

SEE ATTACHED VIDEO

Committee Secretary  
House of Representatives Standing Committee on Indigenous Affairs  
PO Box 6021  
Parliament House  
Canberra ACT 2600

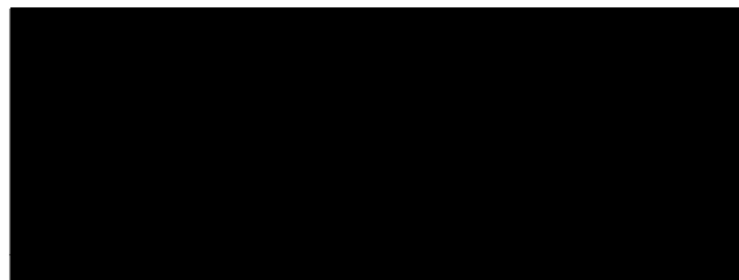
Growing presence of inauthentic Aboriginal and Torres Strait Islander 'style' art and craft products and merchandise for sale across Australia

Dear Committee Secretary

My name is DR DAMIEN JACOBSEN

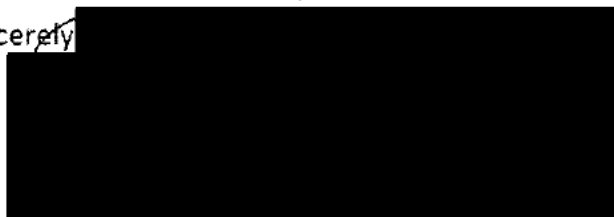
~~My name is Damien Jacobsen~~

My contact details are



This is my submission to the inquiry; please contact me via the details provided above.

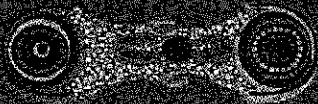
Yours sincerely



Date:

2-11-17

SEE: Ninti One CRC Aboriginal and Torres Strait Islander Tourism Product  
<https://old-crc-rep.com/research/enterprise-development/aboriginal-and-torres-strait-islander-tourism-product>



NINTI  
ONE

REMOTE  
ECONOMIC

## TOURISM CONSIDERATIONS FOR THE ABORIGINAL AND TORRES STRAIT ISLANDER ART SECTOR IN FAR NORTH QUEENSLAND: SUMMARY

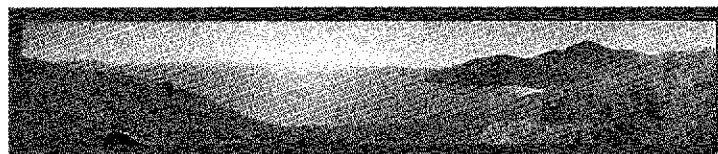
### SUMMARY PAPER KEY HIGHLIGHTS

- ▶ 'The country is so different from the lushes 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.'
- ▶ '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?'
- ▶ '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'

### Background

- Tourism is a major industry in far north Queensland (FNQ), 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 workshop held by Arts Queensland in 2016 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 summary presents work conducted by the Cooperative Research Centre for Remote Economic Participation to investigate FNQ Aboriginal and Torres Strait Islander art sector perspectives and capacity considerations for developing tourism.
- The aim of this work is 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.





## FNQ Aboriginal and Torres Strait Islander art sector tourism opportunities identified by the project

Tourism opportunities for the art sector in FNQ and the Torres Strait are diverse. The many opportunities identified in this project are listed below. Importantly, this shows that the art sector have many options in tourism. Many of the opportunities are based on ideas assessed by stakeholders in FNQ and the Torres Strait over many years, with some under consideration by art centres at the time we carried out the study.

The report developed by the study includes information about the main benefits and pitfalls for each of the opportunities. Most of the opportunities have more pitfalls than benefits. Many tourism opportunities can be challenging to develop, and require long term commitment and planning.

Most of the tourism opportunities require an assessment of art centre (and community) capacity for tourism. The capacity for tourism issues identified by this project are listed on the next page. Some opportunities, however, have less need to perform a rigorous capacity for tourism assessment, such as new market development and an innovative gallery/cultural centre in Cairns. These opportunities place less pressure on art centres and/or communities to invest in things like infrastructure to host tourists on country.

### Tourism development opportunities

• One-off specialty art tours	• Art tour cruises through the Torres Strait	• Open door visitation
• Innovative gallery/cultural centre in Cairns	• Cruise ship stopovers	• Art trail throughout Cape York
• 'Fly-in fly-out' art centre tours	• Art workshops	• Art demonstrations
• Art fairs, other events	• Cultural centre	• Build interstate profile (e.g. trade or art fairs)
• Conventions market	• New market development	• Tourism business cluster
• Partnerships with Bama tourism entrepreneurs	• Small group tours	• Partner with businesses in popular tourist destinations

*'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'*



## Capacity for tourism issues to consider

- ☐ Are 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 gallery/shop have sufficient supply of art and craft stock for tourism?
- ☐ Is the art centre gallery/shop well presented?
- ☐ Does the art centre gallery/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 your 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 your art centre have access to ongoing funds?
- ☐ Is there sufficient visitor signage on-site and in surrounding region?
- ☐ Is your 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 your art centre have leadership to move forward in tourism?
- ☐ Has tourism been adequately included in your art centre business plan?
- ☐ Do you have access to suitable support from external agencies (e.g. capacity building, tourism branding, etc.)?
- ☐ Does your art centre have reliable communication infrastructure?
- ☐ Have you assessed tourism trends, challenges and initiatives in your region?
- ☐ Have you taken steps to collect some basic data about your visitors?

## Recommendations

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The study suggested that everyone has different ideas, capacity and interest in tourism. Moving forward in tourism together is important and the study recommends that this involve principles like:

- ▶ **Cultural Integrity:** Commitment to tourism development underpinned by respect for culture, country and communities that draws on existing principles already strong among artists and art centres.
- ▶ **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.
- ▶ **Capacity:** An ideal approach to tourism development requires the careful assessment of complex factors such as the considerations listed on page 3. Assessing capacity for tourism is not something focused only art centres or artists; it requires consideration of infrastructure, services and support within each community and the surrounding region.
- ▶ **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. A careful, long-term and considered strategy may be necessary in order to bring everyone together to articulate directions in tourism.
- ▶ **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.
- ▶ **Knowledge:** There are considerable gaps in knowledge about tourism for the FNQ Aboriginal and Torres Strait Islander art sector, especially in relation to tourism and tourist demand. Workshops, training and market research may be important to strengthen decision-making, planning and development.

## Acknowledgements

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Our sincere thanks to Bana Yirriji Art and Cultural Centre, Hope Vale Arts and Cultural Centre and the Yarrabah Arts and Cultural Precinct, as well as Bama tourism operators and art sector professionals in far north Queensland.

This work is the result of a cooperative effort between Arts Queensland and the Aboriginal and Torres Strait Islander Tourism Product Project carried out by the Cooperative Research Centre for Remote Economic Participation

Guidance from IACA, Indij Design, Mopoke Fashion, Tim Acker and Ninti One was extremely valuable.

Investigator: Dr. Damien Jacobsen



PARLIAMENT OF THE COMMONWEALTH OF AUSTRALIA

**STANDING COMMITTEE ON  
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Submission 109

The content of this submission is in video format please click on  
the link to view

[https://www.aph.gov.au/Parliamentary Business/Committees/  
House/Indigenous Affairs/The growing presence of inauthen  
tic Aboriginal and Torres Strait Islander style art and craft/  
Videos.](https://www.aph.gov.au/Parliamentary_Business/Committees/House/Indigenous_Affairs/The_growing_presence_of_inauthentic_Aboriginal_and_Torres_Strait_Islander_style_art_and_craft/Videos)

**Dr Damien Jacobsen**

**Dr Damien Jacobsen:** I am a Bulgun Warra man. I am heavily involved in research into tourism for Aboriginal and Torres Strait Islander people. The topic of fake art in the Aboriginal art sector is a big issue that we consider in tourism as well. We don't know enough about how much income is going away from Aboriginal people in remote and regional areas—the funds are going out of the country. That issue needs to be looked at. I also think that a stronger approach to authentic Aboriginal art being marketed to tourists, and accessible to tourists, can contribute to stronger coordination of the tourism sector overall.

There are a lot of other issues that need to be looked at. I am more than happy to sit down and have a detailed discussion about the challenges and issues and ways to move forward in this area. Thank you for the opportunity. I hope this leads to some real solid outcomes on the ground for our people.