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Tourism considerations for the Aboriginal and Torres Strait Islander art sector in far north Queensland

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Executive summary

Tourism is a major industry in far north Queensland, attracting scores of visitors to experience the Great Barrier Reef, World Heritage rainforests, adventure and the remote destinations of Cape York. Many in the Aboriginal and Torres Strait Islander art sector have considered the opportunities of tourism, yet few have been able to take steps to move forward. A recent 2016 workshop held by Arts Queensland revisited discussion about tourism potential and highlighted that not enough is known about Aboriginal and Torres Strait Islander art sector capacities for tourism, or what these capacities actually are.

This report presents work conducted by the Cooperative Research Centre for Remote Economic Participation that investigates far north Queensland Aboriginal and Torres Strait Islander art sector perspectives and capacity considerations for developing tourism. The work aims to provide knowledge to inform Aboriginal and Torres Strait Islander art sector (including artists, communities, art centres and support agencies) decision-making about tourism. The work is based on the experience and insights of art centres and Aboriginal and Torres Strait Islander entrepreneurs already involved in tourism, as well as other art sector professionals.

The report is divided into two parts.

Part 1 provides case studies of three far north Queensland art centres already involved in tourism. Steps taken to develop tourism by three art centres are highlighted, as well as their resource and infrastructure capacities and how they deal with the barriers they have encountered. All of the three art centres are conveniently located near either Cairns or Cooktown, yet each requires market knowledge and planning to attract tourists. Working with other tourism businesses appears to be very important for each art centre to contend with their market challenges and the general contexts in their regions. Maintaining strong links to community and working with cultural integrity are key features in the way these art centres operate.

Part 2 identifies 21 tourism issues and opportunities relevant to the far north Queensland Aboriginal and Torres Strait Islander art sector raised by art sector professionals. The report subsequently offers recommendations in response to each of these issues, with this section of the report also accompanied by advice provided by Aboriginal tourism operators in regard to working together with art centres.

The report provides an inventory of Aboriginal and Torres Strait Islander art sector tourism opportunities, as well as a checklist identifying potential issues the Aboriginal and Torres Strait Islander art sector should address when assessing their capacity for tourism.

In light of outcomes presented in Parts 1 and 2 of this work, the report concludes by suggesting that a strategy to develop a future in tourism for the entire far north Queensland Aboriginal and Torres Strait Islander art sector considers the following themes: Cultural integrity, Control, Capacity, Coordination, Cooperation, and Knowledge.

1. Introduction

Ideas about tourism for the Aboriginal and Torres Strait Islander art sector in far north Queensland (FNQ) have been discussed by stakeholders for many years. At present, FNQ Aboriginal and Torres Strait Islander art remains largely absent from the FNQ tourism industry, while it also remains overshadowed in the market by Aboriginal art and styles from other parts of Australia (such as the central desert). Steeped in culture, FNQ Aboriginal and Torres Strait Islander art is a diverse, living and vibrant expression of the people and landscapes of Cape York and the Torres Strait with potential for exceptional forms of tourism; but opportunities for tourism must be approached in an appropriate way.

Not everyone wants to develop tourism, so a considered approach is needed, one that is sensitive to all stakeholders, especially because of the challenges and the important cultural work carried out by art centres. Tourism often seems like a good idea, but many factors need to be considered and careful assessments are necessary to ensure issues can be identified and resolved.

The purpose of this project was to investigate FNQ Aboriginal and Torres Strait Islander art sector perspectives and capacity considerations for developing tourism. The focus in this project was primarily on art centres and the roles they play in tourism development. With some FNQ art centres and Aboriginal and Torres Strait Islander entrepreneurs already involved in tourism, this project was designed to generate outcomes enabling other Aboriginal and Torres Strait Islander artists and art centres interested in tourism to learn from them, as well as to learn from insights and concerns raised by other art sector professionals.

1.1 Study context

In October 2016, representatives from the FNQ Aboriginal and Torres Strait Islander art sector gathered in Cairns for a workshop to discuss strategies to diversify income streams and build financially stable business models. Hosted by Arts Queensland through its Arts Acumen and Backing Indigenous Arts initiatives, participants were encouraged to brainstorm diverse opportunities available to the sector. Tourism was among eight key economic opportunities identified to be developed further after the workshop.

Subsequent discussions identified that an appropriate tourism pathway for the FNQ Aboriginal and Torres Strait Islander art sector must be based on suitable foundations before taking steps forward. The overall goal must be to ensure that tourism corresponds with Aboriginal and Torres Strait Islander perspectives and capacity for tourism, especially that tourism proposals are consistent with ongoing art sector imperatives, cultural obligations, existing resources and the wellbeing of people, communities and country. The workshop highlighted the lack of existing knowledge about Aboriginal and Torres Strait Islander art sector capacities for tourism, or what these capacities actually are.

1.2 Research design

The project was carried out in two parts. The first part of the study developed case studies of three FNQ art centres already involved in tourism. The second part of the study aimed to develop an understanding of broad tourism issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector as a whole.

1.2.1 Part 1: Three art centre case studies

The three art centres that participated in this study were considered ‘early adopters’ of tourism whose experiences, lessons and practices can provide knowledge useful to other FNQ Aboriginal and Torres Strait Islander artists, art centres and communities interested in tourism. By developing these case studies, the project is anticipated to encourage learning based on sharing stories and oral history practised by Aboriginal and Torres Strait Islander people for generations. This way of sharing knowledge about tourism acknowledges Aboriginal and Torres Strait Islander expertise and that tourism development must be based on Aboriginal and Torres Strait Islander terms.

The case study art centres are:

- Bana Yirriji Art and Cultural Centre, Wujal Wujal
- Hope Vale Arts and Cultural Centre, Hope Vale
- Yarrabah Arts & Cultural Precinct, Yarrabah.

These art centres are located in areas classified as less remote than the majority of FNQ art centres; however, their experience in tourism can provide lessons useful to the decision-making of artists, art centres and communities interested in tourism. Every art centre faces unique contexts and decisions, and with this in mind the three case studies have potential to highlight things to consider and examples of ways to deal with particular challenges. This knowledge can become part of the background information available to artists, art centres and communities as they make decisions about tourism on their country.

The case studies were developed using data collected from interviews (described in detail below), business plans, strategies, websites (including art centres, local councils, tourism operators), marketing (including brochures and advertisements) and site visits.

1.2.2 Part 2: Broad issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector

Broad issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector were investigated by conducting a number of interviews with Aboriginal and Torres Strait Islander entrepreneurs already involved in tourism (termed ‘Aboriginal tourism operators’) and art sector professionals. Aboriginal tourism operators were invited to take part in interviews because they can provide insight into how their existing tourism resources and expertise provide the potential for new art sector partnerships.

Art sector professionals invited to take part in interviews had long-term affiliation with the FNQ Aboriginal and Torres Strait Islander art sector in roles such as advice, development or research. These professionals had a strong background of on-the-ground experience working with Aboriginal and Torres Strait Islander artists and art centres throughout FNQ, as well as strong working knowledge of contemporary and ongoing issues relevant to the Aboriginal art sector.

1.2.3 Semi-structured interviews

Semi-structured interviews were used to collect data for the art centre case studies and to investigate broad issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector. The interviews were treated as confidential and carried out with the following participants:

- Art centres: five participants (three interviews)
- Aboriginal tourism operators: four participants (four interviews)
- Other art sector professionals: three participants (three interviews).

The interviews took place at locations and times chosen by study participants during fieldwork conducted in Cairns, Yarrabah, Cooktown and Hope Vale from 19–25 April 2017. However, for participants not available during these fieldwork dates, telephone interviews were arranged and carried out instead. Interviews lasted between 40 and 90 minutes.

Each interview was guided by a set of general questions. Different sets of questions were used for art centres, Aboriginal tourism operators and other art sector professionals. Even though the interviews were guided by the general questions, the semi-structured approach was flexible allowing participants to speak freely and develop a discussion with the interviewer. Interviews were digitally recorded and transcribed later for analysis.

1.2.4 Other data collection activities

- A brief review was conducted of development plans related to Aboriginal tourism in FNQ. The review included a general assessment of tourism and/or economic development strategies and plans for the whole of Queensland, FNQ generally and FNQ local governments.
- Observations were carried out in various locations in addition to the art centre case studies. Places observed included Cairns airport, visitor information centres in the Cairns region (x3), art galleries (Cairns and Port Douglas), souvenir shops (Cairns) and the Cairns night market.
- Additional marketing (such as Tropical North Queensland visitor information) and online material (including FNQ tourism industry and tour operator websites) were also reviewed.

1.3 Expected outcomes

This project is expected to generate knowledge and recommendations that may be useful in tourism decision-making undertaken by FNQ Aboriginal and Torres Strait Islander art sector stakeholders. Outcomes are expected for different interest groups, including:

- **Participating art centres:** For participating Aboriginal art centres the project will generate business plan adaptations and recommendations, to be used to implement tourism strategies post-project, as integrated with other income-diversification strategies. These outcomes will be delivered directly and confidentially to the art centres involved.
- **Other FNQ Aboriginal and Torres Strait Islander art centres and artists:** Pathways for appropriate forms of tourism development as highlighted by art centre case studies, recommendations, and knowledge from stories and experience learnings of project participants. Other tourism knowledge includes tourism opportunities and capacity-building factors for consideration.
- **FNQ Aboriginal and Torres Strait Islander art support agencies:** Knowledge and/or guidelines used to improve training/capacity building or other services provided to the art sector, including development programs or funding applications. This work aims to highlight themes relevant to a whole-of-FNQ approach to tourism for the Aboriginal and Torres Strait Islander art sector.

1.4 Structure of the report

The outcomes from this project are presented in two main sections:

- Part 1 provides the case studies of three art centres already participating in tourism.
- Part 2 focuses on broad tourism issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector. This includes 21 main issues raised by art sector professionals, recommendations in response to these issues and the main ideas Aboriginal tourism operators highlighted about working together with art centres.

Additional information contained in Appendices at the end of the report includes:

- Appendix 1: Visitors to Australia's main remote tourism regions: 2008/09 to 2011/12 ('000s)
- Appendix 2: Economic development plans and tourism in FNQ
- Appendix 3: FNQ Aboriginal and Torres Strait Islander art sector tourism opportunities identified in this project
- Appendix 4: Aboriginal and Torres Strait Islander art sector capacity for tourism issues identified in this project.

2. Background information

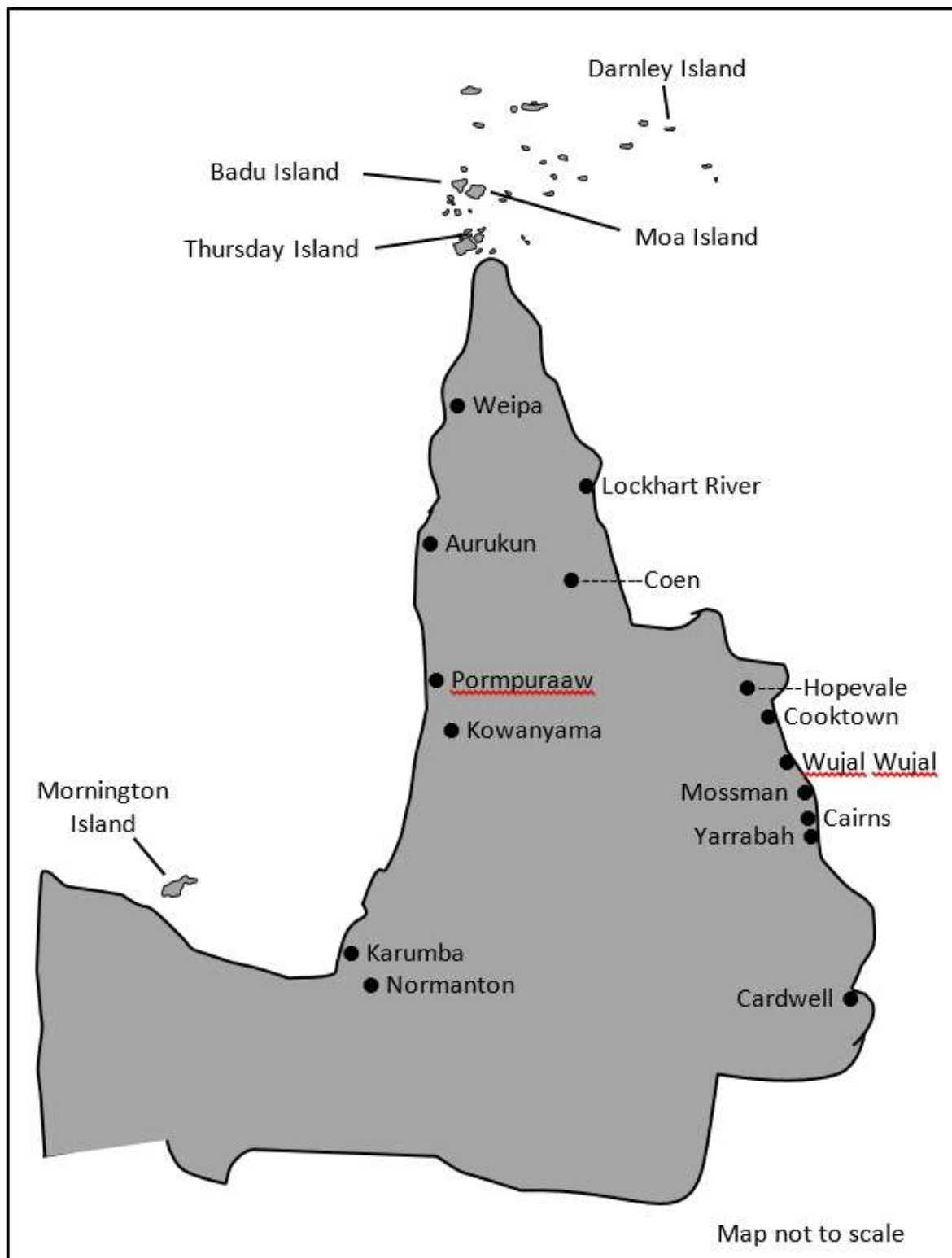


Figure 1: Tropical North Queensland

2.1 Cultural diversity in far north Queensland

Tourism authorities officially refer to FNQ as Tropical North Queensland. The region includes the Torres Strait in the north and stretches south to include Cardwell and west to the Queensland–Northern Territory border (Figure 1). The region comprises tremendous landscape diversity, with the majority of the area classified as remote or very remote.

The region includes the distinct cultures of the Torres Strait Islands and Aboriginal people of the mainland; however, the languages spoken in the region are much more diverse. There are 14 art/cultural centres in FNQ, and Table 1 highlights the main language or dialect groups that they represent. This diversity of languages demonstrates diversity in culture, which in turn creates the diversity in art and craft as highlighted by the Indigenous Art Centre Alliance:

Fresh, distinctive, vibrant and alive Indigenous paintings, sculpture, prints, fibre art and ceramics reflecting a wide range of styles from the islands of the Torres Strait and the Gulf of Carpentaria, to the rugged remoteness of Cape York and the lush tropical rainforest and coastal regions of Far North Queensland. (IACA 2017)

Table 1: FNQ Art centres/Cultural centres language groups

Art centre	Location	Language/group/regions represented
Badu Art Centre – Badhulgaw Kuthinaw Mudh Art Centre	Badu Island	Kala Lagaw Ya (Mabuyag)
Bana Yirriji Art and Cultural Centre	Wujal Wujal	Represents three traditional clan groups, the Yalanji, Nyungkul and Jalunji people
Erub Arts	Darnley Island	Meriam Mir
Gab Titui Cultural Centre	Thursday Island	Kala Lagaw Ya (Kawrareg); also represents all Torres Strait groups
Girringun Aboriginal Art Centre	Cardwell	Represents artists from nine Traditional Owner Groups, the Nywaigi, Gugu Badhun, Warrgamay, Warungnu, Bandjin, Girramay, Gulgnay, Jirrbal and Djiru people
Hope Vale Arts and Cultural Centre	Hopevale	Guugu Yimithirr – many dialects
Lockhart River Art Centre	Lockhart River	Languages of the Lockhart River region include Kuuku Ya'u, Utaalnganu and Umpila, Southern Kaanju and Northern Kaanju. There is also the Wuthathi language group, and Lockhart Creole is the home language in the Lockhart River community.
Moa Arts – Ngalmun Lagau Minaral	Moa Island	Kala Lagaw Ya (Kawrareg)
Mornington Island Art – Mirndiyarn Gununa Aboriginal Corporation	Mornington Island	Lardil, Kayardild
Pompuraaw Art & Culture Centre Inc.	Pompuraaw	Thaayorre, Kugu, Wik and Mungkan
Wei'num Aboriginal Corporation	Weipa	Weipa, Napranum and Mapoon
Wik & Kugu Arts Centre	Aurukun	Wik Mungkan (Clans: Wanam, Winchanam, Puch, Apalech and Sara)
Yalanji Arts	Mossman	Kuku Yalanji
Yarrabah Arts & Cultural Precinct	Yarrabah	Kungganji and Yidinji; however, the community is home to people from numerous language groups given the community was established as a mission in 1892.

Cultural diversity also means that each language area has its own governance for decision-making and development, which usually resides with the Traditional Owners of each location.

2.2 Summary of tourism in FNQ

Figure 2 shows that Tropical North Queensland received 2,557,000 domestic overnight (not including domestic day visitors) and international visitors for 2014/2015 (year ending June). The graph in Figure 2 (TRA 2015) shows that the 2014/2015 figures were an overall increase of 16% from 2008/2009, despite the downturn of 2010/2011 (1,918,000 visitors). Domestic overnight visitors make up around 70% of visitors, which increased 20% from 2008/2009 to 2014/2015.

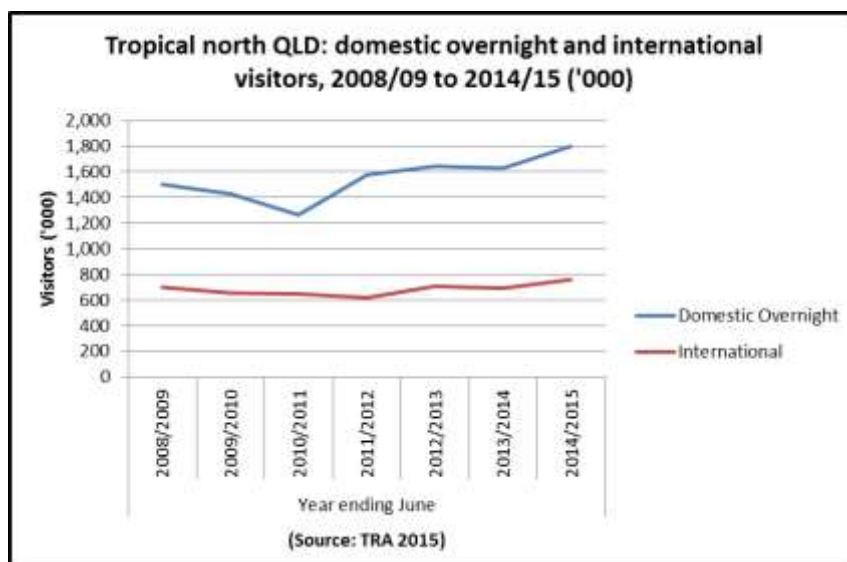


Figure 2: Visitors to Tropical North Queensland

There was an increase of international visitors by approximately 8% over the same period.

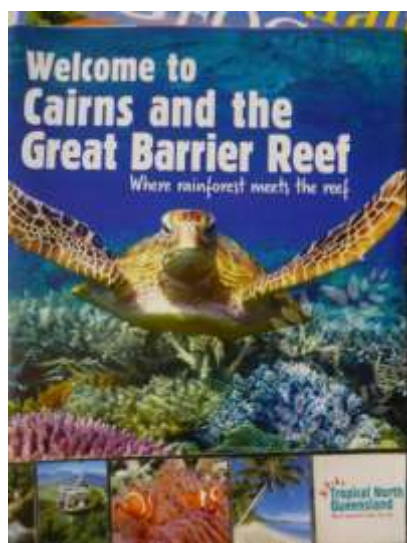


Figure 3: Tropical North Queensland visitor information booklet, 2016

According to a report released by Tourism Tropical North Queensland, the 'Great Barrier Reef is the primary draw card for visitors to TNQ followed by the rainforest, tropical lifestyle, adventure and indigenous experiences' (2014, p. 15). A survey of tourists departing from the Cairns airport in 2012 showed that the top three motivations for visiting the region were (1) visit the Great Barrier Reef, (2) rest and relax, and (3) the climate (Prideaux et al. 2012). Tourists surveyed during the study ranked 'experience Aboriginal culture' at number 15 out of 20 potential motivations.

Tropical North Queensland is classified a remote tourism region because much of the area includes remote or very remote regions like Cape York and the Gulf of Carpentaria. There are 13 main remote tourism regions in Australia, and Tropical North Queensland receives the highest number of visitors out of all 13 by a considerable margin (see Appendix 1). This comparatively high visitation has much to do with destinations like Cairns and the Great Barrier Reef.

2.3 Tourism in Cape York and the Torres Strait

A search carried out for the present study did not identify any data available on tourism visitors in the Torres Strait Islands.

The main market for Cape York was recently described by Tourism Cape York to include the:

... mature Australian mostly self-drive domestic adventurer, together with German-speaking Europeans, British, Americans and New Zealanders travelling as part of a tour group or in hire vehicles. Tourism in the Cape York Peninsula Area has one focus in the lower Cape based around Cooktown as the destination. This includes commercial tours from Cairns as well as self-drive tourism. The other major tourism focus is longer trips to the tip of Cape York on commercial tours and by self-drive tourists. (Tourism Cape York 2016a, p. 9)



Figure 4: A common sight on FNQ roads in the dry season

A survey of domestic tourists in Cape York carried out by Tourism Cape York (2016b) revealed that the main experiences included (1) camping, (2) visit the tip, (3) adventure/4wd trip, (4) visit national parks, and (5) fishing. When asked about awareness of tourism experiences provided by Aboriginal people in Cape York, 44% indicated 'yes'. However, asked if they intended to or did participate in tourism experiences provided by Aboriginal people in Cape York, 75% of the sample responded 'no'.

A 2010 study (Donald 2012) concluded that Aboriginal and Torres Strait Islander people in Cape York have considerable potential for tourism development, but opportunities are constrained by lack of infrastructure, restrictive policies, land tenure issues, competing interest groups and too many reports without substantial action. Donald's study highlighted the need for Cape York Aboriginal and Torres Strait Islander people to take greater control over the direction and development of tourism.

2.4 Economic development plans and tourism in FNQ

A general review carried out for the present study identified a range of development plans related to Aboriginal cultural tourism in FNQ. Listed in Appendix 2, the review included a brief assessment of 33 strategies and plans comprising diverse scope of interests, including for the whole of Queensland, FNQ generally and FNQ local governments. Tourism is on the agenda for all except four of the 33 plans reviewed, while 15 specified intention to develop cultural (Aboriginal) tourism. Eight out of the 23 local government plans include cultural tourism development. However, general planning documents can be limited in detail, and it is possible that some local governments that only specified intention to develop tourism may intend to develop cultural tourism.

The review included eight strategies and plans for FNQ, with cultural tourism not specified in plans that contain a broad and general development focus. Interestingly, the *Torres Strait Development Plan 2014–2018* emphasised small enterprise development but not tourism.

2.5 Exposure of Aboriginal and Torres Strait Islander art in Cairns

Apart from exposure in some art galleries and events (e.g. Cairns Indigenous Art Fair and markets), there appears to be a limited amount of branding and exposure of FNQ Aboriginal and Torres Strait Islander art in the main tourism areas of Cairns (e.g. the CBD, esplanade, tourism information centres and airport) or Port Douglas. There is no central venue, location or brand showcasing all Aboriginal and Torres Strait Islander art and culture in these areas.

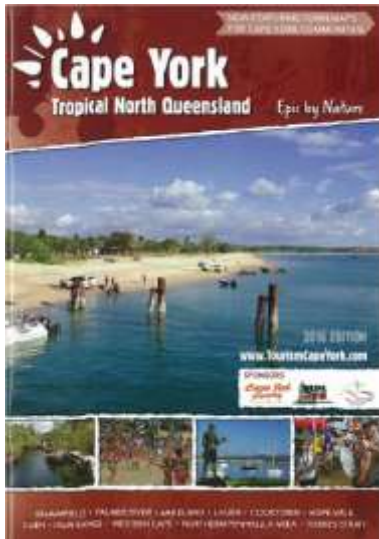


Figure 5: Cape York Visitor Information Booklet, 2016

Various art galleries sell FNQ Aboriginal and Torres Strait Islander art, but it appears more common for outlets to stock Aboriginal art from other regions or other art genres. The majority of souvenir shops are stocked with Aboriginal and Torres Strait Islander art brands (including merchandise under licence), and there is also a strong presence of Aboriginal and Torres Strait Islander style art of uncertain origin. Many of these souvenir shops are located in areas attracting high day and night concentrations of visitors.

Finding information about FNQ Aboriginal and Torres Strait Islander art in tourism information centres and the airport is difficult. Drawcard Aboriginal tourism attractions (e.g. Tjapukai and the Mossman Visitor Centre) are often advertised, which is indicative of the way large operators with sufficient budgets for brochures, memberships and advertising are able to achieve considerable exposure. Information on some art centres was available through small advertisements found in selected regional tourist information booklets (e.g. Cape York).

3. Part 1: Art centre case studies

3.1 Case study 1 – Adapting to local opportunities for tourism: Bana Yirriji Arts and Cultural Centre

Location: Wujal Wujal, approximately 209 km drive north of Cairns

Tourism region: Located at the northern end of the Bloomfield Track and World Heritage Wet Tropics rainforest, the region receives day trip visitors and tour groups and is a popular route used by Cape York travellers

Language groups: Kuku Yalanji, Kuku Nyungkul and Jalunji

Art centre facilities: Gallery shop, workshop and amenities

Introduction provided on the Bana Yirriji Art and Cultural Centre website:

The Bana Yirriji Art and Cultural Centre is located on the banks of the Bloomfield River just below the Wujal Wujal Waterfall.

Our art centre is based in Wujal Wujal Community, North Queensland. It is about a 4 hour drive north from Cairns and 1 hour south from Cooktown.

The artists from Wujal Wujal represent three traditional clan groups, the Yalanji, Nyungkul and Jalunji people. The languages, Kuku Yalanji and Kuku Nyungkul remain strong and are still spoken today.

Our artist's inspiration comes from the land that surrounds them, rainforests, waterfalls, mountains, rivers and the sea. A lot of the paintings are from cultural stories passed down to them from their families and Traditional Elders.

Our vision is to keep and hold the culture safe and sacred, also to keep the community strong in mind and spirit. We are empowering our people to develop and share their culture, knowledge and skills to promote a flourishing and economically sustainable Art and Cultural Centre.

All of our artworks are handcrafted and painted at the art centre by local community artists.

Source: <http://wujalwujalartcentre.com.au/page/about>.

3.1.1 Tourism goals and objectives

Participating in tourism is a way to generate income and diversify employment in the area, as well as provide a leading tourism attraction in the region. The art centre is also well located to make the most of travellers visiting the World Heritage Wet Tropics and the Bloomfield Track.

Participating in tourism can also diversify opportunities to sell art and crafts. The benefits of tourism are anticipated to flow on to other businesses in the region, especially enterprises operated by local Aboriginal entrepreneurs.

Tourism is also viewed as a great way to affirm and strengthen pride in identity to share with visitors through art and culture. Tourism can provide the setting for visitors to meet and talk with Aboriginal people about art, surrounding landscapes and culture.



Figure 6: Bana Yirriji brochure

3.1.2 Forms of tourism development

3.1.2.1 Desirable

Bana Yirriji is open for visitors daily, including Saturdays (and Sundays by appointment) during the dry season. The centre receives day trip visitors (e.g. families, internationals) from Cairns, Port Douglas, Cooktown and nearby destinations, with many of these visitors described as people ‘staying in motels’. There is a café in the same building (operated as a training centre by My Pathways) that is open only in the dry season.

Working together with Aboriginal tourism enterprises and non-Aboriginal tour operators that travel the Bloomfield Track is important. This includes operators that take groups further north on extended journeys through Cape York. Tourists on these tours are more likely to purchase art and crafts on the return leg of their Cape York trip.

Bana Yirriji is often a stallholder at events, such as the Darwin Aboriginal Art Fair and the Cairns Indigenous Art Fair, which provide important opportunities to sell art and crafts.

3.1.2.2 Undesirable

Travellers driving the Bloomfield Track on their way to camp, fish and 4wd in Cape York do not stop in and are not interested in the art centre. This market can include people who are often self-sufficient for their journey and just passing through the area (usually driving through the area with haste).

3.1.3 Tourism with cultural integrity

3.1.3.1 Negative tourism impacts on culture

Being open daily to all visitors means that tourists can come regardless of whether the centre is preparing for an upcoming show/event or experiencing challenges. Preparing for the tourism season can also take considerable time, especially for artists to produce a sufficient amount of stock when they might otherwise be dedicated to cultural work.

Educating visitors about respecting sacred sites is something that is not done at present, which leaves visitors with too much access to these places. The volume of visitors and visitor behaviour need management.

Some tour operators travel through the community to visit the Bloomfield waterfall without stopping to spend time at the art centre. The community also do not have control over what tour operators tell visitors about the area, community and culture.

The majority of Bloomfield Track traffic consists of domestic travellers en route to and from Cape York with little likelihood of visiting the art centre. This raises concerns about travel providing visitors with reminders that Reconciliation remains an ongoing issue for Australia.

Interview quote:

'It really should come from the people here; it's their land and what they want to be told. That would have to be a good discussion with the Traditional Owners from here.'

3.1.3.2 Actions



Figure 7: Bana Yirriji advertisement in Cape York visitor information booklet, 2015

Only Traditional Owners are able to develop art/craft about places, landscape and stories relevant to their people and country. Specific community groups can advise on culturally appropriate information to teach to visitors, including the information used to advise tour operators on what they tell their visitors about Aboriginal and Torres Strait Islander people and culture. Matters also need to pass through the appropriate council decision-making processes.

In the future, the information developed to inform visitors and tour operators about respecting culture might include a booklet or map produced by the community and available at the art centre.

Bana Yirriji develop tourism using small steps and consistent with the community perspectives. The art centre also ensures that local Aboriginal people have training opportunities and work in roles to provide visitors information about the local area, art and culture.

3.1.4 Tourism challenges and steps taken to develop tourism

Many tourism challenges experienced by Bana Yirriji are highlighted in Table 2, which shows a need for more staff, the pitfalls of being located in a remote area and lack of control over tourism.

Despite the challenges, the many steps taken by Bana Yirriji listed in Table 2 demonstrate effort to gather knowledge about tourists visiting the region and to develop tourism that appeals to the needs of visitors likely to purchase arts and crafts. Bana Yirriji have good facilities for tourism, are located next door to a café and are willing to make preparations and work together with other businesses to improve the opportunities and tourism experiences available in the area.

Table 2: Bana Yirriji challenges and steps taken to develop tourism

General tourism challenges	Steps taken to develop tourism
<ul style="list-style-type: none"> • Tourism is a lot of work for not much reward • Not enough infrastructure or tourism businesses in the region • Poor road conditions • Tourism seasonality • Tourism requires extended opening hours despite no extra staff • Bad internet connection • Limited time for marketing and networking • Disinterested tour operators • No control over visitor information • Tourists visiting Cape York are mainly domestic visitors 	<ul style="list-style-type: none"> • Art centre closely linked to general development in community • Multiple facilities: gallery, workshop and amenities • Located next door to a café • Develop stock in preparation for tourism season • Work together with local Aboriginal tour operator • Regular communication with some tour operators • Adjust trading hours during tourism season • Staff rostering and roles • Visitor opportunity to speak with local Aboriginal people • Train Aboriginal people in key tourism roles • Develop stock according to target market appeal • Developed understanding of target market • Provide variety of stock in shop/gallery • Ensure stock is not cheap and tacky • Shop can hold reasonable number of visitors at once • Shop and stock on display well presented • Personal and helpful customer service • EFTPOS, credit card facilities and freight provided • Staff work as a team • Local level marketing: brochure, regional visitor booklet (see Figures 6 and 7) • Website • Good coffee • Stallholder at festivals and art fairs

3.1.5 Partnerships

A number of tour operators travel along the Bloomfield Track, and many drive past Bana Yirriji to visit Bloomfield Falls. Bana Yirriji regularly communicate some of these tour operators to discuss upcoming tours so the art centre can plan opening times, staff, stock and make other preparations for the groups. Bana Yirriji also maintain good relationships with tour operators because they play a role in ‘telling the story’ about Aboriginal and Torres Strait Islander culture and people.

Interview quote:

‘I say to them ‘if you’ve got a tour on a certain weekend we’ll open for you’ and stuff like that, definitely. And they let me know if they’ve got international tourists on a certain day to make sure we’re open, have a few of us on because they bring a fair bit of money in. We’re always having conversations with them.’

Working with a local Aboriginal tour operator enables Bana Yirriji to offer visitors the art and crafts unique to the places, stories and cultural experiences provided to visitors on the tour.

Being located next door to a café is an advantage for the art centre, with a close partnership between the two businesses to remain ongoing.

Bana Yirriji have also expressed interest in being involved in plans to form an Aboriginal tourism cluster linking Hope Vale, Cooktown, Laura and Wujal Wujal. Bana Yirriji are also interested in working together with all FNQ art centres to establish a shared art gallery/culture centre in the Cairns region.

3.1.6 Infrastructure, training and capacity-building needs

More staff are required, particularly to assist during the tourism season. This will reduce the roles and workload of existing staff, enabling them to focus attention on other duties, such as artist capacity building, preparing for exhibitions and marketing.

Interview quote:

'Our yearly income is progressing more each year, it is slow but consistent at this stage.'

More tourism businesses and tourism infrastructure are needed in the region to provide visitors a range of things to do and encourage them to stay longer. Partnership opportunities include plans to form an Aboriginal tourism cluster linking Hope Vale, Cooktown, Laura and Wujal Wujal.

There is a need to develop materials to inform visitors and tour operators about respecting culture, such as a booklet or map produced by the community and available at the art centre.

3.2 Case study 2 – We’re in Cape York but we’re not ‘on the beaten track’: Hope Vale Arts and Cultural Centre

Location: Hope Vale, 46 km north of Cooktown

Tourism region: The Hope Vale region has some tourism enterprises and development potential, but is an untapped destination that receives few visitors. To the south is the Cooktown area, which is a popular destination and stopover on a main route to Cape York that bypasses Hope Vale.

Language groups: Mainly Guugu Yimithirr, including approximately 20 dialect groups

Art centre facilities: Gallery shop, workshop and grounds

Introduction provided on the Hope Vale Arts and Cultural Centre website:

Our Vision

We are empowering our people to develop and share their culture, knowledge and skills. To keep and hold our culture sacred. Keeping our community strong in mind and spirit. To promote a flourishing and economical sustainable cultural centre.

In 2009, the new Hope Vale Arts and Cultural Centre was opened, along with the Nganthanun Bamawi Bayan Gallery which displays locally produced arts, crafts and artifacts as well as a workshop space for local artists. The centre is open and accessible to all Hope Vale community members to pursue their interest in art and maintain their unique culture. The Centre is often used for community events, meetings, workshops and private functions.

The Hope Vale Arts and Cultural Centre is a not-for-profit Indigenous corporation managed by a small team of administrative staff and a Board of local Directors. Board members are elected by the members of the centre at the annual general meeting which is normally held every November. The Board is comprised of six local leaders who work with the Manager to achieve strategic goals and ensure the Centre is governed in a professional manner. The Board meets regularly with the Manager through formal Board meetings to ensure the progress of the centre complies with the community's vision, in accordance to our allocated budget, as well as reaching the strategic goals and to regularly update the triennial business plan. The Board members receive accredited Governance training to ensure their capacity in motioning a sustainable centre is achieved.'

Source: <http://www.hopevalearts.com/>.

3.2.1 Tourism goals and objectives

Retaining cultural knowledge to be passed on to the next generation is very important. With so many clan groups in Hope Vale, participating in tourism is also a way to maintain sharing and understanding between different clan groups as a strong, united community.

Tourism is also viewed as a way to affirm and strengthen pride in identity to share with visitors through art and culture. Tourism can provide the setting for visitors to meet and talk with Guugu Yimithirr people about art and culture.



Figure 8: Hope Vale Arts and Cultural Centre stall, Cooktown Discovery Festival, 2016

Participating in tourism is a way to generate income and employment in the area, as well as provide a leading tourism attraction in the Hope Vale region.

3.2.2 Forms of tourism development

3.2.2.1 Desirable

Hope Vale Arts and Cultural Centre is open weekdays, and, during the dry season, on Saturdays. Aside from art collectors, the tourism target market is mainly passing traffic, including day trip visitors from Cooktown.

Partnerships are planned with other tourism businesses to create new market opportunities. Tapping into the cruise ship market is a challenge because companies run on tight schedules and use preferred tourism businesses.

Establishing a relationship with a business in Cooktown already visited by cruise companies is an opportunity for Hope Vale art and craft to be displayed and for sale to cruise passengers. An exhibition at the same Cooktown venue in the peak tourism season is also planned.

The potential for establishing ongoing relationships with local Aboriginal tourism enterprises has been raised in the past, but these links have struggled to become solid. Hope Vale Arts and Cultural Centre have also expressed interest to be involved in plans to form an Aboriginal tourism cluster linking Hope Vale, Cooktown, Laura and Wujal Wujal.

The Hope Vale Arts and Cultural Centre is also often a stallholder at events such as the Laura Dance Festival, Cooktown Discovery Festival and the Cairns Indigenous Art Fair, which provide important opportunities to sell art and crafts.

3.2.2.2 Undesirable

None stated.

Interview quote:

'It gives them an opportunity to build up their self-esteem. They talk about the trials and tribulations of growing up in a community since colonisation and what the Elders have seen; it's not just about coming to a community to buy art, it's a sharing of knowledge of what they love to do. All Indigenous people they love talking about their country.'

3.2.3 Tourism with cultural integrity

3.2.3.1 Negative tourism impacts on culture

Being open daily to all visitors means that tourists can come regardless of whether the centre is preparing for an upcoming show/event or experiencing challenges.

There is concern about visitors who film and report on things they perceived to be the ‘downside’ of Aboriginal and Torres Strait Islander communities. Tourism can also contribute to lack of Guugu Yimithirr control over ‘telling the story’ about themselves, their culture and land to visitors.

Interview quote:

‘Art from Indigenous people in communities often depicts the way you hunt, make artefacts, what food you got, what to hunt, what’s a totem, what’s kinship and things like that. It’s more than just art to us. When tourists come in and understand that, they just get blown away because it’s more than just something to hang on the wall.’

Fake art for sale in souvenir shops in other FNQ tourism destinations takes away opportunities for Hope Vale artists to generate income, as well as reducing the opportunity for them to showcase their art and culture as Traditional Owners.

3.2.3.2 Actions

Being a community-driven organisation is very important for the Hope Vale Arts and Cultural Centre. This includes having a Board elected by the Hope Vale community who report to the community annually. The Board steers the strategic direction of the art centre and makes decisions alongside the art centre manager. Various cultural economic development projects are delivered via the art centre for the benefit of the artists and community.

Tourism is developed based on the uniqueness of Hope Vale because there is no generic Aboriginal and Torres Strait Islander art, culture or community. Tourism is also viewed as another way to develop art with the aim of retaining culture and passing on knowledge to younger generations. Sharing culture with tourists through art is also viewed as a way to strengthen pride and affirm Guugu Yimithirr people as Traditional Owners and custodians of the region.

Further action is planned to take more control over the branding and exposure of the art centre and the Hope Vale region. Various marketing activities are planned, such as upgrading the art centre website.

It is important for the Hope Vale Arts and Cultural Centre to form partnerships with people, enterprises and agencies that recognise Aboriginal and Torres Strait Islander objectives.

3.2.4 Tourism challenges and steps taken to develop tourism

Tourism challenges for the Hope Vale Arts and Cultural Centre (shown in Table 3) mainly relate to being a small enterprise with limited funds located in region that is not an established tourism destination. The art centre does not correspond with qualities tourists often associate with Cape York, such as adventure, 4wding, camping and fishing. Other challenges reflect lack of control over tourism and difficulties to become an established, well-known part of the tourism industry.

Table 3: Hope Vale Arts and Cultural Centre challenges and steps taken to develop tourism

General tourism challenges	Steps taken to develop tourism
<ul style="list-style-type: none"> • Located away from main traffic area • Region not a popular tourism destination despite proximity to main road for Cape York traffic • Difficult to develop partnerships with cruise ships • Lack of tourism agency support in branding and exposure • Lack of transport options between Hope Vale and Cooktown • Competition from souvenir shops selling fake art • Some events contain insufficient Aboriginal or Torres Strait Islander leadership • Insufficient signage 	<ul style="list-style-type: none"> • Art centre closely linked to general development in community • Facilities include gallery and workshop • Provide variety of stock in shop/gallery • Develop stock in preparation for tourism season • Offers cultural program for groups, including dance group, workshops, bush tucker, etc. • Prints and etchings made on-site • Adjust trading hours during tourism season • Visitor opportunities to speak with local Aboriginal people • Train Aboriginal people in key tourism roles • Actively seeking new partnerships • EFTPOS, credit card facilities and freight provided • Local level marketing: brochure, regional visitor information booklet (e.g. Figure 9). • Website • Stock for sale at selected venues in Cairns • Participate in cultural exchange with other art centres • Develop profiles on social media platforms • Stallholder at festivals and art fairs (Figure 8).

The steps taken to develop tourism highlight Hope Vale Arts and Cultural Centre efforts to build capacity in tourism, such as producing stock that could be appealing to various market segments. Hope Vale Arts and Cultural Centre are proactive in pursuing suitable opportunities to attract tourists in the region even though the main visitors to Cape York are known to have little interest in Aboriginal cultural experiences.



Figure 9: Hope Vale Arts and Cultural Centre advertisement in Cape York visitor information booklet, 2016

3.2.5 Partnerships

Existing partnerships include working with economic development agencies to create new tourism market opportunities and capacity building through mentorship to strengthen skills in business and tourism.

From 2013 to 2016 the art centre scheduled full-day group bookings from tour operators to provide a cultural program of dance, workshops, art and bush tucker.

The Hope Vale Arts and Cultural Centre is seeking partnerships with tourism enterprises throughout the broad region, such as building a relationship with a business in Cooktown already part of cruise ship itineraries. The art centre also expressed interest in plans to form an Aboriginal tourism cluster linking Hope Vale, Cooktown, Laura and Wujal Wujal.

Hope Vale Arts and Cultural Centre is also interested in the potential of creating links with other Aboriginal and Torres Strait Islander art centres and Aboriginal tourism operators throughout Queensland.

Interview quote:

'We've got to complement each other and build up this network of the black artists and the highway – travel from southern Queensland to the tip of Cape York and you can find authentic art here. Gold Coast, Rocky, Cairns, Cooktown, here to right up the cape, but they have to be authentic Indigenous people that still carry their language and respect for totems.'

3.2.6 Infrastructure, training and capacity-building needs

Artist training and capacity building are ongoing, and staff training in skills such as tourism branding, multimedia and marketing are also required. Greater capacity to market and access visitors is needed, which are areas where the Hope Vale Arts and Cultural Centre can benefit from better representation and branding of the region and Aboriginal tourism generally. Hope Vale Arts and Cultural Centre voiced the need for support in tourism appropriate to the needs of Aboriginal and Torres Strait Islander people.

Infrastructure needs include road signage upgrades, some renovations to facilities and improved local road access to make it easier for tourists to find the centre. Various partnerships are needed to create new market opportunities. Partnership opportunities include plans to form an Aboriginal tourism cluster linking Hope Vale, Cooktown, Laura and Wujal Wujal.

3.3 Case study 3 – Developing a new vision for tourism: Yarrabah Arts and Cultural Precinct

Location: Yarrabah, approximately 64 km drive from Cairns

Tourism region: The Yarrabah area is located close to the bustling destination of Cairns, but the Yarrabah area itself is an untapped destination with considerable tourism potential.

Language groups: Kungganji and Yidinji. Yarrabah is also home to Aboriginal people from numerous language groups, given the community was established as a mission in 1892.

Art centre facilities: Gallery shop, museum, dance ground, art workshop building, kitchen and seating area and rainforest boardwalk.

Introduction provided in the Yarrabah Arts and Cultural Precinct Strategic Plan (2017–2020):

The goal of the YARRABAH Aboriginal Shire Council is to develop the Arts Centre and Menmuny Museum into a vibrant Arts & Cultural Precinct that will ensure that the residents of YARRABAH will have a modern community cultural Precinct that will enhance professional artistic excellence and develop economic opportunities that will create pathways for small business, employment and national and international artistic recognition.

The Menmuny Museum, rainforest boardwalk and the Arts Centre is co-located to create a convenient central access point for the local community and visitors. The YARRABAH Aboriginal Shire Council has rebranded the Arts Centre and Menmuny Museum as the YARRABAH Arts & Cultural Precinct. This is acknowledged in the Councils Five (5) year vision called 'Building Our Future'.

This vision acknowledges the need to develop tourism as a key component of generating jobs, providing training and small businesses. The vision includes development of a jetty to allow for day trippers to arrive by boat to visit YARRABAH and the Arts precinct to experience Aboriginal Culture first hand as one of the attractions when in YARRABAH.

As the closest Aboriginal community to Cairns, with a stunning drive or a short boat trip "YARRABAH" is the real deal, that can deliver real economic opportunity utilizing the YARRABAH Arts and Cultural Precinct to showcase Tourism's culturally and ethically through Aboriginal Arts and Craft and Museum tours that will include tour guided rainforest boardwalks, local traditional dancers, cultural stories, information on bush tucker and possible provision of local bush tucker.

Maximizing attendance, participation and Community Engagement at the Precinct will benefit the Community financially as the influx of visitors will create local employment and open up opportunities for small business enterprises.

An added benefit will be the passing on of cultural knowledge to the younger generation of the Community and cultural awareness for our visitors.'

Source: YASC (2016, p. 3).

3.3.1 Tourism goals and objectives

The Yarrabah Arts and Cultural Precinct is part of a long-term vision for tourism developed by the Yarrabah Aboriginal Shire Council. Key objectives for the precinct are:

1. Professional Art development & sharing of cultural knowledge
 2. Increase in sales and economic returns to the artists
 3. Capital Works – Gallery / Shop and Workshop Development
 4. Regional & Interstate Touring Exhibitions
 5. New production lines of merchandise
 6. Create pathways from Employment and Small Cultural Tourism Businesses
- YASC (2016 p. 8).



Figure 10: Menmuni Museum, Yarrabah Arts and Cultural Precinct

An important focus of future development is to use a community-driven approach aimed at finding ways to maximise the potential of being in close proximity to the tourism infrastructure and volume of visitors in Cairns.

3.3.2 Forms of tourism development

3.3.2.1 Desirable

Strengthening the cultural precinct as hub for tourism can provide a short- to medium-term approach to tourism for the Yarrabah community as a whole. Focusing on opportunities for tourism at the precinct will concentrate visitor vehicles and buses in Yarrabah along a specific route. Community beautification efforts (led by the Yarrabah Aboriginal Sire Council) are in progress.

Tapping into the tourism opportunities available in Cairns, which receives over two million visitors a year, is proposed to involve various initiatives. The Cairns Convention Centre has potential for delegate and/or delegate companion excursions for cultural experiences such as workshops, dancing, bush tucker and arts. The profile of Cairns as a creative arts hub is growing (e.g. through development of a cultural precinct), and the Yarrabah Arts and Cultural Precinct aims to be involved in that progress. Similarly, the growth in Chinese visitors to Cairns is also a trend offering potential. Other Cairns-related proposals include strengthening relationships with the tourism industry in Cairns as well as facilitating artist markets.

Interview quote:

'It's been virtually untapped, the market, with having so many tourists visiting Cairns. They normally go to the reef, other theme parks on the northern side of Cairns. The southern side of Cairns and Yarrabah is untapped potential.'

Strong links with creative arts organisations in Cairns, including Cairns Indigenous Art Fair, are already in place, highlighted by the 2017 VIP excursion to the Yarrabah Arts and Cultural Precinct.



Figure 11: Art Centre, Yarrabah Arts and Cultural Precinct

Tourism developments proposed on-site include artist residencies, expanding the cultural keeping place and museum, upgrading capacity to host exhibitions and holding art workshops. An increase in creative space for artists is also being planned. The precinct has the facilities to consider hosting gala functions.

The Yarrabah Arts and Cultural Precinct also aims to host mini art and culture festivals and plans to hold a cultural arts day in conjunction with the Yarrabah Band Festival, a major music event on the Yarrabah community calendar.

3.3.2.2 Undesirable

Forms of tourism that generate concern are developments that disperse visitors throughout the community without sufficient tourism infrastructure, businesses and experiences to service their needs.

3.3.3 Tourism with cultural integrity

3.3.3.1 Negative tourism impacts on culture

The Yarrabah Art & Craft Centre (which later became the Yarrabah Arts and Cultural Precinct) has been operating since 2002, but even after many years involved in tourism, there is still a need for management to limit visitor intrusion on everyday life in the community.

Developing tourism infrastructure on culturally sensitive sites can generate ongoing community distress.

Fake art takes away opportunities for artists to generate income and reduces the opportunity for them to showcase their art and culture as Traditional Owners.

3.3.3.2 Actions

Tourism developments need to consider potential impacts on community life. Community consultation ensures that developments depend on the mood of the community. This is important to ensure, for example, that developments do not involve sacred sites or places with negative history. Proposals also need to involve a satisfactory level of involvement and opportunities (such as employment, training and new businesses) for the community.

Interview quote:

'It comes back to what support the community's giving, what direction.'

The Yarrabah Arts and Cultural Precinct has an ongoing community engagement involving a range of activities each year. The precinct also aims to maintain and strengthen the identity of Aboriginal people in the community through arts and cultural programs.

Tourism is developed based on the uniqueness of the community, and sharing culture with tourists through art is also viewed as a way to strengthen pride and affirm the identities of Aboriginal people in the community. With Aboriginal and Torres Strait Islander people from many backgrounds in Yarrabah, participating in tourism is also a way to maintain sharing and understanding as a strong, united community.

3.3.4 Tourism challenges and steps taken to develop tourism

Yarrabah Arts and Cultural Precinct has various tourism challenges (listed in Table 4) even though the precinct has been involved in tourism for many years. Cairns receives a high volume of visitors annually (see Appendix 1), yet tapping into this activity is difficult for the Yarrabah Arts and Cultural Precinct. Yarrabah may be a short distance from Cairns, but the Yarrabah area is not an established tourism destination and this appears to have implications for creating market appeal.

Interview quote:

'You can build the art centre up, build the museum up, make the precinct strong, bring more elements in like an open stage, cultural activities outside, or workshops; you don't really need to spend on accommodation in the short term because they can be brought in by bus.'

Steps taken to develop tourism that are listed in Table 4 are a summary of current activities, but the list does not include many of the efforts made by Yarrabah Arts and Cultural Precinct since it started operating back in 2002. The current activities show that the precinct is in a period of change and is seeking new opportunities. Many opportunities relate to capitalising on the market potential of Cairns, especially through a range of group and event tourism experiences. The Yarrabah Arts and Cultural Precinct has strong capacity for tourism but plans to increase facilities, training and the range of tourism experiences it can provide. There is commitment to working with and within the community, while establishing a stronger presence throughout the region.

Table 4: Yarrabah Arts and Cultural Precinct challenges and steps taken to develop tourism

General tourism challenges	Steps taken to develop tourism
<ul style="list-style-type: none"> • Lack of relevant market data • Achieving consistent visitation • On-site infrastructure limitations • Art centre closely linked to general development in community • Lack of tourism infrastructure in local region • Truancy/social issues underlying vandalism and other incidents • Limited tourist advice on ethical art purchase behaviour • Aboriginal and Torres Strait Islander cultures play minor role in market perceptions of Cairns. 	<ul style="list-style-type: none"> • Multiple facilities: gallery shop, museum, dance ground, art workshop building, kitchen and seating area, rainforest boardwalk • Provide variety of stock in shop/gallery, including weaving, pottery, screen printing, fashion, art and craft • Develop stock in preparation for tourism season • Can host cultural day for groups, including dance group, workshops, bush tucker, etc. • Exhibition program • Cultural tourism and precinct development program • Linked to existing community capacity for tourism • Pilot initiatives to refine capacity to host events • Active in art markets for new sales opportunities and to facilitate upcoming artists/entrepreneurs • Ongoing artist and community development programs • Involved in Cairns tourism trends and initiatives • Visitor opportunity to speak with local Aboriginal people • Train Aboriginal people in key tourism roles • EFTPOS, credit card facilities and freight provided • Actively seek partnerships for diverse market opportunities • Stock for sale at various art outlets in Cairns • Stallholder at festivals and art fairs • Close relationship with Cairns Indigenous Art Fair.

3.3.5 Partnerships

The Yarrabah Arts and Cultural Precinct has a diverse range of current and potential partnership opportunities related to proposals to develop tourism further. These include:

- Tour operators
- Yarrabah Aboriginal Shire Council
- Aboriginal entrepreneurs, including artists
- The conventions sector in Cairns
- Organisations involved with community market days
- UMI Arts
- Art outlets in Cairns
- Cairns Indigenous Art Fair
- Special interest groups such as the Cairns Historical Society
- Local music festival organisers
- Other art centres

Interview quote:

‘You need to be partnering up with other entrepreneurs; there are opportunities that are out there, but like a lot of other things we lack the capital to make it happen. Whereas other parties might be able to bring that capital through, but they have to be genuinely respectful of what they are doing.’

3.3.6 Infrastructure, training and capacity-building needs

Upgrades in existing infrastructure are required, such as developing a space to host art exhibitions, an area for open-air sound shows, upgrading the gallery/shop and overall beautification to improve the precinct as an events venue. Training and capacity building to deliver the proposed events will be important.

In the broader community, there is need for general beautification, improved tourism infrastructure and new businesses. Reliable transport links between Yarrabah and Cairns also need to be established.

Yarrabah Arts and Cultural Precinct voiced need for support in tourism appropriate to the needs of Aboriginal and Torres Strait Islander people.

3.4 Summary: Overall issues raised by the three case studies

The three art centres offer culturally strong and unique tourism products and experiences to visitors. Each art centre is a venue for visitors to have locally developed experiences with Aboriginal and Torres Strait Islander people, art and culture. Tourism is an opportunity for local Aboriginal and Torres Strait Islander people to tell their story and tell it their way. The art centres are part of their communities and are steered by community people to create opportunities for their people, such as employment; training; and sharing art, culture and their country with visitors. The art centres participate in tourism with cultural integrity, for example by maintaining the authority of Traditional Owners and embracing the many dialects, language groups and backgrounds of the Aboriginal and Torres Strait Islander people involved. The majority of art, craft and stock for sale in the art centre shops is handmade entirely by Aboriginal and Torres Strait Islander people locally or on-site.

All three art centres place importance on working with other businesses, such as tour operators, in their regions. All three art centres are actively looking to build new partnerships to create new market opportunities, especially as ways to overcome transport challenges and create ongoing visitation. Working with and creating opportunities for Aboriginal-owned and -operated tourism enterprises is particularly important, which ensures Aboriginal people are supporting each other in business as well as providing visitors with various locally developed tourism experiences. Building strong relationships with non-Aboriginal tourism operators also creates many benefits. Bana Yirriji, for example, recognises that non-Aboriginal tourism operators are often an influential provider of information to visitors, and art centres need to ensure that that information is appropriate according to their local communities.

Even though the three art centres are close to Cairns (and Cooktown) they are faced with a range of tourism challenges. Firstly, the three art centres are underfunded and do not have sufficient staff for tourism. Secondly, being close to Cairns does not mean it is easy for them to attract tourists, particularly for Hope Vale and Yarrabah. Of the three art centres, Bana Yirriji appears to have the most consistent visitation because the art centre is located on a popular tourist drive used by different market segments. Bana Yirriji shows that identifying appropriate target markets and forming relationships with tour operators can be very important, especially because Cape York visitors are mainly domestic tourists interested in camping, 4wding, adventure and fishing and because Aboriginal and Torres Strait Islander cultures play a minor role in market perceptions of destinations such as Cairns.

A third challenge is that art centre capacity for tourism is affected by factors in their communities and local region. These factors include transport limitations, the presence/absence of tourism infrastructure, finding balance between tourism and everyday community life and the presence of other tourism attractions. The case study art centres have different levels of on-site facilities but overall are relatively well prepared for tourism. These issues around the capacity for tourism highlight that developing tourism requires considerable investment from art centres, councils and other stakeholders. For each of the case studies, developing tourism is a long-term process that requires, at the very least, working closely with their communities and local councils; developing tourism-oriented art, crafts, facilities and services; and seeking appropriate support, partnerships and market knowledge.

4. Part 2: Broad issues and opportunities for the FNQ Aboriginal and Torres Strait Islander art sector

This section presents the main outcomes arising from interviews with Aboriginal tourism operators and other art sector professionals. The section begins by listing the 21 main issues raised during the interviews, followed by recommendations offered for each issue. Advice provided by Aboriginal tourism operators in regard to working together with art centres is then set out.

4.1 Twenty-one tourism issues for the FNQ Aboriginal and Torres Strait Islander art sector

4.1.1 General issues

1. Many ideas but not much action

Discussion about tourism development for the art sector in FNQ and the Torres Strait is not new. Over the years stakeholders have held talks across the region, locally and at broader levels, with numerous ideas raised but most proposals not coming to fruition. The reasons for ideas not translating into reality are complex, differing from place to place.

Interview quote:

'There's potential – the whole region is so varied, the country is so different from the lushest of lush rainforests to the driest of anthill country to the tropical turquoise palm tree–swaying islands – it crosses the whole scope of environment, which is why it's so different; it really reflects why the art work is so varied.'

Respondent 2

Interviews carried out for the present study highlighted that tourism opportunities for the art sector in FNQ and the Torres Strait are diverse. Various opportunities raised in this project are identified in Appendix 3. Many of the opportunities are based on ideas assessed by stakeholders in FNQ and the Torres Strait over previous years. Key benefits and pitfalls are also presented in Appendix 3, which shows an overall trend for the opportunities to have more pitfalls than benefits. Having sufficient capacity for tourism is a common concern in most opportunities; however, the assessment shows that there are various market issues to consider.

2. Not many Aboriginal art regions have a 'Cairns'

FNQ by far receives the greatest number of tourists of all remote regions in Australia (see Appendix 1), due mainly to Cairns, Port Douglas (and many other places in the area) and the popularity of the Great Barrier Reef, rainforests and adventure experiences in the region. Close proximity to a high volume tourism hub is an advantage to the FNQ Aboriginal and Torres Strait Islander art sector enjoyed by none of the other notable Aboriginal art regions in Australia.

Interview quote:

'FNQ has a couple of things that everywhere else in Australia struggles with: it has a major tourist hub of Cairns with international flights, infrastructure and comforts on its doorstep.'

Respondent 3

3. Tourism can be intrusive and out of control

First and foremost, art centres may be described as caretakers of artists and art production processes that are closely entwined with everyday community life. Tourism is perceived as potentially exploitative and ignorant to the cultural importance of this work and there is concern that artists will end up being 'on exhibit' for high volumes of visitors. Unregulated visitation is viewed as intrusive and inconsistent with the everyday wellbeing of communities. Art and craft retail may be in danger of becoming dominated by cheap and tacky fake products.

4. Tourism: a lot of work for not much reward

Many in the sector believe that there are much better ways than tourism for artists to sell work, especially because tourism is considered a fickle source of income. Where tourism sales do occur, the purchases can be mainly low-price items. The inputs needed for tourism (including time and resources to produce stock; engage in marketing and development; and provide facilities, infrastructure and staff resources to look after visitors) are considered to outweigh monetary benefits.

Interview quote:

'There's lots of proven better dedicated ways to sell work – that's the end point for me, completely for the whole tourism idea. I think there's a lot of investment and energy used when there's proven ways of selling work.'

Respondent 1

5. All art centres are different

The contexts and issues for art centres in FNQ are highly variable. Art centres in remote parts of FNQ and the Torres Strait are constrained by remoteness (such as seasonality, long distances and high costs) and limited infrastructure for tourism, whereas art centres in less remote areas (such as the broad Cairns–Cooktown region) have better proximity for accessing new tourism markets and infrastructure for tourism. But overall, all art centres are different, comprising unique contexts, issues and considerations.

6. Variable, but mainly low, art centre capacity for tourism

Capacity for tourism is a major consideration for if, and how, development proceeds. Capacity for tourism is not just about art centres; consideration must also be given to factors in the wider community and surrounding area. Art centres in the Cairns–Cooktown region are perceived to have reasonable capacity for tourism, whereas art centres in remote Cape York and the Torres Strait have less capacity. A detailed art centre capacity for tourism assessment has never been carried out.

Interview quote:

'That would be a serious evolution for those art centres to be able to cater for, and even be interested in changing their game for being in the business of tourism. That is a shift I think doesn't come naturally for most art centres.'

Respondent 3

7. Need for a coordinated strategy

The extent and complexity of tourism capacity issues for the art sector highlight a pressing need for a careful, long-term and culturally oriented approach to tourism. At present, there is limited direction or coordination in tourism; instead, art centres are in a position of fending for themselves. Most are closely affiliated with local councils, but levels of support can vary, become constrained and are only a small part of the broad council responsibilities in their community.

8. Need for tourism training

Artist expectations about the potential of sales through tourism can be sometimes be too high. Without sound knowledge about the sector (such as how the tourism industry works, capacity for tourism issues, target markets, etc.) it can be difficult to make informed decisions. Knowledge about tourism is reportedly lacking at all levels of the FNQ Aboriginal and Torres Strait Islander art sector, not just among artists.

Interview quote:

'It's a fine line and needs a lot of planning, number crunching, market research, feasibility studies and the whole lot, it really does. I would love to see lots of funds put into getting that base line set up before launching. Where are we starting from? What have we got? What do we need? How do we get it, and what do we want to offer? They're the questions.'

Respondent 2

9. Existing tourism agencies lack cultural competency

The cultural competency of existing tourism support agencies is perceived to be lacking. Examples include a long history of inaction on Aboriginal tourism development (particularly in relation to the whole of FNQ) and failure to appropriately consult the Aboriginal and Torres Strait Islander art sector. Intentions to work together need to be accompanied by an appropriate understanding of Aboriginal and Torres Strait Islander people, cultures and issues.

10. Culturally inappropriate conduct in the tourism industry

Existing conduct observed of some travel companies highlights some unethical treatment of Aboriginal and Torres Strait Islander people. Some examples include travel companies imposing unrealistic operating hours on small businesses, insufficient regard for art centres as places of important cultural business, providing inaccurate/misleading information to visitors and failure to consult Traditional Owners.

Interview quote:

'You couldn't expect a local tour company in Cairns to be able to run a group tour to an art centre because that company themselves wouldn't even know anything about how to work with the community. How could you expect the tourists to know what to do when the actual facilitator doesn't know?'

Respondent 1

11. Lack of leadership and support in Aboriginal tourism

At present there is no strategy detailing the tourism pathway for the Aboriginal and Torres Strait Islander art sector. Aboriginal tourism in FNQ also lacks appropriate leadership, broad strategy or planning, which highlights a lack of appropriate support available to artists and art centres in the region. There is no

Interview quote:

'I don't really know of any Indigenously appropriate organisation that would support tourism operations starting in communities that would offer the support that was needed. I've been to Perth and heard a talk from WAITOC and was very impressed with what they offered. And that sort of support would be fantastic.'

Respondent 2

appropriate agency in place to facilitate art sector awareness, understanding and capacity building for the development of tourism. The gap in agency support to facilitate the specialised requirements of the art sector needs to be filled.

12. Need for appropriate funding support

Existing art agency funding should remain dedicated to existing art sector priorities, especially given that art centres continue to be underfunded to fulfil existing obligations. Funding for tourism (e.g. facilities, new staff, marketing, memberships, networking) should not take away from these obligations. Appropriate sources of tourism funding for the FNQ Aboriginal and Torres Strait Islander art sector remain unclear.

4.1.2 Demand issues

13. The market position of FNQ Aboriginal and Torres Strait Islander art

FNQ Aboriginal and Torres Strait Islander art occupies a minor position in the Australian Aboriginal art market. Art produced in Central Australia and regions like Arnhem Land and the Kimberley are more popular, including dot, x-ray and other styles highly sought in the art market. The art on sale in galleries and art outlets in Cairns and Port Douglas reflect this trend with a strong presence of Central Australian, Arnhem Land and Kimberley work. Display stock of FNQ Aboriginal and Torres Strait Islander art is often limited, with inadequate representation of the cultural diversity of the region.

Interview quote:

'Selling FNQ art as a subset of Aboriginal and Torres Strait Islander art in Australia is difficult. People don't get it or are slightly confused or assume the art is elsewhere and not in far north Queensland.'

Respondent 3

A small number of establishments do provide reasonable display of FNQ Aboriginal and Torres Strait Islander art in Cairns, Mossman and Port Douglas. But the success of these establishments in reaching visitor awareness to change the market position of FNQ Aboriginal and Torres Strait Islander art is unknown. The challenge remains how to deal with market perceptions to create a stronger position in the marketplace.

14. Difference between 'tourist' art and 'high end' art

Tourist art is perceived to be different from art considered as 'high end' work. There are considerable price and buyer differences between the two. Tourist art is considered 'low end' with limited to no cultural meaning and as attractive to buyers with little knowledge about culture. These buyers only want a souvenir or something pretty to display in their home. This art is often high volume and time consuming but offers limited financial return to artists, especially compared to high prices gained by high-end art. Producing tourist art is perceived as a form of commodifying culture and moves away from the cultural maintenance, practices and personal work facilitated by art centres. Taking part in this activity is regarded as unavoidable if art centres participate in tourism.

15. Damaging impacts of fake art

The issue, which gained recent public attention from Minister Bob Katter, relates to lack of protection for Aboriginal and Torres Strait Islander artists from fake art. Fake art is often imported from overseas and is difficult for visitors to distinguish from work produced by Aboriginal and Torres Strait Islander artists. Which visitors know, or care, about the difference (i.e. consumer conscience) is unknown. Some tour operators direct their groups to shops offering fake art, but the prevalence of this activity and lost sales opportunities for Aboriginal and Torres Strait Islander artists is also unknown.

16. Challenge with high-end art buyers

The art sector could target an existing (high end) art buyer market who are knowledgeable, often motivated to purchase art and likely to seek culturally appropriate tourism experiences. The limited size of this market means there can be a lack of repeat visitation and purchasing. FNQ art tours for the existing art buyer market may be successful at first, but it may be a struggle to fill tours in the future.

Interview quote:

'They didn't come back again, so I don't know. There's no reason for them to come back for many years; there's not a big art collector market in Australia.'

Respondent 1

17. Tropical North Queensland

FNQ is marketed as a ‘tropical destination’ focused strongly on attributes such as the Great Barrier Reef, rainforests and adventure (see section 2.2). For the domestic market, this also includes the perception of Cape York as a region for 4wding, fishing and camping. Aboriginal and Torres Strait Islander cultures are included in advertising and campaigns, albeit often only involving two or three large operators able to afford advertising costs, but reef-rainforest-adventure are the primary destination themes.

18. Tourists visiting Cape York are mainly domestic visitors

Some studies on Cape York highlight a high proportion of domestic 4wd travellers in the region who are predominantly self-sufficient and seek adventure, fishing and camping experiences (see section 2.3). Cultural tourism experiences have low appeal to these visitors. Anecdotal evidence suggests that alcohol management in remote communities can be a deterrent for domestic tourists who prefer to relax with a beverage. In addition, anecdotal evidence also shows that present-day visitors to many remote Cape York communities are mainly government or contract workers.

Interview quote:

‘People go up there for two months and that’s the ideal way to do it. They’re the self-drivers; they buy food, supplies, gas, petrol, but they’re self-contained so they’re not tourists that spend money on hotels. But if there’s a tour available for them it would be interesting to see how much money they’ve got to spend. There is a big market of grey nomads and adventure people that go up every winter. But whether they’d take it is another story.’

Respondent 2

19. No data on tourist potential for FNQ Aboriginal and Torres Strait Islander art

Interview participants described foreseeable tourism market segments as tourists unaware of culturally appropriate behaviour and requiring various services and infrastructure but prone to buying little, if any, art at all. While some tourists may have desirable art market qualities, there is high uncertainty about who these tourists are and how new tourism opportunities can target them. Some art centres, such as Yarrabah, Bana Yirriji and Hopevale, have informal knowledge about local tourism potential; however, no formal data has been collected at local levels or in relation to the region as a whole.

20. Many tourists look but don’t buy

Anecdotal evidence indicates that there’s a high rate of visitors that look but do not buy Aboriginal art. Art fairs, for example, may have high volume of visitation but the proportion that is actual buyers may often be small.

21. Small-scale group tours preferred

If tour group options are under consideration by the art sector, the most appropriate approach for many art centres may be small group size, carefully marketed, managed and scheduled approaches. Smaller groups can be managed and are considered to pose limited intrusion onto everyday life in communities, especially in remote areas.

Interview quote:

‘High level, select small group tourism is appropriate. Mass tourism is not a pretty picture.’

Respondent 2

4.2 Recommendations in response to the 21 tourism issues

1. Many ideas but not much action	Identify short- and medium-term actions that require minimum funding. For example, art centres can update websites, create social media profiles, establish referral relationships with tourism businesses, ensure tourism operators provide accurate information to tourists and collect some data about art centre visitors. Support agencies, the tourism industry or other stakeholders can provide partnerships crucial for some tourism initiatives to flourish.
2. Not many Aboriginal art regions have a 'Cairns'	<p>Establish an innovative gallery and cultural centre in Cairns to provide visitors with a window to the rich culture and landscapes of Cape York and the Torres Strait. This may involve reviving an existing plan, opening new premises or redesigning an existing space. The centre would create opportunities for art centres with low capacity for tourism, enable access to new markets, educate visitors about cultural diversity, showcase the unique diversity of art and act as a nucleus for a strategic approach to tourism for FNQ.</p> <div> <p>Interview quote:</p> <p>'Having two Indigenous cultures, the only place in Australia that does so – the Torres Strait and Aboriginal cultures in one location, a museum of that sort of calibre in Cairns would be really good education and tourism.'</p> <p>Respondent 1</p> </div>
3. Tourism can be intrusive and out of control	Acquire deeper knowledge about developing tourism, particularly to ensure that Aboriginal and Torres Strait Islander people make informed decisions about participation. Tourism can be controlled with careful planning, plenty of groundwork in the early stages and ongoing management.
4. Tourism: a lot of work for not much reward	Art centres with low capacity for tourism may be more suited to participating in tourism as a new market opportunity. This means creating ways to increase sales to tourists without much need for art centres to develop new facilities or other on-site capabilities. For example, new market opportunities can be developed through partnerships, such as with other art centres, Aboriginal tourism operators, the general tourism industry or businesses in the Cairns region.
5. All art centres are different	<p>Develop capacity for a tourism assessment tool to analyse all FNQ art centres. An assessment tool may include the capacity issues raised in this project (detailed in Appendix 4). Capacity for tourism assessments should be carried out by each art centre and also be included in a broad, long-term strategy to ensure tourism remains appropriate to the needs and objectives of Aboriginal and Torres Strait Islander people. Resolving capacity issues is an important part of preparing for tourism.</p> <div> <p>Interview quote:</p> <p>'It really is an individual case by case at each art centre in terms of managers, big picture visions and what Boards want and their ability to follow through with that. You'd need to do feasibility studies.'</p> <p>Respondent 2</p> </div>
6. Variable, but mainly low, art centre capacity for tourism	It is recommended that art centres only consider opportunities that match their capacity for tourism. Tourism development is a long-term process and capacities can be developed over time. Support agencies and the tourism industry are advised to understand the unique situation of each art centre to facilitate informed decision-making.
7. Need for a coordinated strategy	<p>Develop a long-term strategy for Aboriginal tourism in FNQ. Such a strategy should recognise that every art centre is different, as well as ensure that tourism remains appropriate to the needs and objectives of Aboriginal and Torres Strait Islander people and the diversity of culture, land and communities.</p> <div> <p>Interview quote:</p> <p>'It's a serious undertaking. I'd hate to see it half done. If we're serious about this, let's put in half a million dollars for three years and see what happens.'</p> <p>Respondent 3</p> </div>

8. Need for tourism training	Integrate tourism training into existing art centre capacity-building programs. This may include culturally appropriate workshops, presentations and training resources.	
9. Existing tourism agencies lack cultural competency	Relevant tourism agencies are recommended to engage in training about Aboriginal and Torres Strait Islander cultures, issues and art in FNQ. This may include cultural competency courses, but these should also be complemented with visiting communities and art centres, building relationships with Aboriginal and Torres Strait Islander people and practising culturally fluent communication.	<p>Interview quote:</p> <p>'I think they need to get out and have a good look and experience Indigenous Australia.'</p> <p>Respondent 2</p>
10. Culturally inappropriate conduct in the tourism industry	Provide the tourism industry with guidelines (e.g. respecting sacred sites) and business partnership conditions. Art centres and communities might develop fact sheets with appropriate cultural information that tour operators can tell visitors on their tours. But businesses should not 'hand over' all their knowledge to tour operators, just provide enough to generate interest and encourage visitors to ask Aboriginal or Torres Strait Islander people questions. Follow appropriate protocols for deciding which cultural information to include.	
11. Lack of leadership and support in Aboriginal tourism	An appropriate agency or industry body is needed to provide tourism knowledge, resources and support for the Aboriginal and Torres Strait Islander art sector. Such an agency must be driven by and for Aboriginal and Torres Strait Islander people to ensure a strong cultural network and voice for grass roots people in tourism.	<p>Interview quote:</p> <p>'Unless a person or organisation is funded in some way it's not going to happen.'</p> <p>Respondent 3</p>
12. Need for appropriate funding support	Funding needs to be available for artists and art centres to develop tourism opportunities, but it should not take from existing art sector funding because there are many areas of need that should take priority.	
13. The market position of FNQ Aboriginal and Torres Strait Islander art	Embark on education campaign enabling Aboriginal and Torres Strait Islander people to teach visitors about the cultures, history, landscapes, places and art of FNQ. The focal point may be an innovative gallery and cultural centre in Cairns; however, each art centre, support agencies and the tourism industry can play roles by using the opportunities of tourism to tell the story of Aboriginal and Torres Strait Islander people, cultures and art in FNQ.	
14. Difference between 'tourist' art and 'high end' art	Research the potential tourist interest to learn about culture, have cultural experiences and purchase art of cultural significance. Investigate the potential for tourists to buy Aboriginal and Torres Strait Islander art that represents the cultures, places and landscapes tourists visit in FNQ.	<p>Interview quote:</p> <p>'How do you make them compatible? How do you satisfy both groups? What's the middle ground look like?'</p> <p>Respondent 3</p>
15. Damaging impacts of fake art	Continue campaigning against fake imported art. Other options include research into why tourists purchase fake art, educating the tourism industry on the impacts of fake art and encouraging tour operators to visit outlets selling authentic arts and crafts made by Aboriginal and Torres Strait Islander people in FNQ.	
16. Challenge with high-end art buyers	If an FNQ Aboriginal and Torres Strait Islander art tour or art trail is proposed, ensure that (in addition to a considerable planning and development process) stable target markets are identified and that art centre capacity for tourism issues are resolved. Such a tour may be ideally suited to a Bama entrepreneur.	<p>Interview quote:</p> <p>'It's got to be quite exceptionally done and quite targeted to make money out of it.'</p> <p>Respondent 1</p>

17. Tropical North Queensland	Lobby tourism agencies to partner with and facilitate an education campaign enabling Aboriginal and Torres Strait Islander people to teach visitors about the cultures, history, landscapes, places and art of FNQ. Art centres can also be ambassadors for their regions by informing visitors about attractions and promoting other businesses in the area.
18. Tourists visiting Cape York are mainly domestic visitors	Aboriginal and Torres Strait Islander people in FNQ should recognise that promoting cultural tourism to the majority of domestic visitors is a challenge. Hurdles include domestic visitor preferences for camping, 4wding, adventure and fishing in Cape York, as well as travel providing visitors with reminders that Reconciliation remains an ongoing issue for Australia. Enterprises that appeal to domestic visitor preferences may be more suitable for this market.
19. No data on tourist potential for FNQ Aboriginal and Torres Strait Islander art	Conduct market research to identify new market opportunities from tourism. Topics might include potential buyers, how far tourists are willing to travel to visit an art centre, potential for tourists to buy cultural art, as well as tourist interest in learning about culture and to have cultural experiences. Such research could be carried out by postgraduate university students. It is also beneficial for each art centre to collect some data about their visitors.
20. Many tourists look but don't buy	Workshops may be required to identify innovative ways to increase tourist purchase activity. For example, appealing to consumer social conscience is common in marketing designed to appeal to consumer willingness to take action on social or environmental issues.
21. Small-scale group tours preferred	Where relevant, art centres can form partnerships with tour operators, including an art tour or art trail, based on conditions to keep tour group numbers consistent with art centre and community capacities for tourism.

4.3 Aboriginal tourism operators and art centres working together

The Aboriginal tourism operators interviewed for this project are enthusiastic about new opportunities with art centres. They believed that Aboriginal tourism operators and art centres are often trying to achieve similar objectives, which include maintaining and showcasing culture, creating economic opportunities and overcoming marginalisation.

Working together depends on what art centres want, and the Aboriginal tourism operators urged art centres to be willing to reach out and build connections.

Working together makes sense for Aboriginal and Torres Strait Islander people to take control of tourism development. With art centres often ‘off the beaten track’, working with an Aboriginal tourism operator can help to bring in tourists. Working together enables operators to form packages that combine unique products and experiences. For example, an Aboriginal tour operator can take visitors to sites and attractions to tell cultural stories and history, while an art centre can provide the art and craft associated with those places and stories. Providing packages can create more appeal to tourists because, as Aboriginal tourism operator 3 stated, ‘You’ve got to make it worth people’s while’.

Working with Aboriginal tourism operators can be a way to keep tourism small, grassroots, locally developed and employing local Aboriginal or Torres Strait Islander people. Many visitors are happy to have experiences that are delivered by people from the community and that are authentic and not scripted.

Aboriginal tourism operators understand the importance of sorry business and important cultural matters, but discussions are still required to decide on alternative arrangements for when people are unavailable.

Clear communication is important to negotiate agreements, establish ground rules and develop a healthy working relationship. Contracts need to be professional to clearly set out roles and agreements.

Interview quote:

‘Culturally we’re all connected and we have the same goals. We want to showcase our culture, we have something to offer that contributes to the whole of Australia and if we don’t show it, then who else is going to show it?’

Aboriginal tourism operator 2

Interview quote:

‘Small businesses should not work in isolation; instead, they need to work together and cooperate especially if the economy and opportunities are few. If they don’t support each other in tourism then they are going to find it very hard to exist on their own.’

Aboriginal tourism operator 3

Interview quote:

‘Basically it comes down to being open and having clear dialogue on both sides when developing and building these partnerships to understand the local Aboriginal protocols and how the Aboriginal people in the area share and promote their culture.’

Aboriginal Tourism Operator 1

5. Conclusion

Art centre participation in tourism provides Aboriginal and Torres Strait Islander people with employment in their communities, as well as ways to share their cultures and country with visitors. The roles in tourism that community art centres can play are quite important, particularly because they provide a solid foundation and vehicle for cultural sharing developed and delivered by Aboriginal and Torres Strait Islander people and not by other interest groups. Economic participation, capacity building, empowerment, strengthening cultural pride and building social bridges are all potential benefits that can flow from the grassroots approach to tourism that art centres tend to follow.

Despite the positive potential, tourism development is a challenging proposition for the FNQ Aboriginal and Torres Strait Islander art sector, even for the case study art centres all located closer to Cairns and Cooktown than most FNQ art centres. It is unclear if the three art centres have been able to achieve complete balance of tourism with their obligations to facilitate cultural work and their communities. It appears that finding an appropriate balance is an ongoing process. It also appears to be an ongoing process for the three art centres to meet the funding and resource needs of tourism. Among their various challenges is a struggle to find appropriate target markets in FNQ, even with the exception of Bana Yirriji being situated on a popular scenic tourist drive. The reasons behind their struggle require further investigation and may be linked to many factors.

In light of outcomes presented in Parts 1 and 2 (sections 3 and 4) of this report, the overall conclusion reached in this work is to suggest that a strategy to develop a future in tourism for the entire FNQ Aboriginal and Torres Strait Islander art sector pays attention the following themes: Cultural integrity, Control, Capacity, Coordination, Cooperation, and Knowledge.

Cultural integrity: This is a commitment to tourism development underpinned by respect for culture, country and communities that draws on existing principles already strong among artists and art centres. This is all about doing business in Aboriginal and Torres Strait Islander ways, whether it is forming partnerships with Aboriginal tourism operators, developing cultural information for tourists or consulting community on appropriate tourism development. Cultural integrity permeates all decision-making and activities related to tourism, which ultimately then should lead to authentically developed and delivered products, experiences and services to visitors.

Control: Aboriginal and Torres Strait Islander people need to take more control over tourism and the portrayal of themselves, their culture and country. Aboriginal and Torres Strait Islander people require sufficient representation and voice over the direction and development of tourism. Tourists, and society in general, need to be better informed and tourism can provide many ways for this to be achieved. For art centres, this also means being ambassadors for their culture and their region. This may include Traditional Owners developing cultural information for tour operators and tourists, producing art and crafts linked to the stories and places experienced by tourists, or the entire FNQ Aboriginal and Torres Strait Islander art sector working together on a strategy to provide education about the rich cultural diversity in the region. Some actions are small and can be taken by art centres at minimal cost, while other actions involve considerable resources and effort.

Capacity: With considerably diverse contexts in FNQ, an ideal approach to tourism development requires the careful assessment of complex factors such as the considerations listed in Appendix 4. Assessing capacity for tourism is not something focused on only art centres or artists; it requires consideration of infrastructure, services and support within each community and the surrounding region. Assessing and building capacity requires effort and commitment from local governments, community groups, tourism

support agencies and other stakeholders. In addition, capacity for tourism also involves Aboriginal and Torres Strait Islander people providing knowledge and support to each other.

Coordination: FNQ is informally divided into three regions (Cairns radius, Cape York and the Torres Strait) each with differing overall contexts and capacity for tourism. An overall strategy may be necessary to bring them together to articulate directions in tourism. A careful, long-term and considered approach requires recognising different capacities to ensure tourism is managed and planned accordingly. An FNQ art tourism strategy may approach tourism development in stages and recognise differences between the three regions and the locally driven nature of economic development in each community and art centre.

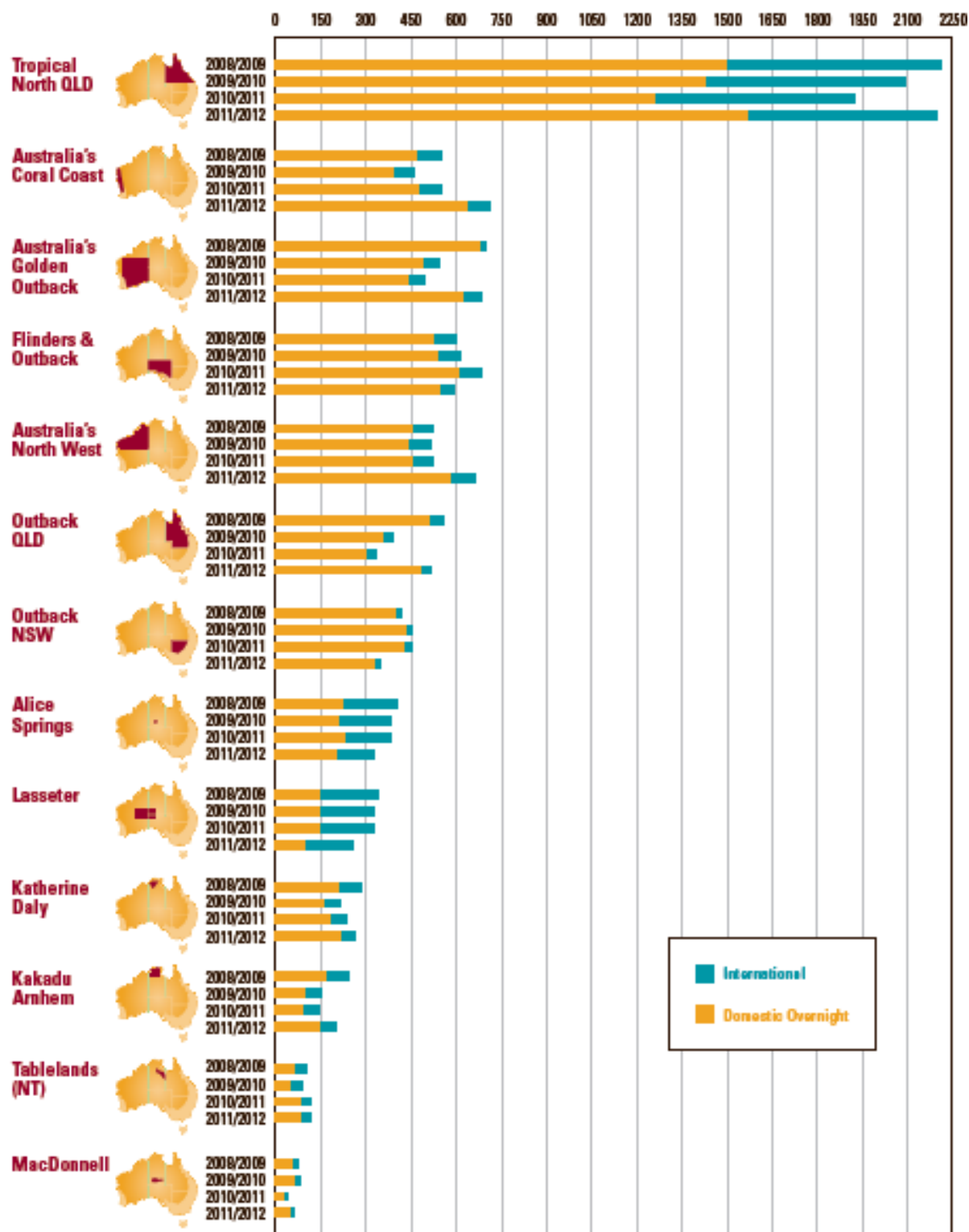
Cooperation: With so many stakeholders involved, working together may be crucial in reaching the potential of tourism desired by Aboriginal and Torres Strait Islander people. Tourism partnerships built on professionalism and cultural integrity are vital. The FNQ Aboriginal and Torres Strait Islander art sector needs commitment and effort from local government, the tourism industry, tourism support agencies, economic development agencies, the private sector and educational institutions. Stakeholders need to put up their hands and build relationships with Aboriginal and Torres Strait Islander people to facilitate them to make informed decisions about tourism on their land and waters.

Knowledge: There are considerable gaps in knowledge about tourism for the FNQ Aboriginal and Torres Strait Islander art sector, especially in relation to the nature of tourism and tourist demand. Workshops, training and resources may be important to strengthen artists', art centre and community insight into tourism for better informed decision-making, planning and development. Among many issues that require further research is the need to understand viable tourism target markets (as art buyers as well as potential travellers visiting art centres in FNQ), the impact of fake art, market perceptions of FNQ Aboriginal and Torres Strait Islander art and the local market challenges facing each art centre in FNQ. Domestic visitors are the primary market in FNQ, particularly in Cape York, and Aboriginal and Torres Strait Islander people (not just the art sector) require better insight into ways to develop tourism appealing to this market.

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Appendix 1: Visitors to Australia's main remote tourism regions: 2008/09 to 2011/12 ('000s)



Source: Jacobsen (2014)

Appendix 2: Economic development plans and tourism in FNQ

Strategy/Plan	Cultural tourism	Tourism	Economic development
Queensland			
<i>Advancing Tourism 2016–20, Growing Queensland Jobs</i>	✓	✓	✓
<i>Destination Success: the 20-year plan for Queensland tourism</i>	✓	✓	✓
Far North Queensland			
<i>Tropical North Queensland Tourism Opportunity Plan 2010–2020</i>	✓	✓	
<i>Advancing North Queensland</i>		✓	✓
<i>Cape York Regional Plan 2014</i>		✓	✓
<i>Torres Strait Development Plan 2014–2018</i>			✓
<i>Cape York Tourism Development Action Plan 2016–2021</i>	✓	✓	✓
<i>Tropical North Queensland Economic Plan 2011–2013</i>	✓	✓	✓
<i>Tropical North Queensland Destination Tourism Plan</i>	✓	✓	
<i>Cape York Camping and National Park Tourism Framework 2011</i>	✓	✓	
Local government			
<i>2014 Aurukun Tourism Strategy and Implementation Plan</i>		✓	✓
<i>Cook Shire, Operational Plan 2016–17</i>	✓	✓	✓
<i>Lockhart River Aboriginal Shire Planning Scheme 2015</i>		✓	✓
<i>Mapoon Aboriginal Shire Council Planning Scheme</i>	✓	✓	✓
<i>Yarrabah Aboriginal Shire Community Plan 2011–2021</i>	✓	✓	✓
<i>Mornington Island (reports not available)</i>	n/a	n/a	n/a
<i>Pormpuraaw Aboriginal Shire Council Corporate Plan 2013–2018</i>		✓	✓
<i>Torres Shire Council Corporate Plan 2014–2018</i>		✓	✓
<i>Torres Strait & Northern Peninsula Area Regional Plan: Planning for our future: 2009 to 2029</i>		✓	✓
<i>Napranum Aboriginal Shire Planning Scheme – 2015</i>	✓	✓	✓
<i>Hope Vale Aboriginal Shire Council: Corporate Plan 2014–2019</i>	✓	✓	✓
<i>Wujal Wujal Aboriginal Shire Council. Corporate Plan 2013–2018</i>	✓	✓	✓
<i>Doomadgee Aboriginal Shire Council Corporate Plan 2014–2019</i>		✓	✓
<i>Kowanyama Aboriginal Shire Council: Corporate Plan 2011–16</i>			✓
<i>Weipa Town Authority Corporate Plan 2015–2020</i>	✓	✓	✓
<i>Etheridge Shire Council Corporate Plan 2010–2015</i>		✓	✓
<i>Cairns Regional Council, Corporate Plan: 2013–2018</i>		✓	✓
<i>Northern Peninsula Area Regional Council – Corporate Plan 2013–2017</i>			✓
<i>Croydon Shire Council Corporate Plan 2012–2017</i>		✓	✓
<i>Burke Shire Council Corporate Plan 2014–2019</i>		✓	✓
<i>Carpentaria Corporate Plan 2012 to 2017</i>		✓	✓
<i>Tablelands Regional Council – Corporate Plan 2017–2021</i>			✓
<i>Cassowary Coast – Arts and Cultural Plan 2015–2018</i>	✓	✓	

Appendix 3: FNQ Aboriginal and Torres Strait Islander art sector tourism opportunities identified in this project

OPPORTUNITY	MAIN BENEFITS	MAIN PITFALLS
One-off specialty art tours	<ul style="list-style-type: none"> • Potential for motivated buyers • Collaboration between organiser and community • Sufficient planning lead time 	<ul style="list-style-type: none"> • Low repeat buying • Intensive planning • Artists forgo other sale opportunities • Potentially limited market scope • Capacity for tourism assessment required
Art tour cruises through the Torres Strait	<ul style="list-style-type: none"> • Scheduled, controlled visitation • Potential for motivated buyers • Small groups 	<ul style="list-style-type: none"> • High cost of tours • Supporting infrastructure needed • Potentially limited market scope • Capacity for tourism assessment required
Open door visitation	<ul style="list-style-type: none"> • Potential for new market segments 	<ul style="list-style-type: none"> • Unregulated visitation • Target market uncertainty • Costs of tourist facilities and services • Resource demanding • Potential for negative visitor behaviour • Capacity for tourism assessment required • Low visitor spending • Potential for artist fatigue
Innovative gallery/cultural centre in Cairns	<ul style="list-style-type: none"> • Access new tourism market segments • Educate about cultural diversity • Potential to strengthen market position of FNQ art • Reduce art centre risk and resource demand • Remove/reduce pressure on community capacity for tourism 	<ul style="list-style-type: none"> • Costs to secure suitable venue • Coordinate high number of stakeholders • Ongoing operational costs • Limited direct contact between artists and market • Long-term planning • High start-up costs • Set-up and ongoing coordination of cultural material and information
Cruise ship stopovers	<ul style="list-style-type: none"> • Scheduled, ongoing visitation • New partnerships with tourism operators • Communication with cruise operator provides information on expected groups 	<ul style="list-style-type: none"> • Supporting infrastructure needed • Unrealistic cruise liner schedules • Low visitor spending • Potential for negative visitor behaviour • Capacity for tourism assessment required • Cruise operator existing partnerships with preferred businesses
Art trail throughout Cape York	<ul style="list-style-type: none"> • Showcase diversity of art and culture • Potential for tourists who are culturally aware and motivated to buy • Create opportunity for many art centres • Potential new enterprise, such as for Bama operator • Experiential tourism • Potential to strengthen market position of FNQ art 	<ul style="list-style-type: none"> • Capacity for tourism assessment required • Seasonality • Transport and costs of remote travel • Target market uncertainty • Costs of facilities and services for tourists • Resource demanding • Scheduling flexibility often required
'Fly-in, fly-out' art centre tours	<ul style="list-style-type: none"> • Scheduled, controlled visitation • Potential for motivated buyers • Small groups 	<ul style="list-style-type: none"> • High cost of tours • Potentially limited market scope • Capacity for tourism assessment required
Art workshops	<ul style="list-style-type: none"> • Scheduled, controlled visitation • Potential for motivated buyers • Experiential learning • Small groups 	<ul style="list-style-type: none"> • Capacity for tourism assessment required • Potential for artist fatigue

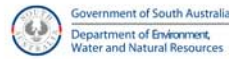
OPPORTUNITY	MAIN BENEFITS	MAIN PITFALLS
Art demonstrations	<ul style="list-style-type: none"> • Visitors see art being produced 	<ul style="list-style-type: none"> • Treats artists as an exhibit • Potential for negative visitor behaviour • Uncertain visitor spending • Potential for artist fatigue
Art fairs, other events	<ul style="list-style-type: none"> • Potential for motivated buyers • Access to new tourism market segments • Clear development timelines • Networking and development opportunities • Reduce pressure on community capacity for tourism • Potential to strengthen market position of FNQ art 	<ul style="list-style-type: none"> • High competition for visitor spending • Exposure to broad market trends • High attendance costs • Considerable planning required • One-off • Uncertain sale potential
Cultural centre	<ul style="list-style-type: none"> • Employment opportunities • Potential for permanent gallery, production spaces • Visitor infrastructure and services • Partnership potential • Community-driven 	<ul style="list-style-type: none"> • High development costs • Ongoing costs • Uncertain profitability • Risk of dependence on independent travellers • Capacity for tourism assessment required
Build interstate profile (e.g. trade or art fairs)	<ul style="list-style-type: none"> • Potential for motivated buyers • Access to new market segments, including wholesale • Clear development timelines • Networking and development opportunities • Remove/reduce pressure on community capacity for tourism • Potential to strengthen market position of FNQ art 	<ul style="list-style-type: none"> • High attendance costs • High competition for visitor spending • Considerable planning required • Exposure to broad market trends • Products and supply to needs of wholesale buyers
Conventions market	<ul style="list-style-type: none"> • Access to new market segments, including wholesale • Clear development timelines • Networking and development opportunities 	<ul style="list-style-type: none"> • Requires close proximity to conventions venue • Strong industry partnerships necessary • Capacity for tourism assessment required
New market development	<ul style="list-style-type: none"> • Access to new market segments • Educate about culture and diversity • Understand market challenges and opportunities • Potential to strengthen market position of FNQ art 	<ul style="list-style-type: none"> • Needs market research • Education strategy required • Uncertain market potential • Market segment differences from region to region • May require new industry partnerships
Cluster	<ul style="list-style-type: none"> • Work together with other operators • Access resources, information and ideas • Develop packages for tourists • Access to new market segments • Stronger brand and representation • Create benefit for region • Potential to strengthen market position of FNQ art 	<ul style="list-style-type: none"> • Requires coordination • Capacity for tourism assessment required • Can be difficult to form and maintain shared goals and vision • Potential for personalities to clash • Forming agreements can be complicated and time consuming • Come become over-reliant on key individuals

Appendix 4: Aboriginal and Torres Strait Islander art sector capacity for tourism issues identified in this project

- Are the physical structures of an art centre of suitable quality, such as air-conditioning, seating, as well as a shop/gallery?
- Is there suitable access to amenities, water, food and medical assistance?
- Does the art centre have enough staff to provide for visitors?
- Has a realistic assessment of potential income from tourism been done?
- Have viable target markets been identified?
- Have suitable marketing activities (such as advertising, internet website, social network profiles, brochure, etc.) been planned?
- Are there suitable nearby services, such as food and accommodation?
- Have steps been taken to cooperate with nearby tourist attractions?
- Does the art centre galley/shop have sufficient supply of art and craft stock for tourism?
- Is the art centre galley/shop well presented?
- Does the art centre galley/shop have adequate purchase transaction facilities?
- What kind of cultural experience is to be provided to tourists?
- Is the art centre working together with local council?
- Is there suitable transport access to and within the region?
- Have staff members been trained in tourism and hospitality?
- What is the overall wellbeing of the local community?
- Is there sufficient community support for tourism?
- Are plans in place for appropriate ongoing community involvement?
- How will tourism be managed to not intrude on community life?
- Do Traditional Owners have adequate involvement in tourism decisions?
- Are local Aboriginal or Torres Strait Islander people in tourism roles?
- Does the art centre have access to ongoing funds?
- Is there sufficient visitor signage on-site and in the surrounding region?
- Is the art centre working together with other art centres?
- What steps have been taken to form tourism partnerships with Aboriginal or Torres Strait Islander tourism operators, such as to develop packages?
- What steps have been taken to form partnerships with the general tourism industry?
- Has a professional approach to forming partnerships been developed, such as forming realistic agreements?
- Is there appropriate cultural information available for industry and tourists?
- Does the art centre have leadership to move forward in tourism?
- Has tourism been adequately included in the art centre business plan?
- Is there access to suitable support from external agencies (e.g. capacity building, tourism branding, etc.)?
- Does the art centre have reliable communication infrastructure?
- Have tourism trends, challenges and initiatives in the region been assessed?
- Have steps been taken to collect some basic data about potential visitors?

PARTNERS IN THE CRC FOR REMOTE ECONOMIC PARTICIPATION

Principal Partners



Project Partners

