

STATE OF THE ARTS IN CAIRNS REPORT 2020 (SoARTS)



ACKNOWLEDGEMENTS

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FOREWORD

MESSAGE FROM CAIRNS MAYOR BOB MANNING

The creation, celebration and sharing of arts and culture is important to the Cairns region on many levels – it supports social cohesion, community connection, our economy, and inspires people to visit, revisit and settle in Tropical North Queensland.

Our SoARTS research project investigates the value of culture, the arts and creative enterprise and its influence on the wellbeing and economy of Cairns.

The past 12 months have been challenging, particularly for our creative industries, and as we chart a course to recovery, SoARTS gives us the information and data we need as we look to re-build after the impacts of COVID-19.

While creatives have been severely impacted by this pandemic, the resulting restrictions and lockdowns have also highlighted the value of entertainment, the way arts and culture enhance our lives and their importance to the community.

Prior to the COVID-19 pandemic, the annual economic output of the arts sector was more than \$450 million in the Cairns region; the sector employed more than 3500 people and was supported by hundreds more volunteers.

This SoARTS 2020 report shows that while many creative artists and organisations have told us they are feeling the negative effects of COVID-19, some local organisations have also reported positive growth and increased membership as people discover or rediscover the benefits of connecting and being creative within our community.

Council last year completed a multi-million-dollar refurbishment of The Court House as part of the Cairns Gallery Precinct, which also includes the Cairns Art Gallery and the soon-to-be-refurbished Old Mulgrave Shire Council building.

This precinct will house dynamic events and exhibitions for years to come, which will help drive the city's cultural offerings.

We know that arts and cultural experiences are a growing driver for tourism in Australia and are increasingly part of visitors' itineraries.

Many Cairns people benefit from artists' efforts, whether that be through attending events, exhibitions, festivals or performances, or through buying creative works and engaging services.

We also have an opportunity to showcase our talented Indigenous artists, performers and creatives to the world as well as offer career pathways and inspire our youth, especially our Indigenous youth, to pursue careers in the arts.

The ongoing analysis of our arts community helps us to identify opportunities to showcase our unique creative talents, and ensure we are providing the cultural facilities and pathways that contribute to our goal of Cairns becoming the Arts and Cultural Capital of Northern Australia.

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EXECUTIVE SUMMARY

The Cairns Regional Council's Strategy for Culture and the Arts 2022 (CRC 2018) is a strategic vision that supports and stimulates the creative vitality of the Cairns region, as well as promoting and perpetuating the broad artistic and cultural heritage of the people of Cairns. This State of the Arts in Cairns (SoARTS) 2020 report is the second report in a series by James Cook University and Central Queensland University, that works alongside the Strategy to produce research-informed insights and recommendations relating to Council's main priorities in this area. The majority of the data presented here refers to the calendar year 2020 and as such, takes place in the fully blown COVID-19 context. COVID-19 tested the resilience of the sector, but arts and culture organisations were quick to respond to funding opportunities and develop new online services and alternative channels for audiences. The arts, culture and creative industries are vital to healthy communities and economies, and these activities are an important component in Cairns' recovery and renewal process.

The particular focus of this SoARTS report is the Strategy's Priority 1: Infrastructure, resources and skills. This priority or 'pillar' of the Strategy aims to support and stimulate the cultural and creative life of the community, in part through providing infrastructure, resources and opportunities for skill development and training. Infrastructure is broadly conceived and includes more than Council-managed buildings and venues, even though these are vital to the region. Supportive infrastructure also includes: places to work/create, grants to develop new ideas and pathways to support employment and training. This SoARTS report therefore focuses on stakeholder perspectives on the hard and soft infrastructure that keep the sector vibrant.

The year 2020 saw the completion of key, world class arts infrastructure, including the iconic refurbishment of the old Cairns Court House, now activated as a gallery space. Bulmba-ja, formerly the Centre of Contemporary Arts, opened in February 2020, representing an important shift to Indigenous practices and artforms. The development of new infrastructure for the film industry is an exciting and evolving conversation. With an emphasis on world class infrastructure, 'gritty' production spaces might be given more attention for grassroots development and SoARTS stakeholders lamented the lack of philanthropic support and expressed concern at declining offerings at tertiary education institutions. Our research also suggests further work is needed to connect arts and culture infrastructure across the city, and this report recommends that any renewal of the Cairns City Masterplan focus on placemaking and wayfinding for arts and culture activities. This could also help entice the domestic tourist market—especially in a COVID-19 world.

KEY FINDINGS

COVID-19 IMPACTS

- Arts, culture and creative industry enterprises responded differently to COVID-19, with some pivoting well to the online delivery of services, and some growing membership and developing new cash reserves
- The Cairns arts and culture sector were well represented in Regional Arts Australia Recovery Boost funding in 2020, with a 63% success rate and a total of \$426,408 grant income allocated (a 36% share of total Queensland funds)

63%
SUCCESS RATE

\$426,408
GRANT INCOME

SECTOR INSIGHTS: HARD INFRASTRUCTURE

- Stakeholders acknowledged Council's continued investment in arts venues in the city centre, especially for high-end touring/tourism-facing activity, although expressed some concern for local programming and venues for home-grown, grass-roots talent
- The refurbished Bulmba-ja Arts Centre represents an important shift to Indigenous practices and representation in the performing arts and forms an important operational hub for the sector
- Infrastructure such as 'gritty' production spaces that can facilitate self-determination, professional development, training and employment are equally as important as world class buildings
- The Gallery Precinct needs more clarity in scope and purpose, particularly with regard to its purpose as a place for Aboriginal and Torres Strait Islander visual culture and as an Indigenous keeping place
- Underutilised spaces in the Cairns CBD could be activated with arts and culture uses through the Renew Australia program or similar
- There are concerns that tertiary institutions have progressively reduced physical infrastructure (along with reduced course offerings) available to creative arts students and the culture and the arts sector
- The development of film production infrastructure is an important developing discussion for the city

SECTOR INSIGHTS: SOFT INFRASTRUCTURE

- A general sense of isolation from national and international networks drives the sector to form local partnerships and consortium
- Limited philanthropic support for arts and culture activities
- Some disciplines are underserved and would benefit from alternative business modelling
- The RADF program, as a joint initiative of state and local government, is a consistent enabler of activity across sector disciplines
- Council in-kind support to facilities and soft infrastructure is critical in allowing some viability for arts and culture activities
- Regional schools, TAFEs and universities have reduced outreach programs, and two local universities have abandoned full creative arts degrees by incorporating them into other degree structures

MAPPING CREATIVITY

- The Cairns region has been successful in attracting state and federal cultural and infrastructural grant funding when compared to other creative hotspots in Queensland, a pattern evident in a map of Regional Arts Australia's Recovery Boost funding
- Stakeholders across the arts, culture and creative industries suggest the Cairns Arts and Culture Map is an underutilised resource
- Public art is a popular category on the Arts and Culture Map, and more could be done to leverage this interest—such as developing a self-guided walking tour with QR codes bringing people back to the Map
- The Botanical Gardens, Tanks Arts Centre, the Cultural Precinct and Edge Hill shops could be better connected by exploring opportunities to promote cycling and walking between these sites as well as the Esplanade
- Any renewal to the Cairns City Masterplan must address the importance of culture and the arts, placemaking and wayfinding in the city centre and an arts and culture walking trail could address the fragmented nature of arts and culture activities and present Cairns as a vibrant, walkable city that celebrates its tropical location and promotes its arts, culture and heritage
- Arts and cultural activity does not just occur in the city centre, and fostering creativity in the suburbs is an important part of growing local talent

TOURISM

- Central Queensland University conducted a survey from June 2019 to March 2020 revealing the potential for domestic arts and culture tourism
- International tourists have short visits with tight schedules and are most interested in reef and rainforest tourism
- Domestic tourists are repeat visitors with longer stays and are good prospects for engaging in art and cultural experiences if well promoted on appropriate social media and other channels

CASE STUDIES

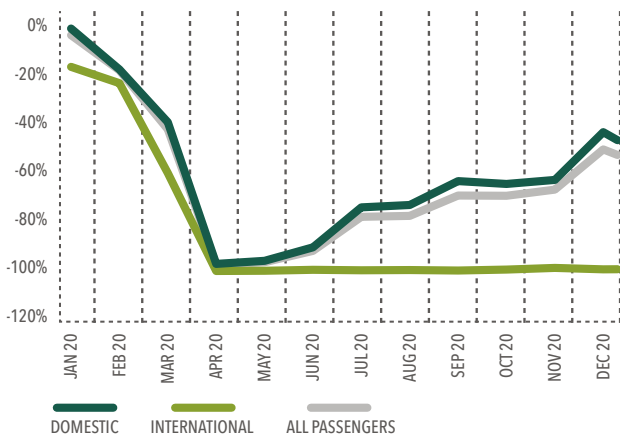
- SoARTS 2020 includes two case studies at the end of the report. The first is the Court House Gallery as a key piece of placemaking architecture that will form an important hub for the proposed Gallery Precinct. The second is a context analysis of the Cairns Indigenous Art Fair and its impact on the sector and the image of Cairns as an Arts and Culture destination



COVID-19 IMPACTS

Pre-COVID-19, the Cairns economy was thriving and growing above the national average with low unemployment. With the arrival of COVID-19, and the halting of flights from China, Japan, Singapore, Indonesia, Papua New Guinea as well as domestic flights, Cairns quickly became one of the most adversely affected regions in the whole of Australia (Figure 1). With an economy reliant on tourism and export, the collapse of these connections led to plummeting gross regional product and sharp rises in unemployment. In June 2020, there were more than 3,600 Cairns businesses claiming Job Keeper, the highest rate of any postcode in Queensland.

Figure 1: Airport Passenger Movements - Percentage Change on Previous Year – Cairns Airport (adapted from Cummings Economics 2021)



The arts, culture and event sectors were adversely impacted, with COVID safe requirements affecting the viability of many events, performances and exhibitions. As an indicator of impact, there were 69 Ticketlink events that were postponed or cancelled during March to June 2020, over 6600 tickets were cancelled and five Ticketlink staff were stood down. Tjapukai Aboriginal Cultural Park closed its doors for good.

Despite dire circumstances, two new major pieces of infrastructure were completed in 2020. Bulmba-ja (formerly Centre of Contemporary Arts) opened in February 2020 and the Court House heritage renovation undertaken by Council was completed in December 2020. A major COVID-19 impact was the virtual presentation of the Cairns Indigenous Arts

Fair (CIAF) at the Tanks Arts Centre in 2020, and the re-opening of the Tanks gallery with restrictions and broadcast live-stream exhibition launch events.

Research has shown that the creative industries are vital to healthy communities and economies, and culture activities are an important component in the recovery and renewal process. Below we summarise some key activities that occurred in 2020 in the face of COVID-19 restrictions, as well as report on what our stakeholders believed to be the impacts of COVID-19 on their enterprises.

In terms of Cairns Regional Council's activities, Cultural Services continued to deliver programs, events and other activities for recovery during 2020. Some key activities included:

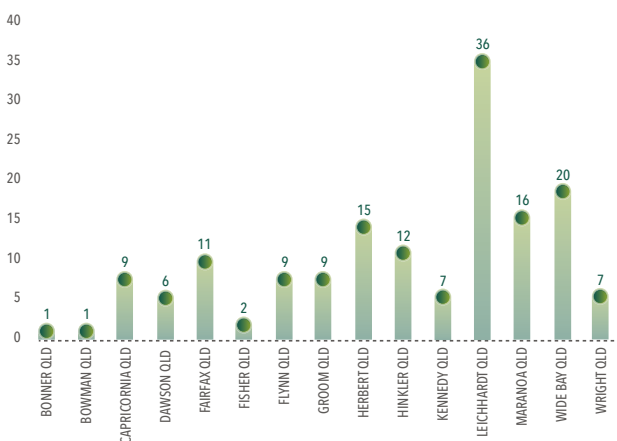
- The Understory Film Festival at the Cairns Performing Arts Centre (CPAC) and Munro Martin Parklands (MMP) (50 film entries were received and 670 people attended)
- The Tanks Arts Centre's 100's series, including performances by four local artists, two of which were live streamed
- CPAC's 100s series, including four performances (one live streamed to a digital audience)
- Kate Miller-Heidke and Megan Washington were part of the MMP Concert Series
- A successful grant application to Live Music Australia saw the Tanks Music Program reactivated (funding for 5 shows over 12 months including the Black Sorrows)
- Cultural Services applied for over \$1 million in grant funding to assist the reactivation of the arts sector, and \$140,961 of Cairns RADF grant funds were expended from 1 Jan to 31 Dec 2020.

These final two items, in relation to grant funding, demonstrate the dexterity of the Cairns arts and culture sector in terms of applying for and garnering grant income from various sources. This was particularly noted by Regional Arts Australia in their 2020 Recovery Boost package. The package was a one-off opportunity for arts and culture organisations during COVID and had three stages: Relief grants were designed to assist regional artists, arts organisations and communities to meet immediate needs;

Recovery grants were designed to meet medium-term recovery needs; and Renewal grants were for up to three years of funding to support strategic projects with strong partnerships and demonstrated long-term outcomes, with a sustainable future-positioning focus.

Regional Arts Australia supplied data for the SoARTS report demonstrating the dexterity of the Cairns arts and culture community in terms of successful Recovery Boost funding. As shown in Figure 2, the Leichhardt electorate had the largest number of applications (total = 160) and 22 out of 35 applications were funded (63% success rate). A total of \$426,408 grant income was allocated from a total of \$1,175,309 or a 36% share of total funds).

Figure 2: Number of Recovery Boost Applications by Federal Electorate, 2020 (data provided by Regional Arts Australia 2021)



As discussed below, there was a particularly high success rate for applications from the Cairns region (see Map 2 in Mapping Creativity section).

In terms of our stakeholders, there was a mixed response to how various enterprises responded to COVID-19. The pandemic altered many aspects and relationships of how we do the business of culture and the arts. COVID-19 has tested the resilience of the sector and disrupted many operational paradigms. One of the biggest effects has been the change in the way audiences and artists communicate, with a dramatic escalation of and reliance towards online services, channels and communication as the primary sites for the dissemination and delivery of information and creative content. The reduction in the movement of people into venues, events and festivals continues to challenge pre-COVID-19 indicators well into 2021.

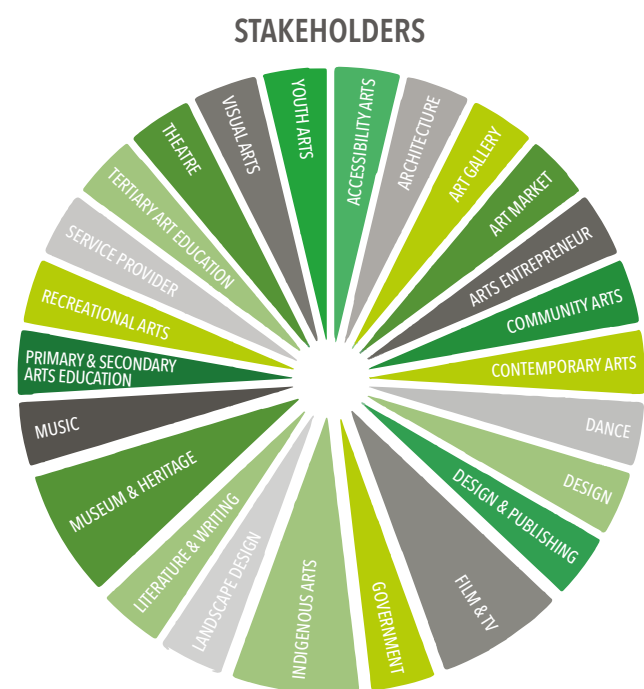
Many of the SoARTS stakeholders suffered a loss of audience/trade and shifted into survival mode—as did

their audiences and clients. Some were locked out of Indigenous communities, some lost income generating programs in schools and most lost access to distant clients, the Cairns audience and the tourist dollar. Others found a demand for local services stronger than ever, with some of this extending out to the Tablelands/other regions too, with some arts and culture enterprises even growing in the COVID-19 context. The slowing wheels of politics and delays in understanding procedures meant a more general sense of confusion and created cash flow problems for some; others found that Job Keeper gave their enterprise much needed reserves that had been difficult to achieve prior to COVID-19. Those creatives working internationally shifted to a national or local base, and those working locally had to find new ways to engage. How do you do drama rehearsals and create new content online, for example? Similarly for art exhibitions and music concerts? Some of our stakeholders needed additional funding to make ends meet, but funding bodies adapted schemes to differentiate the need for quick response and long-term strategic ideas.

Overall, many arts and culture workers found working remotely and digitally a mixture of positive and negative outcomes. Some reached new regional audiences and clients, more distant members could join boards via Zoom, some organisations created new online tools, developed COVID-19 plans and related digital strategies and connected to new national networks. In other words, some creatively adapted to the crisis. Zoom and Teams became the new lingua franca/technological change which widened networks and brought new possibilities. Several enterprises benefitted from being able to 'remote in' to undertake work—something that had hitherto been impossible (or at least not imagined to be possible). With so little COVID-19 in Cairns, it also became a 'safe' place for some artforms such as the film and TV industry.

The sector interviews reveal that not all effects of the COVID-19 transition have been negative. Many arts entities in the region have indicated experiencing an upswing of activity and/or memberships. This suggests that culture and the arts have an important role to play in maintaining the wellbeing and social connection between people who may otherwise be isolated by lockdowns and other public health related restrictions. Overall, within the group, activity levels have maintained momentum through the pandemic lock-down of 2020 and into 2021.

SECTOR INSIGHTS: DEFINING THE SECTOR



The SoARTS stakeholder group includes 27 representatives across the sector for this 2020 Report. Representatives included: Arts Entrepreneur, Youth Theatre, Tertiary Art Education, Design, Architecture, Publishing, Visual Arts, Performing Arts, Primary and Secondary Education, Dance, Indigenous Arts, Service Providers, Government, Accessibility, Literature, Recreational Arts, Contemporary Arts, Gallery, Music, Art Market, Film & TV and Community Arts. A definition of the sector was developed from stakeholder responses collected in 2019, which was then presented to stakeholders during interviews in early 2021. The working definition included arts, culture and creative industries and was presented to stakeholders as follows:

Activities associated with Culture are those engaged in museum and heritage practices, regional museums, historical societies and groups that identify along ethnic lines. Those that operate in the visual and performing arts are associated with the fine arts and described as Arts organisations. Creative Industries are commercial operators and include architects, publishers, graphic designers and filmmakers.

Building on Council's comprehensive consultation with stakeholders about the definition of the world 'culture' for

the strategy (CRC 2018:4), there were a number of additional or alternative perspectives articulated. Reservations were expressed in relation to the understanding of the word 'culture', suggesting it has a broader meaning encompassing a greater range of activity and participation. For Indigenous stakeholders there is a clear distinction of meaning between 'culture' and 'art'. For non-Indigenous respondents, particularly those engaged in community development and heritage, the word 'culture' is a broader term defined by a larger set of influences than those comfortably associated with the creative arts.

Another area of discussion for some of our stakeholders, is the place held by educational institutions and government departments within the definition. These organisations are often represented as an amalgam of discipline identities. Creative arts and cultural disciplines within education and government include specialisations that have significant impact for the sector. These impacts are often along the lines of services and sector development rather than an emphasis on production and presentation. Similarly, non-creative roles such as producers, technicians and administrative arts-workers represent sector activity with specific development and training needs. These core attributes are important aspects towards a definition of culture and the arts that have not adequately been reflected in the 2019 definitions statement.

Our definition of the sector is predicated on the sphere of activity associated with the culture and the arts as delivered by Cultural Services at Council. The purpose of the definition is to clarify parameters and guidelines that form the service expectations of the sector. Operational aims and expectations described by the stakeholders are aspirational qualities that include engagement with terms like 'recreational', 'educational' and 'professional' activity. Many stakeholders define the impact of their operations within these broad qualifications. However, there is understanding and sentiment that broadens the interpretation of what 'culture' is and how it should be defined. Organisations often have indicators and objectives that link their programs to broader cultural and social concerns. These impacts may be associated with definitions of culture that include broader activities within society, e.g., multiculturalism,

sport and recreation, health and wellbeing and Indigenous perspectives. In addition, the stakeholder organisations often share a common concern about sector advancement and entry (including educational training, workshops, etc.) with the aim of cultural or artistic development and presentation outcomes.

Many of the small to medium arts organisations (S2M) in the stakeholder group are companies funded to represent and advocate a professional pathway for practitioners looking to achieve outstanding contributions and legitimate impact in the state, national and international circuit. Pathways to entry include demonstrated independent and/or emerging cultural or arts practice. Conversely, the 'recreational' arts are often represented by small associations that are constituted with voluntary management groups that provide access to equipment and resources for both non-professional and professional members. These pro-am associations provide engagement with social and development activities focused around a specific interest in an artistic or cultural form. In our stakeholder group generally, there is a strong crossover with the 'professional' and the 'recreational' and both benefit from government and philanthropic support in the form of operational grants and/or arts and cultural project funding.

The 'Creative Industries' are represented by a broad cluster of enterprise operators with the common attribute of engaging with the arts and/or creativity as a primary resource within their business models. These enterprises are suppliers of professional services to the cultural and/or arts sector, and suppliers of creative services to other sectors. However, within the stakeholder group there is an understanding of the value and appreciation of cultural activity and the arts to society. That value is shared between the for-profit and not-for-profit participants. The pathways for entry to

many creative industries professions are based on skills gained through tertiary or workplace education, including apprenticeships, internships and mentorships. Some creative industry professions require university accreditation, but not all. For example, the current standard for accreditation of an architect is a Master of Architecture degree, however professional participation as a visual artist requires no educational qualification.

The fourth segment of the sector, reflected in the stakeholder group, are representatives of culture and the arts who are embedded in larger corporate structures e.g., state government department, college or division within a university structure or a curriculum discipline within school education. These roles include creative and non-creative contributions, but are intrinsic to the operational aspects of cultural activity and the arts in the region. Often, they are required to deliver corporate agendas and priorities while servicing sector development, education, production, audience participation and individual practitioners.

The difference in workplace indicators and expectations can be formulated to build a suitable and inclusive definition of the sector in relation to the report. Some stakeholders relate to artform distinctions, and this can be useful when considering underrepresented interests. But a definition of the sector that conforms to levels of value, as both economic and intrinsic, aligns more with a strategy for cultural activity and the arts.

SECTOR INSIGHTS: HARD INFRASTRUCTURE

Stakeholder perspectives on hard infrastructure indicate a continued acknowledgement of the level of investment by Cairns Regional Council in the development of arts venues in the CBD. This is most visible in the opening of The Court House Gallery and associated announcements that indicate Federal Government commitment to a Gallery Precinct. There is evidence of elevated interest and support by Council towards the Greenslopes St Cultural Precinct. The opening of the refurbished and reorganised Bulmba-ja Arts Centre by the Queensland State Government represents a shift from the former Centre of Contemporary Arts to a greater focus on Indigenous practices and representation in the performing arts. Bulmba-ja co-locates several Indigenous creative and cultural arts organisations with previous tenants and Arts Queensland staff creating an operational hub along with the pre-existing presentation spaces.

SoARTS stakeholders are concerned about the quality and appropriateness of public infrastructure and programming, and how it can meet the expectations of the sector. Two respondents suggested a purpose-built mid-sized performing arts venue (between CPAC and the Cairns Convention Centre) would further enhance the possibility of attracting financially viable scale music productions. For many, the Gallery Precinct proposal is unclear in terms of its scope and operational purpose. Stakeholders expect a focus on Aboriginal and Torres Strait Islander visual culture, along with the establishment of an appropriate Indigenous keeping place. A desire for more outdoor fine art experiences and the incorporation of public art in parklands were also expressed. Further development of arts infrastructure could incorporate an arthouse cinema or cinémathèque. Several stakeholders expressed the desire for placemaking and the architectural expression and design of places reflecting the tropical environment. A concert venue in the rainforest and venues that provide access for grassroots production and audiences were also mentioned.

In general terms, infrastructure access and services continue to be a concern for many stakeholders—including, but also beyond, Council-managed facilities. A common theme of infrastructure access relates to the control of resources. Respondents also suggested that independent and emerging creative practice can be significantly developed

through a dedicated program utilising empty and under-utilised commercial spaces. Given Council's developing relationship with Renew Australia, it will be worth reinvigorating conversations such as the Beautiful Art Spaces and Urban Spaces programs, their key successes and lessons learned. A number of our stakeholders, in both for-profit and not-for-profit entities, work from home to reduce the cost of workspace overheads. In these cases, our stakeholders expressed a desire for accessible commercial space to expand and focus their operation. Conversely, enterprise that indicated operating commercial premises suggested they have more control of the resources and infrastructure that contributes to their business as compared to not-for-profit arts organisations who compromise access and control for subsidised workspaces in shared facilities. A program managed by the sector, that brokers and facilitates access to gritty spaces, can provide productive, flexible usage and determination for participants. Such a program focused on accessible spaces may fill some of the need articulated by our stakeholders.

Some stakeholders linked major infrastructure access to opportunities for employment and training programs. Another concern related to soft-infrastructure, is that tertiary institutions in the region have progressively reduced the amount of physical infrastructure and participation (along with reduced course offerings) available to creative arts students and the cultural and the arts sector.

Additional discussion points were raised in the stakeholder interviews and include:

- appropriate artefact storage
- archiving and logistics
- multi-purpose creative production spaces
- an all-abilities arts hub
- flexible meeting and shared work spaces
- Indigenous art and performance spaces that are culturally appropriate
- The development of film production infrastructure

The decision-making processes and lobby around key infrastructure investment can benefit from coherent advocacy

from within the sector. Part of that advocacy will be the identification of new opportunities and linkages with a broader field of engagement. Advocacy that includes the opportunity for the integration of cultural activity and the arts into general infrastructure projects is a clear gap. The stakeholders perceived a role for Council and other tiers of government to advocate for extended opportunities within larger infrastructure projects (e.g., an art and place program).

It is clear that infrastructure is a broad-spectrum issue, with shifting ground. It is important when thinking about infrastructure priorities to consider grass-roots culture and arts activity as well as more high-end touring and what is generally seen in the region as tourism-facing activity. Infrastructure that facilitates 'gritty' production spaces and can accommodate pathways to self-determination, professional development, training and employment are equally important to the viability of the sector as public buildings representing the pinnacle of civic pride.

For many of the stakeholders that are not-for-profit entities, the Council fills important gaps in hard infrastructure needs. Council's consultation phase as part of building the Strategy identified the demand and need for cultural and creative sector operations, production and storage space as a priority (CRC 2018:13-14). This includes providing short term access to spaces and engaging in regional cultural activity and the arts strategically. The Council's investments allow viable contributions to be made by entities at the community, recreational and professional levels.

SECTOR INSIGHTS: SOFT INFRASTRUCTURE

Stakeholder sentiments towards soft infrastructure fall within the expectations of services and activities that are commonly discipline-based. Responses indicate that some disciplines continue to be underserved and would benefit from alternative business modelling and development. A sector wide reflection on shared priorities and a holistic set of sector development indicators may improve the focus and investment of soft infrastructure services and representation.

The stakeholders in general feel isolated from national industry networks but form local partnerships, groups and consortiums. These groups share current developments and cost share opportunities that might allow more viability. National and state service organisations provide attractive incentives through bulk purchase of tailored insurance schemes made available to many smaller entities. State and in particular local based service organisations may have more understanding of cultural protocols appropriate for Indigenous organisations. However, the sector is underrepresented in terms of national advocacy and planning and this is most critical in cultural and arts entities as a regional cluster. Where independent advocacy does exist in cultural and arts disciplines, a lack of sector cohesion can be interpreted as dismantling or eroding those efforts. Very few in the stakeholder group are extensively engaged in national and international soft infrastructure networks, while state and local networks are relatively strong.

Indigenous concerns in the arts suggest it is time to adopt self-determination and a unification that would remove duplication and competition while celebrating organisational differences. Some clarification of organisational roles may be seen to benefit and strengthen the emerging presence of Indigenous contemporary and cultural arts in the region. Conveying the cross-sector or multi-disciplinary values of some Indigenous arts projects to larger support services that are departmentalised can be hampered by a lack of appropriate understanding.

Competition for audiences is also a concern for organisations with venues that rely on admission charges, where larger venues close by have funding support to a level that allows free entry. In some circumstances, funded arts organisations compete with commercial enterprise in procurement of service processes and contracts. The degree of equity and the sentiment of competition is largely driven by the expectations of government funding. Not-for-profit arts organisations enter funding agreements with performance indicators that require

the demonstration of self-generated income. This can push subsidised arts organisations towards competing in domains where they have the ability to undercut commercial operators. However, government investment in arts funding through each tier of program support is critical and provides benefit to both for-profit and not-for-profit cultural and arts stakeholders. The RADF program, a joint initiative of state and local government, is an example often mentioned by our stakeholders as a consistent enabler of activity across the disciplines associated with the sector. There is a sentiment that Council is open to the sector and actively supports business and project development opportunity through its funding programs.

It is not only COVID-19 that has disrupted the economic value models for the sector. Changes in the way cultural and arts disciplines are being taught and consumed, audience engagement and expectations have shifted towards an economic devaluing of original creative arts production more broadly. Regional schools, TAFEs and universities have reduced cultural and arts outreach programs. The two universities that directly service the Cairns region with local campuses, have abandoned full creative arts degrees by reducing those offerings and incorporating them into other degree structures, like a major in a bachelor of arts degree. The diminishing of educational infrastructure is most evident across the contemporary arts, media arts and music industry indicating a direct impact on the viability of individual regional practitioners to sustain professional levels of specialised artistic activity. Despite there being no significant cultural and arts education pathways for Indigenous practitioners, there are exceptions - Indigenous production in the form of fashion, filmmaking, music and visual arts is associated with some of the success stories from the region.

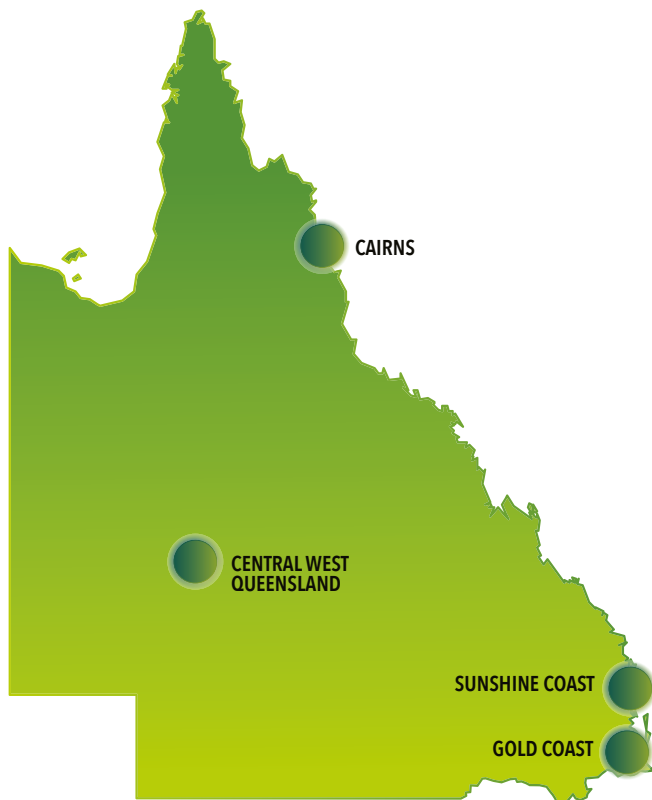
Council programs that provide in-kind access and support to its facilities and soft infrastructure are critical for some of our stakeholders. By providing subsidised access, viability for some cultural activity and art projects can succeed. In a region where philanthropic support opportunities are limited, and Council owned facilities dominate the sector, the Council managed in-kind program balances production and presentation costs. The in-kind program is accessed by not-for-profit and community entities seeking to produce work or events in Council managed facilities.

MAPPING CREATIVITY

This section of the report uses different maps to consider the spatial processes and outcomes in the arts, culture and creative industries. Art and culture are inherently spatial processes, and shape the landscape of Cairns—as well as its connection to other places—in distinct ways. Cairns is a hub for Cape and Torres Strait Islander art, for example, and comparative analysis between places in Queensland is also useful. Here we explore these ideas through Queensland University of Technology’s Hotspot Analysis, a map of Regional Australia Arts funding, the Cairns Arts and Culture Map, and through urban design considerations of the connectedness of key arts sites in the Cairns city centre.

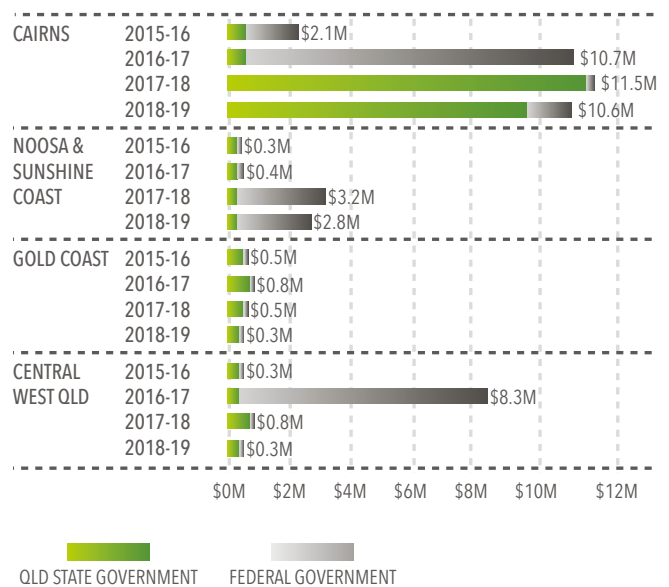
In 2019, Queensland University of Technology (QUT) released a ‘hotspot analysis’ that encompassed an analysis of the contemporary dynamics of cultural and creative activity in the city (Cunningham et al, 2019). The research included demographic analysis as well as qualitative analysis of local cultural and creative activity across a range of Australian sites. Cairns was identified as an important hub of creativity in Queensland, as was the Sunshine Coast, the Gold Coast and Central West Queensland (Map 1). The project’s aim was to explore key factors that produce local and regional hotspots.

Map 1: QUT Creative hotspots in Queensland



The report suggests there is a palpable sense that Cairns is the arts and culture capital of Northern Australia “given the strongly demand-driven evidence base that underpins the extraordinary levels of investment in civic cultural infrastructure, the leadership and support at all three levels of government that underpins this branding, and the innovativeness of many of its assets and initiatives” (Cunningham et al 2019:1). Cairns has received substantially more State and Federal government support than other hotspot areas (Figure 3).

Figure 3: State and federal cultural and infrastructural grant funding, Queensland hotspots, 2015-16 to 2018-19 (Cunningham et al 2019:24)

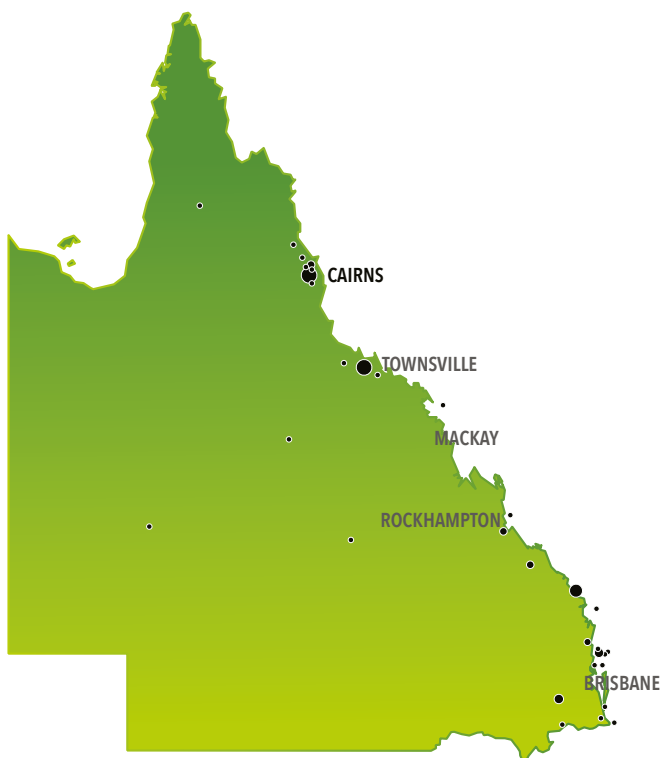


The QUT research team note a sample of supporting arts and culture infrastructure over a long period of time, including the Cairns Art Gallery (1996, \$2.4 million), The Tanks Arts Centre (1994, 2013, 2017, \$2.4 million), Cairns Museum (2017, \$9.5 million), Bulmba-ja (2019, \$5.9 million), the new Gallery Precinct (projected \$38 million) and Cairns and District Chinese Association Community Centre and Museum (projected \$4 million) (all figures are quoted in Cunningham et al 2019:23). Support for the Cairns Indigenous Art Fair, Munro Martin Parklands and the Cairns Convention Centre are all important to the cultural infrastructure for Cairns.

REGIONAL ARTS AUSTRALIA RECOVERY BOOST FUNDING

This ability to attract funding is also evident in the Regional Arts Australia data demonstrating the dexterity of the Cairns arts and culture community in terms of successful Recovery Boost. As highlighted above, the Leichhardt electorate had a 63% success rate, attracting \$426,408 grant income (a 36% share of total funds). If we map the success of Cairns in particular, we note that Cairns postcodes have a higher success rate in relative terms—especially when compared to other parts of Queensland (see Map 2).

Map 2: Successful COVID Recovery Boost funding 2020 (derived from Regional Arts Australia data)



In summary, at a state level, Cairns surpassed most regions in terms of attracting funding for the arts and culture sector. The QUT hotspot analysis and a mapping of RAA grant data reflects the Cairns Regional Council's aspirations to be the arts and culture capital of Australia.

THE CAIRNS ARTS & CULTURE MAP

Another map important to the arts and culture sector in Cairns is the Cairns Arts and Culture Map. The map was developed by Cairns Regional Council and launched in 2018 as a one-stop-shop for information on the city's cultural assets. Council-owned art and cultural facilities are listed, including venues for hire, historic sites, information about festivals and cultural organisations and more. Creative businesses and individual artists create their own entry and can use the site as a way to promote their practice. The Map works to promote festivals and places as well as individuals and businesses. During 2020, Cairns Regional Council initiated conversations with Tablelands, Cassowary Coast and Douglas Regional Council about the possibility of extending the Map to cover a wider area. This development will be examined in more detail in SoARTS Report 2021.

The Map continues as part of Council initiatives, and according to recent data, the map grew during the calendar year of 2020, with 46 new contributors and a total number of listings at 1,080 (Table 1). The map had fewer users and page views than from January to November 2019, which is expected in light of COVID-19.

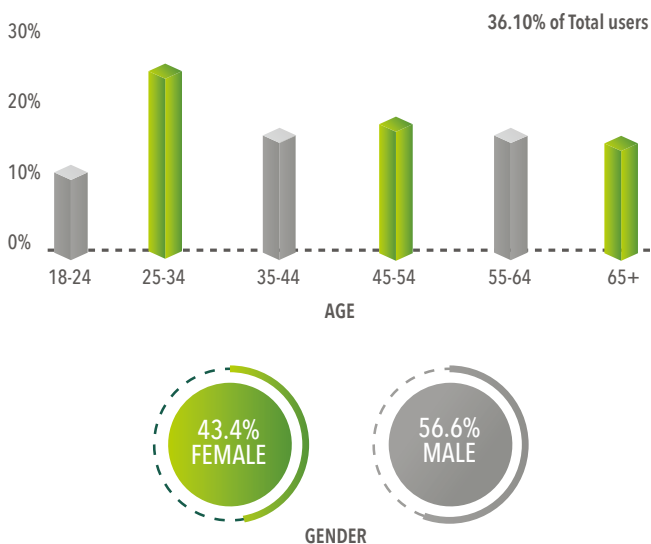
Table 1: Comparative 2020 and 2019 data

	2020 DATA	2019 DATA (Jan to Nov)
Contributors	410 total	300 total
Total listings	1,080	1,412
Users	12,713	14,351
Page views	36,021	44,425

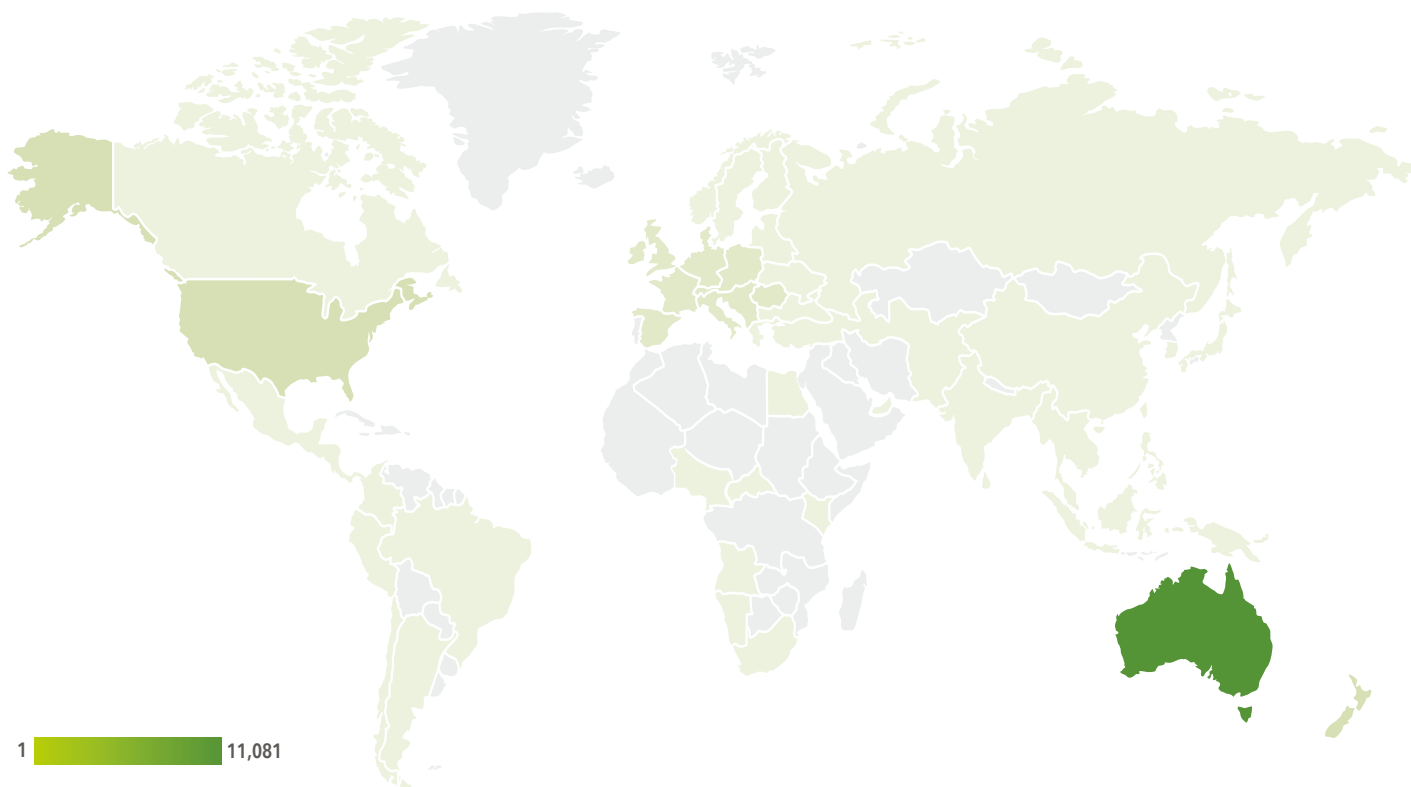
It should be noted that listings are subject to regular clean-ups. Some listings may be deleted by Map admin due to inactivity or to reduce duplicate listings. Users can also delete their listings without Map admin being notified.

As in 2019, in 2020 the majority of Map users were female and in the 25-34 age category (Figure 4). The majority of users are from Australia, although viewers from around the world were also present (Map 3).

Figure 4: Age and Gender of Map users



Map 3: Cairns Arts and Culture Map users by number of hits



The top pages and most popular categories are below, with Starry Night Cinema being very popular. A strong interest in public art by Map viewers continued from 2019 into 2020 (Table 2).

Table 2: Top pages and categories on the Map

MOST POPULAR PAGES IN 2020		MOST POPULAR PAGES IN 2019 (Jan to Nov)	
1.	Starry Night Cinema	1.	Cairns Festival
2.	Cairns U3A INC	2.	CPAC
3.	Oktoberfest 2020	3.	Carnival On Collins
4.	CPAC	4.	Cairns Amateurs
5.	Carnival On Collins	5.	Great Pyramid Race
6.	Cairns Festival	6.	Cairns Indigenous Art Fair

MOST POPULAR CATEGORIES IN 2020		MOST POPULAR CATEGORIES IN 2019 (Jan to Nov)	
1.	Public Art	1.	Public Art
2.	Historical Places	2.	Artists
3.	Facilities and Spaces	3.	Festivals
4.	Festivals	4.	Facilities and Spaces
5.	Artists	5.	Historical Places
6.	Organisations	6.	Organisations
7.	City Collections	6.	Industries
7.	Industries	7.	City Collections

During stakeholder interviews there was an overall sense that the Cairns Map was not being used to its full potential. Most contributors operated in a 'set and forget' mode; that is, most added an entry to the Map and never returned to the Map as a resource. This scenario, some suggested, gave it the potential to quickly become outdated. Others suggested it was easier to Google an artist/actor/etc. in Cairns rather than look on the Map. Some suggested the Map be more clearly divided into sectors (film and TV, performing arts, etc.) rather than arts and culture as a homogenous group. Others considered how the Map might be used by those wanting to tour shows in Far North Queensland. All of the SoARTS stakeholders thought the Map had value, but felt it was for newcomers or for someone other than themselves, and as such underutilised. It is therefore important to refresh the Map to bring users back more regularly, and to find new uses for the Map (e.g., to more explicitly consider potential users and their future use of the Map).

Given the long running popularity of the Public Art category, Council should explore how to leverage this particularly successful aspect of the Map. Two possibilities seem feasible.

In 2018 Cultural Services worked toward the development of a guideline for developers that could help integrate public art into new developments. This guideline should be made more widely available as a means to increase traffic to the Map. Another opportunity is to curate a walking tour around the main public art sites in the city that showcase the city's investment in, and celebration of, public art. The walk could be included as part of an 'art and culture trail' potentially including art on the Esplanade (e.g., Woven Fish), the shields and mosaics on Shields Street, the Rainforest Bagu at CPAC and Embrace at the entrance to Munro Martin Parklands (see Map 4). The trail could suggest stops along the way such as the Cairns Art Gallery and the Cairns Museum and promote Instagram opportunities. The trail could be supplemented with QR codes that bring users directly back to the Map. Some further stakeholder engagement might assist in the theming of different walks, with some focusing on art and architecture, while others could focus on Indigenous cultural heritage. Conversations would need to consider the evolving nature of Abbott Street, a potential pedestrian route from the Cruise Liner Terminal that celebrates the city's culture and the arts.

Map 4: Sample Arts and Culture Trail routes



A more general trail could present Cairns as a vibrant, walkable space that celebrates its tropical location and promotes its arts, culture and heritage. It would be of interest to local residents, but also to tourists and school/university students. A public art walking trail could be combined with a masterclass developed in collaboration with James Cook University and key stakeholders as part of the process of progressing and promoting a trail.

URBAN DESIGN CONSIDERATIONS

The SoARTS 2019 Report charted important sites on the Arts and Culture Map, noting clustering around the Botanic Gardens and in proximity to commercial clusters and key venues—as well as notable activity in Gordonvale. Building on this clustering, in 2020 we asked stakeholders a set of specific questions regarding their thoughts about the neighbourhoods surrounding key infrastructure in the city—as well as connections between them. Many noted a sense of disconnectedness in relation to key sites of arts and cultural activities. The Tanks Arts Centre is not well connected to the Cultural Precinct on Greenslopes Street, for example, although there are important synergies between

these two sites in terms of arts and culture activities. The Tanks, although expressed as a beautiful place to ‘discover’ with the redevelopment of Collins Avenue, was seen as not activated during the daytime and too far from restaurants and cafes in Edge Hill. Some stakeholders suggested creating more linkages from the Botanical Gardens to the Cultural Precinct, potentially through a public art program (an Indigenous Art Trail through Centenary Lakes had previously been put forward but did not progress beyond concept design). In addition, this part of Edge Hill is quite a distance from the central business area making festival events difficult. A lack of connection was experienced during the Children’s Festival, for example, when events on the Esplanade were followed by events at the Tanks, making it difficult to attend all events as festival goers had to move between these spaces by foot, bicycle and car. More could be done to promote the walking and cycling circuits as key connections between arts and culture infrastructure. Perhaps Cultural Services could coordinate with Council’s sport and recreation planners to raise this issue in relation to the Cairns Cycling and Walking Strategy. A more explicit focus on the area around the Tanks, Botanical Gardens and Greenslopes Street could better assist connectivity (Map 5).

Map 5: Cairns Walking & Cycling Circuit (CRC, n.d.)



In general, there is a perceived sense of disconnectedness between key sites (Map 6). Not only are the Tanks and the Cultural Precinct disconnected, the Munro Martin Parklands and the Cairns Performing Arts Centre are not well connected to other arts and culture infrastructure. The redevelopment of Florence Street has made it more pedestrian-friendly, and should encourage walking to the Esplanade after events at these venues. Adding an arts and culture trail might also facilitate more connectivity between all these sites.

Map 6: Key Arts and Culture Infrastructure sites



1. Tanks Arts Centre
2. Cultural Precinct
3. Munro Martin Parklands
4. Cairns Performing Arts Centre
5. Bulmba-Ja
6. Cairns Museum
7. Cairns Art Gallery
8. The Court House

The Cairns City Centre Masterplan (2019) addresses the importance of culture, creativity and the arts and suggests improved connection between key landmarks in the city such as the Esplanade, Shields Street and the Gallery Precinct. Any new post-COVID-19 renewal of the Masterplan must address the issue of connecting the Cairns Museum, the Gallery Precinct, Bulmba-ja, Munro Martin Parklands and the Cairns Performing Arts Centre through wayfinding and legibility. Easy connection between these sites is essential for tourists and residents, especially given the Cairns heat, humidity and rain. Research suggests most people are only willing to walk 400m between places—better known as the ‘pedestrian shed’ or the distance people are willing to walk before opting to drive (see <https://morphocode.com/the-5-minute-walk>). Using this urban design principle, we note there is 500m between the Court House and Bulmba-ja, and another 450m from Bulmba-ja to the Cairns Performing Arts Centre. Moreover, when passing by Bulmba-ja there is no signage to let people know what is on (this should be an Arts Queensland/Cairns Regional Council joint project). Although there is only 250m between the Cairns Museum and the Art Gallery/Court House, the connection is full of vacant shops and some of our stakeholders felt the street was over-designed. It is 900m from the Court House to Cairns Performing Arts Centre which is a deterrent to walking, thus alternatives are required to connect these two. One left of field idea expressed by stakeholders was to relocate the Cairns Museum to the Court House and create a trio of Art Gallery, Museum and Indigenous Gallery.

The Cairns City Centre Masterplan already suggests opportunities for activating connections with arts and culture activities. Suggestions include activating public places with storytelling and place-making, and making sure these spaces are flexible to accommodate events that celebrate culture, creativity and the arts. One missed opportunity expressed by our stakeholders was the works done on Abbott Street; it was felt more could have been done to interpret the history of Cairns through artwork and pavement inlays. Council has also contracted to work with Renew Australia, and Shields Street should play an important role in terms of connecting key arts infrastructure and reviving street life with opening up shops. Renew Australia are aware of the previous programs Beautiful Spaces and Urban Spaces and how Cairns could use arts and culture activities to breathe life back into the mass vacancies across the city centre.

In terms of the role that arts and culture infrastructure plays in activating surrounding neighbourhoods, our stakeholders expressed a diverse set of perspectives. Some felt the focus on Munro Martin Parklands and the Centre for Performing Arts on Florence Street maintained the problematic and unfocussed

nature of the CBD with too much focus on the ‘edges’, making walkability difficult. The lack of daily activation of several spaces was also seen as a problem. The Munro Martin Parklands and CPAC are largely spaces for presentation and not necessarily for inhouse ensembles, workshops or every day meetings—creating a feeling of lack of ownership. Others noted the success of these venues, and how their redevelopment had encouraged the ‘sprucing up’ of proximate shop fronts, and the emergence of cafes, surrounding the Parklands. The redesign of Florence Street was also noted as a positive, related outcome. Some suggested key arts infrastructure was closed on Sundays when families had time to visit the city centre. COVID-19 was generally seen as a deactivating force over 2020, however, with scope for reviving interest in better activating these places in 2021.

A final two notes should be made on ‘where’ in the city stakeholders consider arts and cultural activity to reside. First, several stakeholders expressed First Nations perspectives that expressed the trauma and memory associated with redeveloping sites such as The Court House Gallery and Munro Martin Parklands. Our stakeholders suggested Council pay more attention to the social impact of arts infrastructure on traditional owners. At the same time, stakeholders acknowledged the positive impact of Bulmba-ja and the proposed Gallery Precinct will have for Indigenous art and culture. These are important resonances to mediate. Second, a number of stakeholders noted the need to bring arts and culture to the suburbs and beyond, or at least for a notion of decentralised art and culture in Cairns. Laneway Green was cited as one example of a place for homegrown arts and culture outside the main presentation infrastructure, and the need for a Munro Martin Park in the suburbs—somewhere like Walker Road’s sporting fields in Edmonton—was also mentioned. Similar issues of activation were raised in Gordonvale and Babinda.

The Suburban Satellites program is part of the Cairns Festival and in 2018 initiated a program of arts and culture in the suburbs. The program includes multi-arts events and activities to residents in suburban areas. The Suburban Satellites include poetry, live music, art and new media installations and have taken place in Babinda, Freshwater, Trinity Beach, Redlynch, Edmonton, Caravonica and Clifton Beach (Table 3). Examples of activities included a special collaborative performance between the Queensland Symphony Orchestra and local secondary students titled *Symphony for Tomorrow*—a new orchestral, choral and vocal work centred on personal experiences of living in the tropics. Other examples have included Polynesian poetry, a community art installation and light projections combined with dance and music. Perhaps bringing arts to the suburbs could be considered at times apart from the Cairns Festival.

Table 3: Suburban Satellite activities at the Cairns Festival

Suburban Satellites 2018	Suburban Satellites 2019
<p><i>Tuesday 28 August</i> Freshwater CWA Hall 6:30pm: Harper's Bazaar 8pm-8:30pm: Daisy Speaks 6pm-9pm: A place to call Home</p>	<p><i>Monday 26 August</i> The Voice of the River The Rocks, Redlynch</p>
<p><i>Wednesday 29 August</i> Babinda Picture Theatre 6pm: Live Local Music 7pm: Symphony for Tomorrow 6pm-9pm: A place to call Home</p>	<p><i>Tuesday 27 August</i> Carnival of the Animals Unleashed Sugarworld, Edmonton</p>
<p><i>Thursday 30 August</i> Trinity Beach Community Hall 6pm: Rock n Roll Dance Club 7pm: Symphony for Tomorrow 6pm-9pm: A place to call Home</p>	<p><i>Wednesday 28 August</i> JCU Light Moves Lake Placid, Caravonica</p> <p><i>Thursday 29 August</i> Moving A-Head Deadman's Gully Park, Clifton Beach</p>

ARTS AND CULTURE TOURISM POTENTIAL IN CAIRNS

As part of this SoARTS research project, Cairns Regional Council commissioned Central Queensland University (CQU) to conduct an ongoing survey to assess the participation of domestic and international tourists in arts and cultural activities while visiting Cairns. CQU have conducted an exit survey of tourists departing the domestic terminal of Cairns airport for several years and in June 2018 added several new questions to develop a deeper understanding of the kinds of arts/cultural activities tourists engage in.

The results presented here in this SoARTS 2020 report from a survey was carried out between June 2019 and March 2020 and included domestic and international tourists. The survey was discontinued in March 2020 when national COVID-19 restrictions on travel halted domestic and international travel into Cairns. The results are a limited snapshot of tourists over these time frames and care should be taken in generalising the findings. In some instances, survey items were general rather than specific. For example, respondents were asked to indicate the importance of 'cultural experiences' without specifying what types of cultural experiences this implied. Moreover, the survey was administered in English and therefore did not record the views of non-English speaking tourists, including the Japanese and Chinese markets. Finally, several significant market sectors, including those tourists travelling via road, rail, sea or departing through the international terminal of Cairns Airport, are not represented in the results.

SURVEY: JUNE 2019 TO MARCH 2020

A total of 851 responses were received over the period June 2019 to March 2020. The results are comprised of 440 domestic and 411 international respondents, the majority of whom were female (see Table 4).

Table 4: International and domestic respondents by gender n=843 (8 did not indicate gender)

	MALE	FEMALE	TOTAL
Domestic	151 (34.6%)	286 (65.4%)	
International	160 (39.4%)	246 (60.6%)	
Total respondents	311	246 (60.6%)	

Most domestic respondents (68.6%) had visited the region previously while only 15.6% of international respondents had previously visited. The average length of stay in Cairns by domestic respondents was eight nights while the average length of stay of international respondents was six nights.

Respondents were asked to indicate the activities they regarded as important when selecting a holiday destination. The results, shown in Table 5, indicate a high level of interest in cultural experiences with international respondents (68.6%) exhibiting a higher level of interest than domestic respondents (39.5%). Museums and galleries were of an equal interest to international respondents (24.3%) and domestic respondents (21.2%). The Arts, defined as performing and/or visual and festivals, was not a major factor in destination selection for either international (9.2%) or domestic (10%) respondents.

Table 5: Importance of activities experiences when selecting a holiday destination

ACTIVITIES	INTERNATIONAL N=411	DOMESTIC n=440
Nature-based experiences	83.9%	74.5%
Cultural experiences	68.6%	39.5%
Local Food	51.6%	59.5%
Dining experiences	35.5%	55.5%
Museums/galleries	24.3%	21.1%
Nightlife experiences	20.9%	8.4%
Coffee culture	10.7%	23.9%
Special events	9.2%	12.3%
Arts (performing /visual)	9.2%	10.0%
Festivals	8.5%	12.0%
Activities for children	3.9%	13.2%

Respondents were asked about their participation in arts/cultural activities during their visit to the Cairns region. Results are reported in Table 6. These results show that less than 10% of domestic and international male respondents, and less than 16% of domestic and international female respondents, took part in an arts or cultural activity while in Cairns.

Table 6: Participation in arts/cultural activities n=843

RESPONDENTS	MALE	FEMALE
Domestic	15 (9.9%)	34 (11.9%)
International	15 (9.4%)	39 (15.9%)

Table 7 ranks the importance of a range of motivations to visit the Cairns region for international respondents, while Table 5 shows the finding for domestic respondents. As illustrated in Table 4, to 'visit the GBR' was the most highly ranked motive just above 'to have fun' and 'experience the natural environment' by international respondents. To 'experience Aboriginal culture', 'visit arts and cultural spaces' and 'the event that I attended' were ranked 15, 18 and 19 respectively.

Table 7: Motives to visit the Cairns region for international respondents using a 5-point Likert scale (5 = most important; 1 = least important) n=400

RANK	MOTIVATION	MEAN
1	Visit the Great Barrier Reef	4.69
2	To Have Fun	4.59
3	Experience the Natural Environment	4.44
4	See Australian Wildlife	4.32
5	Visit the Wet Tropics Rainforest	4.19
6	Snorkelling	4.14
7	Learn about the Natural Environment	4.06
8	Visit National Parks	3.94
9	Climate	3.81
10	Visit World Heritage Areas	3.85
11	Enjoy the Tropical Lifestyle	3.78
12	Rest and Relaxation	3.74
13	Visit the Beaches	3.68
14	The Price Matched my Budget	3.62
15	Experience Aboriginal Culture	3.25
16	Spend time with my Family	2.96
17	Diving	2.84
18	Visit Arts & Cultural Spaces	2.81
19	The Event that I attended	2.20
20	Visit Friends & Relatives	2.11

Table 8 shows the top motivation for domestic respondents was 'to have fun', followed by 'rest and relaxation' and the 'climate'. Domestic respondents ranked 'experience Aboriginal culture', 'visit arts and cultural spaces' and 'the event I attended' as 17, 16 and 19 respectively.

Table 8: Motives to visit the Cairns region for domestic respondents using a 5-point Likert scale (5 = most important; 1 = least important) n=409

RANK	MOTIVATION	MEAN
1	To Have Fun	4.54
2	Rest and Relaxation	4.47
3	Climate	4.27
4	Enjoy the Tropical Lifestyle	4.26
5	Experience the Natural Environment	4.12
6	Visit the Beaches	3.94
7	The Price Matched my Budget	3.78
8	Visit the Wet Tropics Rainforest	3.69
9	Visit National Parks	3.68
10	Spend time with my Family	3.61
11	Visit a World Heritage Area	3.56
12	Learn about the Natural Environment	3.52
13	Visit the Great Barrier Reef	3.51
14	See Australian Wildlife	3.37
15	Snorkelling	2.93
16	Visit Arts & Cultural Spaces	2.82
17	Experience Aboriginal Culture	2.75
18	Visit Friends & Relatives	2.45
19	The Event that I attended	2.21
20	Diving	2.07

Respondents were asked to name the arts or cultural activities they participated in. As shown in Table 9, several respondents included activities such as the Daintree Canopy Tower and Cape Tribulation Tour as arts or cultural events. The top two arts/cultural activities reported by respondents were Tjapukai and the Cairns Art Gallery. Overall, the results indicate that Indigenous arts/cultural activities were more popular than other arts/cultural

events. This may reflect the commercial nature of the Indigenous arts/cultural activities. Several other arts/cultural activities mentioned by respondents are either free or do not appear in commercial tourism booking web platforms, or respondents do not recall the exact name of the activity.

Table 9: Arts/cultural activities participated in

ACTIVITY	DOMESTIC		INTERNATIONAL	
	MALE	FEMALE	MALE	FEMALE
Aboriginal cultural presentation	0	1 (0.3%)	2 (1.2%)	0
Aboriginal dance	0	0	0	1 (0.4%)
Aboriginal painting class	0	0	0	2 (0.8%)
Aboriginal street art	0	1 (0.3%)	0	0
"After Dinner" Performing Arts Centre	0	0	0	1 (0.4%)
Armour & Artillery Museum	1 (0.7%)	0	0	0
Atherton Tablelands Folk Festival	0	0	2 (1.2%)	0
Cabaret night at Port Douglas Caravan Park	1 (0.7%)	0	0	0
Cairns Art Gallery	3 (1.9%)	2 (0.7%)	5 (3.1%)	3 (1.2%)
Cairns Art Show	0	0	1 (0.6%)	0
Cairns Festival	0	0	1 (0.6%)	1 (0.4%)
Cairns Library holiday program	1 (0.7%)	0	0	0
Cairns Museum	1 (0.7%)	1 (0.3%)	4 (2.5%)	3 (1.2%)
Cape Tribulation Tour	0	0	0	2 (0.8%)
Carnivale: Port Douglas	0	0	0	1 (0.4%)
Chinese Temple	0	0	1 (0.6%)	0
Coconut Odyssey	0	0	1 (0.6%)	0
Collins Street Market	1 (0.7%)	0	0	0
Crocodile Tour on the river	0	0	0	1 (0.4%)
Daintree Canopy Tower	1 (0.7%)	0	0	0
Enviro Care Kuranda	1 (0.7%)	0	0	0
Exhibition at The Tanks	0	0	4 (2.5%)	0
Gondwana Voices	0	0	1 (0.6%)	0
History	0	1 (0.3%)	0	0
Indigenous Art Gallery Port Douglas	0	0	0	1 (0.4%)
Indigenous Festival NAIDOC	0	0	1 (0.6%)	0
Kuranda Market	1 (0.7%)	1 (0.3%)	0	0
Kuranda Village	1 (0.7%)	0	2 (1.2%)	3 (1.2%)
Ladies & Gentleman's Choir Port Douglas	1 (0.7%)	0	0	0
Local theatre Port Douglas	0	0	1 (0.6%)	0
Mission Beach Community Art	0	0	1 (0.6%)	0
Mossman	0	1 (0.3%)	0	0
Mossman Gorge	1 (0.7%)	0	0	0
Mossman Gorge Dreamtime Tour	1 (0.7%)	0	2 (1.2%)	2 (0.8%)
Movie night at Botanical Gardens	0	0	0	1 (0.4%)

ACTIVITY	DOMESTIC		INTERNATIONAL	
	MALE	FEMALE	MALE	FEMALE
NAIDOC	0	0	1 (0.6%)	0
Playing instruments at Kuranda	0	1 (0.3%)	0	0
Port Douglas Markets	0	1 (0.3%)	0	0
Rainforestation	0	0	2 (1.2%)	0
Reef Feast at Palm Cove	0	0	1 (0.6%)	0
Skywalk	0	0	1 (0.6%)	0
Smoking ceremony by Aboriginal Elder at Mossman Gorge	0	0	2 (1.2%)	1 (0.4%)
The Grass is Greener Festival	0	0	0	1 (0.4%)
Tjapukai	1 (0.7%)	6 (2.1%)	3 (1.9%)	8 (3.2%)
Did not specify	1 (0.7%)	0	2	1 (0.04%)

Tourists usually consider a range of experiences and other attributes (Table 2) when selecting a destination. In the case of international tourists, it is apparent that the appeal of Cairns' natural attractions and relatively short time spent in the destination limit their opportunities to engage in cultural experiences. This is not the case for domestic tourists, the majority of who have previously visited the region and are less likely to visit the GBR and the rainforest (as illustrated in Table 5). From a marketing perspective, it is this group which appears to offer the best prospects for engagement in cultural experiences. For engagement to occur, cultural options need to be appealing and promoted on appropriate social media and other channels.

CASE STUDIES

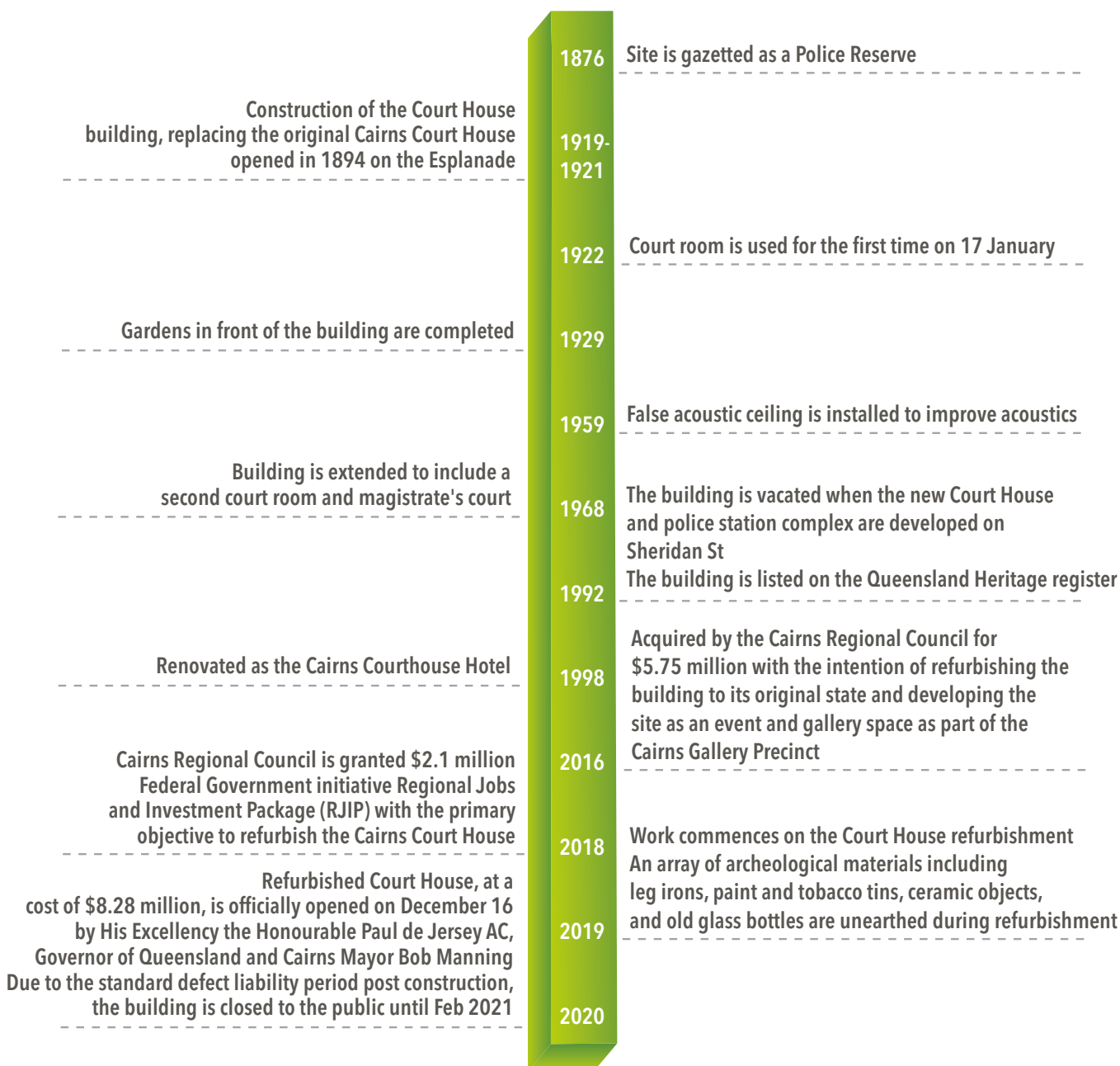
HARD INFRASTRUCTURE: THE COURT HOUSE GALLERY

The early history of Cairns is evident in a small handful of heritage buildings remaining in the city centre providing glimpses into the city's past. Some structures like the newly refurbished Cairns Court House are restored to their former glory, while others have long since been demolished or remain hidden behind facades. During 2020 the important restoration of the Cairns Court House was completed. The project, costing \$8.28 million, was jointly funded by Cairns Regional Council and the Federal Government through the Regional Jobs and Investment Packages program and brought an important building back to life for public use. Now branded as the Court House Gallery, the redevelopment forms a key component of the Council's proposed Gallery Precinct which also includes the Cairns Art Gallery and former Mulgrave Shire Council building on the Esplanade. These three heritage buildings will be transformed into a dynamic and world class gallery precinct.

There have been four court houses built over the course of European settlement in Cairns (see timeline in Figure 5). The first temporary court house was built in 1877 but was replaced by a more permanent structure in 1884. The Abbott Street Court House was built in 1922. It is listed on the Cairns Regional Council's local heritage list and on the Queensland Heritage Register as part of the Cairns Courthouse Complex which includes former public offices now repurposed as the Cairns Art Gallery (Queensland Government, 2016). The heritage significance of the area rests on the Complex's significance as an illustration of the consolidation and rebuilding of Cairns in the interwar years. It is seen as an expression of confidence by the State Government in recognising Cairns as an important regional centre after World War I. The Complex is composed of masonry buildings of aesthetic significance as quality interwar architecture adapted to suit a tropical climate.



Figure 5: The Court House Timeline 1919-2020



The Cairns Court House on Abbott Street was constructed between 1919 and 1921. It was used for the first time on 17 January 1922 and served the Cairns community for over 50 years. By the early 1990s the city's population had increased, and the Court House could no longer meet the city's judicial demands. Activities shifted to a new Court House and Police Station precinct on Sheridan Street, and the Court House ceased operations in 1992. The building sat vacant until 1998 when it was sold and retrofitted as the Cairns Courthouse Hotel (Stead, 2014). The Hotel reused the former courtroom as a bar in accordance with a heritage management plan which restricted alterations due to its heritage listing. In 2004 the owners altered the building without approvals required by the Queensland Heritage Act 1992. The judge's bench was removed and a new doorway cut through the wall where the judge used to sit under the coat of arms (Marquis-Kyle, n.d.). A report was submitted to the Planning and Environment Court regarding the impact of the unauthorised works. The owners were required to reverse some of these changes and were subsequently prosecuted by the Environment Protection Agency and fined.

In 2016 the Cairns Court House was listed for sale and was purchased for over \$6 million by a new hotel group. Before the transaction could settle, Cairns Regional Council issued a surprise press release pronouncing its "decision to implement our right to acquire the property" for a community arts centre, claiming it had not had a chance to be part of the public sale process (Mooney, 2017). The Cairns Regional Council had already acquired the adjoining former Mulgrave Shire building and the former public administrators building, now operating as the Cairns Gallery. The Court House was to form part of a larger vision for the Cairns city centre art precinct to showcase local and Indigenous art—a real draw for tourism.

From the time of Council's acquisition in 2016, the Court House remained unoccupied. But by 2020 renovations had completed. The aim of the refurbishment was to: "expand the potential of the building as an event and gallery space for the Cairns Gallery Precinct, while ensuring that heritage values of the building are maintained for future generations" (Cairns Regional Council, n.d.). Highlights of the refurbishment listed on the CRC website include:

- A section of the original concrete baluster at the front of the building has been retained but turned to accommodate the installation of an all-abilities access ramp
- New roofing has been installed, which, along with other upgrades, have improved the building's cyclone resistance to better safeguard artworks
- As visitors enter through the front of the building, their attention will undoubtedly be drawn to the repainted and restored coat of arms above the front entrance, featuring a lion on the left and a chained unicorn on the right (commonly displayed at judicial buildings)
- A similar coat of arms is located inside the building, in the main courtroom, which, along with the former bailiff and clerk's room, has been transformed into a gallery space that retains the ambience of the historical architecture, while subtly incorporating contemporary technology
- Modern lighting and acoustics, including a new soundproofed ceiling, add to the newly installed wooden floors, complementing the restored arched windows and heritage fittings
- New air-conditioning ventilation has been incorporated into the upper archways, maintaining the aesthetics of the building, while ensuring the space is appropriate for the display of art pieces and provides comfort for visitors
- Sections of polished, exposed concrete columns, which display striking coloured river stones, were included in the century-old cement mix
- Restorative work on the verandas has seen the refurbishment of the decking and stairs, while extensive drainage has been installed along with new landscaping and access points

The Court House is now a multiroom gallery with an event garden. Further development of a Gallery Precinct is plausible given announcements suggesting additional Federal Government infrastructure funding.

SOFT INFRASTRUCTURE: CAIRNS INDIGENOUS ART FAIR (CIAF)

Established in 2009, Cairns Indigenous Art Fair (CIAF) is a not-for-profit company that sets a benchmark for the Indigenous arts and culture landscape of Far North Queensland. Now in its twelfth year, CIAF is dedicated to promoting the artistic talents of Queensland's First Nations peoples and providing a platform to generate income and build community esteem. Each successive CIAF has further forged and strengthened partnerships with an array of entities including government and council departments, arts and cultural organisations, galleries, transport and tourism bodies, media and publishing, and corporate sponsors. Secure funding and support over the years, including the Queensland Government (via Arts Queensland, the Indigenous Business Development Unit and Queensland Indigenous Arts Marketing and Export Agency (QIAMEA), Australia Council for the Arts, Tourism and Events Queensland (TEQ) and Indigenous Visual Arts Industry Support program (IVAIS), also underpin CIAF's stability and success. CIAF's profile has deepened through increase buy-in from tourism and marketing, with CIAF's membership in Tourism Tropical North Queensland (TTNQ).

CIAF was founded as a key component of the 2009 Queensland state government's strategic initiative Backing Indigenous Arts program. In what might be seen as a correlation, it had become apparent that Australian art market interest in FNQ Indigenous art had surpassed the available support structures and showcase facilities in the region. In 2008, Cairns Council cultural workers sought input from residents of Cairns on their vision for an ideal Cairns regional cultural profile, culminating in public endorsement for greater visibility of Cape York and Torres Strait Islander arts and culture. The year 2008 was also marked by a world economic downturn, the Global Financial Crisis (GFC), and inherent uncertainty as to the success or shortcomings of an "art fair" model. That CIAF emerged in this period and continues to grow in the current period of unpredictability is testimony to its strength. CIAF attendees and stakeholders have consistently reported a positive feeling about the value of CIAF as an authentic expression of Indigenous arts and culture in Far North Queensland, with high percentages agreeing that it is important for the local area, positively contributes to the image and reputation of Cairns, and increases understanding of Aboriginal and Torres Strait Islander arts and culture.

NARRATIVE OF GROWTH

CIAF has grown to become a signature event in the Cairns and Far North Queensland region, continuing to innovate and improve on its core model of art fair, and adding successive strands of complementary and multifaceted events and activities to its annual program. The Collectors and Curators program, introduced in 2010 with national and international participants, has proven an attractive drawcard which over more than a decade has led to major acquisitions by private collectors as well as a number of prestigious galleries and institutions. CIAF's efforts towards capacity building and development of employment pathways for Indigenous artists in Queensland, as well as training of personnel in roles related to the production and presentation of the art fair, are also contributing factors to its continued growth and success.

A change of venue in 2011 to the Cairns waterfront in the renovated Cairns Cruise Liner Terminal meant that programming could be further expanded. CIAF 2015 saw a record attendance of 50,000, a more than two-fold increase over 2014. This was largely due to the fact that for the first time CIAF was separated into two areas, a curated art centre exhibition, and the inaugural arts market which drew a crowd of 25,000 and attracted sales of over \$200,000 over its two-day period. The year 2019 marked CIAF's 10-year anniversary, with a total estimated 280,000 people participating or attending throughout the decade, an estimated 1,600 Aboriginal and Torres Strait Islander artists represented, more than \$6.8m of art sold, and approximately \$22m injected into the Queensland economy. Impacted by the global pandemic of COVID-19, CIAF 2020 was mainly delivered online, a further innovation which meant that viewers could access the event from Australia and overseas and that content could be viewed for a longer duration.

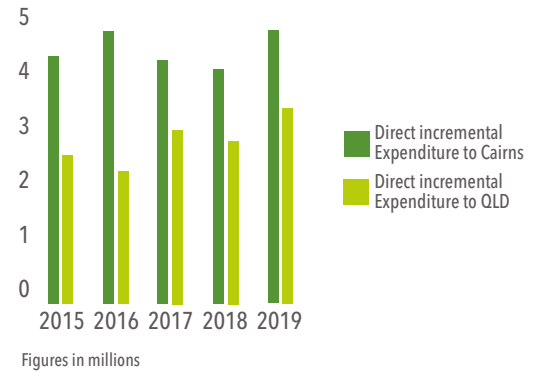
The infographics (Figure 6) and timeline (Figure 7) illustrate aspects of CIAF's growth over its twelve-year period.

Figure 6: CIAF statistics in brief

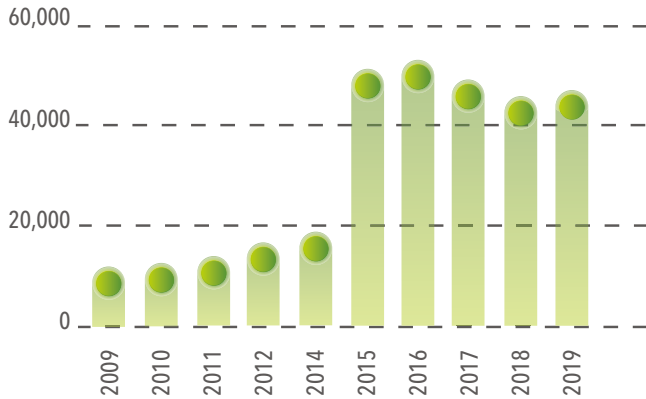
2009 - 2019: 10 YEAR ANNIVERSARY MILESTONE



TOURISM & ECONOMIC IMPACT 2015-2019* (data: IER)



TOTAL ATTENDANCE*



*2013: interim event, no data available
2020: Online delivery program due to impact of COVID-19 pandemic

COMPARISON OF 2019 & 2020 ONLINE REACH

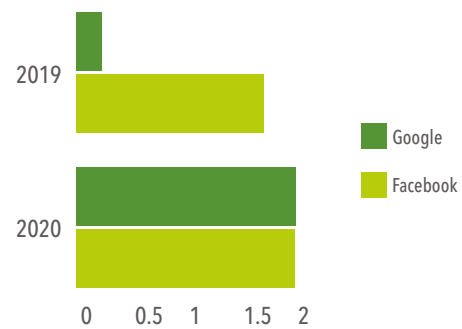


Figure 7: Cairns Indigenous Art Fair (CIAF) Timeline 2009-2020



SOCIAL AND ECONOMIC VALUE

The findings of IER market research specialists engaged by CIAF to evaluate its impact highlight CIAF's significance in terms of positive health benefits (mental, social connectivity, physical), direct in-scope and total expenditures to the Cairns and Queensland economy (partially elaborated in Figure 6, CIAF Statistics: In Brief, above), level of engagement with CIAF, as well as a Benefit Analysis that takes into account not only economic metrics such as income and employment creation, but also other benefits, including value of sponsor / volunteer / artist / performer time. That CIAF is investing resources into evaluating the social as well as economic impact of its enterprise shows the need for capturing the broader net value of the benefit it provides. The IER findings can be read in further detail in the document, Social and Economic Value of the Cairns Indigenous Art Fair, listed in the references below.

CURRENT SITUATION/FUTURE DIRECTIONS

CIAF 2021 was initially set to take place at the new site of the refurbished Cairns Convention Centre with the art fair, art market, symposium, conversations and artist workshops all to be held under one roof for the first time. New program additions include Othello by Queensland Theatre Company, and a dedicated Music in the Park program. CIAF recently announced its postponement to 2022, stating that it will continue to build on the 2020 online strategy as direct travel remains impacted due to the global pandemic. CIAF will undoubtedly continue to grow and adapt, its 2020-2024 strategy setting out its plan to become a "global connector", with a specific focus on developing connections with the South Pacific region. There is something indeed special about CIAF: it has caught the imagination of not only Indigenous communities but also the world of corporate sponsorship and tourism bodies, as well as an arts market of private, national and international gallery collectors and curators. As a signature Indigenous arts and cultural event, it clearly lends traction to the image of Cairns as a regional hub and arts and culture destination.

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