Just Us Theatre Ensemble) and in 2008 secured $1.6M to establish Djumbunji Press. Rae has been employed as KickArts Director since 2002 and is responsible for all operations of the organisation. She has worked extensively towards the development of Djumbunji Press to fulfil the current strategic plan and has recently secured significant funding for a creative merchandising program ‘Blak Flair’. She is the Chair of the Tropical North Queensland Institute of TAFE Advisory Council and sits on the boards of artisan and the Queensland Indigenous Marketing and Export Agency. In late 2010 Rae tendered her resignation and completed her role as Director with KickArts in January 2011.

Samantha Creyton – KickArts Associate Director | Curator

Sam has been employed at KickArts since March 2008, originally in the role of Program Officer, which rapidly developed to combine with a Curatorial role. In 2010 she took on the dual role of Associate Director and Curator operating as an ally to the Director working in close consultation in all areas of KickArts management. She is responsible for the coordination and management of a dynamic creative program featuring a broad range of exhibitions with a contemporary focus from concept to realisation including research and development, planning, financial management, installation and interpretation. She creates content for KickArts and Djumbunji press releases and publications, including KickArts’ website design and content. Her responsibilities also include managing the technical requirements of KickArts including supervising the Trainee Program Officer, the coordination and installation of exhibitions and production support throughout KickArts programs. As Curator she also maintain and builds the KickArts archive, including all documentation of all events along with networking and represents KickArts at relevant industry meetings, events, conferences and functions. She has a Bachelor of Arts in Illustration from the Queensland College of Art and a Postgraduate Degree in Arts and Cultural Management from the University of South Australia. Sam currently sits on the advisory committee for Youth Arts Queensland in the Starburst Program and is a practicing visual artist consistently exhibiting work since 1991 in solo and group shows nationally.

Beverley Mitchell – KickArts General Manager

Beverley was employed as KickArts Shop Supervisor in June 2005, was promoted to Shop Manager in October 2007, and in April 2010 commenced as KickArts General Manager. She has a Bachelor of Arts specialising in Aboriginal Linguistics from the University of Adelaide, with other studies in the areas of Art History and Theory, Interior Design and Small Business Management. She also has extensive work experience in retail and hospitality management, having owned and operated her own café in her hometown of Adelaide. As General Manager Beverley is responsible for; grant applications and acquittals; management of the Blak Flair Indigenous creative merchandising project; wholesaling of Blak Flair products, Djumbunji Press prints and KickArts publications; Institutional sales of artworks; managing KickArts Shop staff and the KickArts Shop Online; collaborating with the Director and Associate Director on development and implementation of policies, procedures and strategic planning; proofreading and editing all text output for KickArts and Djumbunji Press; coordination of touring exhibitions, licensing agreements, image requests, artist payments and artwork loans for Djumbunji Press; operational management of the KickArts CIAF stall; researching, developing and
funding formalised Artist in Residence programs for KickArts and Djumbunji Press; and informing organisational decision making by applying her five years of highly successful sales and networking experience in the KickArts Shop. Beverley also generates written content across all areas of operations, from correspondence to catalogue essays, photographs many items for marketing collateral, and in 2010 she also coordinated the upgrade of the Djumbunji Press database.

Val Nathan – KickArts Finance Manager
Val is a Cairns local of 23 years. She has a degree in accounting and has many years of hands-on experience with local businesses, both large and small. Val joined KickArts in March 2010 to keep the Finance Section operating in accordance with all funding body and ASIC rules and guidelines. Prior to joining KickArts Val worked for a large shipbuilding company in Cairns and was responsible for $200m projects for the Australian Navy. Since then she has started her own business, which helps many businesses with financial help and training.

Claire Heathcock – KickArts Administrator
Claire joined KickArts in April 2010 after moving to Cairns from Brisbane. In Brisbane Claire was employed at the Queensland Art Gallery as a Gallery Services Officer and a Support Officer in the Financial Service Unit. Claire has a Bachelor of Arts Degree with majors in English and Drama and is also completing a Masters in Business Administration through James Cook University. In addition to her experience in the visual arts Claire has worked with Circa, a theatre company that specialises in contemporary circus performances. Claire is excited about the opportunity to work with and support local artists and art in North Queensland through KickArts, as well as extending her arts and business management skills.

Angela Lansdown – KickArts Marketing
Joining KickArts in 2010 after many years as the marketing publications manager at James Cook University, Angela has a BA from the University of Sydney and has worked with universities and learned institutes in Australia, London and Finland. Angela has commissioned and worked with creative professionals including photographers, designers and writers in Cairns for more than 12 years. With a longstanding interest in the visual arts, Angela has chosen to apply her skills to the creative arts sector and is undertaking postgraduate studies in arts management with Deakin University. She aims to strengthen local and national awareness of the work and programs at KickArts and Djumbunji Press.

Caitlin Donigi – KickArts Shop Supervisor
Caitlin joined the KickArts team as Shop Supervisor in early 2010. Papua New Guinean born of Sepik descent and an Australian from Welsh lineage, she has lived in Germany, Brisbane, New York and Melbourne and prior to joining KickArts spent the previous four years living on Erub in the Torres Strait. With a love of story telling, people and place, art and culture, Caitlin brings many years of retail and administration experience to her role and provides a welcoming face to all visitors to the Centre through the KickArts Shop.

Michael McKim – KickArts Program Officer
Michael finished year 12 at St Mary’s Catholic College in 2009 and joined the KickArts team as the new program trainee. Michael’s role of Program Trainee requires him to spend most of his time assisting the Curator, while still learning from and assisting all members of KickArts staff. This role also requires Michael to complete TAFE studies that will constitute his assessment for Certificate III in Arts Administration. In his time at KickArts Michael is set to gain many skills required in the arts industry via database management for Djumbunji Press and the exhibition program, supporting the KickArts Membership Program, learning administrative procedures, and gallery installation and technical support. Michael is developing his administrative skills in the arts industry to help fulfil his passion and future dream of working in artisan furniture design and construction.

Elizabeth Hunter – Djumbunji Press Senior Printmaker
Elizabeth is a former Sydney-based Printmaker who has studied and taught in Australia and overseas. She obtained her BA in Printmaking at City Art Institute, Sydney, her Attestato di Qualifica Professionale, Incisione, in Florence, Italy, and her MA in
Printmaking at Surry University, London. She also holds a Certificate IV in Assessment and Workplace Training. She was the Director of her own Printmaking Studio and Gallery in Chianti, Italy, and an Instructor in Printmaking, Bookbinding and Letterpress across a number of Sydney TAFE campuses from 2001 until her relocation to Cairns to work for Djumbunji Press. She has exhibited in Australia, Italy, England, the Czech Republic, Germany, Japan, India and the USA and lived in Italy for most of the 1990s. Elizabeth commenced with Djumbunji Press in January 2010 as Senior Printmaker and has forged strong personal and professional relationships with many of the artists regularly visiting the Studio.

Carolyn Craig – Djumbunji Press Printmaker
Carolyn began working with Djumbunji Press in 2009 as an editioning printer after relocating from Brisbane. She obtained her Degree in Printmaking and Photography from the Queensland College of Art in Brisbane where she also worked as a technical assistant. Over the past two years her work has been selected for the Fremantle, Silkcot and Churche Awards and the Bangkok Print Triennial and her work has been shown in Sydney, Brisbane, Melbourne, Hong Kong, Great Britain and Bangkok. Carolyn had been teaching printmaking for Impress Printmakers and Flying Arts prior to moving to Cairns.

Brian Robinson – Djumbunji Press Artist In Residence
Brian is a well-known Torres Strait Islander artist and curator based in Cairns. His artistic practice includes sculpture, painting and printmaking. He is an accomplished linocut artist and his art is represented in a range of national and international collections. During his residency, Brian has been developing his printmaking practice by exploring a variety of printmaking mediums to create a new body of work. In his role he acts as a mentor to other artists using the Djumbunji Press studio facilities. In addition, Brian delivers community workshops at the Djumbunji Press studio as well as taking printmaking workshops to remote communities around northern Queensland.

Evelyn Burnett – Djumbunji Press Studio Coordinator
Evelyn is a Torres Strait Islander who grew up in a community called Mabuiag Island. She speaks Creole, a universal language used in the Torres Strait, and understands Kalaw Lagaw Ya, the Western Island language. Evelyn was the Retail Officer at Gab Titui Cultural Centre on Thursday Island for two years before moving back to Cairns. Her role consisted of managing the gift shop, and supervising and delegating duties to the front of house staff. She recently completed a Graduate Certificate in Indigenous Arts Management at the University of Melbourne and was offered the position of Studio Coordinator at Djumbunji Press KickArts Fine Art Printmaking. She also has a Bachelor of Theatre. Evelyn left Djumbunji Press mid-year in preparation for the birth of her first child.

Naurita Briscoe – Djumbunji Press Acting Studio Coordinator
Hailing from the rainforest nation of the Kuku Yalanji (Mossman), Naurita Briscoe established a 10-year professional music/singing career throughout Australia. Some of her achievements include receiving the ‘Maton’s young talent award’ (Port Fairy Folk Festival) and being nominated for ‘Best new and emerging artist’ at The Deadlys (Sydney). Naurita also holds a Certificate I in Music and Certificate II in Business Administration. Naurita was Acting Studio Coordinator whilst Evelyn Burnett was on maternity leave.

Taicee Pearson – Djumbunji Press Work Experience
Taicee is a student in year 11 at Djarragun College, who visited Djumbunji Press in 2010 during the international residency with Nuiean artist John Pule. Taicee is a talented young printmaker and has won awards for her work at Gab Titui Cultural Centre in the last two years. She showed great interest in the Studio when she visited and in conjunction with her school and study schedule Taicee has worked at the Studio every Friday alongside the Senior Printmaker, developing her printmaking skills. In 2011 it is anticipated a formal Apprenticeship will be set in place for Taicee in collaboration with Tropical North Queensland Institute of TAFE.
## BALANCE SHEET AS AT 31 DECEMBER 2010

<table>
<thead>
<tr>
<th></th>
<th>NOTE</th>
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<th>LAST YEAR</th>
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<tbody>
<tr>
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<td><strong>NON-CURRENT ASSETS</strong></td>
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<td>Fixed assets</td>
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<td>Plant and equipment</td>
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<td>KickArts Collection, at valuation</td>
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<td>224,459.00</td>
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<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
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<td>Employee benefits</td>
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<td></td>
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<td>Retained profits</td>
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## INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2010

<table>
<thead>
<tr>
<th>NOTE</th>
<th>THIS YEAR</th>
<th>LAST YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GRANTS EXPENDED</strong></td>
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<td>Arts Queensland Cultural Infrastructure Program Funding</td>
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<td>Arts Queensland Djumbunji Press</td>
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<td>Arts Queensland Industry Initiative</td>
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<td>Arts Queensland Front Of House</td>
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<td>Australia Council Triennial Operational Funding</td>
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<td>Gambling Community Benefit Fund</td>
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<td>Gordon Darling Foundation</td>
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<td>First Start Employment Incentives</td>
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<td>Regional Arts Development Fund</td>
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<td>Queensland Art Gallery Regional Internship</td>
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<td>Australia Council Djumbunji Press</td>
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<td><strong>OTHER INCOME</strong></td>
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<td>Djumbunji Press Income</td>
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<td>Donations Sponsorship and Fundraising</td>
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<td>Interest received</td>
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<td>Gifts to, increase in value of KickArts Collection</td>
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<td>Royalties</td>
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<td><strong>Gross Profit (Loss) from trading</strong></td>
<td>154,240.58</td>
<td>133,249.39</td>
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<tr>
<td><strong>Total Other Income</strong></td>
<td>496,709.41</td>
<td>349,432.33</td>
</tr>
<tr>
<td><strong>Gross Profit (Loss) from trading</strong></td>
<td>1,210,190.94</td>
<td>1,217,969.93</td>
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</tbody>
</table>
## INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2010

<table>
<thead>
<tr>
<th>EXPENDITURE</th>
<th>NOTE</th>
<th>THIS YEAR</th>
<th>LAST YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accountancy fees</td>
<td>-</td>
<td>2,444.75</td>
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<tr>
<td>Advertising and marketing</td>
<td>65,118.66</td>
<td>58,069.97</td>
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<tr>
<td>Artist fees Djumbunji Press</td>
<td>-</td>
<td>49,069.97</td>
<td></td>
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<tr>
<td>Artist and other creative fees KickArts</td>
<td>-</td>
<td>35,538.35</td>
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<tr>
<td>Auditor's remuneration</td>
<td>4,260.00</td>
<td>2,000.25</td>
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<td>Bank charges</td>
<td>4,162.54</td>
<td>1,870.84</td>
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<td>Bookkeeping</td>
<td>53,470.10</td>
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<td>Bar supplies</td>
<td>4,030.51</td>
<td>6,366.59</td>
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<tr>
<td>Cleaning and pest control</td>
<td>7,645.04</td>
<td>6,035.75</td>
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<tr>
<td>Contractor payments</td>
<td>3,501.82</td>
<td>26,126.20</td>
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<tr>
<td>Consultancy fees</td>
<td>32,192.78</td>
<td>50,868.33</td>
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<tr>
<td>Computer expenses</td>
<td>5,196.02</td>
<td>5,948.79</td>
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<tr>
<td>Consumables and materials Djumbunji Press</td>
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<td>25,659.33</td>
<td></td>
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<tr>
<td>Curators, writers etc.</td>
<td>36,318.03</td>
<td>6,613.56</td>
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<td>Depreciation KickArts</td>
<td>18,582.87</td>
<td>19,272.73</td>
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<tr>
<td>Depreciation Djumbunji Press</td>
<td>11,735.00</td>
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<tr>
<td>Direct program expenses</td>
<td>306,923.45</td>
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<td>Documentation</td>
<td>-</td>
<td>2,085.00</td>
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<tr>
<td>Electricity</td>
<td>6,544.53</td>
<td>4,753.28</td>
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<td>Email, internet, website</td>
<td>23,159.13</td>
<td>5,263.53</td>
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<tr>
<td>Exhibition touring costs</td>
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<td>9,354.78</td>
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<tr>
<td>Fees and permits</td>
<td>3,079.18</td>
<td>1,897.40</td>
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<tr>
<td>Freight and cartage</td>
<td>-</td>
<td>3,536.72</td>
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<tr>
<td>Gardening</td>
<td>5,720.00</td>
<td>3,757.27</td>
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<tr>
<td>Hire of equipment and facilities</td>
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<td>2,254.54</td>
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<tr>
<td>Holiday pay, movement in provision</td>
<td>(1,837.07)</td>
<td>(2,699.57)</td>
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<tr>
<td>Insurance</td>
<td>21,548.33</td>
<td>13,707.82</td>
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<tr>
<td>Legal costs</td>
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<tr>
<td>Long service leave, movement in provision</td>
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<td>12,523.00</td>
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<tr>
<td>Magazines, journals, periodicals, library</td>
<td>10.91</td>
<td>217.90</td>
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<tr>
<td>Meetings and catering</td>
<td>2,753.32</td>
<td>2,589.37</td>
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<tr>
<td>Merchant fees</td>
<td>1,049.54</td>
<td>3,079.18</td>
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<tr>
<td>Motor vehicle expense reimbursements</td>
<td>-</td>
<td>274.33</td>
<td></td>
</tr>
</tbody>
</table>
## INCOME AND EXPENDITURE STATEMENT AS AT 31 DECEMBER 2010

<table>
<thead>
<tr>
<th></th>
<th>NOTE</th>
<th>THIS YEAR</th>
<th>LAST YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>EXPENDITURE</strong></td>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Postage and freight</td>
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<td>8,198.93</td>
<td>13,000.82</td>
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<tr>
<td>Printing, stationery, photocopying</td>
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<td>7,432.66</td>
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<td>Publications</td>
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<td>Production costs Djumbunji Press</td>
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<td>Recruitment costs</td>
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<td>8,019.50</td>
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<td>Rent</td>
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<td>1,322.63</td>
<td>-</td>
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<td>Repairs and maintenance</td>
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<td>11,228.54</td>
<td>5,672.24</td>
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<td>Royalties and licensing fees</td>
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<td>-</td>
<td>26,858.55</td>
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<td>Security costs</td>
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<td>1,945.53</td>
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<td>Signwriting</td>
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<td>-</td>
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<td>Sponsorship</td>
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<td>Staff training</td>
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<td>Staff amenities</td>
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<td>Shop supplies</td>
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<td>Subscriptions</td>
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<td>Sundry expenses</td>
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<td>Superannuation contributions</td>
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<td>42,021.32</td>
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<td>Telephone</td>
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<td>Tool replacement and other minor asset purchases</td>
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<td>8,546.04</td>
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<td>Travelling expenses</td>
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<td>Wages</td>
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<td>Workshop expenses</td>
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<td>Wrapping and packing</td>
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<td>20,355.72</td>
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<tr>
<td><strong>Total expenditure</strong></td>
<td></td>
<td>1,229,744.40</td>
<td>1,082,016.63</td>
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<tr>
<td><strong>Profit from ordinary activities before income tax</strong></td>
<td></td>
<td>(19,553.46)</td>
<td>135,953.30</td>
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<tr>
<td><strong>Profit from ordinary activities after income tax</strong></td>
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<td>19,553.46</td>
<td>135,953.30</td>
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<tr>
<td>Retained profits (accumulated losses) at the beginning of the financial year</td>
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<td>402,425.92</td>
<td>266,472.62</td>
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<tr>
<td>Total available for appropriation</td>
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<td>382,872.46</td>
<td>402,425.92</td>
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<tr>
<td>Retained profits (accumulated losses) at the end of the financial year</td>
<td></td>
<td>382,872.46</td>
<td>402,425.92</td>
</tr>
</tbody>
</table>