FROM CEREMONY TO CD-ROM

INDIGENOUS CREATIVE INDUSTRIES IN BRISBANE

REPORT PREPARED FOR THE ECONOMIC DEVELOPMENT BRANCH,
BRISBANE CITY COUNCIL

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This report would not have been possible without the input and energy of the consultant to the research team
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The authors of this report recognize the Traditional Owners of South East Queensland. The report has been produced with Traditional Owner involvement and with the involvement of Indigenous People who have an historical and contemporary association to this area.

1 INTRODUCTION

1.1 PURPOSE OF THE RESEARCH

This report is a mapping survey of Indigenous Creative Industries in the Brisbane region. The principal aims of the project were:

- To identify and map creative industries activity by Indigenous persons in Brisbane.
- To identify the capacity of the Indigenous community to engage in the creative industries in Brisbane.
- To identify Indigenous success stories in the creative industries.
- To recommend opportunities for economic development that respect Traditional practices.

The scope of the project is defined by the term 'creative industries.' These industries cover a diverse range of cultural, media, recreational and service enterprises.

Their **output** is:

- **Design** – visual and graphic arts, fashion, interactive software, computer and product design;
- **Production** – media and screen production as well as theatrical and 'ceremony';
- **Performance** – dance, drama, music; virtual and live;
- **Writing** – including journalism, publishing, hypertext, creative writing and professional communication.

They encompass traditional cultural production, new applications for creative talent and creative content, and 'new economy' enterprises in interactive multimedia.

We have found it useful to apply a tripartite business classification model that brings different elements of creative enterprise together, forming what we term an '**ecology of Indigenous creative industries**' in Brisbane.

The three sub-systems of the ecology are:

- **commercial** market-ready or **market-tested** businesses;
- **demonstrated commercial potential (**subsidized enterprises);
- **community-based** 'third sector' (subsidized/voluntary and likely to remain so).

The research seeks to highlight those practitioners and organizations that have commercialized, or are attempting to commercialize their creative practice and are seeking out new markets. In order to demonstrate the potential of the sector we have identified 13 'champions' – businesses, individuals, and organizations that exemplify a will to be self-sufficient or, in the case of community-based organizations such as the Musgrave Park Corporation, are creating pathways for others to achieve success.

In this initial study of Indigenous creative industries in Brisbane it has not been possible to generate new quantitative data on sales, investment, turnover, export ratios etc. But analysis of previous work, and extrapolations from national statistics, indicates multiplier effects, market sectors or demographics that are or should be targeted by emerging Indigenous creative industries, and potential growth sectors.

Given inexact statistical data that tracks sales of creative products in both mainstream and Indigenous creative industries, the most tangible indicator of economic potential remains employment. Likewise, the most concrete indicator of success is the contribution the respective creative industries make to the vitality of the ecology.

1.2 PROJECT BRIEF AND METHODOLOGY

The research took place from April to early July 2001. The research team secured the services of consultant Brett Leavy, who is an active player in the Indigenous creative industries in Brisbane, and also employed as a research assistant Michelle Tyhuis, an Indigenous journalist. The input of both Brett and Michelle was invaluable, and vital to the successful completion of the research upon which this report is based.

It was identified at an early stage that there were few fully commercialized Indigenous creative industries in Brisbane. Many creative industries were community based and relied in varying degrees on community and government funding support mechanisms. This is fairly typical across the Indigenous spectrum in Australia.

It was also noted that many of the participants came from regions outside Brisbane. It was necessary to find out what was attractive about Brisbane as a location for those who chose to live there and to engage in their chosen creative practice, or in

some cases a range of creative practices. In order to do this and understand the uniqueness of Brisbane's Indigenous creative sector, the team adopted a variety of research methods and instruments.

These included:

- Meetings with **Indigenous community leaders** in Brisbane;
- **Interviews with practitioners** and key stakeholders in the Indigenous creative industries;
- Analysis of key **policy documents** relating to Indigenous creative development, Indigenous cultural protocols, and Indigenous creative industries in Australia.

The team identified key persons, businesses, and organizations and sought to compile qualitative data about the range of products and services that constituted Indigenous creative industries in Brisbane. This process led to the development of an **Indigenous creative industries value chain**.

Value chain analysis enabled us to identify the strengths of the various Indigenous creative industries, as well as their contribution to the *Brisbane Creative City* vision. The analysis also led us to recognize structural impediments that inhibit economic development.

It was necessary to spend a considerable amount of time in developing a clear picture of the value chain. It was also necessary to explain the project to the Indigenous community and gain support and trust.

The following people were interviewed or offered comments:

- Brisbane Council of Elders/ Musgrave Park Corporation
- Michael Aird
- Natalie Alberts
- Brian Arley
- Tiga Bayles
- Rodney Boschman
- Lafe Charlton
- Wayne Coolwell
- Vera Ding
- Brigit Garay
- Liza Fraser-Gooda
- Lexine Hamilton
- Terry Hamilton
- Wayne Wharton
- Harry Jacky
- Mundara Koorang
- Debra Bennett McLean
- Michael Micallef
- Laurie Nilson

- Anthony Newcastle
- Sandra Phillips
- Gerry Pyne
- David Saunders
- Jim Sturgeon
- Suzi Thompson
- Charmaine Wall
- Colleen Wall
- Alan Warrie
- Charlie Watson

We thank all the participants for their cooperation.

It was not possible to contact or talk to all Indigenous artists, performers, and practitioners in the time period available. We have not, therefore, produced a comprehensive 'directory' of talent and enterprises.

However, we append the Queensland entries from the 2000 *Black Book*, published by Blackfella Films, to show the range and quality of professional Indigenous creative workers in Queensland (see Appendix D; see also Hartley & McKee (eds) 1996, for Indigenous media professionals in journalism, broadcasting and print).

Nor was it possible to identify and map all those who were engaged in 'non-creative' areas impinging on the Indigenous creative industries. Such employment includes administration, policy-making, advocacy etc. However, it is an important component of the overall economic performance of Indigenous creative industries, as is the case more generally. Further research is needed to map the economic impact of the Indigenous creative sector as a whole.

2 KEY FINDINGS

> **'Rights alone won't put food on the table.'**
> 'It is time for governments to stop sheltering communities and wrapping them in cotton wool. The private sector, and in particular the financial sector, must pursue investments involving Australia's first peoples and not automatically reject such propositions on the basis that they are of high risk.'
> Joseph Elu, Chairman of Indigenous Business Australia:
> *The Australian*, June 18 2001.

2.1 INDIGENOUS CREATIVE INDUSTRIES IN BRISBANE

- **Indigenous creative industries in Brisbane extend from ceremony to CD-Rom**.

  They include: **traditional dance, story-telling, cultural artefacts, visual arts and design, contemporary performing arts, music, fashion, publishing, film and television production, broadcasting, multimedia, e-commerce, and website development.**

- Indigenous creative industries and festivals are **less visible** than mainstream creative industries in Brisbane.

- Indigenous creative industries in Brisbane **differ from mainstream creative industries** in terms of growth dynamics, employment patterns, and networking strategies. We describe this difference in terms of an **'ecology'** of Indigenous creative industries.

- The **ecology of Indigenous creative industries** has developed from a subsidized and community organization base. There are now signs of synergies between subsidized and commercial Indigenous creative industries.

- The **subsidized sector** – including voluntary or 'third sector' activities – is an important part of the ecology, employing many people in part-time and full-time work. It also functions as an incubator of creative ideas and talent. Subsidized and community organizations provide a means of enabling community capacity building within Indigenous communities.

- A major component of total turnover across the creative industries spectrum in Brisbane is in **cultural artefacts** and **visual arts**.

2.2 THE CAPACITY OF INDIGENOUS CREATIVE BUSINESSES

- The capacity of Indigenous creative industries in Brisbane is **underdeveloped** although Brisbane is well placed to act as a node for Indigenous culture through organizations such as Murri Radio 4AAA, the National Indigenous Radio Service (NIRS), and University of Queensland Press. Despite this, markets are fragmented with most value being extracted from government services and tourism. Lack of coordination and planning has hampered the development of enterprises.

- Four markets are served by Indigenous creative industries. They are:
  - the **international tourist** market;
  - the **domestic consumer** market;
  - the **Indigenous** market, both local and international;
  - the **government** market.

  The growth and protection of each of these markets depends to some extent upon government policy frameworks and the will of Indigenous communities to implement policies.

- Some of the practitioners target more than one of these markets, but **most locate their core business and turnover in one** of the four. This is an identifiable difference from mainstream creative industries, which are primarily servicing the domestic market and sustainable niches within the domestic market.

- The **tourist market** is important for Indigenous creative industries. But there is a need for business and marketing skills for Indigenous persons to identify ways and means of developing Brisbane 'Indigenous experiences' that will attract visitor interest, for both international and domestic tourists.

- **Indigenous culture functions as a 'brand'** among a range of creative products and experiences available to consumers. However, **domestic** demand for the Indigenous brand and for Indigenous creative goods is **underdeveloped**.

- The strength of Indigenous creative industries lies in **differentiation** – by creating something that is perceived by customers as unique. The Indigenous 'label of authenticity' is a means of protecting the value of the Indigenous 'brand.'

- The capacity of many Indigenous creative industries to realize their potential is hampered by a lack of personnel working in **distribution** – the circulation and delivery segments of the value chain.

- Not many Indigenous businesses in Brisbane are **technology-based**. There is a lack of activity in multimedia and new economy activities. Reasons given include the investment required and the perceived lack of return. Many Indigenous creative industries are micro-businesses that do not see the value of technological solutions.

- Many businesses are small enterprises operating with low profit margins, relying on word-of-mouth and limited advertising to promote product. Many do not have appropriate **commercial training to develop business opportunities**.

- Owing to cultural protocols that govern the right to perform, reproduce and distribute traditional art forms, **commercialization is not the best solution in all circumstances**. This needs to be taken into account when evaluating the achievements of Indigenous creative practitioners.

2.3 INDIGENOUS SUCCESS STORIES IN BRISBANE

- The housing of the Aboriginal Centre for the Performing Arts and Kooemba Jdarra Performing Arts Troupe at the Metro Arts Centre in Edward Street has contributed to the success of Indigenous performers in the **performing arts**, and in film and television.

- Brisbane is a national hub for Indigenous **broadcasting**, hosting both the National Indigenous Broadcasting Service (NIRS) and Murri Radio 4AAA.. The National Indigenous Media Association of Australia (NIMAA) was also headquartered in Brisbane until mid-2001. NIRS has recently launched a National Indigenous News Service with feeds from Brisbane. 4AAA's content, primarily country music shows, but also featuring Indigenous recorded music, are rebroadcast via NIRS satellite to Indigenous radio stations across Australia.

- The existence of these nationally significant broadcasters enhances the profile of Brisbane as an Indigenous centre. These are organizations that employ many full-time and part-time staff in both creative industry practice and administration. It is important to recognize that 4AAA and NIRS are the hub of a **distribution network** that has the capacity to generate income from commercialisation.

- A small number of **multimedia** enterprises are either fully commercial or in the process of becoming commercial ventures.

- Brisbane houses one of Australia's leading **publishers** of Indigenous writing, UQP Press.

- A potential focal point of Indigenous creative industries activity and **exhibition** is the proposed Musgrave Park Cultural Centre.

- Many of the creative industries consulted in this project professed a desire to achieve **socially valued outcomes** over economic outcomes. For this reason goods and services are often provided at levels below that of the marketplace.

- In other instances, practitioners were **unaware of the real value of their goods and services in the marketplace** and were subsequently exploited. In many cases Indigenous creative industries practitioners are paid in kind with goods, and in other cases payment for services is slow.

2.4 OPPORTUNITIES FOR ECONOMIC DEVELOPMENT

- The view that dependence on subsidy is detrimental to Indigenous creative industries achieving success on their own terms is a powerful one. Strategic development depends on the will of the Indigenous community in Brisbane and respective stakeholders to **move from subsidy to entrepreneurship**. This must be combined with an understanding of the distinctive ecology of the Indigenous creative sector, and the market for Indigenous creative goods and services in Brisbane.

- More extensive data are needed about **markets**. In the Indigenous creative industries themselves there is a lack of knowledge not only about markets but also how to **target** these markets. Research is needed into the expectations of **consumers** towards Indigenous culture.

- The **domestic market (Australian residents)** is an underdeveloped opportunity.

- The 'real cultural' **value** of the products and services available should be promoted.

- The identification of **Brisbane** as a **national Indigenous creative centre** would foster this consciousness. Brisbane's comparative advantage is that many people visit here, both for business and pleasure. A 'branded' and vibrant Indigenous creative sector would provide both cultural and economic incentives for tourists.

- There is a gap between **training**, work experience, and real outcomes. Few Indigenous persons are trained in the hospitality industry. Therefore an opportunity exists to develop the capacity of Indigenous tourism-related activities.

- A culture of **entrepreneurship** needs to be developed through targeted training in business and marketing.

- Economic success can be achieved in some areas while others will always be **dependent** on subsidy and voluntary activity.

3 AREAS FOR STRATEGIC DEVELOPMENT

3.1 RE-FRAMING THE INDIGENOUS CREATIVE INDUSTRIES

A tradition or habit has confined Indigenous creative industries to the policy remit of **social inclusion rather than economic development**. That is, Indigenous creative practitioners are supported on the argument that Indigenous culture should be represented and is of social significance, rather than on economic grounds. This is a significant blind spot in the few existing policies relating to Indigenous creative industries development. There needs to be more strategic planning at policy level to improve the synergies and the transition between subsidized and commercial sectors.

While there are few commercial champions, it is noted that their success depends on the subsidized sector for contracts. The subsidized sector also functions as a training ground that provides Indigenous people with confidence in self-expression, and new skills in production, technology and multimedia.

Indigenous leaders who regulate industry standards and protocols appropriate to the preservation of the cultural ecology are integral to the process of policy formulation and implementation. However, there is need to find an appropriate balance between creativity and Traditional ownership so that the entrepreneurial flair of artists and communities is encouraged.

3.2 FROM SUBSIDY TO INVESTMENT

A policy framework is required that accepts the role of the subsidized Indigenous creative industries and actively **helps this sector function as an incubator and feeder** for new creative businesses. This requires an approach that ensures active policy cohesion between economic development, education, community and creative development projects.

At the same time, in order to avoid duplication of resources, policy cohesion is needed among different Government programs (Commonwealth, state and local government) and among the various business advocacy agencies contracted by such bodies. Indigenous policy officers within these organizations need to work together with a strategic vision for Indigenous creative industries development. The model of the **Indigenous creative industries as an ecology needs to be promoted as a multi-sector partnership**.

An improvement in **entrepreneurship** skills is needed among creative practitioners and organizational boards alike. If Indigenous companies and organizations are to attract corporate investment, board members need to be skilled in **negotiation** strategies. Indigenous leaders need **re-skilling** to engage successfully in business.

4 RECOMMENDATIONS

4.1 STRATEGIC PERSPECTIVE: The shift from 'culture' to 'enterprise' requires more than just pragmatic policy initiatives. It entails a change in mind-set among both Indigenous and non-Indigenous parties to take Indigenous creative enterprises from 'subsidized arts' to 'emergent industries' portfolios.

4.1.1 Of assistance to that process would be more comprehensive information:

- Better **mapping** of the **extent** of Indigenous creative enterprises in the Brisbane area;
- **Economic impact statement** based on statistical data, that takes account of potential as well as existing commercial activity, and **brings to account** the unpaid, voluntary and ancillary activities that currently sustain a largely voluntary or subsidized sector.

4.1.2 The three sub-systems of the Indigenous creative economy are:
(i) Commercial (market-ready or market tested) businesses;
(ii) Demonstrated commercial potential;
(iii) Community-based.
Policy settings need to be directed to the first two of these, to push organizations from type (iii) to type (ii), and type (ii) to type (i).

4.2 VALUE CHAIN: Policy settings are required to promote distribution and marketing. Assistance should be directed to those organizations that are market-tested or of demonstrated commercial potential, and that concentrate their efforts on the areas of distribution and marketing (e.g. broadcasters, publishers, agencies).

4.2.1 Value chain analysis shows that Indigenous creative industries in Brisbane are strongest at the content-creation end of the chain. However, economic returns are greater, and sustainable enterprises more likely, at the distribution and marketing end of the chain.

4.2.2 Continuing to support the over-supply of producers or content is unlikely to result in enhanced economic outcomes.

4.3 ENTERPRISE: Business support mechanisms based on the shift from subsidy to enterprise need to be implemented to assist new and existing Indigenous creative industries.

4.3.1 The **corporate sector** needs to partner with Indigenous communities and policy agencies, to enable Indigenous creative practitioners, businesses, or boards of organizations to build professionalism, and to bridge the divide between subsidy and wealth creation.

4.3.2 Many board members of Indigenous organizations are skilled at grant applications to existing government support schemes. But there is a lack of knowledge about how to market the same organizations to the corporate sector. Indigenous communities need to assess the effectiveness of their current resourcing strategies.

4.4 DEVELOPMENT PLANNING SUMMIT: Call Brisbane's Indigenous creative industries practitioners to a 'summit conference' to develop the sector as an 'emergent industry.'

4.4.1 A high-profile summit will bring Indigenous producers and organizations together with relevant government, business and policy agencies. Its outcomes will be:

- clear and shared goals and targets for the economic growth of the sector towards self-sufficiency.
- training programs that would promote the objectives of enterprise, wealth creation and self-sufficiency.

4.4.2 Such an event will raise the profile and proficiency of Indigenous creative industries. The summit will include the participation of business leaders, 'angels' and mentors.

4.4.3 Areas addressed will include:

- project management,
- business planning,
- product and services R & D (IP that is 'easy to replicate; hard to imitate'),
- marketing and market research,
- partnerships and distribution,
- training and personnel development.

4.4.4 An on-going network or forum of industry/community partners will be canvassed.

4.5 DOMESTIC MARKET: Most Indigenous creative enterprise is oriented towards Government (including education), international tourists or Indigenous consumers. Too little attention is devoted to the domestic market of Australian residents. Indigenous enterprises themselves need to develop strategies for understanding and serving the domestic market, at both B2B and consumer levels. Public policy settings need to assist that effort.

4.5.1 An Indigenous Creative Enterprise Centre, as an incubation, performance and retail space that enables Indigenous creative workers to engage with Brisbane's

creative community at large, would enhance the development of talent and intellectual property.

Such a centre would encourage Indigenous and non-Indigenous designers, producers, performers and writers to share skills, develop joint projects, enhance mutual- and self-esteem, and showcase Indigenous work to peers from other traditions. Indigenous production would thereby be associated with 'mainstream' not 'marginal' Australia, and be directed to the same domestic market addressed by other creative industries.

4.5.2 Analysis is required to determine how Indigenous design, performance, production and writing can be **distributed** and **marketed** more effectively to the domestic Australian market. The emphasis on distribution to this market requires support for Indigenous-owned distribution organisations: e.g. broadcasters and multimedia enterprises, publishers and agencies.

4.6 PROMOTION: Initiatives that promote the visibility of Indigenous creative enterprise in Brisbane will benefit Brisbane citizens, particularly taking account of the growing public sentiment in favour of reconciliation.

The domestic market will be stimulated if Indigenous creativity is more **visible**. Indigenous creative enterprise is not sufficiently 'in your face' in Brisbane, even compared with other capital cities in Australia. Hotels, malls, retail and entertainment centres need to be 'Indigenized,' as well as public and cultural venues. Australians from all cultural traditions need to feel included in the Indigenous creative market.

4.6.1 Indigenous design, production, performance and writing, utilizing Brisbane creatives working across both traditional and contemporary platforms, ought to be included as a regular item in tourism guides and promotional media. Indigenous organizations need to develop skills and personnel to take responsibility for such outlets.

4.6.2 **Publicity brochures** or leaflets with **maps** showing sites, galleries, shops and events, need to be freely available to residents and tourists alike.

5 INDIGENOUS CREATIVE INDUSTRIES IN BRISBANE

The growth of creative industries generally is faster than in many other economic sectors, in terms of turnover and employment. The importance of creative industries to Queensland's economic future has been identified, and a number of growth areas in South East Queensland have been pinpointed, including music, interactive games and leisure software, performance practice, and film and television production (JTP, 2000).

Within all of these nodes of activity, and in their own right, Indigenous creative industries have experienced growth in Brisbane over recent years. For instance housing Indigenous arts within the Metro Arts building has been beneficial to the development of many careers. Likewise Murri Radio 4AAA has served as an incubator for Indigenous music talent and allowed practitioners to gain hands-on experience with technology. Artists and performers have graduated from the Brisbane-based universities in significant numbers, frequently going on to national prominence. UQP Press is a major national publisher of Indigenous writing across all genres. Indigenous screen-media production is also well established in the South-East Queensland area.

Prior to the Olympic Games Indigenous 'arts and crafts' in Australia were estimated to be worth $200 million p.a. (ATSIC Cultural Industries Strategy 1997).

The problem of accurate measurement is however complicated by the wide range of art forms and products, the multiple means of sale, and the difficulty of obtaining statistics, many of which need to be read with caution.

The problem of measurement is compounded in the creative industries context because of the increasing convergence that is occurring between different media, and also because of the amount of creative content used in service industries generally, from retail and finance to government and education. Culture-based services encompass an increasing range of activities such as tourism, transport, advertising, web design, e-commerce, legal services, broadcasting, and information call centres.

The capacity of technology to add value to creative practice has increased enormously as services can be displayed and promoted across different delivery platforms. The role of promotional media is to ensure that visitors are aware of the existence of activities. Coordination of promotion across platforms (Internet, radio, tourism networks, guides) is therefore essential to ensuring success.

In addition, people can access information about artists or performers through the Internet, and purchase their work though e-commerce. Technological change also poses an ever-increasing challenge to determining fees, commissions, and cost structures. For example, the capacity of an artist's work to be extracted, sampled or

displayed across different media means that value-adding calculations become very convoluted.

In general, however, technology ought to result in:
- increasing **scale** (and therefore efficiency);
- increasing **flexibility** of delivery (across multiple platforms);
- increasing marginal **returns** (because of decreasing costs of reproduction);
- increasing **interactivity** between producers and users.

In order to **map** the Indigenous creative industries in Brisbane, we have identified a wide cross-section of participants:
- **Practitioners**: such as musicians, designers, and troupes who market their own talent;
- **Producers***:* Businesses that employ the creative inputs of personnel to produce creative goods and services directed at an identified consumer market;
- **Distributors***:* Individuals or businesses that are involved in the distribution, promotion, and exchange of creative outputs;
- **Animateurs**: Community-based organizations that employ administrative staff and act as facilitators, mentors, advocates and trainers of the creative talent;
- **Services**: Individuals or businesses that offer consultancy or legal advice about intellectual property, funding opportunities, taxation, business planning and development.

We have described the Indigenous creative sector as an **ecology**. The reasons for utilizing this model are:

- The Indigenous creative industries are a valuable resource and in many instances their viability is threatened by predators such as unscrupulous operators who don't recognize or adhere to protocols of Traditional ownership, or who don't employ Indigenous persons at critical stages in the value chain, and in particular at the point of sale;
- Indigenous creative practice is directly linked to issues of identity, lore, survival, community, and quality of life;
- Indigenous creative industries are characterized by complex patterns of replication and distribution that are sometimes at odds with those of a conventional economy;
- In order for Indigenous creative practice to be replicated and distributed it is necessary to engage with custodians of traditional knowledge who serve as authenticators and gate-keepers.

The value of Indigenous culture to mainstream Australia's own creative ecology and its international reputation has been well demonstrated in the 2000 Olympics. Cultural tourism reaped the benefits of Indigenous culture. The 2000 Olympics were also an opportunity for Australian Aboriginal culture to present itself to a global

audience. The culture that was presented during the opening and closing ceremonies was authentic. It was presented by custodians who were sensitive to the creative ecology.

In transferring this sense of ecology into economic development, we need to be aware of the value of Indigenous culture, both in terms of direct economic benefit to Australia and its social value-added effects such as community binding, empowerment, and quality of life.

5.1 AN INDIGENOUS CREATIVE INDUSTRIES VALUE CHAIN

Content origination	Intellectual property: The culture and knowledge of the Indigenous people of Brisbane (and those now living in Brisbane) and its expression in the form of oral history, craft, performance, writing, music and song, design, etc.
Production and incubation	The processes by which this intellectual property is transformed into products and services, including support mechanisms and resources, creative spaces, production infrastructure, manufacturing inputs, engineering etc.
Circulation	The means by which products and services are promoted to retailers and advertised to the consuming public. This includes various media, the role of managers, agents, databases, mailing lists, and web-sites.
Delivery mechanisms	The point of sale or distribution of products and services.
Current and potential markets	The markets for Indigenous creative practice. This various across practices. For example, the market (audience) for storytellers and ceremonial performance is limited whereas the market for broadcasting is consistent. The four principal markets are government services, international tourism, domestic, and the indigenous market.

5.2 MODELS OF INDIGENOUS CREATIVE INDUSTRIES BUSINESS

Three business organizational models can be identified in the Indigenous creative industries ecology. These are:

- **Commercial market-ready, or commercially tested**;
- **Demonstrated commercial potential (subsidized)**;
- **Community-based (voluntary, third sector, subsidized)**.

There are synergies between the three levels, and across four market segments targeted by these businesses (tourism, government services, domestic, and indigenous community service markets).

5.2.1 Commercial market-ready or market-tested

This model refers to organizations, partnerships, or individuals registered as commercial businesses with the Australian Securities Commission. These Indigenous businesses tender for projects and grants with mainstream businesses on a competitive basis or offer distinctive products and services to consumers.

Examples include Indigenous-owned multimedia company CyberDreaming, which offers web-design and consultancy primarily to Indigenous organizations and businesses, as well as to educational institutions including QUT. Others in this category include Lexine Hamilton, a singer/songwriter, the Indigenous modeling and talent agency, Jinnali Productions, the publishing house Keeaira Press, and Fire-Works Gallery.

5.2.2 Demonstrated commercial potential

This refers to registered non-profit organizations that have the capacity to generate substantial revenue through their activities. In effect these are partly subsidized organizations moving towards commercialization. In some instances the subsidy is argued as a start-up to enable self-sufficiency.

The best example is Murri Radio 4AAA which receives core funding from ATSIC but generates 50% of the amount of the core funding through commercialization such as sale of CDs and sponsorship. 4AAA has a niche market in country music and AFL.

5.2.3 Community-based

This model refers to non-profit community organizations that have no real capacity to be commercially viable, or whose objectives are to provide services that enable the maintenance of Traditional art and culture with Indigenous communities. This however does not mean that they don't transform their creative content into commercial outputs, or play a role in incubation of commercially viable start-ups.

These organizations may act as retail outlets for creative goods and services, or receive remuneration for the use of premises for events and functions. However, the income so derived is minimal in the context of ongoing costs.

Examples would include the Musgrave Park Corporation, which provides a range of grass-root support services that are the foundations for nurturing the ecology of the Indigenous creative industries. In other cases the organizations receive subsidy and supplement this with corporate sponsorship, e.g. Koeemba Jdarra Performing Troupe receives Arts Qld subsidy and corporate support from Energex, but is unlikely to be a profit making concern given the nature of its activity.

6 INDIGENOUS CREATIVE INDUSTRIES VALUE CHAIN

6.1 CONTENT CREATION

For Indigenous people the raw material of content creation is culture and knowledge. This is combined with the creative talent of the artist, the performer and the technician to become a distinctive intellectual property. It retains the intrinsic value of its authenticity and background. In many cases the content cannot be modified. This is understood by all Indigenous artists but less so by the mainstream community. However, there are many contemporary areas where diversification is allowed.

Content creation is the strongest link in the Indigenous creative industries value chain. In this respect the Indigenous creative industries are no different from others, which are characterized by over-supply of content-providers (Caves, 2000), and by the existence of dependent satellite producers clustered around the more profitable link in the chain, which is distribution (Garnham, 1990).

6.1.1 Publishing and journalism

Indigenous culture is based around storytelling and this is reflected in the stories and biographies of elders. These stories stand as important historical documents. Brisbane is home to many writers, poets, playwrights, and songwriters. At the moment there are two Brisbane based publishing houses that provide a vehicle for the stories, histories and traditions of Indigenous people. The larger, UQP Press, is not an Indigenous organization.

The **University of Queensland Press** (**UQP**) has established itself as the leading publisher of Aboriginal and Torres Strait literature in Australia since 1988. There are now more than 30 titles in UQP's Black Australian Writing series. UQP has published authors such as **Herb Wharton, Jackie Huggins,** and **Vivienne Cleven.**

Keeaira Press, managed by Michael Aird, is an Indigenous publishing house based at Coomera near the Gold Coast that publishes non-fiction. As well as publishing, Keeaira acts as distributor for Indigenous content including 4AAA's Jagera Country CDs, videos and sundry products.

Brisbane-based writers have been published by other publishing houses, such as the Indigenous presses, **Magabala Books** (Broome), the Institute for Aboriginal Development Press (**IADP**) (Alice Springs), the **Aboriginal Studies Press** (Canberra) and non-Indigenous presses such as Fremantle Arts Centre Press (WA), Highland House Press (Melbourne), Penguin (Melbourne) and Allen and Unwin (Sydney).

Many Indigenous people contribute to **journalism** publications such as the *Landrights Queensland* Newspaper, produced by the Foundation for Aboriginal and Islander Action research group (FAIRA), based in Wooloongabba. Brisbane-based writers and journalists also contribute to the *Koori Mail*, published in Lismore in Northern New South Wales.

The ABC in Toowong has also broadcast Indigenous journalism content. Longtime ABC journalist and presenter **Wayne Coolwell** is Brisbane-based; his weekly ABC Radio National show *Speaking Out* was produced for many years in Brisbane (see also Hartley & McKee, eds, 1996).

6.1.2 Music

Brisbane provides a number of leading Indigenous musicians and songwriters, some of whom like **Lexine Hamilton**, **Maroochy Buramba**, **Trevor Deshon**, **Rochelle Watson**, **Angus Rabbitt** (**Mop and the Dropouts**), and the **Pad Boys** live in Brisbane. Others such as **Christine Anu** and **Terri Janke** live and work in Sydney.

6.1.3 Broadcasting

Brisbane hosts both **t**he **National Indigenous Broadcasting Service** (**NIRS**), **Brisbane's Murri Country Radio 4AAA**, and until recently the National Indigenous Media Association of Australia (NIMAA).

NIRS is owned and operated by Indigenous broadcasters around the country. It is located in Fortitude Valley, in the same building as that occupied by NIMAA, now relocated to Canberra.

4AAA, which operates out of premises at Fairfield, has been described during a recent House of Representatives Standing Committee inquiry into Regional Broadcasting as a 'flagship' community media organization. 4AAA is also an accredited training organization for Indigenous persons seeking a career in broadcasting, web-design and multimedia.

6.1.4 Multimedia

There are a small number of emerging businesses that utilize multimedia to develop new web-based content. **CyberDreaming Pty Ltd** is a company comprising three divisions: GeoClans, BlaCkMail and BlaCkBook. Each division's domain name is a registered business entity with the aim of taking Aboriginal business to the markets on the World Wide Web.

Daki Budtcha is a music production and distribution company that also advertises itself as offering web-design.

Dreams, Schemes and Ideas is a multimedia company that specializes in corporate video production and offers CD-Rom production.

6.1.5 Advertising

Advertising is not represented as a stand-alone Indigenous advertising business in Brisbane. However, multimedia businesses such as **CyberDreaming** offer graphic art design as part of their services.

6.1.6 Photography

Professional photographers include **Joanne Driessens, Michael Aird, Sharna Sirris,** and **Brian Peacock.**

6.1.7 Fashion

The Indigenous model agency **Jinnali Productions** is involved in content creation via its successful *Indigenous Women's Calendar*.

6.1.8 Visual arts

Well-known Brisbane-based painters include **Gordon Bennett**, **Rick Roser**, **Bianca Beetson**, **Jennifer Herd** (visual art and installations), **Laurie Nilson** (visual art and sculpture), Lillah Watson, **Ron Hurley** (public art and visual art).

6.1.9 Craft/Cultural artifact design

Brisbane is home to a great number of crafts-persons who produce artefacts for wholesalers such as the **House of Koorang** (Nerang), The Original Arts and Crafts Company (**TOAC**) (Nerangba), Joe Skeen (Murra Wolka) **Birri Arts and Crafts,** and **Michael Connelly Designs**.

6.1.10 Instruction

Public speaking on issues related to Indigenous culture is represented by many Indigenous persons in Brisbane, including **Jennifer Herd**, **Colleen Wall**, **Sam Watson**, **Ernie Dingo, Dale Kerwin, and the Brisbane Council of Elders**.

6.1.11 Storytelling

Storytelling is performed by **Harry Jacky, Herb Wharton, Rick Roser, Anthony Newcastle,** and **Maureen Watson.**

6.1.12 Performances

Brisbane is home to Indigenous dance companies including the **Aboriginal Centre for Performing Arts**, the **Jagera Jarjum Dance Company**, **Noonuckel Kunjel**, **Mula Kewai** and the **Wakka Wakka Dance Company**.

Dramatic companies include **Kooemba Jdarra Performing Arts Company**.

Brisbane is home to a great number of Indigenous artists, musicians, painters, writers, performers, and storytellers. Few are able to make a living out of their chosen practice. However, this is a trend to be found among individuals engaged in creative practice generally. Recognition alone that Indigenous culture is a distinctive and marketable product is not enough. Individuals need the assistance of mentors and persons with the cultural background to understand the relationship between traditional protocols and mainstream business practices.

6.2 PRODUCTION AND INCUBATION

This concerns how Indigenous content (intellectual property) is turned into production. This is the vital 'incubation' link in the value chain and brings into play the people, resources and productive capacities available to aid the transformation of ideas into marketable products. Here we are talking about support programs, as well as the technical infrastructure and engineering that allows artists to produce their work.

Technical infrastructure is a fragile element in the value chain that currently requires subsidy by government agencies and corporate investors. Indigenous organizations such as ATSIC contribute to this level of the value chain but most of their input is focused into social welfare issues such as health and housing. There are several reasons why cultural infrastructure is not prioritized:

- The *capacity* of Indigenous creative industries is strong in content, but the *business* of culture is not yet developed.
- Many Indigenous creative practices are *low-technology*, such as tribal dance and storytelling, and are not seen as requiring investment
- 'Culture' is not seen as a viable means of sustained *employment*.

Arts Queensland plays an important role in facilitating production infrastructure by providing a range of important schemes and programs that do help creators to turn their ideas into products. Arts Queensland provides financial grants to professional cultural service associations that in turn provide infrastructure support and mentoring programs to artists. All of these associations have an Indigenous component. They include

- Access Arts Inc.,
- Arts Law Centre of Queensland,
- Arts Nexus Inc.,
- Ausdance,
- Australian Business Arts Foundation,
- Backbone Youth Arts,
- Brisbane Ethnic Music and Arts Centre,
- Contact Inc,
- Craft Queensland,
- Digitarts,
- Flying Arts Inc.,
- Hands On Art.
- Institute of Modern Art,
- Media Entertainment and Arts Alliance,
- Multicultural Affairs Queensland,
- Museums Australia,
- QANTM,
- QPIX,
- Queensland Arts Council,
- Queensland Artworkers Alliance,
- Queensland Community Arts Network,
- Queensland Music Network Inc.,
- Queensland Potters Association,
- Queensland Writers Centre Assoc. Inc.,
- Regional Galleries Association of Queensland,
- Theatre Arts Network,
- Umbrella Studio,
- Youth Arts Queensland.

In the area of publishing an important feature of University of Queensland Press incubation strategy is the **David Unaipon Award** for Indigenous writers. This provides a $15,000 award to unpublished writers.

The Queensland Writers Centre (through Arts Queensland) also helps writers to produce their work through mentoring projects (9-12 months), performance events such as the **Speakeasy Café**, and industry workshops. These activities support the incubation process and help aspiring professional writers understand what happens to their work during the processes of manuscript preparation and editing, marketing and distribution.

The Brisbane City Council already plays an important role in proving resources and opportunities for Indigenous creative artists. Brisbane City Council provides funding for a number of important Indigenous programs such as the **Black Diamonds** that provide grass-roots support for young people in the areas of sports, music, and leisure.

Corporate investors have been sporadic supporters of Brisbane's Indigenous creative enterprise. The research has identified few companies willing to commit resources to help Indigenous designers, producers, performers and writers to turn their creative practice into tangible output.

Freehill, Hollingdale and Page have provided support for ACPA. Kooemba Jdarra has received sponsorship from **Energex**, while the Campfire Group has had corporate support from **Motorama.** National foundations such as the **Pratt Foundation** have supported the Indigenous performing arts. Opportunities are available for Indigenous people to acquire leadership skills via such national initiatives as the **Australian Indigenous Leadership Centre**, a partnership between AIATSIS and **Citigroup.**

Universities and TAFE support individual Indigenous people during their education and training to gain the creative and business skills needed for work in the creative industries. Indigenous students have graduated in such creative disciplines as acting, journalism, dance, creative writing, music, visual arts.

For the most part Indigenous creative practitioners and enterprises are reliant on support agencies to turn their creative design into products and services. However, a number of new businesses have broken this dependency cycle and are competing in the marketplace based upon the distinctive value of their product. There remains a need to promote the value of this product to the corporate sector, and to do this requires a professional approach to marketing.

In terms of existing infrastructure for artists, there are limited organizations that provide production support. For instance, the **Fireworks Gallery** in Fortitude Valley has a space for artists to work. **The House of Koorang** (ceramics, didgeridoos, artifacts) provides a workplace for artists as well as excellent remuneration. The **Metro Arts Centre** in Edward Street has been an important incubator of talent for some years. The **Jagera Cultural Centre** at Musgrave Park provides important

resources and will increase its presence as the **Musgrave Park Cultural Centre** is built.

Murri Radio Triple A plays an important role in the process of incubating new Indigenous music. Triple A has the infrastructure to allow mixing and production of CDs and cassettes for emerging musicians. Both the **Aboriginal Performing Arts Centre** and **Kooemba Jdarra Performing Arts Company** provide infrastructure support for training, scriptwriting, and performance.

There will always be a demand for infrastructure to enable raw content to become finished product. This incubation stage represents a capital investment segment of the value chain. Artists and performers require space and time to create, as well as an environment that is supportive. There is an identifiable lack of capacity in this segment of the value chain. Indigenous persons have demonstrated capacity to become sound engineers, technicians, and producers.

6.3 CIRCULATION

The Indigenous creative industries rely on a variety of networks to get product into circulation or to obtain contracts. It has been suggested that the circulation of Indigenous content is to some extent dependent upon a 'Murri network' or cultural grapevine. This is an informal organic network of contacts, sometimes based on existing business relations.

The main impediments in this segment of the value chain are:

- Many artists and performers lack knowledge of how to market their product or to promote their skills in a marketplace where there is limited demand for their products and services.
- A reliance upon mainstream distributors who do not always understand the distinctive nature of the content, or how to promote Indigenous culture to retailers.
- A dependence upon journalists and critics to bring Indigenous creative services and products to public attention. These contacts need to be cultivated.
- A reluctance among many promoters to become involved in an industry that is fraught with copyright and ownership issues.

The promotional role played by agents and agencies, distributors and wholesalers and a range of intermediaries or gatekeepers, is particularly important in Indigenous creative industries.

In many cases these gatekeepers are not Indigenous persons. There are advantages of 'piggy-backing' on non-Indigenous promotional mechanisms, as in the case where **UQP** has a distribution deal with **Penguin Books**. Even then it is a case of UQP persuading Penguin to profile an Indigenous writer in their catalogues.

Businesses such as Queensland Aboriginal Creations place advertisements in trade and tourist journals such as **Arts and Crafts**, **Lonely Planet Guide**, the **Brisbane and SE Queensland Tourist Guide**, as well as utilizing the **Brisbane Tourism Network** to distribute through information booths.

However, word of mouth remains one of the strongest forms of marketing.

A feeling of being overwhelmed leads many to discontinue careers in creative industries. A number of agencies now exist that seek to provide culturally appropriate advice and market placement for aspiring Indigenous artists, musicians, and performers. However, there is only so much that these intermediaries can do, and many suffer from burnout.

Commercial businesses acting as agents offering business advice and consultancy to Indigenous creative practitioners include **Pioneer Aboriginal Corporation** (Allan Warrie), **Musgrave Park Corporation** (Natalie Alberts), **Guindah Communications** (Sandra Phillips: advocacy for writers), **Queensland Community Arts Network** (Debra Bennett McLean), **Inyaface Art** (Charmaine Wall), and Colleen Wall (**Minniecon and Burke**). These agencies also play important roles in brokering policy and managing projects.

Some artists have developed their own strategies based on long experience and knowledge of the marketplace for their products and services. Didgeridoo artist and playwright **Anthony Newcastle** has developed low-cost promotion strategies based on social protocols: knowing where you can perform, approaching people face-to-face, and developing a good relationship with journalists and persons in the arts industry.

Others such as **Lexine Hamilton**, a Brisbane based gospel singer, employ a manager as well as self-promotion, through email and word-of-mouth exposure.

The Indigenous modeling agency **Jinnali Productions** have drawn own their own experience in the marketplace to develop promotion strategies. In this case it is the exploitation of a distinctive and yet untapped niche that has allowed them to progress their business.

6.4 DELIVERY MECHANISMS

Indigenous creative product is consumed and enjoyed in Brisbane via only limited channels. The mainstream delivery mechanisms normally don't carry Indigenous content.

There is no readily accessible information – such as a leaflet-map – about where visitors or even residents can go to view and purchase Indigenous artefacts and artworks.

Some venues are periodic not permanent. For instance, the Writers **Speakeasy Café** sponsored by the **Queensland Writer's Centre** operates a six-day event of readings and workshops each year. This is held at the Hotel Terminus, South Brisbane. It is an important mechanism for bringing Indigenous writers to public attention and a means for helping prominent writers to sell books and obtain further work on the 'speaking circuit' (educational institutions and writers festivals).

Other events are used to promote indigenous creative products and services. The 2001 **Goodwill Games**, and **CHOGM (Commonwealth Heads of Government Meeting)** provide one-off opportunities for Brisbane-based Indigenous creative enterprises to promote their work. ATSIC have supported the Goodwill Games by providing funds for a venue, and CHOGM by offering exhibition space at the People's Festival.

Events such as openings of constructions, festivals, and conferences often attract an Indigenous ceremony, particularly when the opening is conducted on tribal lands. In most cases these kinds of ceremonial events are organized by Indigenous organizations, by Brisbane's Universities, or by state and local government.

Brisbane has a range of galleries that exhibit Indigenous painting and sculpture. The most identifiably Indigenous-focused gallery is the **Fireworks Gallery**. When high quality Indigenous exhibitions are held in non-specialist galleries, such as the **Lin Onus** retrospective at the Queensland **Art Gallery**, public response has been overwhelming. The **Redback Gallery** at Gordon Park is another important outlet for Indigenous art, specialising in the exhibition, sale and valuation of art work from leading Australian Aboriginal artists and selected contemporary artists.

Museums and bookstores provide an outlet for Indigenous art and culture. A problem with Indigenous product however is display practices. For instance, does Indigenous literature sit in Australiana or in Australian writing? Should Indigenous art and craft stand alone from Australian product? In a sense there is an element of brand protection involved. However, the reality is that in many cases integration with mainstream products and services helps sales.

Indigenous artifacts are sold at cultural venues such as **Brisbane Council of Elders Jagera Cultural Centre** (South Brisbane), **Queensland Aboriginal Creations** (Elizabeth Street –see case study), **Aboriginal Art and Craft** (Southbank), the **Rainbow Serpent** shops at Brisbane's International Airport, outlets such as **Australia The Gift** (Queen St. Mall), and by mail order from wholesalers, and through distributors such as Keeaira Press.

Products range all the way from books, boomerangs, CDs and paintings to key-rings – and in the case of tourist shops 'Indigenous kitsch.' Not all of the products on display in tourist shops are made by Indigenous people.

Web-sites such as **Brisbane Stories** provide a platform and an opportunity for Indigenous persons to contribute to developing an Indigenous presence. A coordinated effort to develop a linked Brisbane Indigenous presence across a range of educational and cultural web-sites could be a means to market Indigenous product. This requires a degree of goodwill and cooperation among businesses that might see themselves as competitors in the marketplace.

There is also an opportunity for high-profile local businesses to play a role in the creation of venues for Brisbane Indigenous artists and performers.

6.5 CURRENT AND POTENTIAL MARKETS

The markets for Indigenous creative products and services are fragmented and limited.

There is an opportunity for strategic intervention as:

- There is a lack of quantitative data about the markets for Indigenous products and services in Brisbane.
- Many Indigenous businesses are competing in markets that cannot sustain competition. It is important to create niche market conditions for these services.
- Markets rely heavily on promotion and a sense that the product is unique and authentic.
- A lack of product differentiation constrains market development.

There are four markets for Indigenous creative industries.

6.5.1 International Tourism

Tourism represents an obvious market for Indigenous creative products and services in Brisbane. Many tourists visiting Australia are curious about Aboriginal and Torres Strait Island culture.

Market and Communications Research (MCR 2001) have examined the potential market for Indigenous tourism. Their findings indicated that tourists had a stereotypical image of an 'Aboriginal Cultural Experience' and were wary of product that wasn't authentic.

The research also indicated that Indigenous creative producers need to differentiate their outputs in order to appeal to the different market segments. These included:

- Tourists from overseas;
- People interested in learning about the Aboriginal culture;
- Young people;
- Adventurous people;
- Those interested in the process of reconciliation.

Our own respondents also identified limitations on the tourist market. Brisbane was described as a 'transit centre,' a place where international tourists made a brief stop before heading off to the Gold and Sunshine Coasts and to the Barrier Reef.

Tourists are likely to be interested in Indigenous culture in Brisbane if there is an identifiable and regular focus. Part of the problem is the lack of visibility of Brisbane as an Indigenous centre. For instance the Lonely Planet Guide to Brisbane does not list any Indigenous sites as worth visiting, referring its readers instead to the Queensland Tourist & Travel Corporation's *A Guide to Experiencing Aboriginal and Torres Strait Islander Culture*.

The proposed cultural centre at Musgrave Park will be an attraction for tourists. Tourists purchase a considerable amount of Indigenous crafts in Brisbane. However, it was noted that a more coordinated approach to supporting and promoting Brisbane as an Indigenous centre would benefit the city's international image as well as strengthening the capacity of Indigenous creative industries in Brisbane.

6.5.2 Domestic Consumers

The domestic consumer market is probably the least dynamic market. By domestic consumers we mean Australian residents. At the moment there are few platforms for Indigenous creative industries to mainstream, apart from Murri Radio 4AAA, and occasional events such as the Dar Festival, or the Indigenous components of the Woodford Festival.

While there has always been a market for Indigenous culture within Brisbane, there are no statistics to quantify it. From our interviewees' responses and from previous research (ATSIC 1997), we suggest that it is not a prime market.

Clearly there is almost unlimited potential to improve this market.

6.5.3 Indigenous Community

The Indigenous community is itself a market for creative goods and services. Many Indigenous artists (musicians, dancers etc) perform at Indigenous festivals and for their own communities.

In some cases performances for communities do not receive full remuneration. Performers will often offer their services for free or at a reduced rate. This is an unwritten protocol that most artists abide by. Many of the more successful 'managed' performers now opt to ignore this protocol.

Various emerging promotions and advocacy businesses are servicing aspirant start-ups. These organizations (sometimes subsidized) perform a vital function, if Indigenous businesses are to be viable. They provide culturally appropriate advice, and are an important link between commercialization and marketing of Indigenous products and services.

6.5.4 Government (public sector)

A significant market for Indigenous creative industries is the government. That is, there is a mature market for Indigenous contracts through various levels of government: Commonwealth (ATSIC), State (Arts Qld), and local (Brisbane City Council). The Government sector also includes educational institutions, universities etc.

The market for government services includes public art contracts, corporate videos, CD ROMs, web-design, and cultural advice.

Educational institutions and government departments purchase Indigenous products (e.g. books) and services (e.g. lectures).

6.6 SOCIAL VALUE-ADDED

An important element of the Indigenous creative industries value chain is the **social** value-added impacts. These include:

- Cultural maintenance,
- Self-esteem,
- Training and access,
- Development of a business culture.

The benefits of a viable Indigenous creative industries 'ecology' means more than just economic success. A range of multiplier effects come into play. The role of Indigenous business consultants and policy brokers is especially important in delivering socially beneficial outcomes that marry skills with markets. The work of

these people and their organizations is crucial in creating career paths and demonstrating that there is a future in the business of culture if a 'culture of business' is allowed to emerge. There is therefore a argument to further empower people by providing business skills training, including wealth creation strategies that can be transferred to aspirant Indigenous creative industries.

The issue of cultural maintenance is important to Indigenous communities and has been dealt with in other reports (ATSIC, 1998; 1999a; 1999b). At this point we merely repeat that Indigenous culture is central to Brisbane's sense of identity. This fact has been documented in **Brisbane Stories** and contributes to Brisbane's *Creative City* and *Inclusive City* profile.

Self-esteem through empowerment is a key element in identity formation. Self-esteem is in turn linked to the will to pursue a career in creative practice or enterprise. This will, combined with appropriate support mechanisms, in turn aid in the development of sustainable industries. For instance, the development of business skills, the development of strategies for funding packages between levels of government, the corporate sector, community organizations, are important in regulating the ecology of Indigenous creative industries.

This also includes transferable employment skills related to career planning, project management, and professional development.

7 CASE STUDIES

7.1 CyberDreaming

Category: Commercial

Managing director: Brett Leavy

Address: CyberDreaming Pty Ltd
PO Box 191
RED HILL QLD 4059

Tel. 07 3369 7318

CyberDreaming Pty Ltd is a proprietary limited company registered with the Australian Securities and Investment Commission.

The business is fully commercial, and receives no government subsidy. It was incubated through the assistance of the School of Communication Design within the Queensland University of Technology. CyberDreaming has a business premise at Kelvin Grove and employs four staff and four contractors in the various disciplines of multimedia and software design.

Primary business activity

CyberDreaming's primary business activity is Internet and multimedia solutions: Web production, web hosting, e-commerce transactions, electronic advertising, consulting, and online community access centres.

The environment

CyberDreaming has established itself as a leading Indigenous multimedia company around Brisbane and throughout Queensland. It offers a range of services that are distinctive and cutting edge. When we take into consideration the limited use of multimedia by Indigenous people, this company has demonstrated success.

Moreover, **CyberDreaming** recognizes the vast potential of networked multimedia, as a tool for communication. It is a high technology company that is playing an important role in helping build a bridge for Indigenous artists to compete in national and international markets.

Objectives of the business

CyberDreaming's objectives are to be a business at the creative edge of new media and the Internet. CyberDreaming's vision includes establishing an Indigenous Web Portal as the primary focus point on the Internet for accessing information about Aboriginal and Torres

Strait Islander Arts, Culture, Business and Community information, services, products and networks.

CyberDreaming has three primary products: GeoClans, BlaCkMail and BlaCkBook. These divisions form a type of web portal whose main purpose is to service the indigenous online community. Each division's domain name is a registered business entity. The objective is to take Aboriginal business to the markets through the World Wide Web.

CyberDreaming is currently forming online partnerships with business, government, and the community.

Markets and client needs

CyberDreaming's client base includes government departments providing Aboriginal and Torres Strait Islander services; commercial businesses; commercial Indigenous arts and cultural organizations; and community organizations. It therefore has the capacity to cut across all four-market segments and it obtains much of its revenue from all of these sectors.

Demonstrated success

CyberDreaming has completed and developed the following projects to date:

- **Indigenous Health Pathways**: CD hosts and maintains a database website for the Qld Community Services and Health Industry Training Council. See www.ihp.net.au.
- **Central Australian Aboriginal Media Association of Australia:** This website is an e-commerce website that promotes and sells Aboriginal Art and Media Products. See x.qut.edu.au/c.
- **Blackmail:** This is a project in development that offers a free web based e-mail service for Indigenous people. See www.geoclans.com/blackmail.
- **Message Sticks:** is an e-commerce website and portal that promotes and sells Indigenous art created from inmates of Moreton Bay Correctional Centre. See www.message_stick.com.
- **Gidya Management** – Indigenous Careers Expo Database and Web Application. See www.gidya.com.au.
- **ATSIAB Website**: CD hosts and maintains the Aboriginal and Torres Strait Islander Advisory Board Website for the Department of Family Services. See www.atsiab.qld.gov.au.
- **DATSIP Website:** CD hosts and maintains the web and online information for the Department of Families and Aboriginal affairs in Queensland. See www.indigenous.qld.gov.au.
- **DAR Festival:** CD developed two interactive websites for the 1999 and 2000 Brisbane City Council DAR Indigenous Arts and Cultural Festivals. See www.darfestival.com.

- **QUT Study Abroad, Information Technology and International CD-ROMs –** CD designed, produced and duplicated C-ROMs for the International Students department and the IT faculty for QUT.

Linkage analysis

CyberDreaming constitutes an important link in the Indigenous creative industries value chain. Being an Indigenous-owned company and a pioneer in Indigenous multimedia solutions, it demonstrates the value of new technology as a means of promoting Indigenous art and culture across communities and to international audiences.
It is a key link in **content creation** (product differentiation and niche marketing through web design), **incubation** (creative infrastructure), **circulation** (databases, web-sites and hyperlinks), **delivery** (e-commerce). Its **social value-added** role in the Indigenous creative industries ecology is also significant as it employs and trains Indigenous people into the industry.

CyberDreaming also develops economic opportunities for businesses through interactive multimedia and e-commerce, establishes communication links between indigenous people via the Internet, email and online technology, and facilitates the growth of projects and products in new media technology in the areas of education, information systems and online training.

Potential

CyberDreaming has the potential to be a national champion of Indigenous multimedia. It has an ambitious business plan, dedicated staff, and a commitment to empowering Indigenous communities through technological solutions.

Primary markets	Government-funded Indigenous contracts
Secondary markets	Indigenous businesses
Capitalisation	Director investment
No. of full-time staff	3
Part-time staff	3
Staff development	Regular training and infrastructural upgrades
Promotion & marketing	Active networking, word-of-mouth, web-presence

7.2 DREAMS, SCHEMES AND IDEAS

Category: Commercial

P.O. Box 5613
West End Qld 4101
Tel. 0414 842 538

Directors: Brian Arley and Bruce Nelson

Context analysis

Dreams, Schemes and Ideas is a business partnership that provides multimedia and IT solutions for Indigenous communities. It operates on small profit margins.

Primary business activity

The company produces corporate videos as well as providing consultancy to Indigenous communities in relation to their information and communication technology needs.

The environment

Training is an important element in the growth of Indigenous persons' self esteem. The need to utilize technology for social networking and job creation is central to facilitating economic development in Indigenous communities. While Dreams, Schemes and Ideas is based in Brisbane it provides services to communities throughout Australia.

Objectives of the business

Dreams, Schemes and Ideas aims to be involved in socially useful projects involving new media and technology that provide education and training for Indigenous and other communities.

Markets and client needs

Dreams, Schemes and Ideas receives the bulk of its contracts from the government services market. It tenders for corporate video production based upon its market success. For instance, the company has produced videos for the Police Department about the role of police liaison officers in Indigenous communities. These have been sold back to the communities. Other projects are funded by Indigenous Land Councils and the Commonwealth Department of Health and Aged Services. The company also produces CR-Rom.

Demonstrated success

In the past year Dreams Schemes and Ideas have been working with the Indigenous Cultural Networking the Nation Project (funded through ATSIC) to identify information technology needs for communities in Cairns, Yarrabah, Fitzroy Crossing, Halls Gap, and Bathurst Island. They have also been trailing the application of a cultural heritage database with communities in these regions.

Dreams, Schemes and Ideas are currently producing an Indigenous cultural arts magazine on Briz 31. Screened on Saturdays from 12.30 to 1 pm this project is funded by Multicultural Arts Queensland.

Linkage analysis

Dreams, Schemes and Ideas provides an important link in the Indigenous creative industries value chain. As well as being involved in **content** and **incubation**, the company provides support and consultancy for Indigenous communities who wish to up-skill and maintain cultural heritage through IT solutions.

The products and services provided by Dreams, Schemes and Ideas produce a **social value-added** benefit to communities by providing training and facilitating Indigenous communities' integration into information and communication technology networks.

Potential

Dreams, Schemes and Ideas currently occupies a comfortable niche with a steady supply of work. Both Brian Arley and Bruce Nelson have backgrounds in journalism and have attended Australian Film and Television School training courses. While the current business strategy is to remain a small-scale business that provides services to government departments with small profit margins, there is a possibility that new avenues for expansion may emerge in documentary film-making.

Brian Arley identifies a need for more financial training in relation to GST-related issues.

Primary markets	Government-funded Indigenous contracts
Secondary markets	Indigenous businesses
Capitalisation	Commercial
No. of full-time staff	2
Part-time staff	
Staff development	
Promotion and marketing	Active networking, word-of-mouth.

7.3 JINNALI PRODUCTIONS PRODUCTIONS

Category: Commercial

Company directors: Liza Fraser-Gooda and Dina Paulson
P.O. Box 223
Lutwyche
Qld 4030
Tel 0412 630 352
Email Jinnali Productions@hotmail.com
http://www.Jinnali Productions.com.au

Context analysis

The company has been in operation for less than 2 years and was formed in response to visiting supermodel Naomi Campbell's question of 'why aren't there any Indigenous models gracing Australia's catwalks?' Jinnali Productions was the first Indigenous modeling service in Australia and their success in a short time has created an opening for other such ventures. The name Jinnali Productions is an Aboriginal word for moon.

The directors have a mix of experience in fashion and tourism. Dina Paulson, who was raised in Beaudesert, has experience as a model and has encountered all the obstacles of being an Indigenous person in the industry. Liza Fraser-Gooda has worked for eight years in tourism, being involved with Dreamtime Cultural centre, Capricorn Tourism and Development organization, Indigenous Promotions, Byvan management, and Tjapukai Aboriginal Cultural Park.

Primary business activity

Agency for Indigenous models; model placement; training; production of calendars.

The environment

Indigenous women have found business opportunities even more difficult to come by than Indigenous men. Indigenous business support bodies and business investors have not supported Indigenous business women. The world of modeling has likewise been closed off to Indigenous women for a number of reasons.

The main reason is Indigenous women have been unprepared for the demands of the industry. In the past aspiring Indigenous models have been recruited by leading agencies. Due to the competitive nature of world of fashion and modeling many aspirants have not been able to come to terms with the pressures to succeed. There has led to a misplaced perception that Indigenous women don't have the motivation to make a successful mark in the industry.

Objectives of the business

Jinnali Productions's objectives are to build a foundation for a national Indigenous modeling, casting and promotions agency. Jinnali Productions also aims to be involved in event coordination, functions, exhibitions, carnivals, concerts and festivals. As well as being an agent for aspiring Indigenous models Jinnali Productions plans to extend their involvement to nurturing Indigenous sporting, musical and artistic talent.

Markets and client needs

Jinnali Productions provides a range of distinctive services. At the moment Indigenous fashion might be seen as a niche market. However, this is a niche that can achieve mainstream presence. Jinnali Productions services the domestic and international fashion market with distinctive product and Indigenous talent.

These are high-profile markets and the potential is considerable. Jinnali Productions also has the capacity to exploit the tourism market through its designs and calendars.

The Indigenous market is also a consumer of Jinnali Productions services, employing Indigenous models and company expertise in promotions, festivals and cultural events.

Demonstrated success

Jinnali Productions are preparing for a major launch of their company later this year. The past year has been spent in forming a comprehensive business plan. A major success has been the first Aboriginal women's calendar launched in 2001. A print run of 3000 has already been circulated to Indigenous cultural centres, bookshops and tourist centres. In addition the calendar has been distributed via the company's internet site. The demand has inspired a new calendar for 2003 called 'Jinnali Productions on Fire – 2003'. The success of the 2001 calendar, which was distributed through a limited distribution network has led to demand and recognition of the company.

The agency's first major contract was to provide talent for Bart Willoughby's hit single 'Aboriginal Women'.

Since setting up the agency has been receiving requests to provide Indigenous talent for fashion shoots, television advertisements, and magazines. Demand is growing.

Linkage analysis

Jinnali Productions is heavily involved in **content creation** including fashion design, photography and graphic design. The company contracts work to Indigenous photographers, designers, and make-up artists and provides on the job training for staff. The company provides opportunities for Indigenous fashion designers utilizing natural colours and designs that reflect the creative spirit of the Aboriginal people.

Circulation of the company's products and services is based upon limited paid advertising due to cost minimization. Jinnali Productions started out with an advertisement in the Koori mail. Word-of-mouth, and having the 2001 calendar on the market, has succeeded in building a presence. Jinnali Productions also has a local journalist who has provided publicity services for free until now. The company produces press releases and employs Indigenous graphic designers.

Distribution (**delivery**) of the calendar has relied on a limited number of retail outlets due to mainstream outlets unwillingness to stock a calendar of Indigenous women.

The potential for Jinnali Productions is as yet untapped both in terms of its own market presence and in the **social value-added** benefits it delivers to aspirant Indigenous creative producers. Building self-esteem and pride in achievement among young Indigenous women stand out as Jinnali Productions's successes. Jinnali Productions plans to become a significant player in promotion of Indigenous talent across a variety of creative practices, including music and sport.

Potential

The company has a leading role to play in creating pathways for emerging Indigenous artists to express their Aboriginality in creative yet authentic ways. Jinnali Productions hopes to provide industry accredited courses for Indigenous models that bring together culturally appropriate training in Indigenous culture and business practice.

It is anticipated that Jinnali Productions will become a flagship modeling agency that will be central to the Australian fashion industry's plans to produce an innovate, distinctive product range and to extend its international profile.

Brisbane is a difficult place to have a modeling agency because the major commercial opportunities are located largely in Sydney. Jinnali Productions is looking to expand the business to NSW and VIC in the future because of this reason. 'There is no action in Brisbane, Sydney is the place to be and where it is all happening.' **Unless Brisbane develops more creative infrastructure it is unlikely to be the future location for this business**.

Primary markets	Domestic and international fashion
Secondary markets	Tourism, Indigenous cultural business promotions
Capitalisation	Commercial with minimal start up grants from local government.
No. of full-time staff	2
Part-time staff	Contract casual
Staff development	Culturally appropriate knowledge and modeling skills
Promotion and marketing	Active networking, word-of-mouth, web-presence

7.4 FIRE- WORKS GALLERY

Category: **Commercial**

678 Ann St.
Fortitude Valley
Brisbane, Qld 4006

Tel. 3216 1250

Context analysis

The gallery was instigated in 1988 at an exhibition for the Queensland Art Gallery. Fire-Works Gallery is the home of the *Campfire Group*, an artists' collective initiating projects based on cultural exchange and collaboration. This network arose out of the success of the *Balance* exhibition at the Queensland Art Gallery in 1990. Fire-Works provided a focal space not only for exhibition of new works but also for education, residencies, workshops and cultural exchange projects.

Primary business activity

Exhibition and retail outlet for Indigenous art

The environment

Fire-Works is a gallery, as well as a space for discussion and debate about what goes into the making of Indigenous art.

Aboriginal people living in towns and cities often feel displaced, facing the pressures of identity alongside the sense of loss, confusion and sometimes bitterness. The unavoidable effects of colonization have left many Aboriginal people with new stories to relate. Some individuals float between town, city and remote environments searching for visual clues, resulting in a multitude of visual solutions. Artists will use memory, imagination as well as practical knowledge of their art form to mark their sense of place and tell their story.

The work produced in urban centres is now widely acknowledged as a vital contribution to contemporary art thinking. Like many other hybrid styles of the late twentieth century it is layered with political and cultural commentary, social realism, (and often) wit and satire. Urban based artists are using the latest materials and technology to realize their stories and link their ancestry.

Objectives of the business

Fire-Works Gallery seeks to enhance the perception of Australian Indigenous art throughout the world. The business is built on the strength of cultural integrity and respect for the vital role that artists and their work play in all communities.

Markets and client needs

The gallery is a major player within the international Indigenous art world. International tours (Finland 1993) have helped to promote the visibility of Indigenous art.

The gallery is also an advocate and a supplier of art for public art programs. Many of the artworks featured in Fire-Works gallery exhibitions have been purchased by the Brisbane City Council. For instance the *Powerful Medicine* exhibition of desert artists in 1998 resulted in a major purchase by the Council.

Demonstrated success

Fire-Works have been involved in entrepreneurship on behalf of Indigenous art since their inception in 1988. In 1993 the gallery organized a sponsored show in Finland. In 2000 Fire-Works were commissioned to provide murals for the Olympic Village. In the same year they established a business sponsorship with Motorama to provide murals at the 2000 4WD Exhibition exhibit at Moorooka**.**

The organization of the gallery is built on a sound business plan that includes working with public art agencies and local government to increase the visibility and opportunities for its artists. Sales are backed up by a stock tracking system. The company has used technology such as the Internet and e-commerce to promote its presence globally.

The Woodford Folk Festival has provided a regular platform for Indigenous exhibitions organized through the Fireworks Gallery.

There have been many successful exhibitions, notably the *Lin Onus Retrospective*, which was curated by Margo Neale in 2000 featured 60 works and installations. It opened at the Museum of Contemporary Art, Sydney in conjunction with the 2000 Olympics before touring to the Queensland Art Gallery.

Linkage analysis

In terms of an Indigenous creative industries value chain Fireworks Gallery is primarily a **delivery** mechanism, providing a retail outlet for the sale of Indigenous art.

Like many other Indigenous organizations, Fireworks is involved in facilitating other links in the value chain. Fireworks is an **incubator** of new art (through association with artists-in-residence and the Campfire Group of artists),

Fireworks plays an important role in **circulation** through promotions and advocacy. Laurie Nilson is vice-president of the Australian Indigenous Art Traders Association, which was set up in 1998 to promote Aboriginal art and combat uneven media attention. The AIATA is an incorporated body set up with national representatives to provide an industry voice and assist with matters pertaining to the future of indigenous art. It has compiled a code of ethics and aims to be a self regulating body whereby all those who feel compelled to deal in Aboriginal art will have a firm set of guidelines to help them grow better and stronger, in fair minded business.

The **social value-added** component of Fireworks Gallery is significant, linking artists with business networks. Contemporary art produced in traditional settings helps provide community development, economic independence and cultural maintenance. Important business links and networks are forged. The sharing of knowledge, skills and technology has led to many artists and communities blurring the edges of what we have come to know as traditional indigenous art.

The company believes in the need for fairness and integrity in dealings with Indigenous artists, through carefully constructed copyright arrangements.

Potential

Fire-Works is a Brisbane success stories in many senses. While it has its roots in both the outback and urban cultures of Indigenous people, it focuses on encouraging innovation and experimentation, and collaboration within Indigenous art and culture.

Fire-Works actively seeks to encourage and exhibit the next generation of artists. It sees the need for greater visibility of Indigenous art in Brisbane, an outcome that could be realized by greater collaboration with architects.

Primary markets	Domestic and international art markets
Secondary markets	Tourism
Capitalisation	Commercial sponsorships and partnerships
No. of full-time staff	6
Part-time staff	2/3
Staff development	
Promotion and marketing	Active networking, word-of-mouth, web-presence

7.5 LEXINE HAMILTON (SINGER)

Category: Commercial

Context analysis

Lexine is originally from Townsville but has settled in Brisbane where she has found more opportunities to work.

Primary business activity

Independent singer, songwriter, storyteller

The environment

Careers in the music industry for Indigenous singers are rare despite the vitality of the Indigenous music scene and its linkages with Indigenous broadcasting. Success in music relies on establishing a niche and constant promotion, or in the case of Christine Anu, producing mainstream hits. Many Indigenous musicians and singers work part-time or full-time to support their careers.

Objectives of the business

Lexine's goals are to gain sufficient recognition to foster a career in the music industry through performances and sales of CDs.

Markets and client needs

Lexine Hamilton's potential market is the lucrative soul and gospel market in the US. She performs regularly at her church in Brisbane and at Indigenous festivals and mainstream festivals such as Woodford.

Demonstrated success

Lexine's main success to date has been on the international stage. She has performed to 40,000 people at Madison Square gardens in the US.

Linkage analysis

Lexine is an example of an independent performer who relies upon other elements in the value chain to further her career. Lexine utilizes a manager but also relies on word-of-mouth to help her advance her career. She uses email to keep in contact with prospective promoters. Promotion of her career to the next level depends upon having a product to distribute in retail outlets, and on Indigenous cultural web-sites.

Potential

The potential for Lexine Hamilton is great. She has been recognized internationally, and has a dedicated following from her community performances. However, like a number of singer/ songwriter she relies on the broadcast media and festivals for exposure. The forthcoming release of her (currently) self-titled CD will enable her to have a marketable product that she can distribute to promoters and agents.

Primary markets	Domestic, international
Secondary markets	Indigenous community
Capitalisation	Subsidy for CD
No. of full-time staff	N/a
Part-time staff	N/a
Staff development	N/a
Promotion and marketing	Self-managed, word of mouth, manager

7.6 THE HOUSE OF KOORANG

Category: Commercial

Address:

House of Koorang Pty Ltd
Australian Authentic Indigenous Art Wholesale
P.O. Box 572
Mudgeeraba Old. Australia

Tel/Fax: (07) 5533 2309
Mobile: 0411 450 290
Email: Mundara@mbox.com.au

Context analysis

The House of Koorang Pty Ltd is an Indigenous owned small company that is totally self-sufficient. It is the only Indigenous artifact wholesaler in Australia that is known to pay 50% of its product margin to artists. The House of Koorang's entire product range carries the Indigenous *Label of Authenticity*. The company is seeking to differentiate its products while still retaining the authenticity of Indigenous culture.

Primary business activity

Wholesale producer of Indigenous ceramics, sculpture, and canvas paintings, boomerangs, didgeridoos and, designs

The environment

The House of Koorang operates in an environment in which Indigenous artifact producers have been, and still are exploited by unscrupulous wholesalers and retailers. Many of these unscrupulous wholesalers and retailers are not Indigenous persons. At the point of sale there is often no one who knows the culture, origin, or the stories related to the product.

It is significant that the name Mundara Koorang is synonymous with the *Label of Authenticity*. The Label is evidence that the artifact is genuine and that producers have not been exploited. Because of Mundara's integrity his 'brand' is only distributed in retail outlets that abide by Indigenous protocols. Outlets that carry Mundara Koorang product in Brisbane are Queensland Aboriginal Creations and the Rainbow Serpent shop at Brisbane International Airport.

Objectives of the business

The company seeks to produce high quality authentic Indigenous designs and to create an economy for young artists. The House of Koorang is investigating the possibility of buying a retail premises in Brisbane city that will only sell products that carry the *Label of Authenticity*. The retail premises will have an exhibition area available to new Indigenous artists, who currently have a great deal of difficulty in exhibiting their work anywhere in Brisbane. The company is also looking into the purchase of premises in order to open a Co-operative in conjunction with the retailing of Indigenous products and services.

Markets and client needs

The House of Koorang provides a range of distinctive Indigenous product (ceramics, didgeridoos) to selected retailers of Indigenous arts and crafts. The company also provides a mail order service for direct sales. Point-of-sale figures demonstrate a strong tourist interest in their artifacts.

Demonstrated success

Mundara Koorang, the Managing Director of the House of Koorang Pty Ltd, is an internationally renowned Indigenous artist that has exhibited both overseas and in Australia. Mundara has an international and national reputation as a spokesperson for Indigenous culture

Linkage analysis

Mundara Koorang is a producer of Indigenous intellectual property (**content**). The premises at Mudgeeraba provide infrastructure and a creative environment (**incubation**) for Indigenous artists to work to transform original designs into a distinctive and differentiated product that has gained international recognition. A new factory complex on the property is in the pipeline to maintain the growth of the company.

The business operates on limited marketing due to a need to keep overheads to a minimum. In building the enterprise Mundara called businesses and introduced himself. Face to face contacts are an important part of business protocol. The company also uses email and telephone to keep in touch with its clients. A web presence is currently being considered.

In relation to **delivery**, Mundara Koorang provides the bulk of his output to retail outlets. Some product is available through mail order services.

Mundara Koorang's work is not confined to production. He occasionally lectures at TAFE on Indigenous cultural issues. Mundara has a Bachelors Degree in Adult Education and is currently studying at the University of Technology, Sydney for a Masters Degree in Indigenous Social Policy.

Potential

The House of Koorang provides an exemplary model of how to operate an Indigenous business. The company could achieve more profit and sales figures if it were to take the road of sacrificing its principles. Mundara Koorang believes that greater media attention to the Indigenous Label of Authenticity is an essential and appropriate direction to take. Mundara would like to see governmental bodies such as the Brisbane City Council back the *Label of Authenticity*. A fundamental problem is the perception that Indigenous persons and Indigenous businesses are 'unreliable'.

Formal education and training in all aspects of business would empower aspirant businesses and contribute to the growth of the Indigenous creative industries. Education of tourists through on board videos and pamphlet information at visa point entries regarding the *Label of Authenticity* would greatly increase sales for Indigenous businesses and artists that support the label.

The proposed Co-operative will work closely with TAFE Queensland in providing training and education for all visual and performing artists in the areas of copyright, contracts, curating, management and intellectual property law. The House of Koorang is passionate about having a Co-operative where Indigenous artists can also work and teach. Funding is yet to be sourced. However, it is important that an important venture such as this is recognized by Brisbane City Council Economic Development Branch as a foundation for the growth of Indigenous creative industries in Brisbane.

Primary markets	Domestic and international tourism
Secondary markets	Government & Corporate Logos
Capitalization	Commercial (no subsidy)
No. Of full-time staff	2
Part-time staff	1
Staff development	Provides training for producers in how to succeed as Indigenous small business.
Promotion and marketing	Active networking, word-of-mouth, face-to-face, use of email

7.7 KEEAIRA PRESS

Category: Commercial

P.O. Box 139
Southport Qld 4215

Tel. (07) 5502 8853
Email kpress@bigwaters.qld.edu.au

Managing director: Michael Aird

Context analysis

Michael Aird is a self-taught photographer with an interest in recording local Indigenous cultural traditions. Keeaira Press is a small publishing house operating from a private residence. It provides a list of publications that focus on Indigenous stories and cultural identity in South-East Queensland.

Primary business activity

Publishing; photography

The environment

Indigenous publishing is not an enterprise that creates great wealth. Indigenous publishers are usually driven by a desire to tell stories that are in danger of being lost. The need to reach wide readerships often leads Indigenous publishing concerns to form partnerships with major mainstream distributors. For instance, the major publisher of Brisbane Indigenous writers is University of Queensland Press (UQP), which has a distribution deal with Penguin (Melbourne). Brisbane-based writers have also been published in other publishing houses, such as the Indigenous presses, Margabola Books (Broome), the Institute for Aboriginal Development Press (IADP) (Alice Springs), the Aboriginal studies Press (Canberra) and non-Indigenous presses such as Fremantle Arts Centre Press, Highland House Press (Melbourne), Penguin (Melbourne) and Allen and Unwin (Sydney).

Keeaira Press is not affiliated with any distribution network. It operates from private premises at Coomera near the Gold Coast and primarily publishes a list of non-fiction titles. As well as publishing, Keeaira acts as distributor for Indigenous content including 4AAA's Jagera Country CDs, videos and sundry products

Objectives of the business

Keeaira Press aims to create a niche for local Indigenous publishing and associated products within a highly competitive and cost-intensive industry.

Markets and client needs

Due to the production costs associated with research and publishing, many of Keeaira's publications are funded by grants. Major projects such as *Brisbane Blacks* (2001) have been supported by grants from the Brisbane City Council.

Markets for Keeaira Press output include libraries, schools, universities, and Indigenous research centres in Australia and internationally.

Demonstrated success

Brisbane Blacks (2001) by Michael Aird
Portraits of the Elders: An Important reference of Early Photographs of Queensland Aborigines by Michael Aird
I Know a Few Words by Michael Aird

Videos (with Rick Roser) *The Aboriginal Art of Fire Making* and *The Aboriginal Art of String Making*.

Linkage analysis

Keeaira Press serves as important publishing outlet for Indigenous stories (**content**), particularly the stories of Brisbane and South-East Queensland peoples. In particular it provides a photographic record of local history.

Keeaira also acts as a **circulation** and **delivery** mechanism for a range of Indigenous products and services. Keeaira's mail-out of brochures is a more efficient way of moving product than placement in bookstores.

Keeaira employs a local editor and designer. Books are printed in Brisbane at Merino Litho. Photographs used in Portraits of the Elders and Brisbane Blacks were obtained from the Queensland Museum and from the Courier-Mail, as well as from private collections.

Potential

Keeaira Press does not have any ambition to become a major publisher of Indigenous non-fiction. It has identified a publishing niche for itself while supplementing its base by distributing products and services.

Keeaira Press could conceivably increase its market share by a more aggressive marketing approach. However, it has an established subscription base and in this sense is not in direct competition with other Indigenous publishers. Given the volatility of publishing enterprises, the best scenario for Keeaira is probably to be selective with its output and to continue to promote product in partnership with high-profile Indigenous organizations such as Triple A Murri radio.

Primary markets	Domestic/ government (libraries, schools, museums, universities)
Secondary markets	Tourism, International readerships
Capitalisation	Projects on a case by case basis/ commissioned research
No. of full-time staff	1
Part-time staff	
Staff development	
Promotion and marketing	Mail-outs, word-of-mouth, broadcasting, considering web-presence

7.8 TRIPLE A 98.9 FM MURRI COUNTRY

Category: Subsidized but with demonstrated commercial potential

General Manager: Tiga Bayles

Address: Brisbane Indigenous Media Association Inc.
8th Level Barclay Mowlem House,
973 Fairfield Rd.
Yerongpilly, Qld
Tel 07 3892 0100

Primary business activity

Broadcasting

Context analysis

4 Triple A receives core funding from ATSIC (see ATSIC 1999a), but raises about 50% of the core funding amount through commercial sponsorships. It aims to be completely self-funding within 3 to 5 years (pending a reclassification of the broadcasting license to allow the station to pursue direct advertising rather than the 5 minutes per hour currently allow under the Community Broadcasting Act). In effect, 4AAA's capacity is being hamstrung by current legislation. 4 Triple A has a close association with the National Indigenous Radio Service, both of which are closely identified with Brisbane.

The environment

4AAA began as an aspirant broadcaster in 1993. It provides a specialized niche market of country music and AFL broadcasts, as well as Indigenous-related broadcasting. It has established itself in the market place and draws high levels of commercial sponsorship based on its program format, which has been described as 'mainstreaming from a solid Indigenous base' (ATSIC 2001, 396). The station has a local, national and international reputation as a preeminent Indigenous broadcaster. The station provides broadcast highlights from the Toyota Country Music Muster, the Woodford Festival, and broadcasts from the Tamworth Country Music Festival. Triple A plays a leading role in promoting Indigenous arts and culture.

Objectives of the business

4AAA's Mission Statement is 'To be an appropriate media service for the cultural and economic independence of Indigenous people'.

Markets and client needs

4AAA services both Indigenous markets and domestic mainstream markets. It provides a niche service of country music. It also broadcasts AFL on a broadcast rights waiver. It is estimated that 10 times more non-Indigenous persons tune into 4AAA. In addition to this an estimated 70% of Indigenous persons in the area of Brisbane, Gold Coast and the Sunshine Coast tune in (ATSIC 2001).

Demonstrated success

4AAA is probably the most successful community broadcaster in Australia. It has been described in Hansard as a 'flagship organization' (ATSIC 2001, 387).

4 Triple A employs 24 people in a range of full and part-time occupations ranging from broadcasters to sound engineers. The station employs a full-time sales manager.

4 Triple A is in the forefront of best practice in flexible employment. Working conditions have been developed that are culturally suitable for Indigenous people.

4 Triple A has won a number of awards for Indigenous broadcasting, and continues to display a strong commitment to quality broadcasting of Aboriginal and Torres Strait Islander music, issues and news.

In 1999 4 Triple A embarked on a program to gain accreditation, in accordance with the National Training Agenda, as a Registered Training Organization to deliver the Australian Community Radio Station Training Certificates II and III. Accreditation was granted in November 1999 and 4 Triple A is proud to be one of only a few Indigenous organizations to have received RTO status.

4 Triple A now offers the course to trainees in the Australian Community Radio Training Certificate II and III.

4 Triple A also provides a valuable service in incubating and promoting new talent.

Linkage analysis

4 Triple A provides a range of products and services across the generic categories nominated in the value chain model. **Content creation** is distinctive (mainstream country with new Indigenous music, news and stories). The station provides **incubation** infrastructure that enables all facets of broadcasting including live to air broadcasts, music production and recording, and news and oral history programs.

Delivery of products and services are facilitated by linkages with Indigenous producers. A number of oral histories of elders have been produced in CD Rom form and are distributed through other networks (Keeaira Press) and sold at outlets such as Jagera Cultural centre.

4 Triple A has a mail order service that markets CDs by leading musicians and compilations. This list currently totals more than 50.

4 Triple A makes effective use of the Internet for the **circulation** of its activities. It utilizes e-commerce and is using web-based content to provide interactive services.

4 Triple A's markets are well established.

Potential

The manager of 4 Triple A, Tiga Bayles, has indicated that the station has the capacity to exist as a commercial broadcaster, having established solid niches in country music and AFL. It is doubtful whether AFL broadcast rights would be provided gratis if Triple AAA were to take the commercial avenue (which of course depends on license re-classification). Even if it remains a community broadcaster it will still attract an increasing share of revenue.

4 Triple A uses the technology of broadcasting to reach a broad audience. There is every reason to suggest that this audience will increase as the station consolidates its presence. The station has the capacity to incorporate new technology developments into its infrastructure. The role of 4 Triple A as an incubator of new music and Indigenous culture demonstrates its success to date and its potential in the future.

Primary markets	Indigenous community, domestic market
Secondary markets	
Capitalisation	Core funding from ATSIC
No. of full-time staff	12
Part-time staff	12 including casuals
Staff development	Regular training and infrastructural upgrades
Promotion and marketing	Active networking, word-of-mouth, paid promotions officer, sponsorship with flagship music festivals, web-presence

7.9 NATIONAL INDIGENOUS RADIO SERVICE (NIRS)

Category: Subsidized but with demonstrated commercial potential

General manager: Gerry Pine

Address: Suite 18/36 Agnes St
P.O. Box 236 Fortitude Valley, Qld 4006

Tel 07 3252 1588

Context analysis

The National Indigenous Radio Service Limited (NIRS) is a national service provided from a hub station residing in Brisbane. It is owned and operated by Indigenous broadcasters from around the country. The service receives an operating grant from the Community Broadcasting Foundation (CBF) of $120,000 per annum.

Primary business activity

Broadcasting

The environment

Indigenous broadcasting is a vital communication medium for Indigenous people throughout Australia. With many Indigenous persons living in remote areas broadcasting is the most accessible form of communication. Operating from a Brisbane hub, the NIRS provides a range of broadcasting services to urban, regional, and remote area broadcasters

Objectives of the business

The NIRS is interested in playing a role in attempting to ensure that communities in remote Australia have access to a similar range of programming as their city-based counterparts.

Markets and client needs

NIRS provides a bed program to Indigenous media organizations that don't have the staffing or capital requirements to provide 24-hour quality broadcasting. NIRS also provides a National Indigenous News Service (NINS), which officially commenced on 19 February 2001.

Aside from affiliated Indigenous broadcasters, NIRS market includes government departments who administer programs and services. The government department utilizes NIRS to promote a campaign or an information service. The fee is divided between NIRS

and the affiliated broadcaster on a 20/80% split. The advantage of the NIRS is that it can broadcast government services and information in up to 25 languages.

The NIRS enables aspirant and remote area broadcasters to provide relevant Indigenous broadcasting 24 hours a day to their community, with the opportunity to 'window' local programming as each community desires.

For broadcasters who meet the licensing and equipment requirements for a full time service, but lack the funds or resources to provide a full 24-hour service, the NIRS will enable them to fill any holes with continuous programming.

For community broadcasters who access air time through a CBAA affiliate station, the NIRS will provide the opportunity for these areas to hear national Indigenous issues, as well as enabling them to boost local airtime.

And at the other end of the scale the NIRS will provide to fully licensed broadcasters who already broadcast 24-hour programming access to high quality national current affairs and events that would not normally be accessible to these stations.

Demonstrated success

NIRS programming is made up of existing Indigenous Radio Stations, including:

- 4AAA, Brisbane, QLD,
- 4K1G, Townsville, QLD,
- 4C1M, Cairns, QLD,
- CAAMA, Alice Springs, NT,
- Umeewarra Media, Port Augusta, SA,
- 5UV, Adelaide, SA,
- PAKAM, Broome, WA,
- Radio Goolarri, Broome, WA,
- PRK Media, Halls Creek, WA,
- Wangki Yupurnanupurru Radio, Fitzroy Crossing, WA,
- Waringarri Radio, Kununurra, WA,
- 3CR, Melbourne, VIC.

NIRS has broadcast special programs including:

- Sydney 2000 Olympics,
- Coroborree 2000,
- Prime Minister's XI Cricket Match, April 2001,
- Woodford Folk Festival, Qld,
- Tamworth County Music Festival,
- Gympie Muster,
- Weekly AFL matches.

Linkage analysis

NIRS provides a conduit for the dissemination (**delivery**) of Indigenous **content**, primarily music. This plays an important part in building a strong sense of Indigenous culture.

By linking with remote broadcasters through the BRACS (Broadcasting to Remote Area Community Scheme) the NIRS plays a role in enabling the **incubation** of skills and training.

An essential service provided by NIRS is the dissemination of information about Indigenous services including health and unemployment issues, housing, business related advocacy and advice, training schemes and apprenticeships.

The NIRS also plays a role in facilitating **social value-added** services, such as information relating to the governance of Indigenous media organizations through NIMAA (National Indigenous Media Association of Australia) and to communities by broadcasting notices of local elections.

Potential

The importance and potential of the NIRS cannot be overestimated. It is an integral link in communicating communities; in linking urban communities with remote communities, and providing a conduit for important information and services.

The NIRS provides educational value, entertainment value, and the promotion of Indigenous arts and the achievements of Indigenous people.

ATSIC has recently adopted a plan for a **National Indigenous Broadcasting Service** (NIBS) – a third 'national broadcaster,' comparable with the ABC and SBS, specifically to meet the information, education and entertainment needs of Indigenous people. The NIRS is already the 'shadow' form of such a service.

Future prospects for the further growth of the Indigenous media sector are very strong (see Hartley and McKee, 2000). Brisbane needs to maintain and grow its potential as a national hub for such developments.

Primary markets	Indigenous community broadcasters
Secondary markets	Government-funded Indigenous contracts
Capitalisation	Core funding from subsidy (CBAA)
No. of full-time staff	3
Part-time staff	2
Staff development	Regular training and infrastructural upgrades
Promotion and marketing	Broadcasting, web-presence

7.10 QUEENSLAND ABORIGINAL CREATIONS

Category: Subsidized but with demonstrated commercial potential

199 Elizabeth St.
Brisbane
Qld. 4000

Tel. 07 3224 5730

Context analysis

Queensland Aboriginal Creations is an Indigenous art and craft retailer in Brisbane with 40 years standing as the flagship storefront for Indigenous culture. QAC is financially subsidized by the Department of Aboriginal and Torres Strait Islander Policy and Development.

Primary business activity

QAC is a retail outlet for Indigenous creative producers in Queensland.

The environment

QAC is an Indigenous operated and controlled organization working in a business environment where the value of authentic Indigenous culture is undercut by unscrupulous wholesalers and retailers.

Objectives of the business

QAC serves as a point of distribution for authentic Indigenous culture in Queensland.

Markets and client needs

The primary markets are the tourism and domestic consumer market. QAC provides Brisbane's widest range of Indigenous products including painting (traditional and contemporary), books and literature, CDs, audio-cassettes, ceramics, didgeridoos, jewelry, novelty gift items such as key-rings, pens and products bearing Aboriginal and Torres Strait designs. The staff in QAC are Indigenous persons who have the knowledge to answer customer questions about the designs and about the cultural heritage represented in the designs.

Demonstrated success

QAC has been in existence for 40 years (previously in George Street). It has an international reputation as the first stop for buyers of Indigenous arts and craft in Brisbane. Many of QAC's customers are word-of-mouth customers or follow-up buyers.

Linkage analysis

QAC's primary role in the value chain is a **delivery** mechanism for Indigenous creative industries.

QAC also functions as a **circulation** mechanism for Indigenous culture. The staff are able to provide a level of expertise that is not replicated elsewhere in Brisbane.

QAC has built a strong business profile on a limited advertising budget. It places an advertisement in the *Brisbane and South East-Queensland Tourist Guide* (available in hotels). As well QAC is listed in *Arts and Crafts*, and the *Lonely Planet Tourist Guide*. It is linked into the Brisbane Tourism Network and associated information booths.

QAC's **social-value added** role is measured in a number of ways: it provides a number of incentive programs. It partners with the Brisbane City Council to provide a Queensland Indigenous Sports Award, with Arts Queensland and BCC for a Memento Merchandise Award. It also promotes local artists through regular exhibitions.

Potential

QAC is one of Brisbane's most successful Indigenous businesses. All products carry the Label of Authenticity and proceeds are returned to the artists and to the communities. The recognition of cultural protocols gives the store an edge over mainstream tourism stores.

Primary markets	International tourism
Secondary markets	Domestic
Capitalisation	Subsidized
No. of full-time staff	2
Part-time staff	4/5
Staff development	Provides training for producers in how to succeed as Indigenous small business.
Promotion and marketing	Active networking, tourist guides, word-of-mouth, face-to-face, use of email, considering web-presence

7.11 ABORIGINAL CENTRE FOR THE PERFORMING ARTS

Level 4 Metro Arts Building
109 Edward St.
Brisbane Qld 4000

Tel 3211 9749

Artistic Director: Lafe Charlton

Context analysis

ACPA was established in 1993 in order to provide an avenue for Aboriginal and Torres Strait persons wanting to gain professional training in the performing arts. The centre performs an important role in the incubation and nurturing of talent. Along with the National Aboriginal and Torres Strait Islander Development Association (NAISDA), located in Sydney, ACPA is a major incubator of new Indigenous talent for the creative industries. The company receives support from a number of organizations including Arts Queensland, the Pratt Foundation, Brisbane City Council, Freehill Hollingdale and Page, ATSIC, and the Australia Council.

Primary business activity

Performing arts academy

The environment

The performing arts of singing, dancing and acting are intrinsic to Indigenous culture. A centre dedicated to training talented performers in elements of performance, production, design, and self-presentation is vital to maintaining a career path for Indigenous persons and fostering cultural diversity within Australia performing arts, film, television and advertising industries.

Objectives of the business

ACPA's primary aim is to increase employment in the arts for Aboriginal people by offering high quality training in acting, dance and singing.

Markets and client needs

ACPA is a training academy that provides a stream of quality graduates for the creative industries, including Indigenous and mainstream creative industries. In this sense the beneficiaries of its training programs are not only students but established performing arts troupes, and film, television, and advertising industries.

The students at ACPA also perform to International tourists as part of their training.

Demonstrated success

ACPA graduates include Debra Mailman and Wesley Enoch. ACPA has also been successful in terms of building ongoing relationships with the corporate sector.

Linkage analysis

ACPA functions as an **incubator** of new talent. It provides the infrastructure, education and training resources to develop a career path for aspirant performers.

Potential

The success of ACPA has been due to continued financial support. As a performing arts academy it will always be reliant on revenue from funding bodies.
ACPA's success has also been due to its location at the Metro Arts Centre in Edward Street. The Metro Arts Centre has provided a location for a creative industries cluster, bringing performing arts students into contact with young writers, playwrights, and feeding graduates into professional troupes such as Kooemba Jdarra and mainstream performing arts institutions. Being situated in the centre of Brisbane, ACPA has provided positive benefits for the students in terms of raising self-esteem. At the moment ACPA is seeking a new home, ideally in the city centre.
The importance of ACPA to Brisbane's Creative City policy cannot be underestimated at a time when creative talent in the performing arts is lured to Sydney because of insufficient opportunities in Brisbane.

Primary markets	Domestic performing arts organizations
Secondary markets	
Capitalisation	Subsidized
No. of full-time staff	
Part-time staff	
Staff development	
Promotion and marketing	Active networking, word-of-mouth, web-presence, performances

7.12 KOEEMBA JDARRA

Category: **Subsidized but with demonstrated commercial potential**

Address: 109 Edward Street
Brisbane
Q 4000
Tel: 07 3221 1660

Manager: Vera Ding

Context analysis

Kooemba Jdarra is one of only two full-time, professional, Indigenous Australian theatre companies. The Company is dedicated to continuation of the Indigenous community's storytelling tradition through contemporary theatre performances.

Primary Business Activity

Professional Theatre Productions. Kooemba Jdarra produces professional Indigenous theatre productions of a high standard, including collaborations with other theatre companies or presenters.

The environment

Kooemba Jdarra plays an important role in strengthening identity and community unity through the employment of Indigenous performing artists. From its beginnings in 1993, Kooemba Jdarra has been strongly supported in the Indigenous community and is committed to reflecting and addressing the cultural needs of Indigenous People through professional theatre performances.

The Company also promotes the general recognition of Aboriginal and Torres Strait Islander arts practice as a vital element of Australian culture, locally, nationally and internationally.

Objectives of the business

The company works in the area of incubation and development of development of Indigenous creativity and the training of Indigenous persons in all aspects of production

Kooemba Jdarra is still in the early part of consolidating its identity and the role it plays in the national Indigenous and artistic community. The company sees itself as a significant influence on the evolution of mainstream Australian culture through the performing arts.

Markets and client needs

International promoters and producers have expressed interest in Kooemba Jdarra's work. However, the primary market remains domestic in scope, including providing workshops and creative development programs to the Indigenous community and to schools. A potentially untapped market is corporations who wish to use short Indigenous performances for events and conferences.

Demonstrated success

- *Artists developed* – In its nine years of existence, Kooemba Jdarra has worked with over 100 new and emerging Indigenous artists, many of who have gone on to national and international success. These artists include: *Wesley Enoch, Deborah Mailman, Roxanne McDonald, Wayne Blaire,* and *Bradley Byquar.*

- *Plays written* – Since its inception Kooemba Jdarra has been aware that the canon of contemporary Indigenous texts is extremely small. To address this the Company has worked with new and emerging Indigenous writers on new plays, generally producing 2-3 new works each year. These include: *Bethel and Maude, Murri Love, Goin' to the Island, 7 Stages of Grieving' A life of Grace and Piety, Skin Deep,* and *Where From You Come.*

- The company commissioned and developed 17 new Indigenous texts between 1993 and 2000. In addition it has developed 11 community performances.

- *Tours* - Kooemba Jdarra has toured throughout Queensland as well as nationally.

- *International –7 Stages of Grieving* has toured internationally. Kooemba Jdarra has also taken short performances to Brunei, UK, and Prague. The company is currently developing product suitable for sale to the International market.

- *Corporate*- Kooemba Jdarra has a cash sponsorship partnership with *Energex*. The company have also enhanced the value of this partnership by submitting a successful proposal for the theming of the *Energex* sponsored event at the *Distribution 2001 Conference*. This event will not only provide a cash outcome to Kooemba Jdarra, but will also provide an opportunity to expand activities in the area of corporate events.

Linkage analysis

Kooemba Jdarra provides an avenue for the continuity of Indigenous communities' storytelling traditions. The raw material of knowledge and culture (**content**) is transformed into a theatrical experience.

Koeemba Jdarra provides a career path for young Indigenous performers. Kooemba Jdarra is central to the development of the Indigenous performing arts creative industries.

Kooemba Jdarra runs creative development projects (**incubation**) that deal with the abovementioned issues as well as providing training in dance, theatre and writing.

As well as developing and incubating the skills of performing artists, Kooemba Jdarra develops theatre workers in the areas of administration, project management, marketing, production and design. Kooemba Jdarra employs 3 full-time and 3 part time staff as well as providing 30 short and long term positions for Indigenous artists.

Social value-added inputs are delivered by the company's work of developing and conducting performance workshops and programs with Indigenous and non-Indigenous communities. Workshops deal with issues of social justice, domestic violence, incarceration, cultural heritage and dance.

The company educational performances for schools, which are conducted extensively throughout Queensland, contributed to understanding and practical reconciliation.

Potential

Future plans - Kooemba Jdarra has changed its strategic direction to include the development of new product that can be readily utilized for touring and corporate markets. While the production of cutting-edge theatre productions will always remain the primary focus of the Kooemba Jdarra's activities, the corporate market provides an opportunity for a significant injection of funds into the Company - as well as providing additional work opportunities for our artists.

The current interest by international promoters and producers in Kooemba Jdarra's work and an identified demand within the Corporate Performance Market for high quality, contemporary Indigenous performances are a promising sign. Kooemba Jdarra is attempting to meet this clear market.

However, insufficient core funding has meant that Kooemba have been able to translate this demand into events. Due to resources being constantly diverted to development needs, it is difficult for the company to effectively pursue these potential markets. Should extra funding be made available for marketing and promotional activities in the short-term, it is quite conceivable that new markets could come to fruition and become a long-term solution.

Primary markets	Domestic
Secondary markets	International
Capitalisation	Subsidized, corporate sponsorship
No. of full-time staff	3 full-time
Part-time staff	3 part-time
Staff development	Training in all aspects of theatre production and administration
Promotion and marketing	Active networking, media, advertising brochures, word-of-mouth, web-presence

7.13 THE MUSGRAVE PARK CULTURAL CENTRE INC.

Jagera Arts Centre
121 Cordelia St.
South Brisbane
PO Box 3467
South Brisbane QLD 4101

Tel 3846 5700

Context analysis

The Musgrave Park Corporation is an incorporated Indigenous community organization. The Corporation has developed plans for a major Indigenous cultural centre at South Brisbane. The construction of the centre, which will house a gallery, conference space, coffee shop, and retail section, will be funded by the State Government through Arts Queensland. Other public and private interests have provided support.

The site for the Musgrave Park Cultural Centre is the current Jagera Cultural Centre, which is the home of the Brisbane Council of Elders.

Primary business activity

Service organization

The environment

Brisbane has one of the largest Aboriginal populations in Australia but to date has lacked a government supported centre. An identifiable Cultural Centre is a key element in programs of economic development. First, it represents a strong cultural core, a space of stability, and an environment where Aboriginal values are valued and strengthened.

Second, in terms of the development of Indigenous creative industries in Brisbane the centre will play a major role in coordinating meetings, workshops, and conferences with relevant government and non-government bodies, universities, and corporate interests, that will seek to develop markets for Indigenous culture, as well as working with communities and individuals to manage appropriate protocols that relate to the development of Traditional cultural forms.

Objectives of the business

To provide a meeting place which is community owned and controlled and provides facilities for the promotion, preservation, and presentation of Aboriginal culture and heritage

Markets and client needs

The Musgrave Park corporation has identified a number of markets for the services it will provide. The primary market is Indigenous services. However, this is not the most economically dynamic market. The centre will be used by local Indigenous groups for family and community gatherings, by ATSIC for conferences and meetings, by Indigenous associations and organizations conducting training workshops and functions, as well as by Indigenous units from within government departments, tertiary institutions, quasi-government and non-governmental bodies.

The more lucrative domestic market will be targeted through the education sector while the tourist market is expected to generate significant financial returns. The use of the centre for conferences, meetings, markets, as well as the retailing of arts and cultural artifacts will be provide another revenue stream. There will also be a coffee shop.

Linkage analysis

The Musgrave Park Cultural Centre will function as an **incubator** of Indigenous creative industries. It provides infrastructure and advocacy support to help Indigenous producers to develop products and services and to identify markets. The infrastructure will include an artist workshop, which will be augmented by expert knowledge about industry practices and industry support mechanisms. In short, it is a community organization that provides research and development for the development of the Indigenous ecology.

The centre will play a coordinating role in the **circulation** of information. It will assist the development of Indigenous creative industries in Brisbane, drawing on the knowledge of Tribal Elders and persons who have expertise in dealing with government and with corporate investors.

The Centre will also provide **delivery** mechanisms for products and services to reach markets, in particular the indigenous community services markets, tourism, and the domestic markets of educational institutions and persons interested in issues of Reconciliation and Indigenous culture.

The Centre has a **social value-added** role in supporting and encouraging the work of local artists. This is undoubtedly the most significant function of the Centre and supports our contention that the most concrete indicator of success is the contribution the business or organization makes to the vitality of the ecology.

Potential

The Musgrave Park Corporation will always be dependent upon subsidy but it has identified a range of public and private support mechanisms. It will also generate substantial income

through its services. It intends to continue to build long term relationships with a variety of public sector and corporate funding bodies, over and above the commitment already made.

Primary markets	Indigenous community
Secondary markets	International tourism, domestic (including educational)
Capitalisation	Subsidized
No. of full-time staff	Anticipated 6 full-time
Part-time staff	6 part-time
Staff development	Training in all aspects of administration and Indigenous cultural management practice, librarianship, promotions and marketing.
Promotion and marketing	Media, advertising brochures, tourism networks, word-of-mouth, web-presence

APPENDICES

APPENDIX A: KEY SOURCES AND REFERENCES

ATSIC (2001) *Regional Radio: An Indigenous Perspective*, ATSIC Submission to the House of Representatives Inquiry into Regional Radio. Report by John Hartley, Alan McKee, Elinor Rennie, Michael Keane. Canberra: www.aph.gov.au/house/committee/cta/irsub.htm (#190).

ATSIC (1999a) *Digital Dreaming: A National Review of Indigenous Media and Communications*, Canberra.

ATSIC (1999b) *The Art Craft Centre Story*, produced by Felicity Wright and Desart, Canberra.

ATSIC (1998) *Our Culture, Our Future*, prepared by Terri Janke for Michael Frankel and Co.

ATSIC (1997) *National Aboriginal and Torres Strait Islander Cultural Industry Strategy*, Canberra.

Sharene Bell (1997) *Arts, Business Culture: A Research Report on an Indigenous Cultural Industry in Queensland.*

Richard Caves (2000) *Creative Industries*. Harvard University Press.

Cultural Ministers Council Statistics Working Group (2000) *Estimating the Value of Indigenous Cultural Product.*

John Hartley and Alan McKee (2000) *The Indigenous Public Sphere: The Reporting and Reception of Aboriginal Issues in the Australian Media.* Oxford University Press.

John Hartley and Alan McKee (eds) (1996) *Telling Both Stories: Indigenous Australia and the Media.* Perth: Edith Cowan University/Arts Enterprise.

Nicholas Garnham (1990) *Capitalism and Communication: Global Culture and the Economics of Information.* Sage Publications.

JTC (2000) *Creative Industries in Queensland* [the Rimmer Report]. Brisbane: Qld Govt. Department of State Development and QUT.

MCR (2000) *Tourism Queensland: A Research report.*

APPENDIX B: PERSONS AND ORGANIZATIONS CONSULTED

Brisbane Council of Elders, Musgrave Park Corporation
Michael Aird, Keeaira Press
Natalie Alberts - Musgrave Park Corporation - South Brisbane
Brian Arley, Dreams, Schemes and Ideas
Tiga Bayles, General Manager of 4AAA
Rodney Boschman
Lafe Charlton, Aboriginal Centre for the Performing Arts
Wayne Coolwell
Vera Ding - Kooemba Jdarra - Edward Street
Liza Fraser-Gooda: Jinnali Productions Productions
Brigit Garay, Queensland Aboriginal Creations
Lexine Hamilton, singer
Terry Hamilton Qld Writers Centre
Harry Jacky, Aboriginal Heritage Tours, Qld Parks and Wildlife
Mundara Koorang, Sculptor and designer Aboriginal artefacts
Debra Bennett McLean - QCAN - Powerhouse New Farm
Michael Micallef – TOAC
Laurie Nilson, Fireworks Gallery
Anthony Newcastle, performer
Sandra Phillips, Giundah Communications
Gerry Pyne, NIRS
David Saunders (BITE)
Jim Sturgeon (BITE)
Suzi Thompson (BITE)
Charmaine Wall - Inyaface Art - Lutwyche
Colleen Wall – Minniecon & Burke
Alan Warrie, Warranbull Aboriginal Corporation
Charlie Watson (BITE)
Wayne Wharton

APPENDIX C: SURVEY QUESTIONNAIRE

What Creative Industry or creative activity do you practice?

Where do you perform your Creative Industry Practice?

How many people do you normally perform to?

Who is your target audience?

How are you paid for performance?

Where do you display or sell your creative practice?

What equipment do you use in your Creative Industry?

Whereabouts do you work mostly? Do you work mainly in the Brisbane area?

Do you earn a living from your Creative Industry?

What is your main source of revenue from your creative practice?

Do you have other sources of revenue? E.g. part-time or full-time work?

Do you pay any commission or other types of fee to anyone?

What creative practice or product is involved in this transaction?

How much of your income do you pay in this type of fee?

What % of your income is taken up with expenses?

Do you travel to practice your Creative Industry?

Have you applied for any government financial assistance for your creative industry practice? If YES which department or agency?

Do you receive any ongoing funding support?

What do you use this funding support for?

Do you feel Creative Industry Practitioners like yourself should receive funding support? Why?

What form should this funding support take?

What formal creative industry training have you received?
What kind of training have you had?

Would access training in marketing and business practices if it were beneficial in helping you succeed in the Creative Industries?

Do you think an understanding in traditional customs and lore is important to your career?
Is an understanding of new media or the Internet important to your Creative Industry?

Do you believe indigenous culture should commercialised into a Creative Industry?

Do you use the media to promote your creative industry?

Do you maintain a web-site?

What is the main purpose of this?

Would a web-site be of benefit to your business?

What are the problems of using new media technology?

Do you employ a specialized publicity person?

Does this person (or yourself) have training in public relations or media?

What does this person do?

Do you pay a promotions or marketing fee to any person, agent or organization?

What are the difficulties in promoting or marketing your work?

Do you use any form of direct marketing based upon data-base of customers, clients?

What stops you from succeeding commercially?

Do you receive any corporate funding? Can you discuss what is involved in this?

Does the business use new technology to keep costs down?

What is your opinion about any of the following?

- Intellectual Property and Copyright
- Indigenous Protocols
- Cultural Heritage
- Training and continuing education
- Mainstream Media
- Indigenous Media
- Cultural Preservation

Personal Profile

Can you give us your biography?

Why do you live and work in Brisbane? What advantages or disadvantages does it offer? Why did you choose to work in Brisbane?

What degree of involvement do you have with community-based Indigenous organizations?

Describe your opinion about Indigenous Creative Industries including problem associated with selling your work, finding a market, or problems with bureaucracy.

Explain your vision for your Creative Industry Business

Describe your opinion on the commercial success of your Creative Industry

Appendix D Indigenous creative industries: Queensland-based practitioners, producers, and organisations (courtesy of the *Black Book*)